Hobart City Council

Porter Hill Consultancy

Volume 1

Porter Hill Conservation Plan

July 2007

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1. Introduction

1.1 Purpose of the Report

GHD Pty Ltd has been commissioned to prepare documentation for the Hobart City Council regarding the ongoing management of the recently purchased Porter Hill land. The Porter Hill Consultancy has involved the preparation of three key documents:

» The Porter Hill Conservation Plan;

» The Site Management Plan for the Residence and Surrounds, Porter Hill; and

» Report on Future Options for the Residence and Surrounds, Porter Hill.

This report, Volume 1 – Porter Hill Conservation Plan, outlines the components of historical research and understanding significance; policy development – architectural component of the Dorney residence; and policy development – archaeological features.

The natural values of the residence and surrounds, advice on the relevant land use planning and development context and future management requirements are outlined in Volume 2.

The future land use options for the residence and surrounds are outlined in Volume 3 of the Porter Hill Consultancy.

1.2 Background

The Hobart City Council purchased Porter Hill from the Dorney family on 1 May 2006 to protect the natural, cultural and scenic values of the site. The property comprises approximately 31 hectares and includes a residence with detached self-contained outbuilding, and remnants of a historic fort and associated constructions.

The Federal Government through the National Reserves System Programme made a significant contribution towards the purchase of the property. As part of the obligations under this programme, the Council has committed to place a conservation covenant on the property and to prepare and implement a management plan.

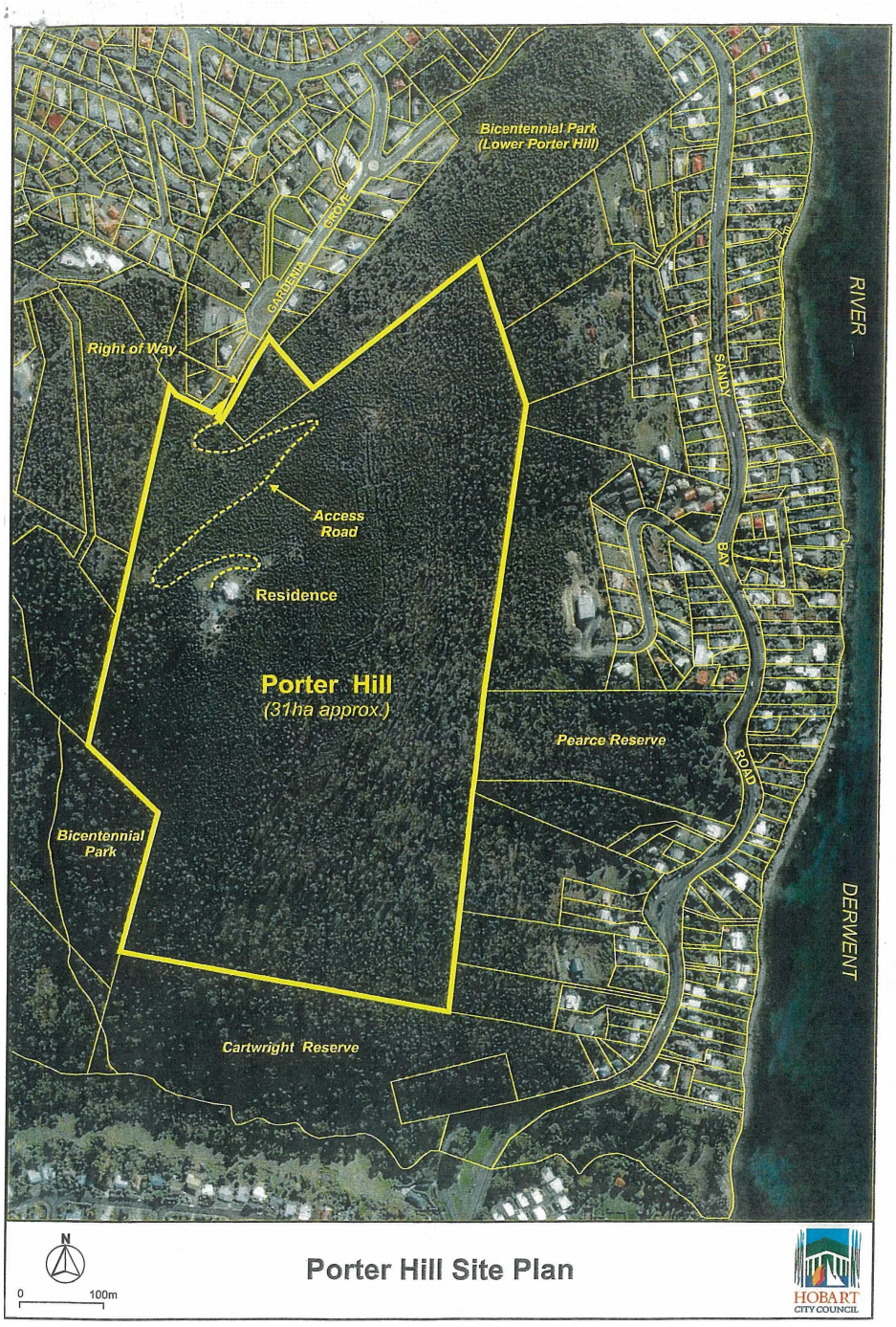
In negotiations with the Federal Government, the property was considered in two parts. The first part is known as the 'Porter Hill Residence and Surrounds' and comprises the residence, outbuildings, fort area and surrounding property, which was nominally considered to be 4.3 hectares. The second part is known as the 'Porter Hill Bushland Area' and comprises the remainder of the property, nominally considered to be 26.5 hectares. Federal Government assistance contributed to the Porter Hill Bushland Area only.

The future of the Porter Hill Residence and Surrounds and the management of the cultural heritage components of the site will have a significant impact on the future management of the Porter Hill Bushland Area. Hence the decision of the Hobart City Council to commission the Porter Hill study.

1.3 Study Area

The study area for the purpose of this report can be seen in Figure 1 below.

Figure 1 Study Area



2. Understanding Significance

2.1 Overview

Porter Hill is an area with a layered and complex history. Most significantly, it tells a story of the defence of Hobart in the early twentieth century, where fears of a Russian invasion led to the reinforcement of the Derwent's defences, and further war threats led to a strengthening of this system. In 1911 Fort Nelson at Porter Hill was completed, as part of this programme.

In 1949 the Dorney family bought the land from the Commonwealth. Renowned architect, Esmond Dorney, designed and built a small residence on one of the two gun emplacements of the former Fort Nelson. In 1966 a main house was built on the second emplacement. After being destroyed by bushfire, this second building was replaced with a smaller dwelling in 1978. Fires destroyed the original 1949 dwelling in January 1998, though the 1978 building remains as a testament to the contribution which Dorney made to Australian architecture.

2.2 Methodology

Primary and secondary references have been used to piece together the history of Porter Hill, including its various layers.

The following places and references have been used to gather information:

- Lands Titles Office
- Archives Office of Tasmania
- National Archives of Australia
- State Library of Tasmania – including the Tasmaniana Library and images database
- DPIW Library
- Parliamentary library
- Anglesea Barracks Military Museum
- Sandy Bay Historical Society
- Heritage Tasmania
- Australian Heritage Places Inventory
- Tasmanian Aboriginal Land and Sea Council (TALSC)

In addition, members of the Dorney family have been consulted, regarding their knowledge of the site. Other local historians, likely to have knowledge of the site, have been contacted, together with military organisations though little information was available. These sources include the Army History Unit, Canberra, the Royal Australian Artillery Association and the 16 Field Battery, Paterson Barracks, Launceston.

The primary and secondary sources referenced have informed an understanding of the many layers of history associated with the site, including its early use and land grants; its development as Fort Nelson and associated activity; and the construction of the Dorney residences since 1949.

2.3 Early History

The Tasmanian Aboriginal Land and Sea Council (TALSC) have advised that an Aboriginal heritage survey has been carried out at Porter Hill in 2000 (Stanton, 2000) and that no Aboriginal sites have been identified (J. Edwards TALSC, Pers. Comm., 31/10/2006). Stanton (2000: 1) states that 'no Aboriginal sites or significant Aboriginal landscape values were identified within the area which will be affected by the development of the proposed subdivision'. The area formed part of the Mouheneenner band of the South East Tribe (Stanton, 2000: 2). Stanton (2000: 3) states that the identification of Aboriginal sites is highly dependant upon the degree of ground surface visibility, which ranged throughout the area from very poor to very good. The overall degree of visibility was considered sufficient to complete the assessment.

Stanton (2000:6) states that the absence of Aboriginal sites and landscape values at Porter Hill is likely to be a 'reflection of the gradient of the land, disturbance of the landscape post European settlement, and the availability of abundant, more easily accessible resources closer to the margins of the River Derwent'.

TALSC have advised that although no Aboriginal sites have been identified, other broader, Aboriginal cultural values are associated with the land. However, these have not been identified nor assessed as part of this research. A qualified Aboriginal heritage officer would need to be engaged to further determine such values.

In 1861, a survey and Land Titles map indicates that the area today known as Porter Hill was granted to a number of different landholders, being part of the titles of 110 acres granted to Edward Fisher, and the smaller titles which extended to the waterfront of D. Anderson (30 acres), A. Crombie (56 acres), and V. Hookey (72 acres) (Lands Titles survey reference number 7/31, Buckingham, Parish of Queenborough, Survey Department, December 1861; and CT Vol. CLXVII Folio 22). Later the land of V. Hookey had been bought by Gage and Fletcher (Lands Titles map reference number 86943, Buckingham, 1895).

Goc (1997: 60) states that William Anderson was one of three Andersons who had taken up land in Lower Sandy Bay. 'The three adjoining grants (including that of D. Anderson's) ran south from what is now the southern end of Churchill Avenue to Mitah Crescent, extending from the river up into the foot hills of Mt Nelson and Porter Hill' (Goc, 1997: 60).

Goc (1997: 39) also states that Edward Garth, a Norfolk-Islander, occupied one of the early grants on Porter Hill. This was a 'thirty-three acre grant which stretched up from what became known as Garth's Point (Blinking Billy Point), through what is today the Alexandra Battery Reserve, and up the steep slopes of Porter Hill… It was on (this) smaller grant running steeply up to Porter Hill that the Garth's built a small hut which – with alterations – remained standing until it was destroyed by fire in 1978' (Goc, 1997: 39). This hut was located nearby the title now known as 24 Gardenia Grove, Porter Hill (Lands Titles map reference number 86943, Buckingham, 1895).

On their land, the Garths worked industriously to clear land for grazing of cattle and sheep, as well as crops including wheat, barley, potatoes, peas and beans (Goc, 1997: 39).

Garth's hut gained the reputation of a 'smuggler's hut'. The smugglers were so named for smuggling contraband into the Colony, including West Indian Rum, casks of first class Gold Sherry, cases of Schedam gin, real Cognac brandy, Bengal rum, Stout, Superior Port Wine, Teneriffe, Bucellas, Pontac, Tarragona and Barsac (Goc, 1997: 44). The shorefront gully which ran between Porter Hill and Mount Nelson was a favourite landing spot of the smugglers, hidden from the view of the main harbour in town.

The Mercury (4.7.06: 17) reports that 'contraband was landed on Truganinni Creek, taken up the creek to Smuggler's Den and brought through Devils Glen, over the saddle of Porter Hill to Sandy Bay'.

Porter Hill is hence considered to have received its name because of the barrels of porter hidden by smugglers in the thick undergrowth on the steep slopes.

The famous English naturalist Charles Darwin climbed over the saddle of Porter Hill during his visit in 1836, reportedly taking the same route as the smugglers (*The Mercury,* 4.7.06: 17).

Nearby to Porter Hill, at Mount Nelson, in 1811, a signal and observation station was built and manned. This signal station was to become the last in a network of links for communication from the Tasman Peninsula.

Telegraph poles were established on the site at Porter Hill in connection with the Mt Nelson Signal Station, as a direct, uninterrupted line exists between Porter Hill and Mt Nelson.

2.4 Fort Nelson

2.4.1 Defence Context

From the earliest years, the Van Diemen's Land colonists were alarmed by the prospect of invasion. Scripps (1989:1) states that 'the level of defence-consciousness in Hobart was largely governed by what was happening in distant Europe'.

Infantrymen were responsible for the early defence of the Colony. Scripps considers that they 'would have been helpless in the face of a concerted attack from a naval force stationed in the Derwent River' (Scripps, 1989: 2).

The first guns for the defence of Hobart were mounted by Lieut.-Governor Collins on a platform situated on the beach below Government House (now Franklin Square) in 1804 (Dollery, 1967:147).

The first properly constructed battery was the Mulgrave Battery, situated on the present Castray Esplanade, then known as Knopwood's Point (Dollery, 1967: 149). On the completion of this work, the guns from the platform at Government House were moved to the new battery (Scripps, 1989: 3).

Governor Arthur recommended the construction of armed batteries along the Derwent, to defend the colony against French and American pirates (Terry, 1998: 63). In 1835, Major Roger Kelsall arrived in the Colony to assume command of the Royal Engineers who were, in effect, the Public Works Department (Scripps, 1989: 7). Kelsall was alarmed to find the place still relatively unprotected and immediately drew up plans for 'the harbour and commercial property of Hobart Town against not only an attack by a small naval force but even against the privateering incursions of single ships' (Scripps, 1989: 8). Kelsall advocated for the establishment of five heavily armed batteries recommended under Governor Arthur's rule, which would command the entire anchorage of the town: Sandy Bay, Mulgrave Battery, Macquarie Point, Kangaroo Point and Bellerive Point.

Scripps (1989: 10) states that the plans for such batteries included 12 32-pounder guns at each of Mulgrave Battery, Macquarie and Kangaroo Points, and 10-inch shell guns at the nearest projecting headlands. Additional guns were to be placed on the riverfront at Macquarie Point and on the harbour front (Scripps, 1989: 10). 140 men and officers were to be kept for the purposes of manning these sites (Scripps, 1989: 10).

The depression in the 1840s led to delays in the completion of the work on Macquarie Point, although the Prince of Wales battery was completed in 1842 (Scripps, 1989: 13).

Dollery (1967: 153) argues that the first serious attempt to formulate a comprehensive plan for the defence of the harbour is not that of Kelsall, but is credited to Lieut. A. F. Smith, of the 99th Regiment. Smith wrote a paper which was read before the Royal Society on 14 December 1853, advocating four batteries – one already at Mulgrave, and the others at Macquarie Point (Domain), Kangaroo Bluff and One Tree Point at Sandy Bay (Dollery, 1967: 153). It was believed that by placing batteries in these locations, they could mutually support and defend each other. Blockhouses were also recommended by Smith on Knocklofty Hill and the slopes of Mount Nelson 'as a second defence to repel invaders if they made a landing' (Dollery, 1967: 153). Smith also advocated the raising of gentleman volunteers to assist with manning the guns (Scripps, 1989: 14).

In the 1850s, the Crimean War presented a new threat of invasion for Tasmania, from the Russians. 1854 marked the beginning of a serious defence consciousness in the colony (Dollery, 1967: 153). The Crimean War caused the first 'war scare', and fears of Russia remained for the next 30 years. In April of that year Sir William Denison appointed a 'Select Committee on the defence of the towns and harbours of this Colony' (Scripps, 1989: 15). Denison requested that the Executive Council improve its defences against an attack by a foreign power (Dollery, 1967: 153).

Four key recommendations were made by the Committee, including (1) to erect several small batteries in certain situations commanding the harbour of Hobart Town; (2) to apply to the Imperial Government for two small armed steamers to aid in the defence of ports; (3) to establish a signal-station on some point from which a more extended sea-view could be obtained; and (4) to raise a body of artillerymen sufficient to work the guns at the various batteries (Scripps, 1989: 15-16). The home government showed interest in Denison's plea and promised guns and equipment (Dollery, 1967: 154).

In July of 1854 the urgency of the scheme evaporated and Denison considered that 'the military stationed in the city were sufficient for its protection and arrangements had been made to train the Police to work heavy artillery' (Scripps, 1989: 17).

By 1862 a total of 27 guns had been mounted, including four at Albert, ten at Prince of Wales, two at Denison and 11 at Queens (Dollery, 1967: 155).

A board of enquiry set up by the Government the following year found that 'reliance must be placed on the Royal Navy and our land defences for protection against predatory attack by a privateer or cruiser in case of war' (Dollery, 1967: 157).

In 1865 a new approach was taken on the defence of the harbour, diverting fire from the town, 'where the present batteries invited it' (Dollery, 1967: 158). Instead, Lieut. E.M Lloyd, R.E. advocated three batteries only – Queens, Bluff and One Tree Point (Alexandra).

1867 brought about a new approach again, with the opinion of Captain Warren, the Commander, Royal Engineers, that turret guns were not necessary, with open batteries being better (Dollery, 1967: 159). Also in this year, the Colonial Secretary gave an ultimatum to the Premier to 'either improve the defences or scrap the lot' (Dollery, 1967: 159). The estimated cost of bringing the defences up to date was ≤£43,000 (Dollery, 1967: 159).

In 1870 all Imperial troops were withdrawn, with the home government deciding that the Australian colonies must stand on their own feet. The Government then voted no money for the upkeep of the volunteer force that year or for the next seven, and the force ceased to exist (Dollery, 1967: 159). War

with Russia was still a threat, there was no one to man the guns, and the harbour and town were left defenceless.

Terry (1998: 63) states that work on the batteries was minimal until the 1870s when four gun emplacements and a magazine were constructed over seven years. Public opinion forced the Government to take action and in 1871 moves were again made in regard to new batteries. Lieut. Lloyd's plan of 1865 was resurrected and the construction of the batteries at Sandy Bay (Alexandra) and the Bluff approved (Dollery, 1967: 160). After a lack of progress, the whole design was reconstructed seven years later.

In 1873 two Russian warships anchored in the Derwent and departed 24 hours later without contacting the shore authorities, sparking another of the 'war scares' of Tasmania's military history (Dollery, 1967: 160). By 1878 there was a renewed activity in defences and in 1879 £25,000 was voted for defence (Dollery, 1967: 160).

In 1877 Sir William F. Drummond Jervois of the Royal Engineers recommended that a small force of permanent artillery maintain the batteries and instruct the volunteers in gun drills, the body of men to include one officer and 19 NCOs and men (Scripps, 1989: 30-31). 130 artillery and 300 infantry volunteers were suggested by Jervois.

Another 'war scare' eventuated in 1885. A public meeting was held in the Town Hall in May of that year, at which a large attendance passed a resolution which read: 'measures for the defence of the Colony are insufficient, and the Government is urged to take the necessary steps to ensure protection in the event of war' (Dollery, 1967: 162). 422 citizens signed up to volunteer. Alexandra Battery was commissioned in 1885. It was to have been a key element in Hobart's defences (Leaman, 1999: 133) along with the Bluff Battery at Bellerive. The Alexandra Battery was equipped with five large guns.

Colonel Legge advocated an 'advanced system' of defence, by which hostile ships could be engaged well down the river and out of range of the town and docks (Dollery, 1967: 162).

Batteries were intended for Jane Point (north end of South Arm) and Crayfish Point (Taroona). However, it was not until 1940 that any of these plans came to fruition, with the construction of Fort Direction placed near the Iron Pot to deny entrance to the river.

In the late 1880s, as the Derwent Defence Network was nearing completion, the Colonial Defence Committee in London issued a memo stating that moderate measures of defence, combined with a high organisation for war, are all that were required, given Tasmania's distance from any practicable hostile base (Scripps, 1989: 42). Tasmania's isolation was considered to be more of a protection than a danger.

By this stage, the local people also saw little threat of war, and in 1893 'Mr Garth erected a four-room cottage on that part of his land which fell between Alexandra Battery and the shore' (Scripps, 1989: 42).

The depression of the 1890s meant that the defence vote was affected and no major works could be carried out (Scripps, 1989: 43). Scripps (1989: 43) states that 'up to 1895 the Alexandra and Bluff Batteries had cost £55,887 to construct, arm and maintain and this level of spending could no longer be justified'. In addition, numbers of the Volunteer Artillery dropped during this decade.

By 1903 the Commonwealth had taken over defence, and the decision was made to abolish the existing batteries, which were already of an unsatisfactory condition, and replace them with one modern battery of two six-inch guns high up on the slope of Mt Nelson and 670 metres above sea level (Dollery, 1967:

164, and Scripps, 1989: 44), thus bringing to fruition Lt. Smith's 1853 plans for some form of defence on the slopes of Mt Nelson.

In 1906, on the recommendation of the Committee of Imperial Defence, it was decided to renovate the defences of Adelaide, Hobart, Port Phillip, Sydney, Newcastle, Lytton and Thursday Island (Horner, 1995: 66).

Between Federation and 1909 approximately £140,000 was spent on the re-armament of the fixed defences across the country, though the guns were installed slowly (Horner, 1995: 66).

The Alexandra Battery was decommissioned in 1903, though it remained as a training fort and as an observation post (Leaman, 1999: 134 and Scripps, 1989: 51). Dollery (1967: 164) states that the battery on the slopes of Mt Nelson had been completed by 1909, and 'the names of Queen's, Alexandra and Bluff passed into history'. The development of Fort Nelson is described in more detail in section 2.4.2 below.

In 1911, Fort Nelson won the trophy for the best shoot in Australia (Leaman, 1999: 134). Figure 2, below, illustrates the two six-inch gun crews who put up the record shoot.

Figure 2 (1911)
The two six inch gun crews who put up a record shoot for Australia (1st Class Company). Easter 1911 Photo courtesy of Anglesea Barracks, Military Museum (Cox Exhibition Photos K1)

Across Australia, at the end of the WWI, the forts continued to use the 6-inch guns that had been installed before the War, and the capabilities of these forts decreased progressively (Horner, 1995: 199). The need for increased expenditure of funds on coastal defences was clearly pressing but, with the onset of depression in 1929, it would be several more years before action was taken.

In 1933 the Minister of Defence, Senator Pearce stated that 'the gun must play the primary role on coast fortress defence… our heavy armament is badly in need of replacement and an increasing number of batteries is essential' (Horner, 1995: 201).

Palazzo (2001: 155) states that in 1933 the Government began the modernisation of the coastal defence organisation, though the purchase of essential equipment was slow. With the onset of WWII six years later, the army had to accelerate work at a number of locations across the country to bring as many batteries as possible into service. Palazzo (2001: 155) states that this effort included the 6-inch (Fort Nelson) and 4.7 inch (Fort Pierson) batteries protecting Hobart. Further increases in the coastal defence system came about after the fall of France, with the increasing likelihood of Japanese intervention.

In 1937 a second development program was authorised, emphasizing improvements to coastal batteries (Palazzo, 2001: 116). In 1939, Tasmania's coastal defences included the Nelson, Direction and Pierson Battery Commands and 6th Garrison Battalion (Palazzo, 2001: 117). 1944 saw coastal defence at its peak, with Forts Direction and Pierson protecting Hobart by this time. Fort Nelson had become obsolete in 1940, with its replacement at Fort Direction.

During the final years of the inter war period, the army turned its attention to the nation's anti-aircraft defences. As with the coastal defence system, the anti-aircraft defences were designed to protect the major cities and key military and industrial centres (Palazzo, 2001: 117).

The concept of coastal batteries has since become obsolete with the development of aircraft carriers carrying rocket firing jet planes.

2.4.2 Development of the Fort Nelson site

Lands Titles information indicates that the land comprising Fort Nelson was seized by the Commonwealth of Australia on 30 January 1908, a total of 74 acres, 3 roods and 6½ perches (Lands Titles, CT Vol. CLXVII Folio 22). Archive documents indicate that the Fort Nelson Commonwealth land was known as the Fort Nelson Military Reserve as early as 1906, with portions of this reserve being leased out (National Archives of Australia, 1579/2/109), suggesting that the Commonwealth did, in fact, acquire it before the date indicated on Lands Titles.

Archive records detailed below indicate that the road was under construction in early 1907, supposedly before this land had been transferred to the Commonwealth.

Titles map (CT Vol.2752 Folio 41), dated 1995, shows a road (Gardenia Grove and Folder Street) as having been granted to the Commonwealth of Australia. Earlier historical maps (Buckingham, Parish of Queenborough, 1861, map number 7/31) illustrate that the land on which the roadway was constructed was originally granted to W. McLoughlin and E. Garth. This road is shown in photographic evidence in 1913, as illustrated in Figure 3, below:

Figure 3 (1913)
Marching to Church 1913, Photo courtesy of Anglesea Barracks, Military Museum (Cox Exhibition Photos A5)

An additional parcel of land adjoining the main title of the Commonwealth to the north, originally located to W. Laughlin and E. Garth, was also acquired by the Commonwealth of Australia, presumably in 1908 (Lands Titles CT Vol. 252509 Folio 1).

A 1906 image (Figure 4, below) shows Porter Hill prior to the construction of the Fort, illustrating that the area was uncleared and undeveloped up until this time. This photo also illustrates the close proximity of the Alexandra Battery (foreground) to Porter Hill (left hand side rear hill).

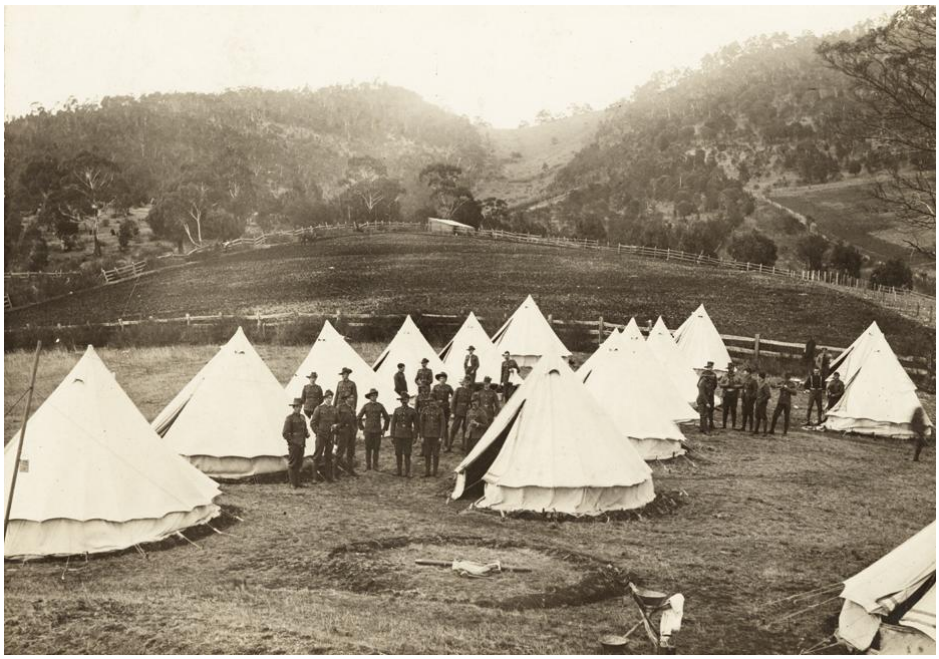


Figure 4 (1906)
First Australian Artillery Camp held in Tasmania Fort Alexandra, Easter 1906,
Photo courtesy of Anglesea Barracks, Military Museum (Cox Exhibition Photos F5)

On 24 November 1905, the Secretary of the Department of Home Affairs wrote that 'the site of the proposed battery at Mount Nelson, Tasmania, has been fixed, but no action can be taken by the Department until technical plans are provided' (National Archives of Australia, B1909/1799: 141). Further, this document states that the matter be referred to the Department of Defence for attention, and that if plans are not provided by the end of that year, part of the vote for funds would lapse. On 28 December 1905, the Director of Engineer Services recommended that 'Colonel Owen… be requested to prepare the plans of this Fort with Captain Buckley', both of whom were intending to visit Hobart in January 1906 (National Archives of Australia, B1909/1799: 137).

By 11 May 1906 plans had been proposed for one gun emplacement, with the Chief of Ordnance approving these (National Archives of Australia, B1909/1799: 131). The estimated cost of one gun emplacement and magazine, along with road entrance to the battery, and accessories was £2,000 (National Archives of Australia, B1909/1799: 130). By 28 May 1906, £974 had been authorised for the construction of the battery on Mount Nelson. In this letter, the Inspector of General Works stated that he did not believe this sum would be sufficient, and had requested that it be increased to the £2,000 initially requested (National Archives of Australia, B1909/1799: 129). The Inspector of General Works also proposed that a 'Blondin' (steel rope) be erected between the site of the Battery and the west or northwest, in order to save expense in construction, and later to assist in carrying ammunition to the site (National Archives of Australia, B1909/1799: 128).

Mr Shield had charge of the work to be done at Mount Nelson and met with the Inspector of Works in Melbourne to confer prior to the commencement of work (National Archives of Australia, B1909/1799: 122).

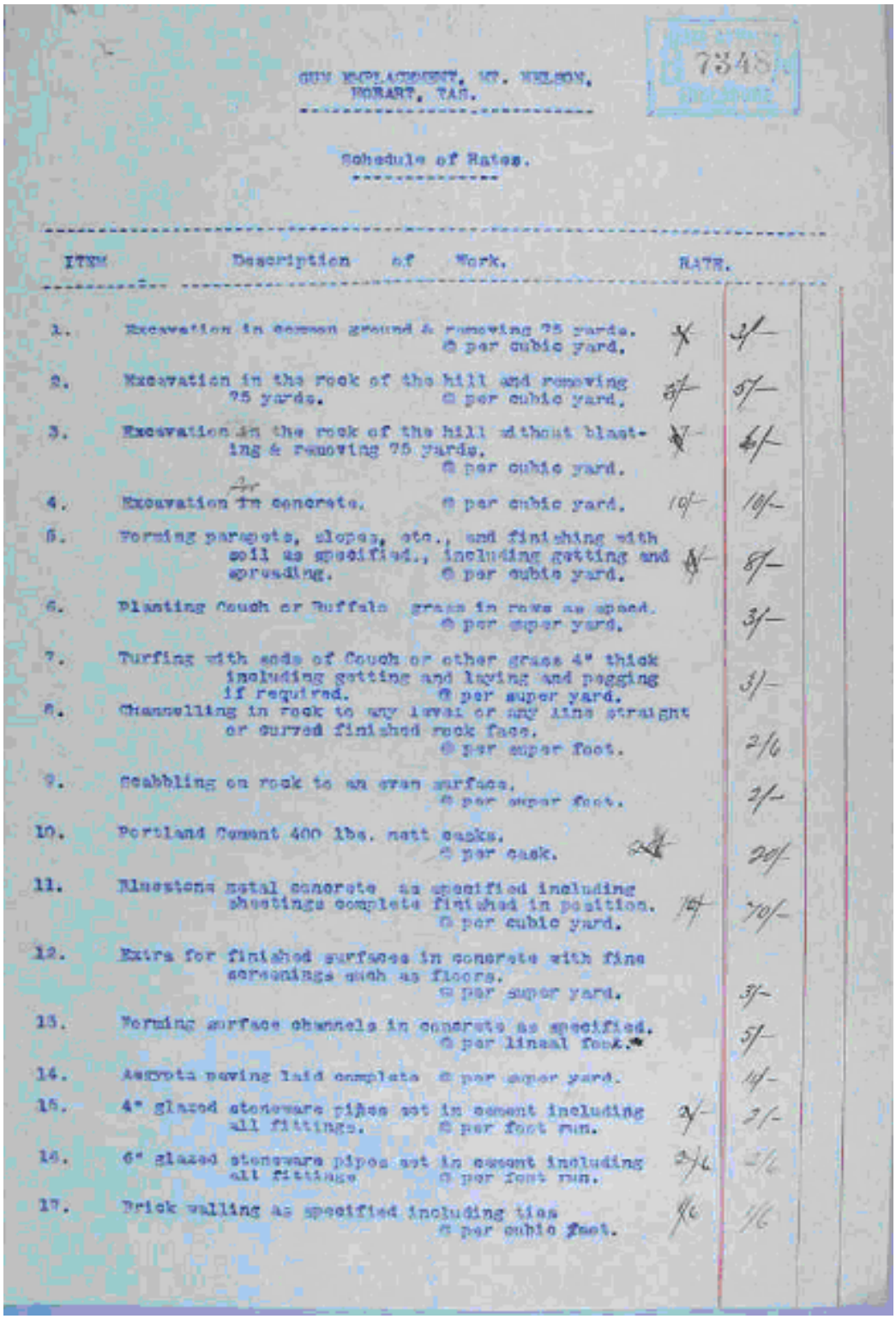
By 18 July 1906 arrangements had been made to call for tenders for the construction of a road and, subsequently, 'as that work nears completion for (b) the main work of completing the Battery' (National

Archives of Australia, B1909/1799: 121). Arrangements had also been made for tenders or quotes for the construction of a quick return ammunition lift.

By 10 September 1906 the Inspector of General Works had received from the Department of Public Works a set of helio copies of drawings and copy of the specification of the proposed new Battery at Fort Nelson (National Archives of Australia, B1909/1799: 118) (See Appendix A).

The Inspector General of Works advised the Department of Public Works that he believed that good clean beach sand was available near the site which should be used for all concrete work except the walls and roof of the Magazine Shell Store, R.A Store and lift well and recess (National Archives of Australia, B1909/1799: 115). Architectural drawings (See Appendix A) further indicate that many of the buildings were constructed of concrete.

A number of tenders were submitted for the contract of construction of the Battery, with costs in the vicinity of £1,700 to £3,000 pounds. The period proposed by the contractors for construction ranged from 18 weeks to 50 weeks. The following price schedule (Figures 5-7, below), submitted by O'Rourke of 12 Lefroy Street, Hobart, for the gun emplacement at Mt Nelson provides an indication of the services and associated fees: (National Archives of Australia, B1909/1799: 96-111):

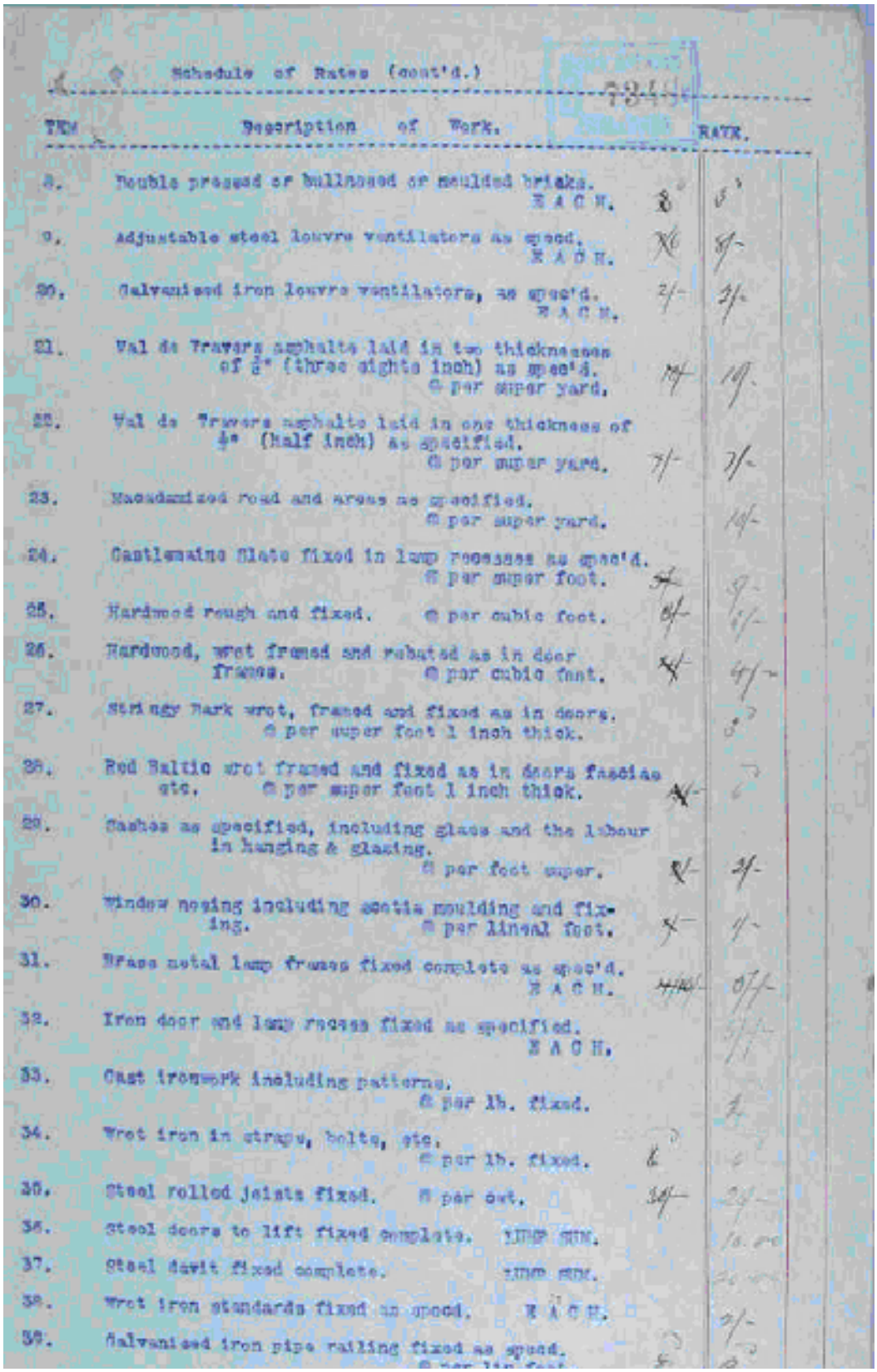


GUN EMPLACEMENT, MT. NELSON,
HOBART, TAS.

Schedule of Rates.

ITEM	Description of Work.	RATE.	
1.	Excavation in common ground & removing 75 yards. @ per cubic yard.	X	2/-
2.	Excavation in the rock of the hill and removing 75 yards. @ per cubic yard.	5/-	5/-
3.	Excavation in the rock of the hill without blasting & removing 75 yards. @ per cubic yard.	X	4/-
4.	Excavation in concrete. @ per cubic yard.	10/-	10/-
5.	Forming parapets, slopes, etc., and finishing with soil as specified., including getting and spreading. @ per cubic yard.	8/-	8/-
6.	Planting Couch or Buffalo grass in rows as speed. @ per super yard.		3/-
7.	Turfing with ends of Couch or other grass 4" thick including getting and laying and pegging if required. @ per super yard.		3/-
8.	Channelling in rock to any level or any line straight or curved finished rock face. @ per super foot.		2/6
9.	Scabbling on rock to an even surface. @ per super foot.		2/-
10.	Portland Cement 400 lbs. nett casks. @ per cask.	24	20/-
11.	Rinestone metal concrete as specified including sheetings complete finished in position. @ per cubic yard.	14/-	70/-
12.	Extra for finished surfaces in concrete with fine screenings such as floors. @ per super yard.		3/-
13.	Forming surface channels in concrete as specified. @ per lineal foot.		5/-
14.	Asphalte paving laid complete @ per super yard.		14/-
15.	4" glazed stoneware pipes set in cement including all fittings. @ per foot run.	2/-	2/-
16.	6" glazed stoneware pipes set in cement including all fittings @ per foot run.	2/6	2/6
17.	Brick walling as specified including ties @ per cubic foot.	1/6	1/6

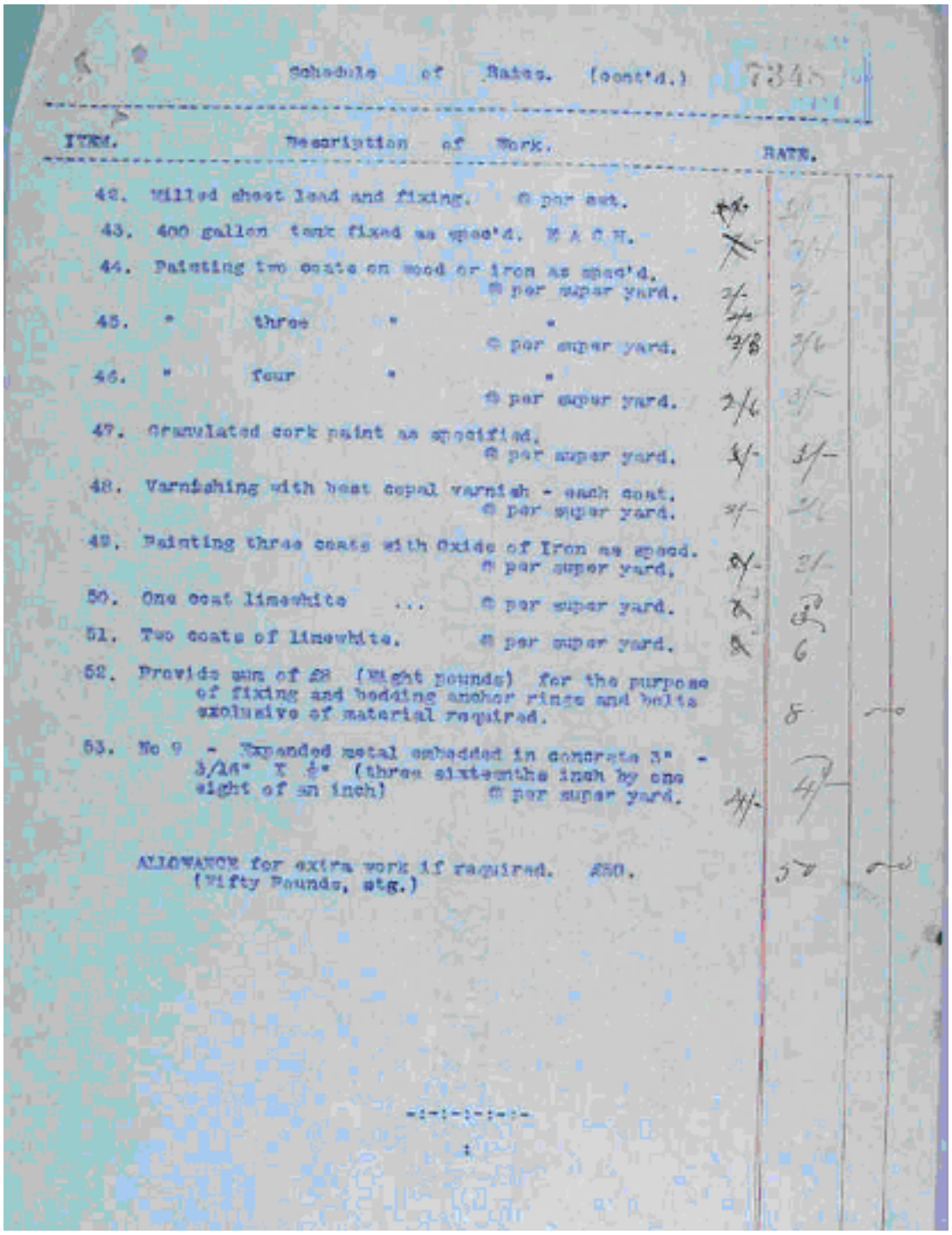
Figure 5
Price schedule for gun emplacement at Mount Nelson, National Archives of Australia, B1909/1799: 109



Schedule of Rates (cont'd.)

ITEM	Description of Work.		RATE.
8.	Double pressed or bullnosed or moulded bricks. EACH.	8"	8'
9.	Adjustable steel louvre ventilators as spec'd. EACH.	8/-	8/-
20.	Galvanised iron louvre ventilators, as spec'd. EACH.	2/-	2/-
21.	Val de Travers asphalte laid in two thicknesses of ½" (three eights inch) as spec'd. @ per super yard.	1/-	1/-
22.	Val de Travers asphalte laid in one thickness of ½" (half inch) as specified. @ per super yard.	7/-	7/-
23.	Macadamized road and areas as specified. @ per super yard.		1/-
24.	Castlemaine Slate fixed in lamp recesses as spec'd. @ per super foot.	1/-	9-
25.	Hardwood rough and fixed. @ per cubic foot.	8/-	8/-
26.	Hardwood, wrot framed and rebated as in door frames. @ per cubic foot.	4/-	4/-
27.	Stringy Bark wrot, framed and fixed as in doors. @ per super foot 1 inch thick.		8
28.	Red Baltic wrot framed and fixed as in doors fascias etc. @ per super foot 1 inch thick.	4/-	6
29.	Sashes as specified, including glass and the labour in hanging & glazing. @ per foot super.	2/-	2/-
30.	Window nosing including ogeeta moulding and fixing. @ per lineal foot.	1/-	1/-
31.	Brass metal lamp frames fixed complete as spec'd. EACH.	4/10/-	8/6
32.	Iron door and lamp recess fixed as specified. EACH.		5/-
33.	Cast ironwork including patterns. @ per lb. fixed.		1
34.	Wrot iron in straps, bolts, etc. @ per lb. fixed.	6	6
35.	Steel rolled joists fixed. @ per cwt.	3/-	3/-
36.	Steel doors to lift fixed complete. [illegible] EACH.		15. 0
37.	Steel davit fixed complete. [illegible] each.		20
38.	Wrot iron standards fixed as spec'd. EACH.		2/-
39.	Galvanised iron pipe railing fixed as spec'd. @ per lin. foot.	5	6

Figure 6
Price schedule for gun emplacement at Mount Nelson, National Archives of Australia, B1909/1799: 110



Schedule of Rates. (cont'd.)

ITEM.	Description of Work.	RATE.
42.	Milled sheet lead and fixing. @ per cwt.	
43.	400 gallon tank fixed as spec'd. N A C N.	
44.	Painting two coats on wood or iron as spec'd. @ per super yard.	
45.	" three " " @ per super yard.	
46.	" four " " @ per super yard.	
47.	Granulated cork paint as specified. @ per super yard.	
48.	Varnishing with best copal varnish - each coat. @ per super yard.	
49.	Painting three coats with Oxide of Iron as spec'd. @ per super yard.	
50.	One coat limewhite ... @ per super yard.	
51.	Two coats of limewhite. @ per super yard.	
52.	Provide sum of £8 (Eight pounds) for the purpose of fixing and bedding anchor rings and bolts exclusive of material required.	
53.	No 9 - Expanded metal embedded in concrete 3" - 3/16" T ⅜" (three sixteenths inch by one eight of an inch) @ per super yard.	

ALLOWANCE for extra work if required. £50.
(Fifty Pounds, stg.)

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Figure 7
Price schedule for gun emplacement at Mount Nelson, National Archives of Australia, B1909/1799: 111

None of the tenders received at this time were accepted due to a misunderstanding within the Public Works Department, who were not instructed to call for tenders for construction of the Battery until tenders for the road had been finalised (National Archives of Australia, B1909/1799: 85). However, the preferred tender was that of Mr Young, for £1747, an amount within the estimated costs of the Department (National Archives of Australia, B1909/1799: 85).

Following later acceptance of his tender, on 10 October 1906, Mr Young advised the Public Works Department that he had made a mistake of several hundred pounds in his quote for works, and therefore declined to carry out the work (National Archives of Australia, B1909/1799: 82). The uncertain element of access to the site was said to be the cause of this discrepancy (National Archives of Australia, B1909/1799: 67).

In November of that year, it was recommended that authorisation be given to the Public Works Department to proceed with the contract for a road to the gun site and 'to call for fresh tenders for the construction of the Fort' (National Archives of Australia, B1909/1799: 79). In January 1907 it was reported to Colonel Owen, Inspector of Public Works, Melbourne, that Mr Young's fresh tender was the lowest again, at £2,400 (National Archives of Australia, B1909/1799: 77).

This tender was accepted, though the Inspector General of Works advised that it would not be possible to expend on construction that year with £2,100 already appropriated to the road, fort and lift (National Archives of Australia, B1909/1799: 61 and 67). It was requested that the matter be submitted to the treasurer, 'with a view to obtain his sanction to incur the liability' (National Archives of Australia, B1909/1799: 66), illustrating the perceived urgency and need for Fort Nelson. The matter was to be treated with urgency 'as the Minister is anxious that the work should be proceeded with at once' (National Archives of Australia, B1909/1799: 66).

Also in January 1907, it was noted that the road was under construction at a cost of £192, and the lift being made at a cost of £70 (National Archives of Australia, B1909/1799: 67).

Difficulties were encountered with the rock surface at Porter Hill. The work under contract required the excavation of the road, the gun pit and magazines. It was recommended in June 1907 that if a second gun emplacement was to go ahead, blasting for it should occur at the same time as the excavations for the other requirements, to save expense and to ensure that the blasting of the second site did not shatter the works already carried out at the first site (National Archives of Australia, B1909/1799: 56). This was done at an additional cost of £683-10-0 (National Archives of Australia, B1909/1799: 50).

On 6 June 1907, it was advised that the contractor had completed excavation for the Battery site, and was to commence concreting (National Archives of Australia, B1909/1799: 54).

In late 1907, the contractor, Mr Young, became concerned that 'since I entered into the first contract, the price of all metals and cement has risen considerably' (National Archives of Australia, B1909/1799: 29). However, Young stated that he was prepared to complete the contract within the proposed fee schedule, provided that he be allowed to insert rubble in positions including the area of the gun emplacement.

Young further submitted an amended tender for the number 2 gun at a price of £1,820 (National Archives of Australia, B1909/1799: 28). This was accepted in December 1907 (National Archives of Australia, B1909/1799: 25).

In late 1907 approval was given for Mr Young to include 8" metal, due to the difficulties in obtaining the usual 2" metal, provided that special care was taken in laying the concrete with the 8" metal, and provided that all exposed surfaces were laid with 2" metal (National Archives of Australia, B1909/1799: 19). In this same document, it is apparent that a mistake was made with regard to the lime wash of the building – a start had been made on the lime wash for the exterior of buildings, though this should have been the interior. It was stated that 'inasmuch as some of the exterior walls have already been lime washed it will be necessary, for the sake of appearances, to continue the lime wash' (National Archives of Australia, B1909/1799: 20).

In February 1908, a lift had been constructed in Melbourne, and shipped to Hobart for the second gun emplacement (National Archives of Australia, B1909/1799: 15).

The Battery was completed in 1909. By 1913 it is apparent that a barbed wire entanglement had been constructed around the Fort (National Archives of Australia, 1579/2/131). Architectural drawings held at the National Archives provide a good indication of the construction and extent of buildings on the site, dating from 1906 to 1929 (see Appendix A). The following list presents a chronological overview of the plans for buildings between these dates:

1906 Battery for one 6-inch gun (illustrating design elements, site plan and location)

1907 Battery for one 6-inch gun (including magazine, and shell store plan)

1909 Caretaker's cottage

Artificer's Workshop

Underground tank (including site plan)

1911 Officer's quarters

Soldier's Huts

Latrines at huts

Artillery Store, Lamp Room and Paint Store (illustrating their location)

1912 Plan indicating the location of the road, caretaker's quarters and soldier's huts

1915 Shelter

1918 Laboratory

1925 Plans for additions to Artificer's workshop

1926 Outbuildings associated with the caretaker's residence

1928 Pump house and tank

1929 Ablution shed and showers.

Construction materials of these buildings include concrete (Magazine and shell store), stone foundations (Caretakers cottage and laboratory), galvanised corrugated iron (Artificer's workshop, Officer's quarters Soldier's huts and caretaker's hut), and pine (artillery store).

Some of the architectural plans illustrate the location of buildings and site plans. Where this is evident, it appears that the extent of buildings and associated activity of Fort Nelson did not cover the whole of Porter Hill, with buildings concentrated in the one main area of the Porter Hill site, near to the fort remains and present Dorney residence. A 1912 plan (Figure 8, below) indicates the layout of the site, illustrating the location of batteries, magazine and shell store, officer and soldier's quarters, contractor's hut, caretaker's hut, the Artificer's workshop, the road and a track.

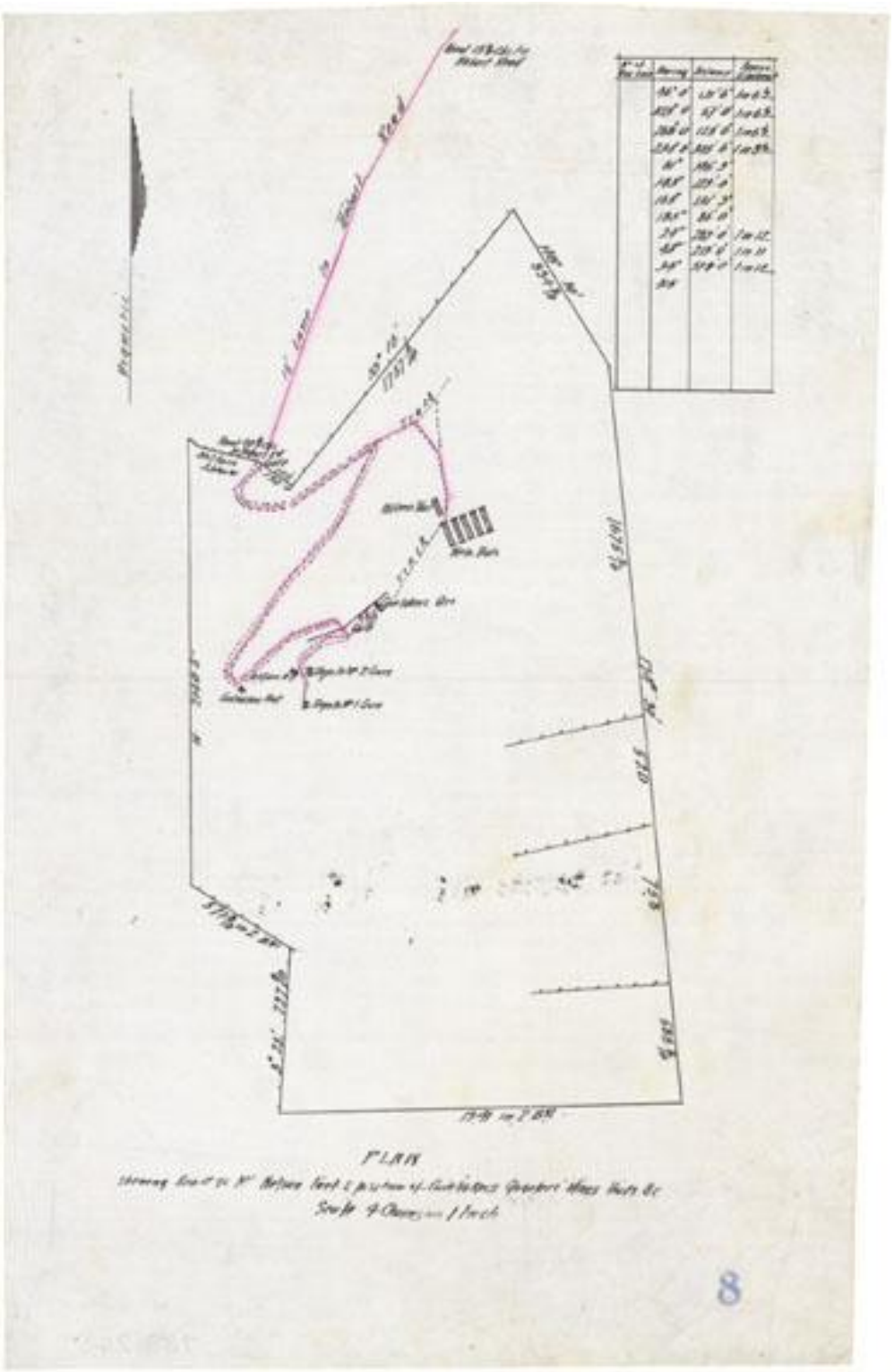


Figure 8
Site plan - showing road to Mount Nelson Fort and position of Caretaker's Quarters 1912, National Archives of Australia, 8.

The chronological timeframe outlined above, and derived from the architectural drawings contained in Appendix A, supports the information obtained in archive records, depicting the construction of the road and the two batteries. The archive records illustrate that much of the construction work for the access road to Fort Nelson, and the construction of batteries one and two were undertaken in 1907 and 1908.

There remains some discrepancy between the archival information relating to dates of construction, and Lands Titles information relating to the date of acquisition of land by the Commonwealth. The archival records are believed to be the most accurate, due to the detailed nature of files, thereby indicating that road construction and the commencement of works for the first battery at Fort Nelson occurred in 1907, with completion of the two batteries in 1909. Further associated buildings were constructed over the next 20 years, up until 1929 after which there appear to be no more plans indicating any new buildings or works.

The following series of images (Figures 9-11) illustrate the view from Porter Hill in 1909, upon completion of the Fort, as well as some of the buildings completed by 1911 and 1912.

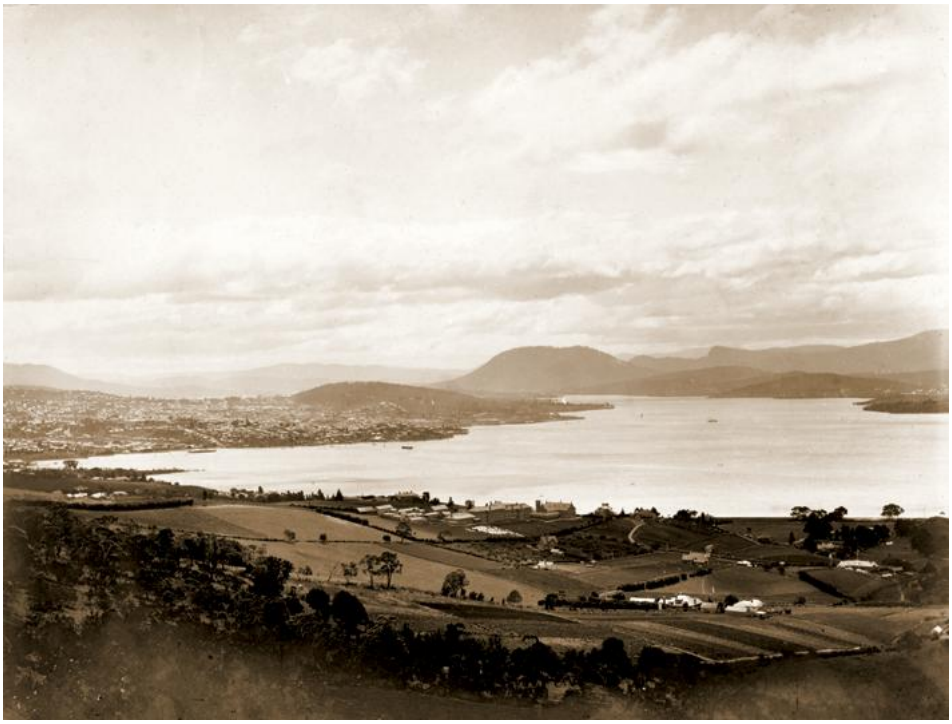


Figure 9 (1909)
Hobart from Fort Nelson 1909, Photo courtesy of Anglesea Barracks, Military Museum (Cox Exhibition Photos C1)

Figure 10 (1911)
First encampment at Fort Nelson November 1911, Photo courtesy of Anglesea Barracks, Military Museum (Cox Exhibition Photos D3)

Figure 11: (1912)
Sergeants Mess at Fort Nelson 11 April 1912, Photo courtesy of Anglesea Barracks, Military Museum (Cox Exhibition Photos D4)

In the years between the two World Wars, 'artillery experts concluded that the guns on Mount Nelson could not be depressed enough to fire on a small ship which might hug the western shore towards Sandy Bay, and it was decided to move them to a new battery on the rising ground behind the Iron Pot Lighthouse, and thus cover the entrances to Storm Bay' (Dollery, 1967: 164). In 1939, the outbreak of the WWII caused the work to be expedited, and the new battery, Fort Direction, was manned during the war.

Fort Nelson was decommissioned after WWII (Lands Department, Tasmania, pamphlet; and Leaman, 1999: 134).

Further documents relating to the history of Fort Nelson are held at the National Archives of Australia, particularly in the Melbourne and Canberra Offices. These documents have the potential to shed more light on the history of the site, though due to expense and time constraints, it has not been possible to view these documents as part of this research. Such documents relate to leases of portions of the military reserve (series MP84/1, Control Symbol 1579/2/109); the removal of Fort Nelson and disposal of defence land (Series number AWM61, Control Symbol S1/1/634 and B6591, D10800); and provision of shop and tools (Series number MP84/1, Control Symbol 1579/2/19).

2.4.3 Social history

As Scripps (1998: 55) states, 'the most well-equipped battery is useless unless there is a trained body of men to work the guns'.

Between Federation and the outbreak of WWI, the military forces of Australia developed remarkably.

From 1866 the Tasmanian Permanent Artillery was formed, numbering 27 men. These men were often employed on other duties, such as guarding Government House and, as a result, the batteries could not be manned fully (Horner, 1995: 23).

In 1880 a select Committee inquired into the Tasmanian Volunteers and, as a result, the forces were divided into the two divisions of the northern and southern divisions (Horner, 1995: 22). The Southern Tasmanian Volunteer Artillery (STVA) was raised in Hobart in 1880, under the command of Capt. E. L. Crowther. This Division was to have three batteries of garrison artillery to man the defences which were nearing completion, and one battery of field artillery (Horner, 1995: 22). The two 6-inch guns and one 5-inch gun installed at Alexandra were the first hydro-pneumatic mountings to be installed in Australia (Horner, 1995: 23).

From 1887 onwards, the STVA began to supply detachments of its men to the Alexandra and Kangaroo Bluff Batteries, which were manned by the Tasmanian Permanent Artillery (http://www.vision.net.au/~pwood/need.htm, 30 October 2006). In each colony, permanent gunners were assisted by militia garrison artillery.

Maj-Gen. Sir Edward Hutton developed a scheme for organising the Commonwealth's military forces which was approved in 1903. Hutton considered that the Australian Army had a central role in maritime defence (Palazzo, 2001: 27).

He divided the army into two distinct forces: the garrison force and the field force, in addition to the permanent force, to provide for the multiple objectives of supporting the nation's scattered garrisons and a military force that was capable of operations in any part of the world (Palazzo, 2001: 28). Garrison forces were to serve as local defence troops for strategic centres, including Hobart. Under this scheme, the garrison artillery units became part of the Australian Garrison Artillery.

The Garrison Force was further divided into two groups, the Garrison Troops, which manned the fortified positions, and the District Reserves, which were mobile forces (Horner, 1995: 56).

The garrison gunners contributed substantially to the development of the Australian Army. A large proportion of the garrison artillery were permanent soldiers; considered to be the 'professional core' around which the militia garrison artillery was formed (Horner, 1995: 62). Palazzo (2001: 28) further

states that the majority of army members were enlisted on the basis of unpaid volunteers. The primary purpose of the volunteers was 'to bring nearby defensive works to war establishment, complement the permanent force gunners in manning the coastal batteries, and provide a local reaction force to respond to nearby enemy landings' (Palazzo, 2001: 28).

Horner (1995: 62) states that there was an elitism in the garrison artillery, whereby 'coast artillery was the most technical of the fighting services; a higher standard of education was necessary if officers were to understand the geometry and physics invoked in firing a heavy artillery shell accurately out to sea on a dark and windswept night'.

Life as a garrison gunner revolved around the fort itself, and the local town. Garrison gunners emphasized smart drill, neat uniforms and well-oiled machinery (Horner, 1995: 65). Further, discipline was tight, 'with the aim of producing efficiency and readiness' (Horner, 1995: 65). The permanent gunners maintained the guns and manned them at short notice in times of emergency (Horner, 1995: 198).

The militia garrison gunners did not live at the forts, though they had similar responsibilities. Their task was to relieve the permanent gunners once the forts went to 24-hour shifts at the outbreak of war (Horner, 1995: 65). The militia gunners generally trained at drill halls and were deployed to forts for their annual camps, where they were assisted by the permanent gunners (Horner, 1995: 198).

There was much cooperation between the permanent and militia gunners in the coast artillery, since both used the same pieces of equipment (Horner, 1995: 198).

In 1906 the garrison forces in Tasmania included formations at Hobart, the Southern Reserve and the Northern Reserve (Palazzo, 2001: 28).

In 1905 the new Prime Minister, Alfred Deakin, wrote to the British Government informing them that the local fortifications and their armaments were 'hopelessly out of date', and that Australia needed 'new forts on a new plan with new armaments manned by more permanent well-trained men' (Horner, 1995: 60).

In 1910, at the request of the Government, Lord Kitchener toured Australia to conduct a review of the Commonwealth's defence requirements. The result of this was the complete remaking of the army's force structure that Hutton had established. This organization remained based on the citizen soldier. The nation's military structure continued to consist of a small permanent force for the administering, training and the garrisoning of fixed defences (Palazzo, 2001: 49).

In 1911 the King approved the division of the permanent Royal Australian Artillery Regiment into the Royal Australian Field Artillery (RAFA) and the Royal Australian Garrison Artillery (RAGA). This is said by Horner (1995: 63) to be an acknowledgement that the two branches of artillery required different skills and training.

The Tasmanian Permanent Artillery became the No.14 Company, under the Royal Australian Garrison Artillery by 1912 (Horner, 1995: 67). The balance of the No.2 Tasmanian Battery had been made up from the STVA, which also provided the personnel to form the No.1 Tasmanian Company, Australian Garrison Artillery. Circa 1909 the Launceston Section, No.2 Battery was re-absorbed back into No.1 Battery allowing the Hobart section to expand into a full battery in its own right (http://www.vision.net.au/~pwood/need.htm, 30 October 2006).

By mid-1911 the army had merged its militia and volunteer formations and units into a single organization called the Citizen Forces (Palazzo, 2001: 49).

Lord Kitchener's report found that the Australian army's peacetime strength should be 80,000, (half for city defence and half to operate as a mobile strike force) and that a Military College for the training of Australian officers should be established as soon as possible. In 1909 a law was passed in Australia which made history in that, for the first time in any English-speaking country, *'the principle of universal liability for military training'* became official (http://www.vision.net.au/~pwood/need.htm, 30 October 2006).

Kitchener had also recommended that all boys between the ages of 12 and 14 were to drill as 'junior cadets' for a total of 120 hours per year; boys between 14 and 17 would train as 'senior cadets' for 4 whole days and 12 half-days and attend 24 drill nights. Young men from 18 to 25 years were obliged to serve 16 whole days in the Citizen Forces, 8 days in camp and be in the Reserves for an additional year (http://www.vision.net.au/~pwood/need.htm, 30 October 2006).

With the advent of the Universal Training scheme the Hobart unit was renamed 16 Battery, A.F.A. and the Launceston unit, 15 Battery, A.F.A.

In 1913 the army presented a comprehensive defence review to the Commonwealth. This review stated that the nation required garrisons for defended ports (Palazzo, 2001: 58).

Coastal artillery presented the Commonwealth with a range of difficult problems, not least being that all available evidence emphasised the need to maintain the existing fortresses, though permanent gunners were far more expensive than partly paid militiamen or volunteers, and the Government was unwilling to spend more money (Horner, 1995: 65).

In the period before WWI the RAGA was the main avenue for training young permanent officers in leadership and management (Horner, 1995: 67).

With the approach of WWI, attention and focus began to change from the garrison gunners, who had played a central role in Australian defence for the last 40 years, to the field artillery (Horner, 1995: 68). In 1911 the compulsory training system brought about the impetus for this change.

With the declaration of war in 1914 the telegram from London ordered the gunners and engineers of the permanent forces to their posts at the fortresses protecting Australian ports (Palazzo, 2001: 70). These included the defence ports of Thursday Island, Brisbane, Newcastle, Sydney, Melbourne, Hobart, Adelaide, Albany and Fremantle (Horner, 1995: 72). Mobilisation orders were issued to 10,000 citizen soldiers across the country, 'bringing the fortresses up to full strength and providing local units to repel enemy landings' (Palazzo, 2001: 70). The militia garrison gunners remained at their stations for the remainder of 1914 while two German armoured cruisers were at large in the Pacific (Horner, 1995: 75).

However, from 23 August on, after Japan declared war on Germany, the home army entered into decline as attention, manpower and resources were shifted elsewhere (Palazzo, 2001: 71). By the end of that year, the Government had stood down most of the guard detachments, and the garrison artillerymen served at reduced levels.

During 1915 the militia garrison continued to man the coastal forts, although on a reduced basis. These men were still not permitted to enlist for overseas service. Despite this, by the end of that year, a number of militia gunners had begun to enlist covertly and when the 3rd Division Artillery was formed in early 1916 'both officers and men hurried to join' (Horner, 1995: 82). However, orders were issued to prevent

their enlistment and on 23 February 1916 the coast defences again went to full mobilisation for a period of two months (Horner, 1995: 82). Following this period, the garrisons were reduced and later that year men of the AGA were permitted to serve overseas.

After the war, in 1919 the Australian continent was virtually undefended, with the small body of professional soldiers who composed the forces being the only viable component (Palazzo, 2001: 85). The Commonwealth began the process of identifying its national security requirements. This included the recommendation of a war establishment of 300,000 troops across the country and a capital expenditure of 5.3 million pounds for equipment alone (Palazzo, 2001: 85).

In 1936 the titles of AGA and AFA were dropped and both the militia field and garrison artillery became part of the Royal Australian Artillery.

It is evident from records held by the National Archives that men from the Royal Australian Garrison Artillery (RAGA) manned Fort Nelson (National Archives of Australia, Series number MP84/1, control symbol 1977/2/69). Further, this is thought to be the No. 14 Company Royal Australian Garrison Artillery (Horner, 1995: 67). Horner (1995: 67) states that 'by 1912 the Companies of the RAGA had been changed from being numbered sequentially within each State to being numbered sequentially throughout the Commonwealth'. Tasmania was the last in this number sequence of 14.

Between 1910 and 1912 recruiting was undertaken for the Royal Australian Garrison Artillery and Instructional Cadre (National Archives of Australia, series number MP84/1, control symbol 1215/3/61).

It can be further surmised from the overview of the social history of Australia's defence force throughout the period spanning the operation of Fort Nelson that both permanent garrison gunners and militia gunners manned the fort. Volunteers of the Citizen Forces are also expected to have manned the fort. These numbers would have decreased from 1916 reflecting the effort and attention which was focused instead to overseas deployment during WWI. The permanent gunners are assumed to have lived at Fort Nelson in the soldiers' quarters shown in an architectural plan held at the National Archives Office (See Appendix A). Archival evidence documenting five soldiers' quarters, each accommodating up to 16 men, indicates that up to 80 gunners could be accommodated at Fort Nelson. However, the extent of this accommodation may also have included provision for the weekend training camps of the militia and volunteers. Volunteer forces are also expected to have manned this site.

Goc (1997: 238) sheds some light on the social history of Fort Nelson, stating that regular military camps were held at both Fort Nelson and Fort Alexandra in the decades before WWI. The National Archives of Australia (1702/3/142) indicates that a weekend camp was held at Fort Nelson on the weekend of 23 November 1912, for instance. This is presumed to have been a camp of the militia gunners.

Dorney (Pers. Comm. 5 December 2006) states that the gunners were a fairly social lot with route marches to the rifle range where the university now is, with stops on the way back from their route march at the Riverview Inn. Further 'the amount of broken beer bottles around would suggest they threw a fair few parties on the hill. There used to be large piles of them, the fires have destroyed much of them as you can find piles of them around' (Dorney, Pers. Comm., 5 December 2006). Photos also depict that the gunners had many female visitors (Dorney, Pers. Comm., 5 December 2006).

A 1910 image (Figure 12, below) shows the Battery Commander and his staff at Fort Nelson, indicating that at least 13 permanent men were stationed here at the time, as well as the Battery Commander.

Figure 12: (1910)
Kitchener Camp 1910. The Battery Commander (BC) and his staff at Fort Nelson, Photo courtesy of Anglesea Barracks, Military Museum (Cox Exhibition Photos J3)

Information shows that areas of land of the Military Reserve, Fort Nelson, Tasmania were leased for cattle grazing between 1912 and 1937 (National Archives of Australia, Series number P1325, Control Symbol 1794 and Series number P1325, Control Symbol 12718).

Further information pertaining to the extent of volunteer and permanent forces at Fort Nelson has not been established, as the archival records are held in the National Archives Office in Melbourne, and it has not been possible to view them. These records are expected to shed light on aspects of the social history of Fort Nelson and its artillery, such as the Lieutenants in charge, training, telephonic communication between the Commanding Officer Royal Australian Garrison Artillery and Forts in Tasmania, request for an increase in staff, and the allotment of Artillery ammunition (National Archives of Australia, MP84/1 1215/3/61; MP84/1 1977/2/69; MP84/1 1652/6/4; MP84/1 1579/1/1; MP84/1 1579/1/2; MP84/1 1893/1/505; MP84/1 1515/4/1; MP84/1 1652/6/3; MP84/1 1702/3/92; MP84/1 1579/2/43).

It is said that Fort Nelson was the first place of telephonic communication in Australia (P. Dorney, Pers. Comm., 3/11/06). In the observation room at the site exists the line and equipment for telephonic communication. The Fort Nelson site was connected by telephone through the Alexandra Battery between 1906 and 1913 (National Archives of Australia, 1579/2/63).

Due to the time constraints of this project, it has not been possible to view these. A visit to Melbourne was not possible, nor was the expense of photocopying a large volume of files. In addition, the photocopying of files is expected by the National Archives Office to take up to 30 days. Despite this, a limited number of particularly pertinent files have been requested from National Archives, and if these can shed more light on the Fort, and its social history, an addendum will be added to this report.

2.4.4 Comparative Analysis

Many forts and battery sites exist throughout the country, illustrating the nation's coastal defence network during the nineteenth and twentieth centuries. These forts include Albany Forts WA, Bare Island

Fort NSW, Battery A84 Georges Heights NSW, Battery Hill Port Fairy VIC, Bradley's Head Fortification Complex NSW, Bribie Island Fortifications Qld, Fort Complex Magnetic Island, Fort Denison NSW, Fort Franklin VIC, Fort Gellibrand VIC, Fort Glanville SA, Fort Largs Defensible Barracks SA, Fort Lytton Qld, Fort Queenscliffe VIC, Fort Scratchley NSW, Fort Wallace NSW, Forts Nepean and Pierce VIC, Green Hill Fort Thursday Island Qld, Kissing Point Fort Qld, South Channel Fort VIC, and Swan Island Defence Precinct VIC (AHPI).

In Tasmania, other fort examples include Alexandra Battery, Fort Pierson, Queens Battery, Kangaroo Bluff, and Fort Direction.

The Alexandra Battery consists of a major gun emplacement and a supporting infantry position. In 1885 6-inch breech-loading hydro-pneumatic guns were mounted, and 5-inch guns were positioned a few years later. Nordenfeldt guns were also part of the defences. A trench system linked a redoubt and the gun emplacements. A brick and stone central magazine was also part of the site. In 1899 a searchlight (for defence against naval attacks by night) and associated engine house were installed and another searchlight was built in 1913. (AHPI 18069).

Fort Pierson is associated with Tasmania's WWII defence system. The site now comprises recreational facilities and memorials but the evidence of the battery is much reduced, with only a bunker converted to a tourist information/lookout and a large covered gun emplacement remaining. The bunker is made of concrete and consists of three levels (AHPI 8310).

Queens Battery is part of the extensive Derwent defence network which evolved from 1804 to the twentieth century. Work on the battery began in 1838 following the drawing up of plans by Major Kelsall. Queens Battery consisted of a 32 feet thick parapet, palisading, Chevaux de Frise (timber lengths studded with iron spikes), three magazines and various guns. Following WWI the site was chosen for a cenotaph; the Battery was levelled and filled in and the Cenotaph was completed in 1926 (AHPI 18068).

The Fort at Kangaroo Bluff, Bellerive, comprises the ditches, walls, magazines, canonieres, gun emplacements and guns. As completed, and as it remains today, the fort, located on Kangaroo Bluff at Bellerive, was of truncated polygonal plan form with the main axis to the southeast, down the Derwent Estuary. Four gun emplacements allowed a wide field of fire to be traversed by the muzzle loading Armstrong guns on their wheeled carriages. Two of these guns remain in place supported on modern concrete bases (AHPI 10886).

2.5 The Dorney Residence

In 1949 James Henry Esmond Dorney purchased the land of the former Fort Nelson from the Commonwealth. Here he designed and built three residences over the ensuing 29 years, as well as practising his architectural career from the site.

2.5.1 Esmond Dorney

Esmond Dorney was born in Melbourne in 1906 and pursued a career in architecture, studying at Melbourne University, before entering into private tuition in the engineering firm of Johns and Waygood (Transition 36/37, pp. 126-130). Dorney felt that the studies offered by Melbourne University 'placed too much emphasis on designs of the past, with nothing new at all' (Puustinen, 2002: 1). Esmond left there 'specifically to learn how to use steel to cantilever and to fly buildings and to use the new technology that was totally intriguing him' (Dorney, P., Pers. Comm., 5/12/06).

His first architectural experience came at the eminent Melbourne office of Marion Mahoney and Walter Burley Griffin.

Griffin and his wife Marion Mahoney had both worked in the office of Frank Lloyd Wright. Griffin's work is a striking example of the way that aspects of an important modern architectural philosophy and its aesthetics - that of Chicago's "Prairie School" - came to Australia.

But the Griffins' contribution went beyond architecture. Theirs was not only one of introducing new architectural and planning concepts. By challenging accepted opinion, and by their uncompromising vision of a democratic society living compatibly with nature, they also articulated and anticipated many social and environmental issues of our own time.

Walter Burley Griffin was inspired by ideals of equity and democracy and a passionate regard for nature. When Griffin entered the design field, nature was to be his great source of inspiration. His work at that time was suffused with the 'Spirit of Nature' in the great tradition of the American transcendentalists, Emerson and Thoreau. This was combined with a search for pure form – a geometric, abstract ideal – inspired by the patterns of nature. This love of nature was evident not only in his and Marion Mahony Griffin's work, but also in their lives. Further, Dorney (P., Pers. Comm. 5/12/06) states that 'Walter was famous for treatment of the environment in that he would not complete a design until the landscape design was completed or pretty much resolved'. This notion is reflected in Dorney's work.

Esmond was influenced by the Griffins' love of nature and adopted this philosophy to his work. Dorney (P., Pers. Comm., 5/12/06) states that 'Esmond was totally involved in the environment. It was one thing he has picked up from Burley Griffin. Not so much his design style, but his relationship to the environment'.

Spence suggests that Dorney's time in the Griffin office 'would doubtless have encouraged him to pursue an individual path, outside the mainstream' (Spence: 1992, p.10), with Dorney stating that Griffins' designs were rather solid with 'no lightness'.

Dorney was first registered as an architect in 1929 at the age of 24 (Dorney, P., 2006).

Once registered, Dorney immediately opened his own practice, 'just in time for the Great Depression' (Dorney, P., 2006). A series of successful apartment buildings in Melbourne saw his practice thrive during this period (Dorney, P., 2006). He was one of the more successful young Victorian architects during this period.

Dorney served in WWII and was in Singapore during its fall in 1942. He escaped on one of the last ships, to Java, to 'build a secret radar facility to operate behind Japanese lines' (Dorney, P., 2006). During the years between 1942 and 1945 he was officially missing in action, having escaped to the jungle, living with Chinese Communist guerillas (Dorney, P., 2006, and Dorney, J., Pers. Comm., 8/11/06).

Dorney spent much time considering what architecture was and might be during the war years (Dorney, P., 2006).

After returning to Melbourne, Dorney found that his wife, believing him to be dead, had remarried. After this revelation, Dorney threw himself into his other passion – architecture, and his idealism of a commitment to family and humanity (Dorney, P., 2006). Through this came his embrace of open plan living, demonstrated in his work.

While being nursed in Melbourne after the war he met his second wife, Joan (Dorney, J., Pers. Comm., 8/11/06). Esmond was 38 when they met. The two moved to Tasmania in 1949 prompted by personal and health reasons.

Dorney was a Catholic and was soon introduced to the Roman Catholic Archbishop of Tasmania upon his arrival (Dorney, J., Pers. Comm., 8/11/06). Esmond designed several significant works for the Church (Dorney, J., Pers. Comm., 8/11/06).

From his arrival in the State Dorney was noted for his individualism in his architectural style. Post-War Melbourne architecture in Tasmania, in its most radical form, is said to have been introduced by Dorney (Taylor, J., 1981: 39). Dorney's style has also been referred to as Melbourne Regional or Organic.

Esmond Dorney died in 1991, and his work continues to be highly respected in Tasmania (McNeill: 2002, p. 76, RNE listings: 100068, 100191).

2.5.2 International Precursors

The diversity of approaches prevalent in post-war Australian architecture is attributed to the increasing sophistication of available building technologies for architects which provided a wider range of formal strategies to apply to their buildings. In this period, there were multiple strands running through and shaping the totality of Melbourne architecture. In order to understand the influences it is necessary to look outside the contemporary architectural culture of this city at what was happening internationally, particularly in the United States and more carefully at what was happening inside Melbourne's contemporary architectural culture.

At the end of WWII Melbourne was subject to severe shortages of building materials. The city was emerging from virtually two decades during which very few new structures had been built. At this time, Australian society oriented itself more culturally and economically towards the U.S.A. than had previously been the case.

The influence on Melbourne architecture of this period of foreign precursors, was to be found in the United States. It was in the U.S.A. that many of the most significant early post-war developments took place, both in architecture in general and domestic architecture in particular. This was due to the earlier arrival of several important European modernist architects. In the 1920s these included Eliel Saarinen, Rudolph Schindler and Richard Neutra. In the 1930's Walter Gropius, Marcel Breuer, Ludwig Mies van der Rohe and in 1941 Erich Mendelsohn all played important roles in the development of the North American version of late modernism. In Los Angeles there was a thriving school of post war modernists for which Schindler and Neutra were perhaps the twin points of origin.

2.5.3 Regionalism in Melbourne

The period 1930 to 1950 confronted the concept of functionalism with new themes of the symbolic-representative role of architecture and an aesthetic style that catered more to the psychological needs of consumers than did formal, abstract, early functionalist architecture. The form of modern architecture was further modified by attempts to develop the regional building traditions and the existing architectural context, and by the contradictory trends that appeared in connection with the international development of the rationalisation of construction and building production.

During the 1940s an architecture of modernity took root in Melbourne. The 1940s architecture was influenced by developments in North Western Europe at the time with the 'folk' style of the Scandinavian

architectural movement known as the 'new empiricism'. Influences from the United States were evident with the woody west coast regionalism of the early work of Pietro Belluschi and the similar “Bay region style” of William Wurster. in and around San Francisco.

In Melbourne the main exponent of this new approach to modernism was Roy Grounds who met William Wurster on his second trip abroad when he worked as a set designer in Los Angeles. His domestic designs prior to the war owed much to the Bay region style i.e. the first Henty House in Frankston and Lyncroft on the Mornington Peninsula.

Ground’s work displayed an increasing interest in the use of ‘platonic form’ circles, squares and triangles, in the organisation of his plans. Typical of this period are the second Henty House and the Round House in Frankston, which was built in 1952.

William Wurster who was the Dean of the Faculty of Architecture at MIT was influential in the choice of his fellow west-coast architect Pietro Belluschi to succeed him as Dean. Belluschi was the Dean during Boyd's visit and subsequently visited Australia twice as a key note speaker at Conventions run by the R.A.I.A. There is an international aspect to Boyd's assertion of the emergence of a regionally specific architecture in Melbourne. Starting around 1950 the young architectural practice of Chancellor and Patrick commenced the development of a residential style which, while owing much to the Prairie Houses of Frank Lloyd Wright and the contemporary residential architecture of Richard Neutra was individual to warrant the description, 'Peninsula Style'.

Wurster's approach to residential building proved so influential that it is difficult to walk through a typical California neighbourhood and not see some design element that was borrowed, cribbed or copied from him. He made a name for himself in 1928 by creating what many consider the prototype of the ranch house--the rustic, one-story Gregory Farmhouse in Scotts Valley. He blurred the distinction between indoors and outdoors, by carefully positioning windows to take in breathtaking views and intimate private gardens, creating spaces that could serve a variety of uses, and relying on unadorned interiors and exteriors. Wurster helped define what architecture critic Lewis Mumford dubbed the Bay Region style.

Wurster also offered an alternative to the austere, dogmatic International Style espoused by architects such as Le Corbusier, Walter Gropius and Ludwig Mies van der Rohe who held sway over the architectural world throughout the bulk of Wurster's career. Instead of glass, steel and stucco boxes, Wurster developed an -architecture that relied heavily on regional building history and indigenous materials.

Pietro Belluschi a modernist architect whose work ranged from elegantly simple structures. Belluschi was known not only for his supremely elegant, simple, modern, beautifully designed churches and houses typically of wood, but also for his ability to remain within limited budgets.

Belluschi's artistic philosophy in general, was inspired by Frank Lloyd Wright (FLW), whose appreciation of natural materials, integration of building and the natural site, and geometrically inspired forms were of course well known, especially on the West Coast. The hexagonal plan of the Belluschi-Eichler house, unusual in Belluschi's residential work, may have been inspired by the plan of FLW Hanna house, built in 1938.

The Melbourne regional style developed through the influences of FLW, William Wurster and Pietro Belluschi into a style that emphasised simplicity, lightness and an unpretentious elegance. The style typified elongated Modernist planning low pitched corrugated iron clad roofs, long runs of white painted timber-framed casement windows extending between sill and eaves, more often than not a substantial

"Wrightian" chimney, a strong visual link between indoor and outdoor living areas and an outer suburban semi-rural site.

Frank Lloyd Wright exerted an influence worldwide and can be traced in Melbourne as much as elsewhere. The buildings, which were most influential in Melbourne, were the houses known collectively as FLW Usonian house designs.

Wright provided an influence to Dorney, seen particularly through his use of entrances and doorways. Dorney (P., Pers. Comm., 5/12/06) states that Dorney introduced into his entrances a flight metaphor, where 'the view is removed and then the view is given back' again, as Esmond was a pilot, and loved the revelation of being in the clouds. 'You'll find that in his entrance sequence, even in his pre war houses in Melbourne, that special sequence of removing views, offering partial views and offering full views quite commonly. And it's articulated in his entrances, and I think we saw that most in Frank Lloyd Wright. He was very interested in flying buildings' (Dorney, P., Pers. Comm., 5/12/06).

Dorney's contemporaries in Melbourne included the work of Roy Grounds and Robin Boyd. Spence (1992; 10) states that 'like his Melbourne contemporaries, Dorney developed a new architectural richness through unconventional plan geometries and dramatic new structural forms'. However, Dorney was unusual in his experiments with bold curved roof forms using corrugated iron, 'which created interiors with a sense of spatial containment' (Spence, 1992: 10).

Esmond Dorney and Roy were good friends and remained friends throughout their lives. Esmond designed his first glass circular house on Porter Hill in 1949 three years before Roy. Esmond's influence on Roy was never documented however. The difference between the work of Roy and Esmond is that Roy's work toyed with the notion of geometry while Esmond's focused on space (Dorney, P., Pers. Comm. 5/12/06).

2.5.4 Architectural Style of Dorney

The following quotes are extracted from a lecture given by Dorney in c.1948, regarding his design philosophy:

> 'In building a house today the first things that should be considered are the sunlight and the view… The planning should begin with these points'.
>
> 'Living rooms opening directly onto the garden glass walls built to allow the sunshine in to warm and cheer the home – this is how we should be living today, sitting inside and still enjoying the sunshine and the beauty of the outdoors. It is astonishing how warm a winter's day can be when the sunshine is pouring in, and the wind kept out by the glass walls'.
>
> (The orientation of each room of the house) 'should be arranged to suit their time of use, and to allow the maximum amount of sunshine for such period – for instance it makes the world of difference when you get out of bed in the morning to have the warmth of the sun all around you. It is the same for the shower and bathroom'.
>
> 'The kitchen should be placed in a convenient position for access to outside and to the rest of the home, particularly the front door, the telephone and the nursery'.
>
> 'Houses today are too much shut off into small units, like a closed box for each activity'.

‘The lounge is where the whole family comes together, and it should be a room of ease and relaxation, with a welcoming fireplace as the focal point, and a glass wall bringing warmth, sunshine and beauty into the room’.

‘The living room should have views and afternoon sunshine, when it is more likely to be in use’.

‘A modern home must be of easy workability, and all waste space eliminated’.

In this lecture, it is also evident that Dorney believed that a square kitchen could never be completely efficient, with a narrower, rectangular shape proving much better (Dorney, E., c.1948). Dorney placed much emphasis on the design of the kitchen, stating that ‘the designing of a proper kitchen is a really detailed job, and much consideration should be given to it’ (Dorney, E., c.1948). Dorney (E., c.1948) believed that ‘the kitchen should be placed in a convenient position for access to outside and to the rest of the home, particularly the front door, the telephone and the nursery’, and not poked away near the rear of the house.

Dorney (E., c.1948) also believed that the bathroom ‘needs to be on the bright side of the house and to be in warm colours’.

These design principles are evident in all three of his Fort Nelson homes, with the current house at Porter Hill reflecting the above ideals and values.

Dorney’s pre-war Victorian work bears little resemblance to his later post-war work (Dorney, P., 2006). Prior to the war, the majority of his works were flats/apartments, though some significant house projects were completed, notably the Earl Cole House (Dorney, P., 2006).

Buildings prior to the war showed the following traits:

» They adopted ‘modern’ open plans;

» Were commonly of masonry construction;

» Included large glass areas for their time;

» Had an engineering focus, including large cantilevers, providing lightness;

» Had sophisticated entrance sequences that modulated light and view;

» Included large verandahs and effective social spaces; and

» Celebrated view (Dorney, P., 2006).

Post WWII, Dorney’s style changed, to include the following aspects:

» The buildings respond innovatively to context;

» Are steel framed;

» Commonly use lightweight materials;

» Incorporate innovative engineering solutions to reduce cost and achieve design outcomes;

» allow the engineering, function and/or social purpose to generate form and style driven aesthetics;

» overtly express their structure;

- celebrate views, opening to the sunlight and natural environment;
- adopt innovative new technologies;
- consider accelerating social and cultural change;
- fly through the use of cantilever and negative joints and space;
- adopt sustainable practices, including solar geometry; and
- respect site, environment and landscape (Dorney, P., 2006).

Dorney's design approach focuses on the relationship of the user/client with site and location, as well as being an expression of culture, topography and climate (Dorney, P., 2006). It is said that Dorney's houses are 'about site, and they are a response to site' (Dorney, P. Pers. Comm., 5/12/06).

Dorney (P. Pers. Comm., 5/12/06) states that 'what we see in the post-war period with the shortage of materials and everything is the creation of the problem of how to build and what to build in and the resolution of that, I think, we see out of the Melbourne school that's so inspirational, in that the resolutions have to be highly innovative. Creativity is based in the problem, it's impossible to be creative unless you have a problem to deal with'. This notion is reflected in Dorney's work. The Melbourne school is said to have been an influence on Dorney, as well as vice-versa (Dorney, P., Pers. Comm., 5/12/06).

In Tasmania, the Modern Movement has been the main architectural style of the twentieth century. McNeill and Woolley (2002: 68) state that 'after the devastation of WWII, there was a new world and a new society to be built'.

Taylor (1986: 13) states that houses and apartment buildings provided the main vehicles for exploration into Post-War Melbourne architecture.

Dorney was one of the most 'innovative modern architects practicing in Tasmania during the period after WWII' (RAIA, 2001). Dorney (P., Pers. Comm., 5/12/06) states that a lot of Esmond's early clients were immigrants in Hobart which allowed him to explore his more extreme ideas.

Dorney's houses are characterized by geometry and the exploitation of the flexible possibilities of corrugated galvanized iron. His designs are characteristic of the Melbourne Regional style through his use of steel, widely projecting eaves, a long narrow edge to the roof, and glass walls with regularly expressed steel members.

Other common characteristics of Dorney's style included lightweight construction with bent pipe arches and buttresses and steel wall/window frames and panel infill. According to McNeill (2002: 76), Dorney initiated the use of non-structural curved corrugated iron and pipe framing in Tasmania, describing such techniques as among some of the most original in the post-war years.

Dorney's buildings stand out because they have 'either cantilevers or very light sub structures and even for masonry buildings they seem to fly' (Dorney, P., Pers. Comm. 5/12/06). Dorney (P., Pers. Comm. 5/12/06) further states that Esmond's characteristics included the introduction of a 'verandah to the art deco style so he's Australianised it in many ways and you'll see that some of his buildings had really characteristically large verandahs not just the small ones that we see out of Europe for that period'.

Dorney pursued his architectural career in Tasmania with relatively little contact with other members of the profession which in turn has led to his designs being described as both individual and experimental.

Dorney (P. Pers. Comm., 5/12/06) states that Esmond was largely unaware of other designs of round glasshouses, explaining that 'He wasn't a great magazine reader. He was a (subscriber) of Architecture

Australia, but he'd flick through them (the magazines) and if he didn't find anything of interest in the first few pages they just stayed on the coffee table. If it wasn't published in Architecture Australia he very rarely got any other architectural journalism at all'.

Opinions differ as to Dorney's influence on Tasmanian architecture. Taylor argues that Dorney's distinct individualism in his use of geometry and curvilinear roofs made his designs too personal in expression to have any direct influence on his local contemporaries. However Spence proposes that Dorney anticipated later trends especially in the use of light weight steel construction and elaborate curved forms, while Wade contends that Dorney's developments with curvilinear steel frames and the possibilities with corrugated iron were 'revolutionary' (Taylor, 1981: 39, Spence: 1992: 10, Wade, 1988: 1).

Dorney (P., 2006) argues that Esmond Dorney's work was largely ignored by Australia's most renowned critics due to a poor relationship with Robin Boyd (Dorney, P., 2006). However, he further states that his influence in Melbourne was quite large, owing to his friendship with Roy Grounds.

2.5.5 Dorney Works

Some of Dorney's works prior to moving to Tasmania include Windermere Flats (1936); a residence at 34 Docker Street, Elwood; and a residence at South Yarra, on the corner of Toorak and Park Streets (Puustinen, 2002: 3).

During the 1950s Esmond Dorney designed several significant works for the Church including Pius X Church Taroona, and St Finn Barr's and Nazareth House in Launceston. Following the appointment of a new Archbishop, Guilford Young, Dorney's work with the Church ceased and he progressed to residential, commercial and institutional work (Transition 36/37, pp. 126-130).

Dorney's institutional works were gaining international attention in this period with his circular hospital designs being published in the US. Such recognition led to consultancies with Stephenson and Turner, the Australian specialists in the area.

536 Churchill Avenue, Sandy Bay is considered by Morris-Nunn and Associates to be Dorney's most important built work (RAIA, 2001).

Dorney's philosophy was that 'your best work is always your best' (Dorney, P., 2006).

Many of Dorney's Melbourne works are currently being heritage listed for their significant contribution to architecture.

2.5.6 Comparative Analysis with other works of Dorney

Esmond Dorney enjoyed a productive career in post-War Tasmania, designing numerous private residences, as well as commercial and institutional buildings.

Making comparisons between heritage places is both useful in developing a statement if significance and also determining the level of significance. In making a comparison, it is important to identify the common elements and compare like with like. For example, comparisons between similar types of places, or places within an historical theme.

In comparing the Dorney house on Porter Hill, it is useful to consider his other residential buildings. However, it should be noted that Dorney also utilised comparable architectural characteristics such as butterfly or barrel vaulted roofs, extensive use of glass and lightweight construction materials in

commercial and institutional buildings. Prominent examples include Pius X Church at Taroona, St Finn Barr's Church, Invermay and Snow's Dry Cleaning, Glenorchy.

Defining Dorney's designs according to established architectural definitions is problematic, given his individuality and distinctiveness (Taylor, J., 1981: 39). However, the influence of the Melbourne school, organic and structuralist architecture is clearly evident. These styles are often combined in the same project.

Several buildings demonstrate the influence or organic architecture and the work of Lloyd Wright. These influences can be seen in the horizontal, asymmetrical massing of the building form; experimentation with lines and perspectives through the external expression of functional spaces; strong horizontal roof planes with wide overhanging eaves; and the retention of the natural setting. Examples demonstrating this type of work include the Dobson House, Sandy Bay (c1947); the Thorp House, Lindisfarne (c1949); the Borchardt House, Bellerive (c1950); and the Brocklehurst House, Sandy Bay (c1962).

Another strong reference is the use of circular or curved design, experimenting with the possibilities of round living environments, made possible by development in new lightweight technologies allowing for innovation in framing techniques. These houses demonstrate circular living areas or the inclusion of curved sections. Examples include: the Richardson House, Rosny (c1954); the Drewitt House, Lenah Valley (c1959); the Tapping House, Sandy Bay (c1962); and the Fisher House, Sandy Bay (c1988).

Another recurring theme in Dorney's work is the dramatic effects found in sculptural roof forms. Butterfly roof forms are demonstrated in the Ruppin House, Sandy Bay (c1957) and Kaljivoec House, Lenah Valley (c1960). Curved or barrel vaulted roofs are also frequently used, including the Jarvis House, Bellerive (c1952); Butler Cottage, Taroona (c1957); the Mitchell House, Mount Nelson (c1958); the Drewitt House, Lenah Valley (c1959); 536 Churchill Avenue, Sandy Bay; the Snow Thomas House, Berriedale (c1960); and the Tate House, Taroona (c1962). The emphasis placed on the roof form stressed the relationship between the roof form/plane and the sky and how this was interpreted in internal spaces.

Common to all of these residences is the emphasis placed on the relationship with the site and the exploitation of views. Floor to ceiling windows are used extensively, often with steel support braces. In some works (for example, the Butler Cottage and Jarvis House), the glass has actually been shaped to fit the curve of the vaulted roofs.

2.5.7 Fort Nelson Site

Following unsuccessful attempts to acquire land on top of Mt Nelson where the restaurant is now located, Dorney acquired the 78 acre Fort Nelson site by tender in 1949, and constructed a series of houses which 'emerged from the circular concrete bases set into the Pinnacle of the Hill' (Wade, 1988: 2). Dorney had acquired this land through negotiation with the Government who otherwise had no intention of selling it (Dorney, J., Pers. Comm., 8/11/06).

The views were of primary importance to Dorney in his selection of land (Dorney, J., Pers. Comm., 8/11/06).

After the completion of the tender process, the military took with them much of the available steel and other materials. Dorney (P., Pers. Comm., 5/12/06) states that 'the tin Billy slats on the lifts were ripped off, there was a shortage of steel locally so a lot of the steel work that was left by the army was removed.

(It was) carried down the hill by various people for use in post war building projects because there was a great shortage of steel'.

THE FIRST HOUSE, AND OBSERVATORY

The first house was constructed on the southern most gun emplacement in 1949, as the first circular glass house in the world, inspired by the form of the fort (Spence, 1992: 10, and Dorney, P., Pers. Comm., 3/11/06). This house was designed by Dorney and in 1955 was extended to the rear (*The Mercury*, 4.7.06: 17).

Plans submitted to the Building Surveyor's Office on 24 May 1949 indicate that this building was five squares, and was to be constructed at a cost of £450 (AOT file AE417/1/6117). Bricks from the former military establishment were found on the site, cleaned and recycled to form the base of the first house on Porter Hill. The bricks were laid in a circle as the foundation with some uprights used to support the glass (Dorney, J., Pers. Comm., 8/11/06). Malthoid was used for the roofing.

This house was close to complete as Esmond and Joan were married. However, on their attempts to move in to the new residence, they were delayed for a fortnight by the clay-ey road (Dorney, J., Pers. Comm., 8/11/06). For the first three months, there was no electricity at the house, and no water, aside from tanks, for three years (Dorney, J., Pers. Comm., 8/11/06).

The house included a living room (the central focus of the design) kitchen, main bedroom, and a room with bunks for the children (Millar, 1970). The former ammunition lift hoist became the bathroom.

This house is said to epitomize the best of all his works the notion of focus on family (Dorney, P., 2006). Dorney (P., 2006) states that 'the design configuration places the ring of the extended family around the focus of the fire, informed directly by the kitchen and the natural environment'.

The first house was built as a temporary home for the Dorney's (Dorney, J., Pers. Comm., 8/11/06), and it did not have a view northwards, to the bridge. Dorney (P. Pers. Comm., 5/12/06) explains this house, and Esmond's later Porter Hill houses, as 'basically a tent that supported that lifestyle (of being outdoors). He always had this idea that you immerse yourself in your environment'.

Soon after the first house was complete, the observation post, in the middle of the two gun emplacements, was made habitable in 1950 (Dorney, J., Pers. Comm., 8/11/06). The Dorney's used this as a bedroom. This was later extended into a flat in the 1970s.

In 1998 fires destroyed the 1949 circular house. However, the flat, which incorporated the 1950 double bedroom extension, survived the fires and continues to exist today.

THE SECOND HOUSE

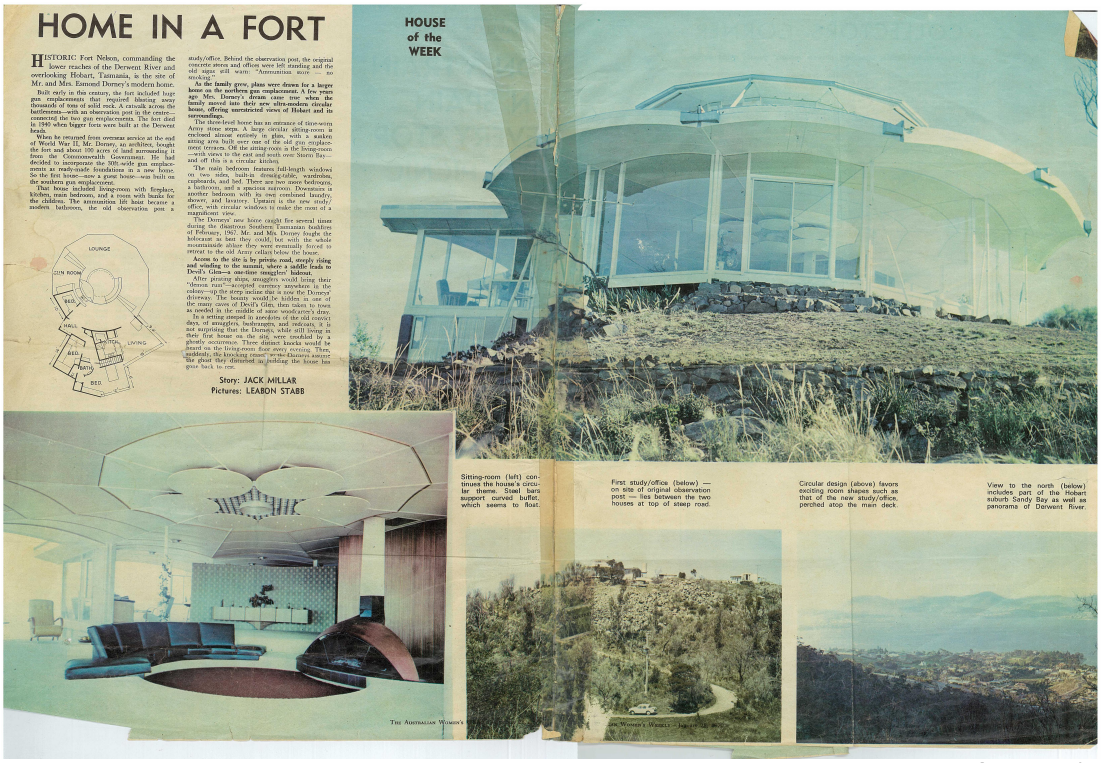
Dorney built a second, and more substantial, house in 1966 on the northern most gun emplacement, as the family grew.

It is said (Spence, 1992: 10) that Dorney's second predominantly circular house at Fort Nelson (1966) was the most climactic of his works in exploiting the view. This house was of three levels, including an entrance of the original military steps to the gun emplacement, with a ladder to the top floor, which functioned as Dorney's office (Dorney, J., Pers. Comm., 8/11/06, and Millar, 1970). In January 1970, the residence was featured in the *Australian Women's Weekly* as the house of the week. This building comprised a living room, circular kitchen, the main bedroom, two other bedrooms, bathroom, and

sunroom (Millar, 1970). On the lower floor was another bedroom with its own combined laundry, shower and lavatory (Millar, 1970). The upper floor consisted of Dorney's office with circular windows.

Once this house was complete, the first house constructed was rented out (Dorney, J., Pers. Comm., 8/11/06).

This second house was destroyed by bushfire in 1978.


HOME IN A FORT

HISTORIC Fort Nelson, commanding the lower reaches of the Derwent River and overlooking Hobart, Tasmania, is the site of Mr. and Mrs. Esmond Dorney's modern home.

Built early in this century, the fort included huge gun emplacements that required blasting away thousands of tons of solid rock. A catwalk across the battlements—with an observation post in the centre—connected the two gun emplacements. The fort died in 1940 when bigger forts were built at the Derwent heads.

When he returned from overseas service at the end of 1965, Mr. Dorney, an architect, bought the fort and about 100 acres of land surrounding it from the Commonwealth. Government officials decided to incorporate the 30ft.-wide gun emplacements as ready-made foundations in a new home. So the first house—now a guest house—was built on the southern gun emplacement.

That house included living-room with fireplace, kitchen, main bedroom, and a room with bunks for the children. The ammunition lift hoist became a modern bathroom, the old observation post a study/office. Behind the observation post, the original concrete stores and offices were left standing and the old signs still warn: "Ammunition store — no smoking."

As the family grew, plans were drawn for a larger house on the northern gun emplacement. A few years ago Mrs. Dorney's dream came true when the family moved into their new ultra-modern circular house, offering unrestricted views of Hobart and its surrounding hills.

The three-level house has an entrance of tree-worn Army stone steps. A bridge leads to the front door, enclosed almost entirely in glass, with a sunken aiming area built over one of the old gun emplacement terraces. Off the aiming-room is the living-room—with views to the east and south over Storm Bay—and off this is a circular kitchen.

The main bedroom features full-length windows on two sides, built-in dressing-table, wardrobes, cupboards, and bed. There are two more bedrooms, a bathroom, and a spacious entrance. Downstairs is another bedroom with its own combined laundry, shower, and lavatory. Upstairs is the new study/office, with circular windows to make the most of a magnificent view.

The Dorneys' new home caught fire several times during the disastrous Southern Tasmanian bushfires of February, 1967. Mr. and Mrs. Dorney fought the holocaust as best they could, but with the whole mountainside ablaze they were eventually forced to retreat to the old Army cellars below the house.

Access to the site is by private road, steeply rising and winding to the summit, where a saddle leads to Devil's Glen—a one-time smugglers' hideout.

After pinning ships, smugglers would bring their "thrown rum"—accepted currency anywhere in the colony—up the steep incline that is now the Dorneys' driveway. The rum would be hidden in one of the many caves of Devil's Glen, then taken to town as needed in the middle of the night by packhorse.

In a setting steeped in anecdotes of the old convict days, of smugglers, bushrangers, and redcoats, it is not surprising that the Dorneys, while still living in their first house on the site, were troubled by a ghostly occurrence. Three distinct knocks would be heard on the living-room door every evening. Then, suddenly, the knocking ceased—and the Dorneys assume the ghost they disturbed in building the house has gone back to rest.

Story: JACK MILLAR
Pictures: LEABON STABB

HOUSE of the WEEK

Sitting-room (left) continues the house's circular theme. Steel bars support curved buffet, which seems to float.

First study/office (below) — on site of original observation post — lies between the two houses at top of steep road.

Circular design (above) favors exciting room shapes such as that of the new study/office, perched atop the main deck.

View to the north (below) includes part of the Hobart suburb Sandy Bay as well as panorama of Derwent River.

Figure 13: (1970)
The second, 1966 house. Australian Women's Weekly Article: 'Home in a Fort', 28 January 1970

THE THIRD HOUSE

The existing house (1978) is built on the site of the second house. All that remained of the second house construction after the fires was the copper fireplace. The fires did not damage the observatory area.

The copper fireplace has been used in the design and construction of the third house. The fireplace has been faced with stone from the property (Dorney, J., Pers. Comm., 8/11/06).

The third house at Porter Hill reflects Dorney's ideals and beliefs in regards to design and style, with the central focus being the living room. The sunlight and view are maximized through Dorney's use of glass and steel. The house has an open-plan, similarly to the design of the earlier two houses at Porter Hill.

Dorney's houses at Porter Hill explore the possibilities of circular design. The current building on the site maximizes the views, with a circular plan with a segmented radiating barrel roof. Having visually minimal structures on the site maximizes the sense of space and light. Preceding the move towards passive solar heating, Dorney manipulated the structure to exploit the natural source of heating (Wade, 1988: 2).

Dorney's use of clever variation in levels can be seen in the Fort Nelson house, where the earlier circular gun emplacements have been used to form sunken seating zones. It is not known whether Dorney was making a social statement by deliberately locating a passive social area in an aggressive gunning emplacement. However, Dorney's son, Paddy believes that his father certainly would have seen the humor of locating the seating in this area (Dorney, Pers. Comm., 5 December 2006).

Lindstad (n.d., p.7) states that, at Dorney's Porter Hill house, 'the sense of fortification is juxtaposed by the dwellings that are in fact incredibly light in construction and atmosphere, with a radiating vaulted ceiling, and floor to ceiling glazing providing a panoramic view'.

Dorney has stated in an edition of *Cleo* magazine (1978), where the house was described as 'Hobart's Castle in the Air', that 'for a long time we lived in the back of the fort. It was pleasant but I wanted to utilize the gun emplacement for a lounge room and build off that for the rest of the residence' (Lindstad, n.d., p.8).

The planning of the Fort Nelson dwellings is said by Lindstad (n.d., p.17) to be extremely efficient, similarly to his circular hospital designs, with the house contrasting generous open living spaces with smaller functional areas.

Dorney (P., 2006) states that the Fort Nelson homes 'are a symbolic, three-dimensional diagram of the idealized family, spatially articulated and functionally sustained. This use of the family as a primary theoretical basis for spatial disposition in design is rare in modern architecture'.

Dorney conducted his practice from his home at Porter Hill. For this purpose, a decommissioned tram from Hobart City Council was brought to the site sometime prior to 1960. It was transported by trucks and a crane, which positioned it on a collapsed wall of the army building. Dorney (P., Pers. Comm. 5/12/06) states that 'It was once again added to an existing site without too much transformation'.

Site of 1966 house. Destroyed by fire in 1978 and replaced in 1978 by the current house.

1950 bedroom extension incorporated into existing 1974-75 flat.

1955 extension. Destroyed by fire in 1998.

1949 house. Destroyed by fire in 1998.

Figure 14: (1991) Detail of 1991 Photograph of the Fort Nelson summit showing the chronological development of the site (Photograph provided by P Dorney).

2.6 Later History

In 1958 Fort Nelson was the site of the first earthquake reading in Hobart using seismographic equipment (*The Mercury*, 8.10.06: 17). This development may have been an important link to the development of the continental shift theory (*The Mercury*, 8.10.06: 17). University of Tasmania Professor, Sam Carey, undertook the project, utilising the former underground water tank of the RAGA. Carey required a place for his seismographic testing that had no ground shake and Dorney offered him this space on his property.

Carey also chose the site as it had a foundation stone, which offered good vibrations.

Carey used two seismographs, one a pen ink and the other photographic.

Professor Sam Carey received a DSc from the University of Sydney in 1939 for his work on the tectonic evolution of New Guinea and Melanesia. After WWII Carey became chief government geologist in Tasmania and later was appointed foundation professor of geology at the University of Tasmania (http://www.science.org.au/scientists/sc.htm, date accessed: 6/11/06).

Carey's main intellectual research was associated with theories of continental drift. He arranged many symposiums on this topic and, through Carey, the Geology Department at the University of Tasmania became Australia's leading department of earth science for many years (http://www.science.org.au/academy/memoirs/carey.htm#10, date accessed: 6/11/06).

In 1957 Carey organised the Continental Drift Symposium, which influenced many scientists about the importance of continental drift (http://www.science.org.au/scientists/sc.htm, date accessed: 6/11/06). Carey has been awarded with many awards and recognitions for his work on continental drift. Awards include Officer of the Order of Australia (1977); Browne Medal (Geological Society of Australia, 1982); Gold Medal of the Australian Society of Exploration Geophysicists (1998); and Geological Society of America, Structural Geology and Tectonics Division, 2000 Career Contribution Award (http://www.science.org.au/academy/memoirs/carey.htm#10, date accessed: 6/11/06).

In 2000, plans were made to subdivide the Porter Hill property into a number of smaller titles, proposed bushland areas, gardens and building protection areas, while retaining 4.312 hectares of land on the hill top site comprising the fort and Dorney houses.

Community opposition to these plans resulted in alternative options being pursued. On 1 May 2006, the Hobart City Council purchased Porter Hill from the Dorney family to protect the natural, cultural and scenic values of the site.

3. Significance

The Statement of Significance for Porter Hill contained below considers the whole complex, including the Dorney residence/s and all of that area which was key to Fort Nelson and its associated buildings. However, a significance assessment for certain individual structures and places of remaining physical evidence is contained in following sections and appendices of the Conservation Plan.

3.1 Existing heritage listings

Fort Nelson is listed on the Tasmanian Heritage Register as comprising the remains of Fort Nelson and a 1978 dwelling (THR C7429). This place is listed for Criteria (a) evolutional pattern, (b) rarity, (c) research potential, (d) representative value, (e) creative/technical/aesthetic value, and (g) associational value.

Fort Nelson is also listed on the Australian Heritage Places Inventory (AHPI). The AHPI states that the operations of the fort are easily understood by the remaining fabric. The place is considered by the AHPI to be a rare and relatively intact early twentieth century defensive fort along the River Derwent, and the house to represent a high degree of creative and technical achievement in building a residence in an isolated location on an existing historic site. Associations with both the Tasmanian military and Esmond Dorney are considered to afford the place significance by the AHPI, as is the house as demonstrating the principle characteristics of a Late Twentieth Century Organic residence utilising its site and remnant historic fabric. The fort itself is considered to be a representative example of an early twentieth century defensive installation. Fort Nelson is also said to be of cultural heritage significance as it has the potential to yield information on the operation of a defensive installation in the first half of the twentieth century (AHPI, http://www.heritage.gov.au/cgi-bin/ahpi/record.pl?TAS8721, accessed 26/10/06).

The following Statement of Significance for Porter Hill comprises all its European layers of history, and follows the principles of the *Burra Charter* and the Tasmanian *Historic Cultural Heritage Act* 1995.

3.2 Physical Evidence

The site consists of the remains of two main periods of use and occupation, that of Fort Nelson and the Dorney residences.

The remains of Fort Nelson include the reinforced concrete gun emplacements, observation post, magazines, foundations of barracks, the fort commander's residence and associated gardens, concrete pump house, and associated roads and tracks.

The second layer of history includes remains from the first house over the southern gun emplacement, his use of the Observation post and its extension into a flat, and the existing third Dorney residence built here.

In addition, the water tank used for seismographic testing in the 1950s remains, as do the telegraph poles associated with the Mt Nelson signal station.

All these elements are discussed and described in more detail in the Conservation Policy.

3.3 Setting

Fort Nelson and the Dorney residence are situated on a flat area atop Porter Hill, overlooking the River Derwent and its environs. These views were essential to the siting of both the Fort and, later, Dorney's series of three residences.

The Fort complex is spread across an expansive area comprising the majority of the Porter Hill site, with a concentration of elements and features sited in approximately fifteen acres of sloping terrain, which comprise the Fort and associated buildings, as well as associated tracks and roadways. This area is that situated to the northern and northeastern areas of the property. The tracks traverse areas of the entire property.

This concentrated area of historical features at the Porter Hill property also comprises the Dorney residences and the site used by Sam Carey in his seismographic testing in the 1950s.

Immediately surrounding the residence and gun emplacements is a cleared area including a small garden of both native and exotic species.

The majority of land comprising the title of the Fort and residence is bushland of native vegetation, comprising dry sclerophyll forest. This bushland interrupts any views between the different elements of the site, though tracks and pathways between the elements bring a sense of connectivity.

Immediately adjoining all areas except the very northwest of the property is bushland. The site has clear views, across bushland, towards the top of Mt Nelson, and is surrounded by other large areas of bushland to the south and west. Further to the north and east, beyond bushland property, the neighboring titles are areas of suburban residences.

All built elements have a minimal impact on views from below towards the skyline area.

3.4 Assessment of Significance

3.4.1 Historical value (it is important in demonstrating the evolution or pattern of Tasmania's history)

Porter Hill is of historic cultural heritage significance for its ability to demonstrate the pattern and evolution of Tasmania's coastal defence system in the early twentieth century. This phase of Tasmania's coastal defence illustrates a time of the fear of Russian invasion, as well as a time of national defence in response to the two World Wars. Fort Nelson demonstrates the Commonwealth Defence organization from the early twentieth century, a time when military forces developed remarkably.
The associated history of Porter Hill reflects the changes in personnel at the site as a result of the two World Wars, and also reflects more broadly the war and defence effort of the Commonwealth during this time.
As Tasmania's only coastal defence structure during WWI this site is of considerable historical significance to the State. This place is a tangible manifestation of the fears, attitudes, and beliefs of the early twentieth century community and military forces towards threats of invasion.
Further, Porter Hill demonstrates the changing nature of the site from Commonwealth land to private ownership, following changes to the country's coastal defence organization. Once obsolete for military purposes, this site demonstrates later residential development, contributing another layer of history.
Esmond Dorney's series of houses at Porter Hill are of significance as representing one of the first hillside homes of Hobart, symbolizing the move away from settlement on the sides of the River.

As the site of the first circular glass house in the world, and with later circular glass houses which emulate this style, the Dorney residences at Porter Hill are of historic cultural heritage significance for their contribution to the development of architecture, both in Tasmania and Australia.
The Porter Hill site is also of historic cultural heritage significance as the site of seismographic testing which contributed to the theory of continental drift in the 1950s.

3.4.2 Rarity (it demonstrates rare, uncommon or endangered aspects of Tasmania's heritage)

Porter Hill is of historic cultural heritage significance as a rare example of a relatively intact early twentieth century defence fort along the River Derwent. Other places associated with this aspect of Tasmania's history, dating from the 1880s, include the Alexandra Battery, Kangaroo Bluff Battery, Queens Battery, Fort Pierson and Fort Direction. Of these, the Alexandra and Kangaroo Bluff Batteries, and Forts Pierson and Direction still have the ability to demonstrate the coastal defence of Tasmania. Fort Nelson is a rare example of a fort and battery which operated during WWI in Tasmania, and the period thereafter.
Further, this site demonstrates a rare example of the later construction of a residence on the existing historic remains of a fort complex.

3.4.3 Archaeological/Scientific (it has potential to yield information that will contribute to an understanding of Tasmania's history)

Porter Hill is of historic cultural heritage significance for its potential to yield information pertaining to Tasmania's defence systems and organization in the early twentieth century. In particular, information yielded may contribute to an understanding of the social organization of the site, and activities undertaken and practiced there. The site also has the potential to yield information relating to the buildings associated with the defence system.

3.4.4 Representative (demonstrates the characteristics of a broader class of cultural places)

Porter Hill is of cultural heritage significance as a representative example of (a) a place of coastal defence, and (b) Post-War Melbourne architecture.

As a place representative of a coastal defence installation, the principle characteristics of this class of place are demonstrated through remnant fabric including the fort itself and gun emplacements, as well as the remains of associated buildings.

Dorney's designs are characteristic of Post-War Melbourne architecture through his use of steel, widely projecting eaves, a long narrow edge to the roof, low-pitch roof, and glass walls with regularly expressed steel members.

3.4.5 Technical Achievement (it is important in demonstrating a high degree of technical achievement)

The Dorney residence at Porter Hill is of historic cultural heritage significance for its creative and technical achievement in its design of a residence built on an existing historic site, and its utilization of the existing historic features and remains to take advantage of the expansive views and natural setting. This structure further demonstrates technical achievement through its design philosophy and use of materials, being the later embodiment of the first round glass house in the world. This philosophy is

important in its creative design, encompassing notions of family and social spaces, environment, siting and materials.

3.4.6 Social/Spiritual value (it has a strong or special meaning for any group or community because of social, cultural or spiritual associations)

A social values assessment of this place has not been undertaken and, as such, it is difficult to accurately portray the level of social value held for the site. However, it is considered that the site may have social value attributed to it by Tasmania's architectural community for the Dorney residence, which contributes to an understanding of his work throughout the State.
The site may also have social value attributed to it as a place of coastal defence, and for its association with WWI and WWII, whereby the history is reflected in the changing nature and activity of the site.
The site may also have social value attributed to it because of its landscape qualities. Owing to its elevated position, relationship with adjoining Mount Nelson, and natural vegetation, the site forms a visual landmark and helps define the skyline of Lower Sandy Bay.

3.4.7 Associational (it has special association with the life or work of a person, group or an organisation that was important in Tasmania's history)

Porter Hill is of historic cultural heritage significance for its association with the military and defence forces in Tasmania, and for its association with prominent and noted Tasmanian architect Esmond Dorney. Dorney is recognized as Tasmania's major architect of the immediate post war period. His style is most commonly recognized for his circular glass houses, of which the house at Porter Hill is a good example.

Porter Hill is also of significance for its association with Sam Carey, whose research and seismographic testing contributed to an understanding of the notion of continental shift.

3.4.8 Aesthetic value

Porter Hill is of historic cultural heritage significance for its aesthetic value, whereby the fort remains exist in harmony with their natural surroundings. The aesthetic value of the site is enhanced by the construction of the residence atop the historic fort remains. The aesthetics of the Dorney house are sympathetic to both the historic fort and the natural elements of its setting, including the views.

3.5 Statement of Cultural Significance

Fort Nelson is a place of historic cultural heritage significance for a number of reasons, and satisfies a number of criteria of both the Australia ICOMOS *Burra Charter* and the *Historic Cultural Heritage Act 1995*.

Fort Nelson, as a site of coastal defence in Tasmania, contributes to an understanding of the organisation of coastal defences across the country in the nineteenth and twentieth centuries. In particular, Fort Nelson, as the only place of coastal defence in Tasmania during WWI, is of historic importance for its ability to illustrate this phase of military defence.

This place is a tangible manifestation of the fears, attitudes, and beliefs of the early twentieth century community and military forces towards threats of invasion and war.

Fort Nelson has the ability to yield further information relating to Tasmania's defence systems and organization in the early twentieth century, particularly in relation to the social organization of the site, and activities undertaken and practiced there, as well as the construction of the complex.

The fort is a rare example of Australia's coastal defence system in Tasmania, and particularly during WWI.

Fort Nelson is also of representative value as a place of coastal defence, demonstrating characteristics of an early twentieth century battery and associated settlement.

The fort is of significance for its association with the military and Commonwealth defence forces in Tasmania.

The later construction of a series of three residences atop the gun emplacements is a rare example of such design and construction. These three residences of Esmond Dorney are of significance for their architectural and aesthetic merit, and as representative examples of the post-war architectural style. The aesthetic merit of the existing residences includes their relationship to both the historic fort in its elevated position and the bushland setting.

The first of Dorney's houses here is of significance as the first circular glass house in the world, contributing much to architectural practice.

It is also expected that the site is of social value to the architectural community as a place of meaning for its connection to Dorney, and as his former home and office. The site is also of associational value for these connections. It is also likely to be valued for its landscape values.

Later history associated with Porter Hill is also of significance, including that of seismographic testing carried out by Sam Carey in the late 1950s, which helped to prove the theory of continental drift.

4. Conservation Policy

The purpose of the conservation policies is to state how the conservation of Fort Nelson may best be achieved both in the long and short term, and is based on an understanding of the cultural significance of the place (refer to section 2.7).

The policies cover all aspects of the conservation of the place; these range from recognition of the significance of Fort Nelson and the Dorney House, to their physical conservation needs and ongoing operational requirements. The policy statements are accompanied where necessary by a short explanatory paragraph or definitions. These are followed by the strategies and actions that should be carried out in order to implement the policy.

4.1 Terminology

Much of the terminology used in conservation practice is standardised. The meanings of key terms used in this document are summarised below. These are underlined where they appear in conservation policies or explanatory statements to indicate the specific terms of reference which apply. The definitions are taken (almost verbatim) from the *Australia ICOMOS Burra Charter, 1999*.

Place	means site, area, land, landscape, building or other work, group of buildings or other works, and may include components, contents, spaces and views.
Fabric	means all the physical material of the place including components, fixtures, contents and objects.
Related Place	means a place that contributes to the cultural significance of another place.
Associations	means the special connections that exist between people and a place.
Setting	means the area around a place which may include the visual catchment.
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. It is not the same as repair which involves restoration or reconstruction.
Preservation	means retaining 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.

4.2 Policy 1 - General Conservation Policy

The current two titles to Porter Hill (CT 231548/1 and 252509/1) should remain intact (ie, not subdivided or otherwise reduced) to preserve and maintain the context and setting that is integral to maintaining an appropriate curtilage for Fort Nelson and the Dorney residence.

Fort Nelson and the Dorney residence should be conserved as places of high cultural significance and managed in accordance with the guidelines and philosophy of the Australia ICOMOS *Burra Charter*, 1999.

All conservation actions undertaken at the site should comply with relevant legislation including but not limited to the provisions of the Tasmanian *Historic Cultural Heritage Act* 1995 and the City of Hobart Planning Scheme 1982.

Extant parts of Fort Nelson should be stabilised and maintained.

Low-level remains of Fort Nelson should be maintained in their ruinous form.

A Heritage Impact Statement shall be prepared prior to any proposal to disturb ground in the vicinity of features identified as being of high and/or medium significance

Items of movable cultural heritage should be inventoried and left *in-situ* unless it is necessary to remove them for conservation or in response to a risk issue. Hobart City Council should develop and implement a policy for curation of items that are to be either relocated and /or stored.

Porter Hill should not be accessible to the public until site security; safety measures and visitor management measures have been put in place.

Reason for Policy

Porter Hill contains an extensive suite of features both extant and in ruinous form that are of high cultural significance. The later Dorney residence represents a clear and deliberate juxtaposition to the earlier elements of Fort Nelson. Both phases were heavily influenced either operationally or creatively by the hillside position and outlook to the extent that the setting is of pivotal importance. It demonstrates the strategic and/or operational influences (in the case of fort related elements) and the inspiration for the various Dorney residence/s. This policy makes provision for the active and ongoing conservation of physical attributes of these key significant sites (ie, fabric) and the setting. All works undertaken at the site should take cognisance of statutory obligations arising from heritage registrations and listings.

Recommended Strategies & Actions

- Endorse this conservation plan as the guiding document for future management and conservation of the place.
- Ensure that copies of this document are lodged with Heritage Tasmania (the Tasmanian Heritage Council).
- Ensure that statutory obligations and the policies in this CMP are known and understood by relevant Hobart City Council staff and any contractors or others engaged to undertake any works at the site.
- Ensure that public safety is adequately provided for with appropriate fire egress in accordance with State Fire Authority recommendations

4.3 Policy 2 - Buildings and Structures

4.3.1 Recording of Built Heritage

Policy

Further detailed recording (including but not limited to photometric, photographic, measured drawings, inventory of surface treatments and historic period graffiti) should be commissioned in response to conservation imperatives.

Reason for Policy

There is insufficient documentation of the existing built heritage especially of the Fort structure

4.3.2 Structural Assessment

Policy

A structural engineers' report should be commissioned to assess the adequacy of the existing structural condition of the House, Flat and Fort structures before any recommendations for future use options are considered. Refer to Policy 3-The Fort Nelson/Dorney/Flat interface, for the recommendations for the fabric of the Fort.

Reason for Policy

The structural report will assist in maintaining the built heritage by outlining areas that may need addressing, especially if the built Heritage is open to the general public.

4.3.3 Fire Protection

Policy

Provide adequate protection of the building fabric by installing fire detection and extinguishing systems. The extent of extinguishing systems will be dependent upon the level of future uses. Standard fire extinguishers would be adequate for residential, or other light uses.

4.3.4 Dorney House: Integrity of the Exterior Facade

Policy

No alterations or additions should occur to the external façade of the building, other than the reconstruction of missing, unsafe or defective elements, removal of intrusive elements and/or cleaning.

Reason for Policy

This house is based on Esmond Dorney's first circular glass house, built in 1949, which was one of the first in the world, therefore the integrity of the original form should remain in tact as much as possible. The house is also important because Dorney designed the House to be viewed from above as a sculptural piece of architecture. Any change to the façade and form of the house are likely to be intrusive and therefore discouraged.

Recommended Strategies & Actions

Regular cyclical maintenance of the exterior is required to preserve the fabric.

4.3.5 Dorney House: Integrity of the Internal Spatial Arrangements

Policy

The existing spatial arrangement as designed should remain intact and visible. Minor modification to the kitchen joinery and adaptation of the bathroom/laundry spaces are permitted.

Reason for Policy

The existing kitchen joinery is not as highly significant as the overall spatial arrangement of the kitchen location. The existing bathroom/laundry spaces can be modified spatially without reducing the overall significance of the spatial planning but the ply lined internal wall between the Lounge and the Laundry should remain.

Recommended Strategies & Actions

Remove the existing kitchen joinery and redesign to suit the recommended compatible future use options.

The bathroom/laundry spaces can be redesigned to suit the recommended compatible future use options.

4.3.6 Dorney House: Sealing and Monitoring Asbestos

Policy

All asbestos fibre cement sheeting internally (except to the Bathrooms and Laundry) and externally recorded on the asbestos register should remain intact and sealed.

Reason for Policy

The fibre cement sheeting represents a cost effective building material of the time Dorney used the sheeting externally as cladding and as a fascia board. Internally the walls are lined behind ply panels or just as lining. Penetrations to the fibre cement sheets should be discouraged. Any refurbishment works requiring disturbance of these sheets should be undertaken with qualified tradesmen who are required to meet current Safety and Health standards.

Recommended Strategies & Actions

Seal all existing fibre cement sheets internally and externally as per asbestos consultant's recommendations.

The stability and safety of asbestos is to be reviewed regularly.

4.3.7 Dorney House: Replacement of Carpet

Policy

Replace the carpet in the main space keeping with the original non-directional carpet type. The conversation pit carpet should differ in colour and type as the original carpet.

Reason for Policy

The carpet is significant due to the non-directional pattern that reduced the visibility of the jointing to the main spaces. The carpet to the conversation pit specifically differed in colour to distinguish the different spaces. The carpet also serves as an acoustic absorber for the main space.

Recommended Strategies & Actions

Remove all the existing carpet to the house and replace with a non-directional pattern and pile throughout with the exception of the conversation pit which is to be a directional pattern and pile.

4.3.8 Dorney House: Plywood Panelling and Joinery

Policy

Conserve and maintain the existing plywood wall panelling and built in joinery.

Reason for Policy

The ply wood panelling was specifically selected and positioned by Esmond Dorney to provide a fluid wood grain effect.

Recommended Strategies & Actions

Seek professional advice as to the actions required to remove the estapol and to reinstate the ply panelling to its original clear matt finish.

4.3.9 Dorney House: Ceiling Colour

Policy

Reinstate the two-tone paint finish to the ceiling over the conversation pit.

Reason for Policy

Dorney differentiated the main open plan space by defining the beginning of the Conversation Pit ceiling space by painting the edge a differing colour.

Recommended Strategies & Actions

Re-instate the existing grey tone over the Conversation pit using photographic evidence not conjecture.

4.3.10 Dorney Residence - Interior

All significant interior fabric should be conserved, primarily through preservation, maintenance and skilled restoration.

Reason for Policy

All sound and intact fabric should be retained and actively maintained to preserve as much of the surviving integrity of the interior as possible. Similarly, the replacement of intrusive items is recommended in some (but not all instances) to achieve a more sympathetic treatment. In all instances where this is advocated, sufficient evidence exists (in either physical or documentary form) to inform the process of reconstruction which should seek to replicate the original specification of the element in question. All work, particularly that which involves restoration and reconstruction should be undertaken by suitably skilled trades people and to the satisfaction of Hobart City Council's Cultural Heritage Officer. Conjectural reconstruction (i.e., introduction of new fabric and/or fittings based on guesswork) is not appropriate.

Recommended Strategies & Actions

» Thoroughly clean the interior of the building including the walls, windows, ceilings, timber work, lights etc

- Repaint interior throughout. The two-tone ceiling colour over the conversation pit must be restored. The grey is to match the original grey Esmond used.
- The plywood panels are to be restored to the original intent. Seek advice regarding removing the estapol finish from panels.
- Remove the existing carpet and replace with new non-directional carpet to floor and floor around pit.
- Retain the light diffuser Esmond designed over the conversation pit
- Retain the fireplace in the conversation pit and clean the tiles thoroughly.
- Restore the fireplace to the dining room. Restoration should only occur if accurate evidence (such as from photographic records) can establish the original design of this fireplace. Dorney family members may be able to assist in this process.
- Re-furbish the existing kitchen
- Reupholster the vinyl cushions around the pit

4.3.11 Dorney Residence - Exterior

All significant exterior fabric of the Dorney residence should be conserved, primarily through preservation and maintenance. Damaged fabric should be replaced on a 'like-for-like' basis.

Reason for Policy

Preservation and maintenance of the existing form and curtilage of the Dorney residence is central to the retention of cultural significance.

Recommended Strategies & Actions

- Thoroughly clean the exterior of the building including the cladding, windows, eaves and roof on a regular basis i.e. annually for windows and five yearly for cladding, eaves and roof.
- Repaint all exterior surfaces. Maintaining the existing external colour scheme.
- Ensure that gutters, downpipes and rainwater heads are clear of obstructions, in sound condition and good working order.
- Ensure the roof and eaves are free of leaks and securely fixed in place.
- Repair the corrosion on the perimeter of the eaves by sanding down and repaint.
- Replace existing external eaves lighting with external down lights that will resist the wind loads.
- Check all structural steel members for corrosion. Remove corrosion and repaint.
- Ensure the steel cladding is secure and free of leaks.
- Ensure the glazing beads/gaskets secure the glazing and are in good condition.
- Repaint the flashings to the windowsills and flashings generally.
- Replace the timber window frame deteriorating to Esmond Dorney's room and repaint to match the colour scheme.
- Restore the damaged cantilevered concrete stair treads to the entry.
- Ensure the handrail and balustrading is free of corrosion. If corrosion is present remove and touch up with primer.

» Strip entry paint from inside face of entry door and match to the existing timber door finish. The external face of the entry door should be maintained.

» Install new rainwater tanks. The design and siting of rainwater tanks to provide additional water supply to the house and flat should be as unobtrusive as practicable.

4.3.12 Dorney Flat: Sealing and Monitoring Asbestos

Policy

Remove all the asbestos fibre cement sheeting internally to the flat as recorded in the asbestos register. If the Fort fabric is revealed as a result of asbestos removal no intervention is permitted to the underlying fabric of the Fort and any underlying fabric that is revealed should be recorded and conservation requirements assessed. The external fibre cement sheet cladding is to remain but is to be sealed by painting. Regular review of stability and safety of the existing asbestos is required.

Reason for Policy

The fibre cement sheeting represents a cost effective building material of the time Esmond used the sheeting externally as cladding and internally as are lining. Penetrations to the fibre cement sheets are to be avoided due to the health risks. Removal of these sheets will need to be undertaken with qualified tradesmen who are required to meet current Safety and Health standards.

Recommended Strategies & Actions

All external fibre cement sheets shall be sealed as per asbestos consultant's recommendations.

4.3.13 Dorney Flat: Integrity of the Internal Spatial Arrangements

Policy

Minor refurbishments to the interior are recommended if the future use option is for a caretaker's residence. The existing timber kitchen joinery carcass and plywood constructed doors/drawers are to be retained and conserved with the built-in cupboard timber shelving to the study.

Reason for Policy

The Flat is not as highly significant as the Dorney House so improvements can be made to the interior spaces without detracting too much from the overall significance. The underlying fabric of the fort is, however, highly significant and should be retained in situ and recorded where revealed during removal of ac sheet cladding.

Recommended Strategies & Actions

Remove the kitchen joinery bench top, built-in cupboard doors, carpet, vinyl tiles and completely refurbish the bathroom/laundry space with new fittings and fixtures. The asbestos vinyl tiles to the Kitchen are to be removed by a qualified building practitioner.

4.3.14 Dorney Flat: Plywood Panelling

Policy

Retain and conserve the plywood panelling to all the interior walls.

Reason for policy

Esmond Dorney created a specific lime wash to finish the plywood panelling.

Recommended Strategies & Actions

Clean and maintain plywood panelling. The painted finish of the plywood panelling should be maintained. Where panels have suffered from delamination, they should only be replaced where they cannot be repaired. Replacement panels should match existing.

4.3.15 Dorney Flat: Interior General

Policy

All significant interior fabric should be conserved, primarily through preservation, maintenance and skilled restoration.

Reason for Policy

All sound and intact fabric should be retained and actively maintained to preserve as much of the surviving integrity of the interior as possible. All work, particularly that which involves restoration and reconstruction should be undertaken by suitably skilled trades people experienced in heritage related work and to the satisfaction of Hobart City Council's Heritage Officer. Conjectural reconstruction (ie, introduction of new fabric and/or fittings based on guesswork or supposition)) is not appropriate.

Recommended Strategies & Actions

- Thoroughly clean the interior of the building including the walls, windows, ceilings, timber work, lights etc
- Repaint interior throughout leaving the plywood panels.
- Ensure ply panelling is free of glue, holes and gaps.
- Bedroom - Investigate bowed ceiling panel for leaks. If leaks are evident make good to roof and ceiling panel.
- Remove carpet to timber floor in sitting room
- Remove carpet to the bedrooms and hall to reveal the fort floor and wall.
- Remove asbestos from Kitchen
- Refurbish bathroom /laundry with new fittings and floor finish.
- Refurbish kitchen re-using the kitchen cupboards carcass, doors and drawers

4.3.16 Dorney Flat: Exterior General

Policy

All significant exterior fabric of the Dorney Flat should be conserved, primarily through preservation and maintenance. Damaged fabric should be replaced on a 'like-for like' basis.

Reason for Policy

Preservation and maintenance of the existing form and curtilage of the Dorney Flat is central to the retention of cultural Heritage.

Recommended Strategies and actions -Exterior

» Thoroughly clean the exterior of the building including the cladding, windows, eaves and roof on a regular basis i.e. annually for windows and five yearly for cladding, eaves and roof.

» Maintain the existing external colour scheme.

» Ensure that gutters, downpipes and rainwater heads are clear of obstructions, in sound condition and good working order.

» Paint front entry door, window frames, eaves, bargeboards and roof.

» Check for rotting to structural bearers and joists and replace if required.

» Replace the timber column at the bay window

4.4 Policy 3 – The Fort Nelson/Dorney Residence/Flat Interface

The interface between Fort Nelson and the Dorney Residence/Flat should be preserved, maintained, restored and interpreted.

Future uses should be compatible and are supported provided they are planned and implemented with a view to conserving as much of the significant fabric, spaces, fitout, and components as practicable.

All proposed upgrades; changes or alterations other than emergency works will be subject to a Heritage Impact Statement prior to implementation.

Reason for Policy

The interface between Fort Nelson and the Dorney Residence is a particularly significant (and interesting) facet of the site. Evidence of Esmond Dorney's appropriation of the Fort is visible in both archaeological and extant contexts. The objective of this policy is to ensure that Dorney's sympathetic adaptation of the Fort is preserved and/or restored, maintained and explained and that any future uses are compatible with these aims. Preparation of a Heritage Impact Statement in the planning stage of any future use will ensure that any heritage values put at risk from proposed changes are identified early. This will allow either modification of the proposed use or development of another strategy to accommodate heritage requirements. A Heritage Impact Statement will generally not be required for routine and or cyclical maintenance activities (provided these are carried out in accordance with stated conservation policies).

Recommended Strategies & Actions

» A condition assessment of the extant sections of Fort Nelson upon which the Dorney Residence/Flat is constructed should be commissioned and carried out to ensure that long term conservation requirements (with the over-riding emphasis on preservation of concrete elements but also including fittings, finishes and graffiti) can be determined and appropriate measures implemented (through a Heritage Impact Statement process).

» Sufficient lead-time should be built in to implementation schedules to enable heritage impact evaluations to take place well in advance of works, and in so doing, avoid critical path complications.

» An option exists to the former music room Esmond Dorney fit out to reveal the underlying fabric of the Fort carefully dismantled to avoid impacting on the Fort fabric and record what is underneath.

4.5 Policy 4 – Fort Nelson – Wider Elements

All wider elements (i.e., those outside the nucleus of Fort, described earlier as the interface between magazine & battery and the former Dorney Residence) such as the caretakers quarters and barracks, site of the latrines and other structures (including guard house, pump house), the parade ground, machine gun emplacements, road including switchbacks, the network of tracks, paths, landscaping and remnant stone/barbed wire fencing shall be retained in-situ, accessible and readily interpretable.

Reason for Policy

Fort Nelson is a complex grouping of inter-related elements. It is imperative that wider aspects of the system remain in evidence as these have the ability to demonstrate the various functions of the Fort included defensive installations and occupation zones.

Recommended Strategies & Actions

» Tracks linking key sites should be kept open and clear.

» Spring bulbs in the vicinity of the former Fort Nelson Caretaker's Quarters should be retained. They are reportedly contemporaneous with the Fort era.

» The barracks complex should be maintained as a relatively open and clear area. Whilst revegetation is essential to the stability of the terraces, large trees with extensive root systems that have the capacity to destabilise or impact upon the surviving integrity of these features should be prevented from establishing through a program of cyclical monitoring and eradication through cutting and painting with a suitable herbicide.

» The planted Hawthorns at the 19th century occupation site (Feature 19) shall be retained in situ. All other Hawthorns that have naturalized into the surrounding land (and that are not identifiable associated with any other 19th century occupation site) and thistles may be removed as per weed eradication programs using techniques that avoid ground disturbance. For the removal of naturalized Hawthorns, the plants should be cut at the base and the cut trunk painted with herbicide. Thistles should be destroyed by herbicide spraying.

4.6 Policy 5 – Movable Heritage

Items of movable cultural heritage shall be inventoried and left in-situ unless it is necessary to remove them for conservation or in response to a risk issue.

Reason for Policy

Items of movable cultural heritage are scattered across Porter Hill. These items shall be progressively recorded. As a general rule, retention in situ is preferable, however, in certain instances it may be necessary/prudent to remove items for curation and storage off site.

The services of a specialist qualified in curatorial studies or collections management shall be engaged to provide advice and training in recording and to refine policies for off site curation and storage of items where necessary.

Recommended Strategies & Actions

The Hobart City Council shall develop and implement a policy for curation of items that are to be relocated.

4.7 Policy 6 – Ongoing Inventory & Recording

Heritage planning, provision for ongoing inventory and recording shall be incorporated into the HCCs management of Porter Hill.

Reason for Policy

Site conditions across Porter Hill are such that it is likely additional features, predominately related to Fort Nelson, have not been located during this study. Management actions represent both a threat to these as yet undocumented values and an opportunity to add to the existing understanding of the heritage attributes of the place. For example, the creation of control lines in preparation for management burns have the potential to impact upon features currently obscured in the bush. However, the outcome of management burns and weed eradication programs is improved visibility and accessibility in parts of the hill were not able to be inspected/assessed at this time. Development of a strategy to seek heritage advice at the planning stage of any activity that is likely to disturb ground and post fire / weed eradication inventory and survey will take advantage of these opportunities to accrue further information and to better manage heritage values across the hill.

Recommended Strategies & Actions

- The Hobart City Council shall develop a strategy for heritage input that can be applied when planning management burns and/or weed eradication programs.
- The strategy shall be staged to allow for inspection/s prior to establishing control lines in preparation for management burns and for post fire inspections for the purpose of historic site inventory and mapping (the latter to involve HCC surveyors).
- To contain costs, opportunities for training of Hobart City Council staff in historic site recognition and recording with an audit component could be explored in preference to engagement of external consultants. Audits are to be carried out by the Hobart City Council, Cultural Heritage Officer.

4.8 Policy 7 - Interpretation

All phases of historic period development associated with Porter Hill should be interpreted in the event that public visitation is defined as a compatible use.

Reason for policy

Where public visitation is proposed an Interpretation Plan should be prepared. Such a plan would provide specific guidelines for interpretive themes, content, actions and indicative costs of the strategy.

Recommended Strategies & Actions

Interpretation should seek to explain in creative and imaginative ways the history and heritage of Porter Hill including but not limited to; the history of smuggling of contraband and mid-late 19th century occupation, the establishment and operation of Fort Nelson, the link with advances in seismological theory, the Dorney family's occupation of the hill with emphasis on Esmond Dorney's occupancy, influences and outlook on life that cumulatively provided the inspiration for the various residences and the close relationship with the setting and threats arising from bushfires that prompted rebuilds.

4.9 Policy 8 - Review

This conservation plan will be periodically reviewed 5 years after its endorsement.

Reason for Policy

Conservation Management Plans should not be static documents but be regularly reviewed to ensure they remain relevant. Reviews are generally undertaken between five and ten years after adoption.

Recommended Strategies & Actions

» This CMP should initially be reviewed after five years.

5. Conclusion

5.1 Historical Summary

Porter Hill has had a varied and rich history. The Porter Hill area formed part of the Mouheneenner band of the South East Tribe of Aboriginal people. It is apparent that by 1861 the land had been granted to a number of different landholders. Porter Hill is said to have received its name as a result of the smugglers who carried porter from the shorefront gully which ran between Porter Hill and Mount Nelson which was a favourite landing spot of the smugglers, hidden from the view of the main harbour in town.

In 1908 the land passed into the ownership of the Commonwealth, where they established Fort Nelson, as part of the nation's coastal defence network against fears of invasion and war. Between 1909 and 1929 a number of buildings and other infrastructure was established on the site, including roadways, and tracks.

Fort Nelson was manned with up to 80 gunners throughout WWI, as Hobart's only place of coastal defence during this time. It was decommissioned after WWII.

In 1949 Esmond Dorney acquired the land from the Commonwealth, as a result of tender. Here, Dorney designed and built three main residences utilising the existing gun emplacements of the former Fort Nelson. Dorney also conducted his architectural practice from Porter Hill. The first of his homes, built in 1949, was the world's first circular glass house, and Dorney went on to become a renowned architect of the Melbourne Regional style.

5.2 Significance

The primary significance of Porter Hill derives from its use by the commonwealth as Fort Nelson, as well as the later Dorney residences that have been built there. In particular, the site is of historical significance, has rarity value, archaeological importance, is of representative value, demonstrates technical achievement and also has associational value. It is also thought to be of social value to the architectural community.

5.3 Conservation

The conservation policies contained in this document comprise general policies for the Porter Hill area, including, primarily:

- That no subdivision occur. Subdivision of the residence and surrounds from the remainder of the property would have a high impact on the heritage values of Porter Hill. It would dislocate the historical relationship between the residence/fort and the associated fort infrastructure located on the remainder of the property. It would also compromise the relationship between the residence and the natural environment;
- That both the Fort and Dorney residence (and associated places) are conserved as places of high significance;
- That moveable heritage items are inventoried and left in situ;
- That extant parts are stabilised and maintained; and
- That low level remains are maintained in their ruinous form.

More specifically, it is recommended that:

- All significant interior fabric be conserved;
- All significant exterior fabric be conserved;
- The interface between Fort Nelson and the Dorney Residence should be preserved, maintained, restored and interpreted;
- Future uses should be compatible and are supported provided they are planned and implemented with a view to conserving as much of the significant fabric, spaces, fit out, and components as practicable;
- All proposed upgrades; changes or alterations other than emergency works will be subject to a Heritage Impact Statement prior to implementation;
- All phases of historic period development associated with Porter Hill should be interpreted in the event that public visitation is defined as a compatible use; and
- This conservation plan will be periodically reviewed 5 years after its endorsement.

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Appendix A

Architectural Drawings

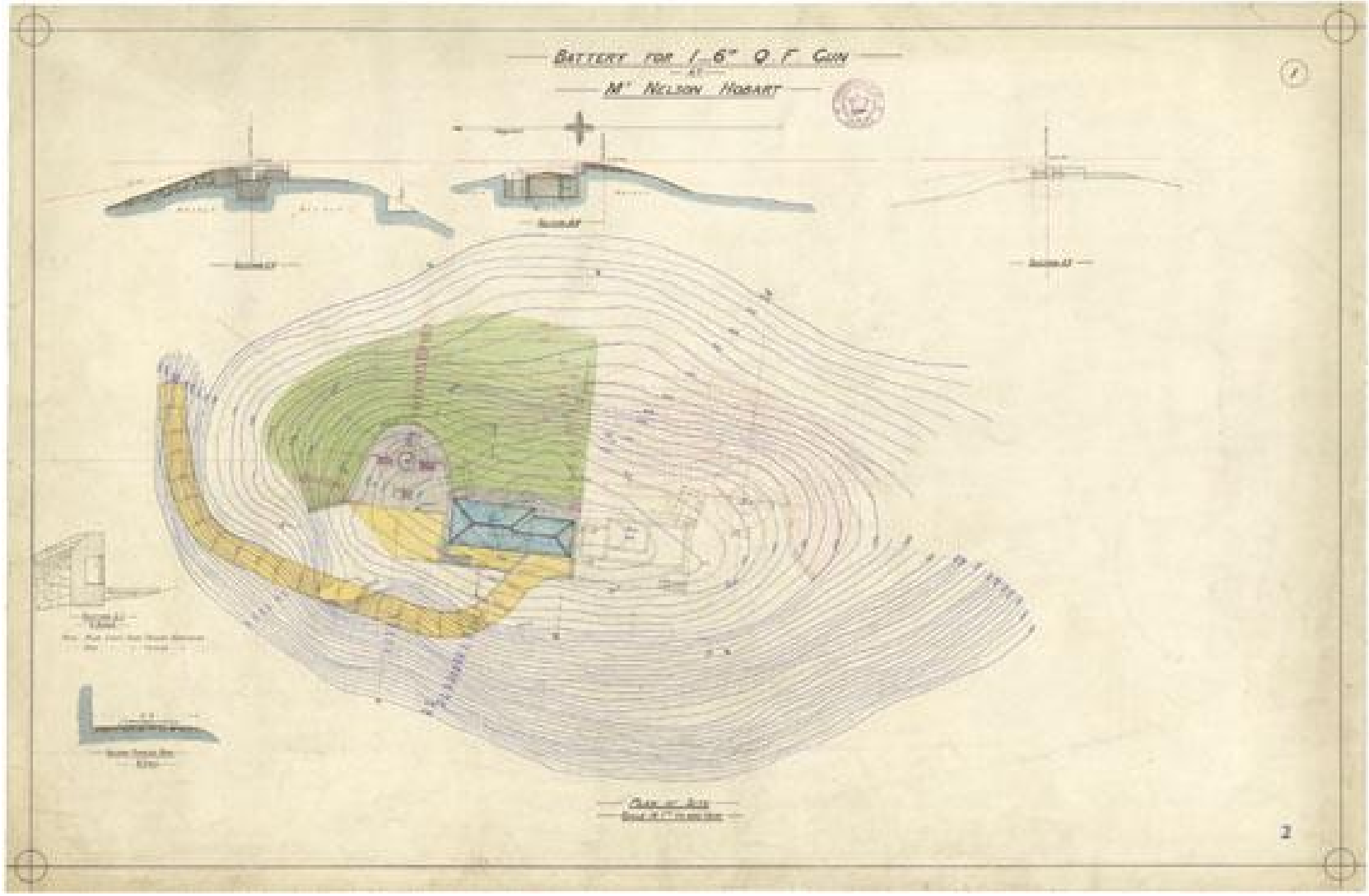


Figure 15: (1906)
Site plan - Battery for one 6-inch QF Gun, Mount Nelson, Hobart, Tasmania, (National Archives Office of Australia, 1).

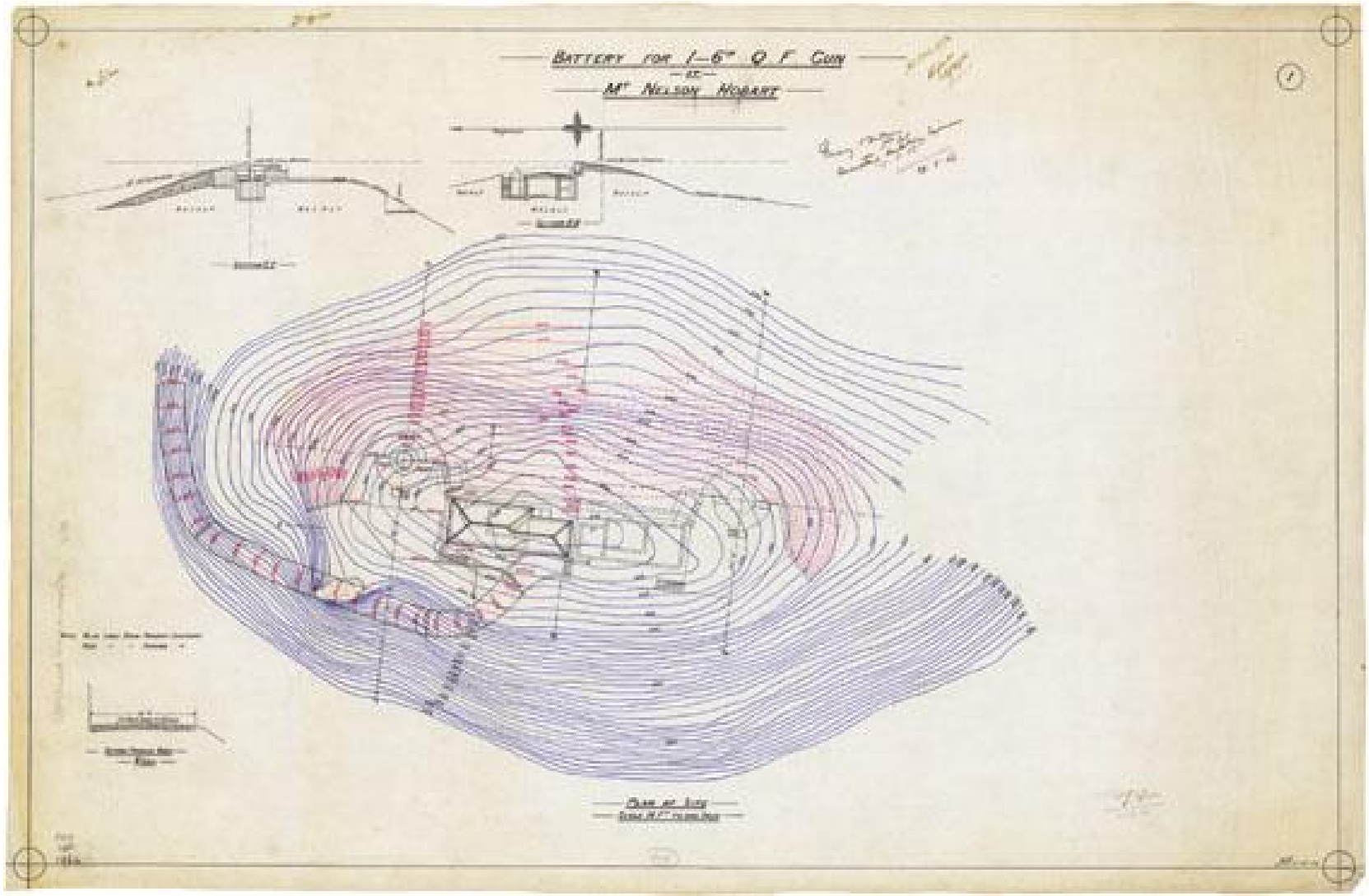


Figure 16 (1906)
Site plan - battery for one 6-inch QF gun, Mount Nelson, Hobart, Tasmania - showing land contours (National Archives of Australia, PWD 266/1964).

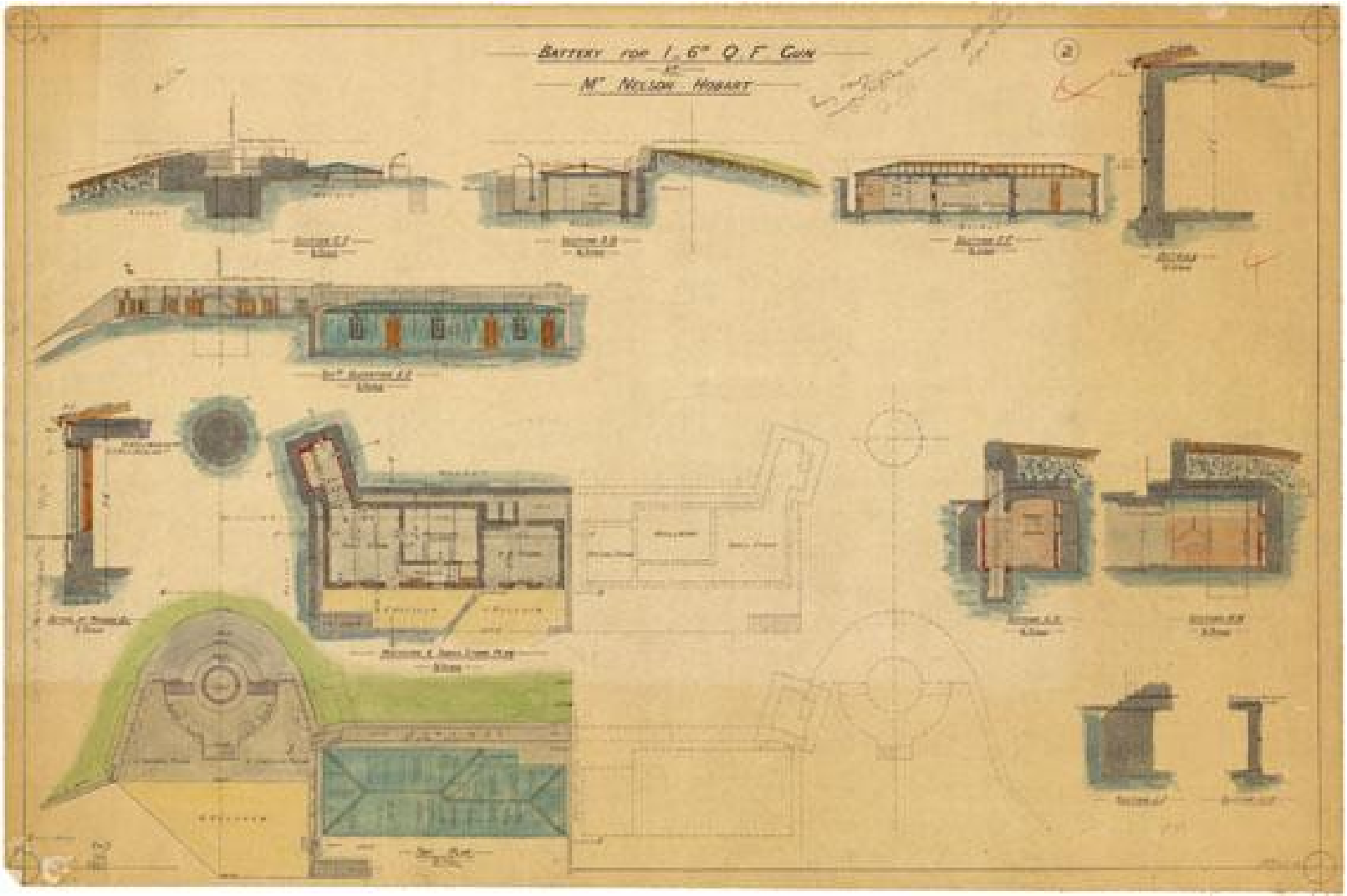


Figure 17: (1906)
Architectural drawing – battery for one 6-inch QF gun at Mount Nelson, Hobart, Tasmania (National Archives of Australia, PWD266/1965).

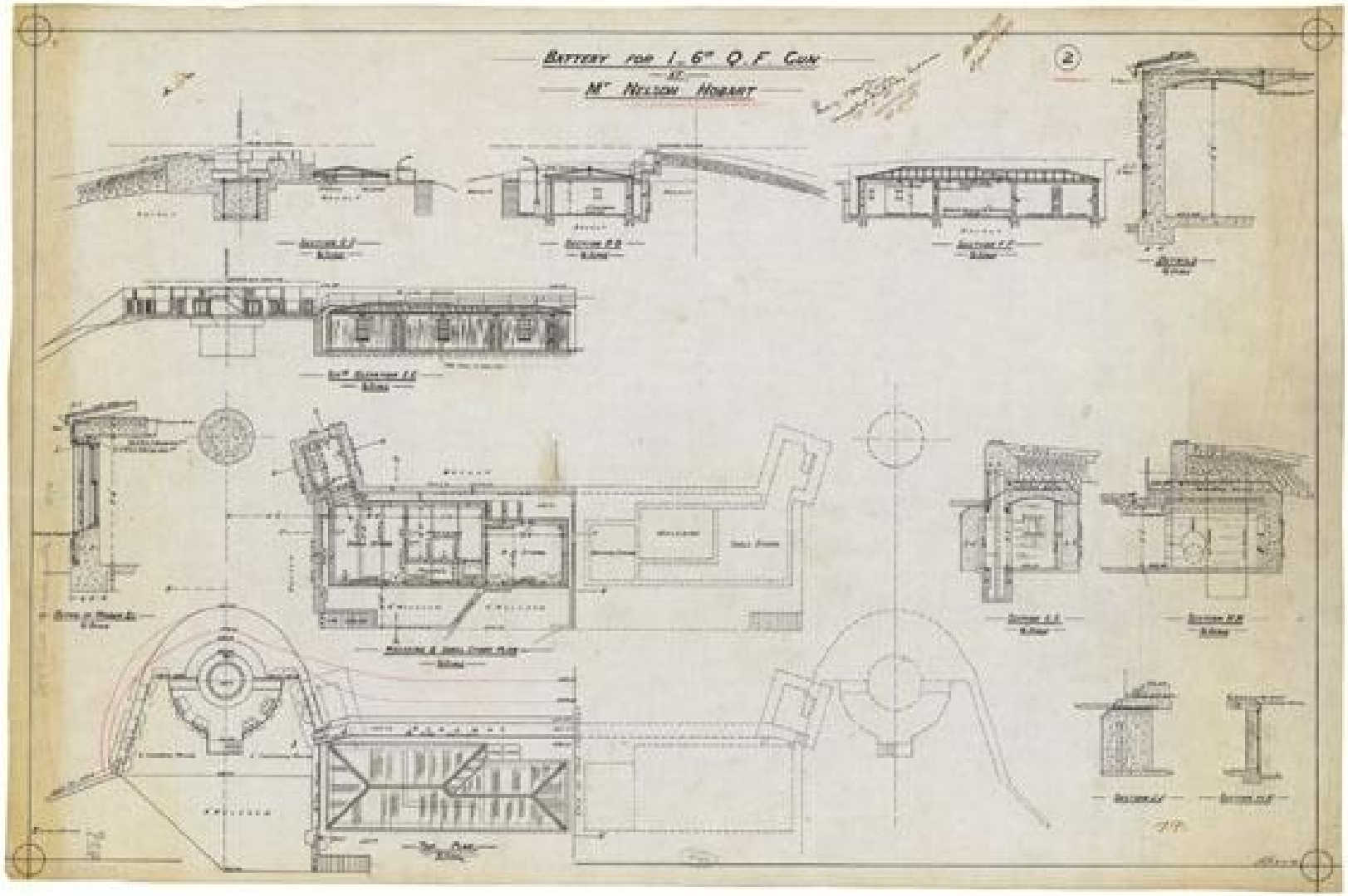


Figure 18: (1906)
Architectural drawing - battery for one 6-inch QF gun, Mount Nelson, Hobart, Tasmania - showing elevations, sections and plans (National Archives of Australia, PWD266/1966).

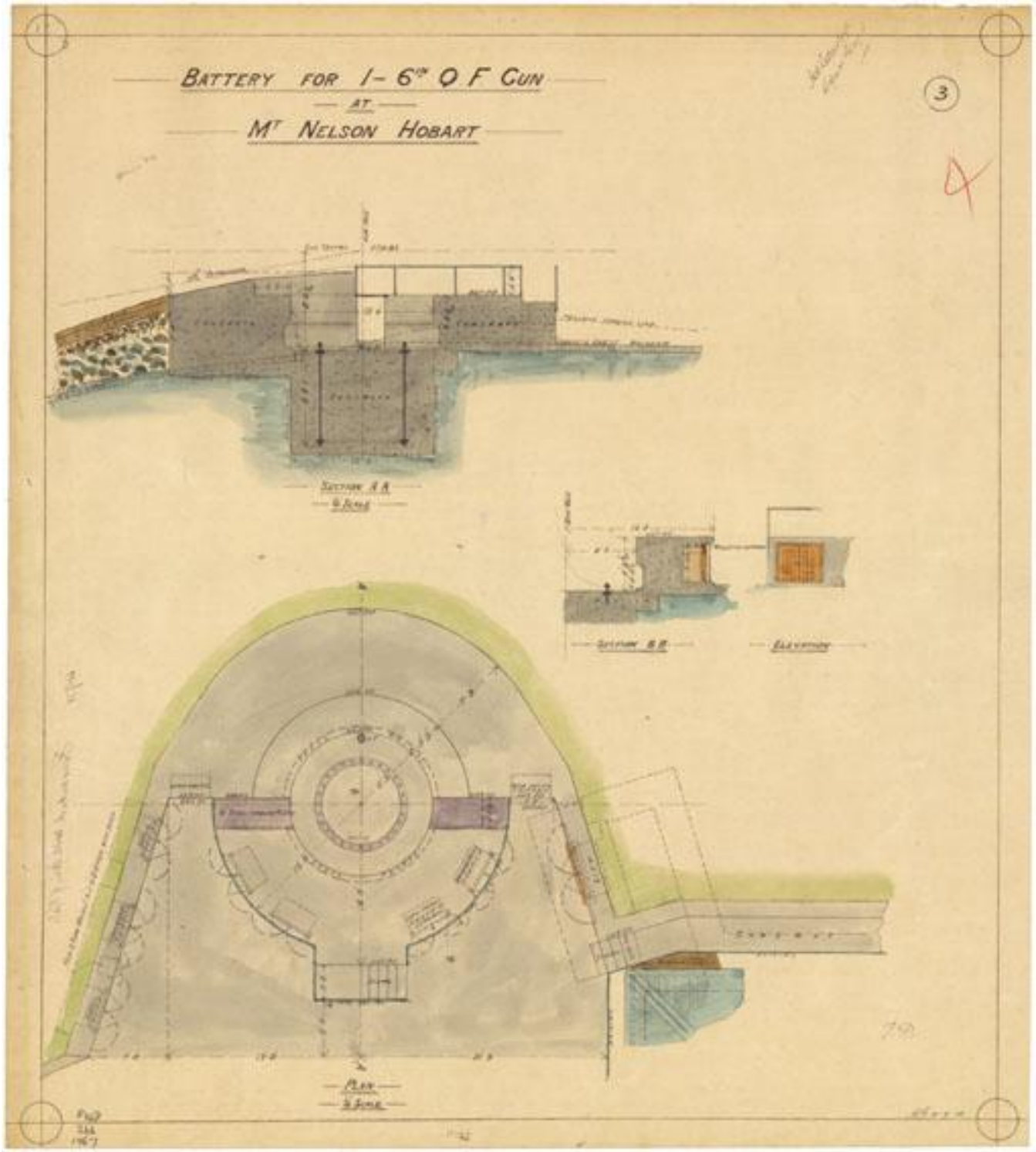


Figure 19: (1906)
Architectural drawing - Mount Nelson, Hobart, Tasmania - battery for one 6-inch QF gun (National Archives of Australia, PWD266/1967).

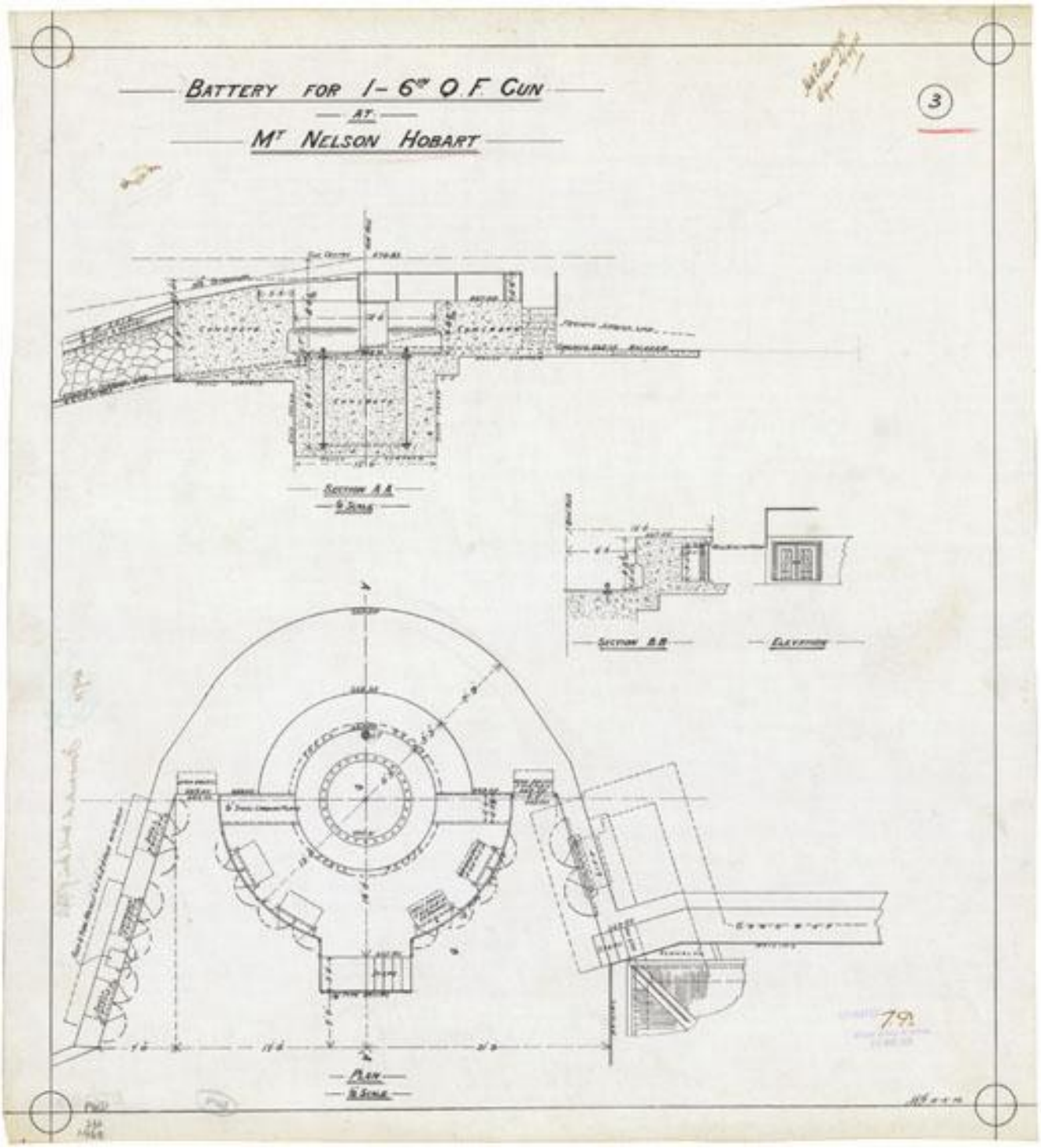


Figure 20: (1906)
Architectural drawing - Mount Nelson, Hobart, Tasmania - battery for one 6-inch QF gun (National Archives of Australia, PWD266/1968).

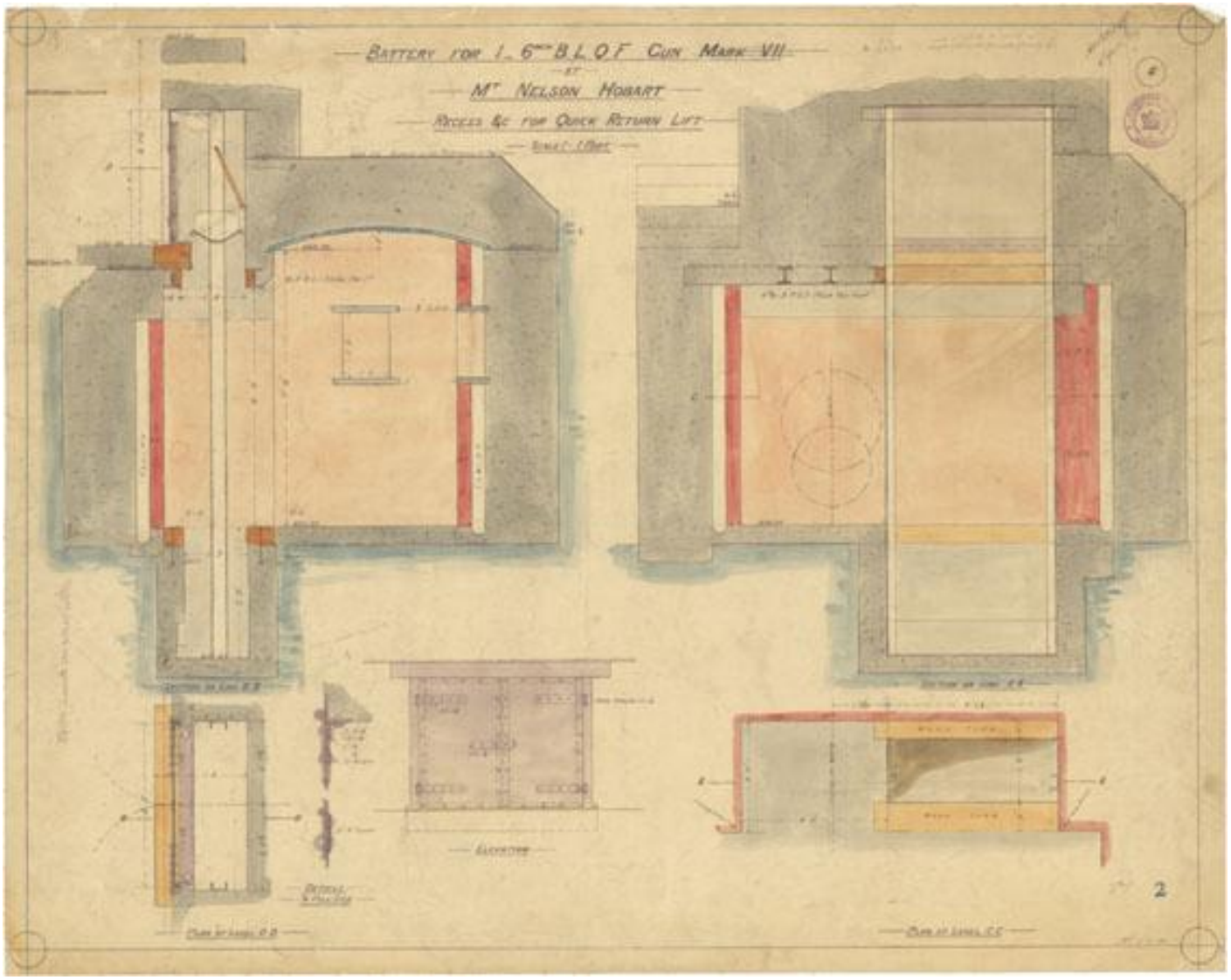


Figure 21: (1906)
Plan - Battery for one 6-inch B.L.Q.F. Gun at Mount Nelson, Hobart, Tasmania - showing recess for quick return lift (National Archives of Australia, 4 and PWD266/1969)

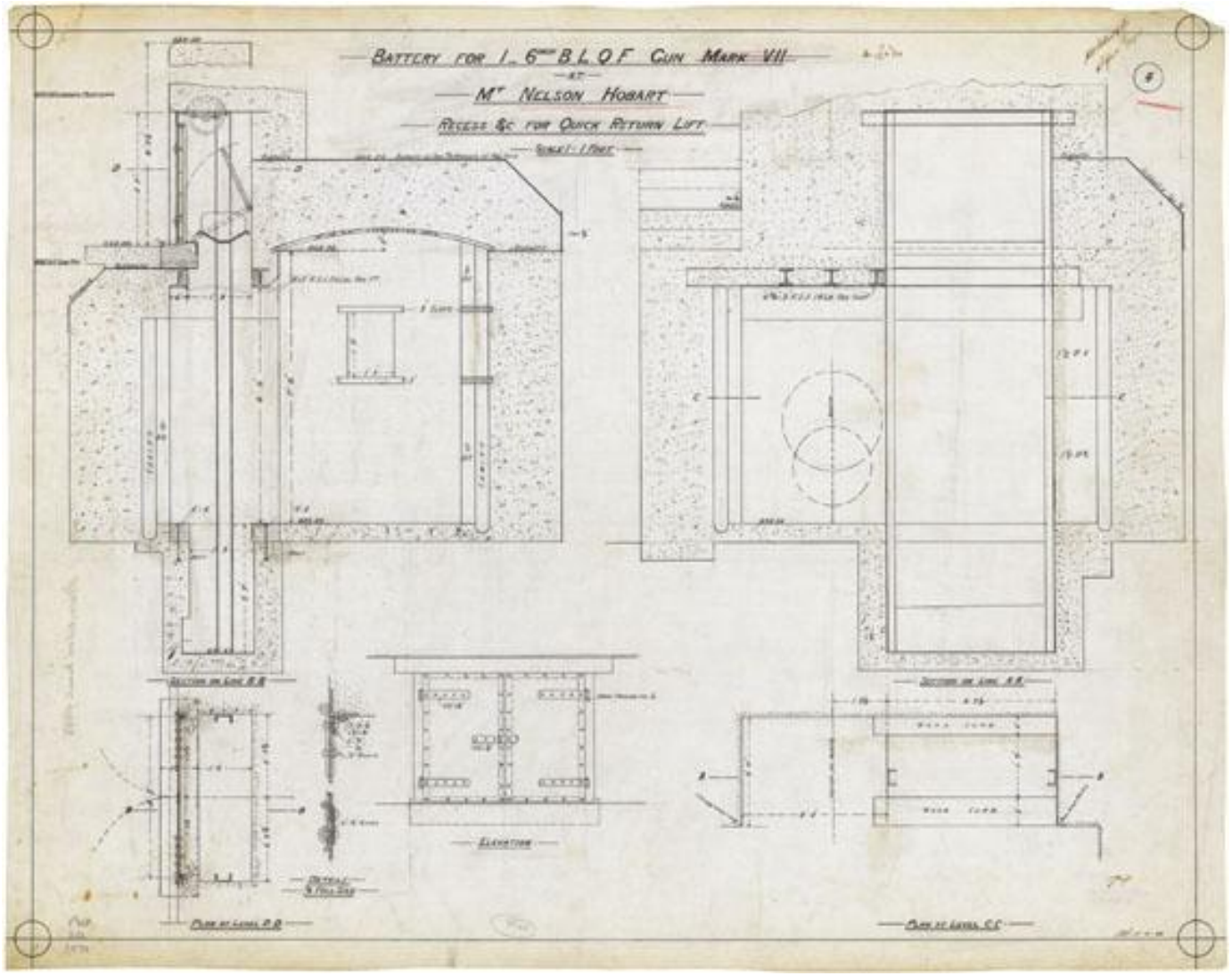


Figure 22: (1906)
Architectural drawing - Mount Nelson, Hobart, Tasmania - battery for one 6-inch QF gun - recess for quick return lift (National Archives of Australia, PWD266/1970)

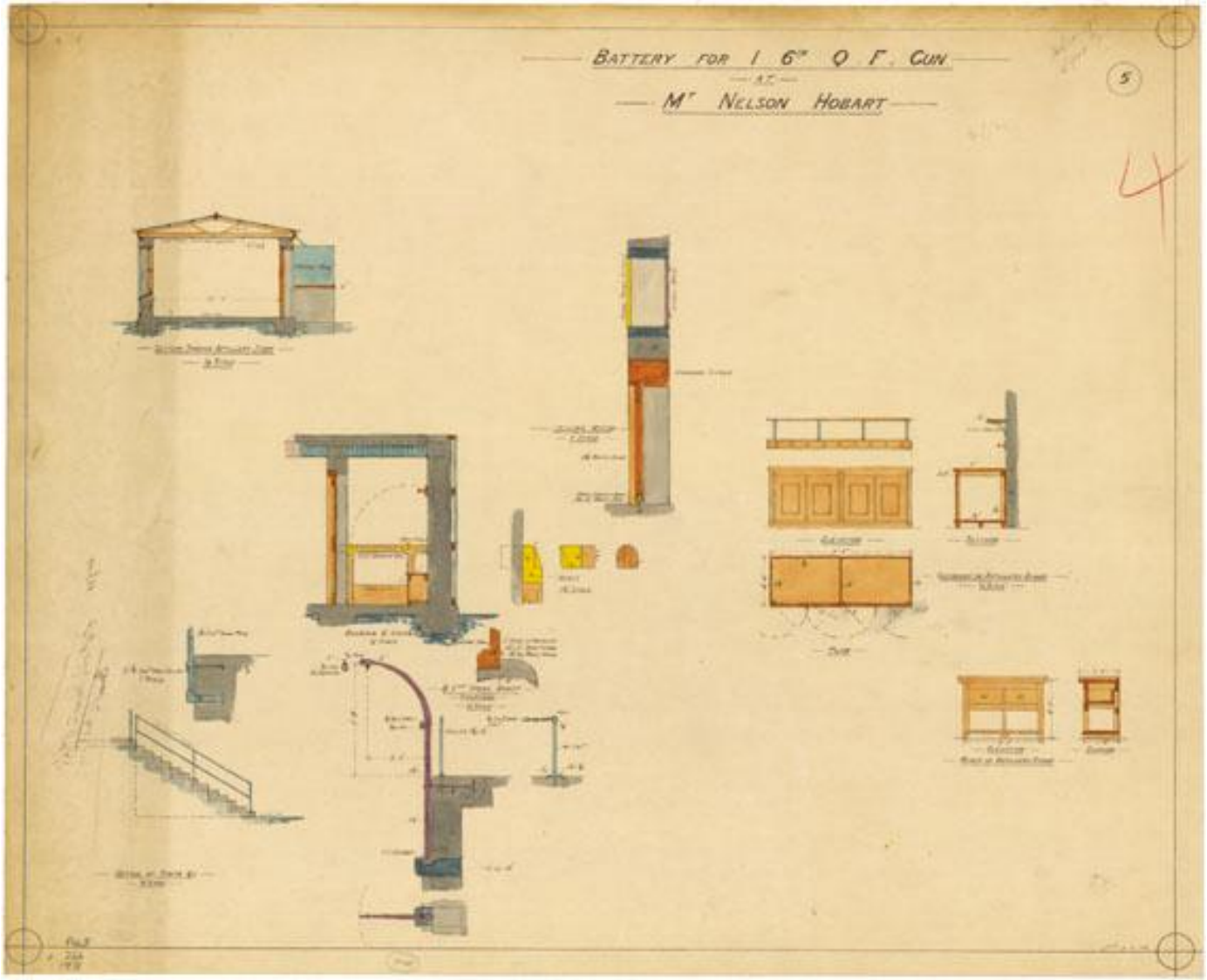


Figure 23: (1906)
Architectural drawing - Mount Nelson, Hobart, Tasmania - battery for one 6-inch QF gun (National Archives of Australia, PWD 266/1971).

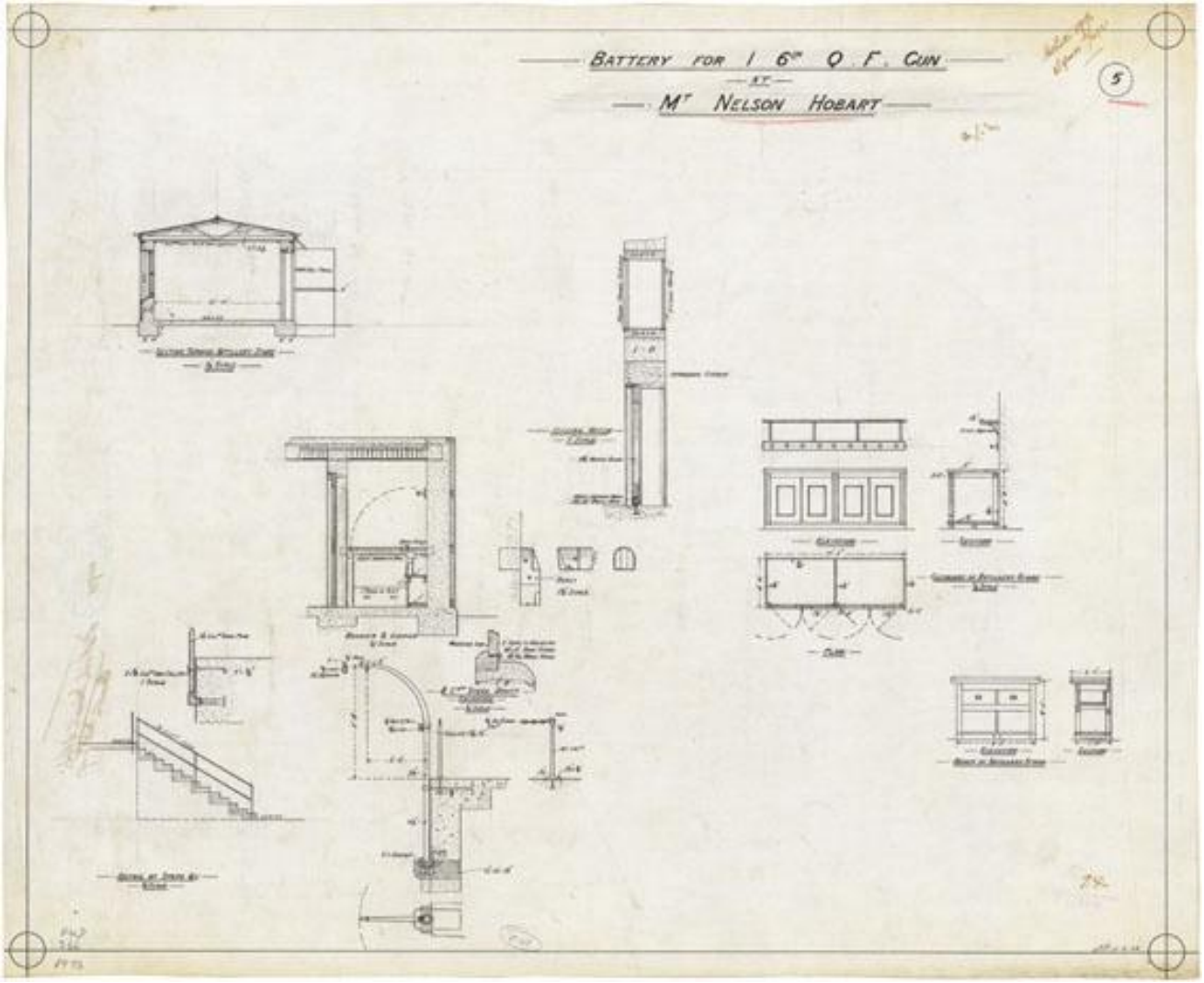


Figure 24: (1906)
Architectural drawing - Mount Nelson, Hobart, Tasmania - battery for one 6-inch QF gun (National Archives of Australia, PWD266/1972).

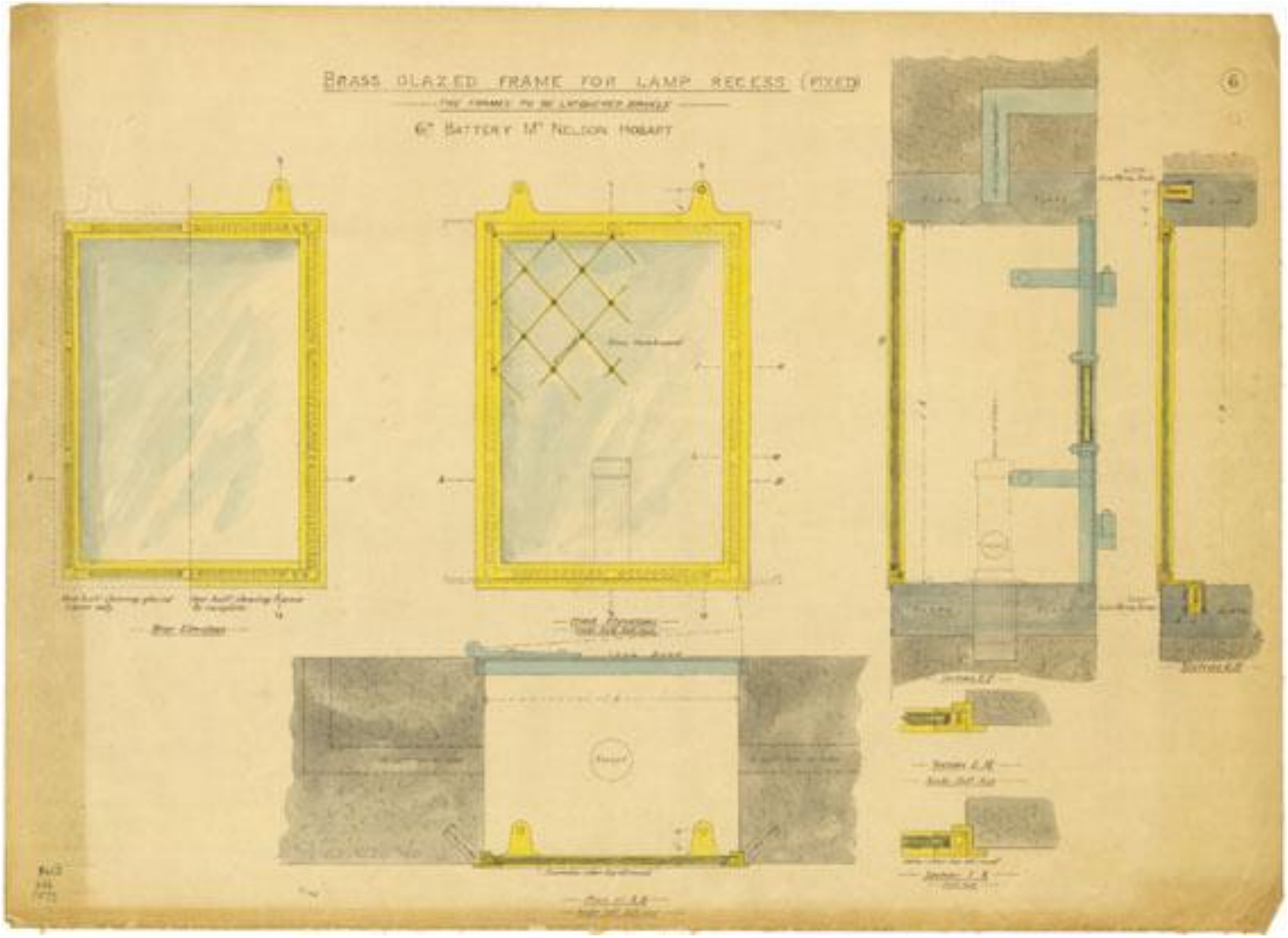


Figure 25: (1906)
Architectural drawing - Mount Nelson, Hobart, Tasmania - battery for one 6-inch QF gun - brass glazed frame for lamp recess (fixed), (National Archives of Australia, PWD266/1973).

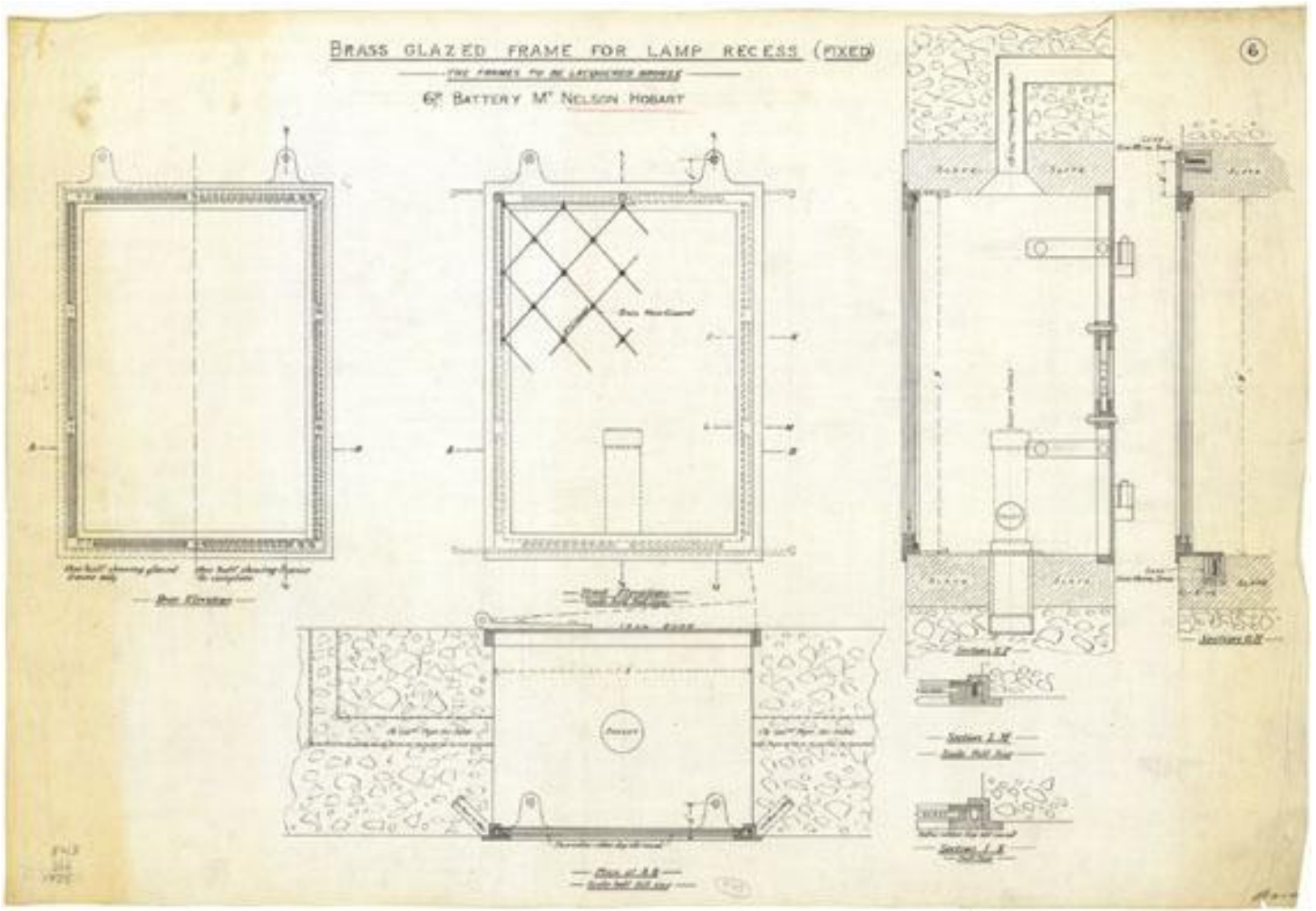


Figure 26 (1906)
Architectural drawing - Mount Nelson, Hobart, Tasmania - battery for one 6-inch QF gun - brass glazed frame for lamp recess (fixed), (National Archives of Australia, PWD266/1975).

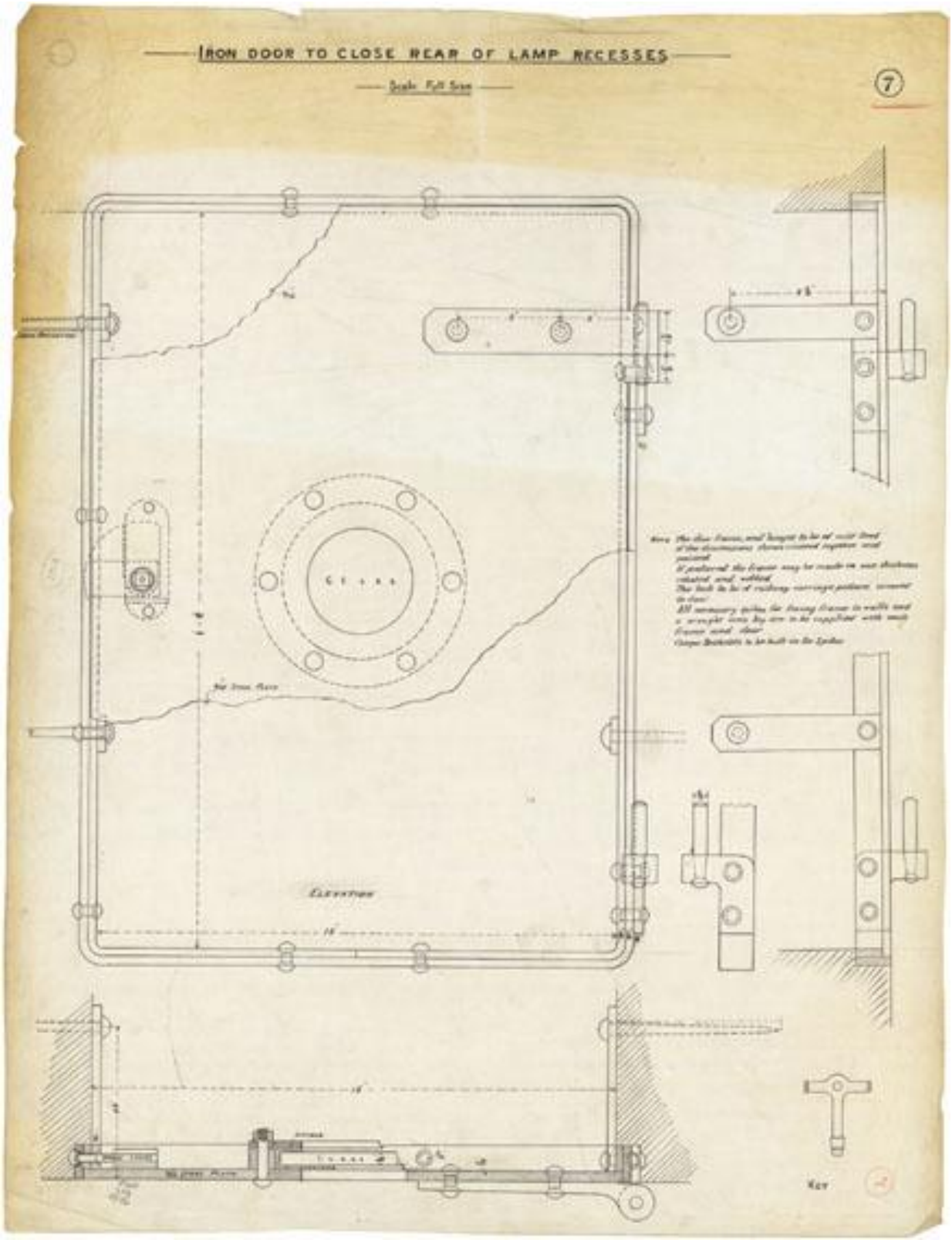


Figure 27: (1906)
Architectural drawing - Mount Nelson, Hobart, Tasmania - battery for one 6-inch QF gun - iron door to close rear of lamp recesses, (National Archives of Australia, PWD266/1976).

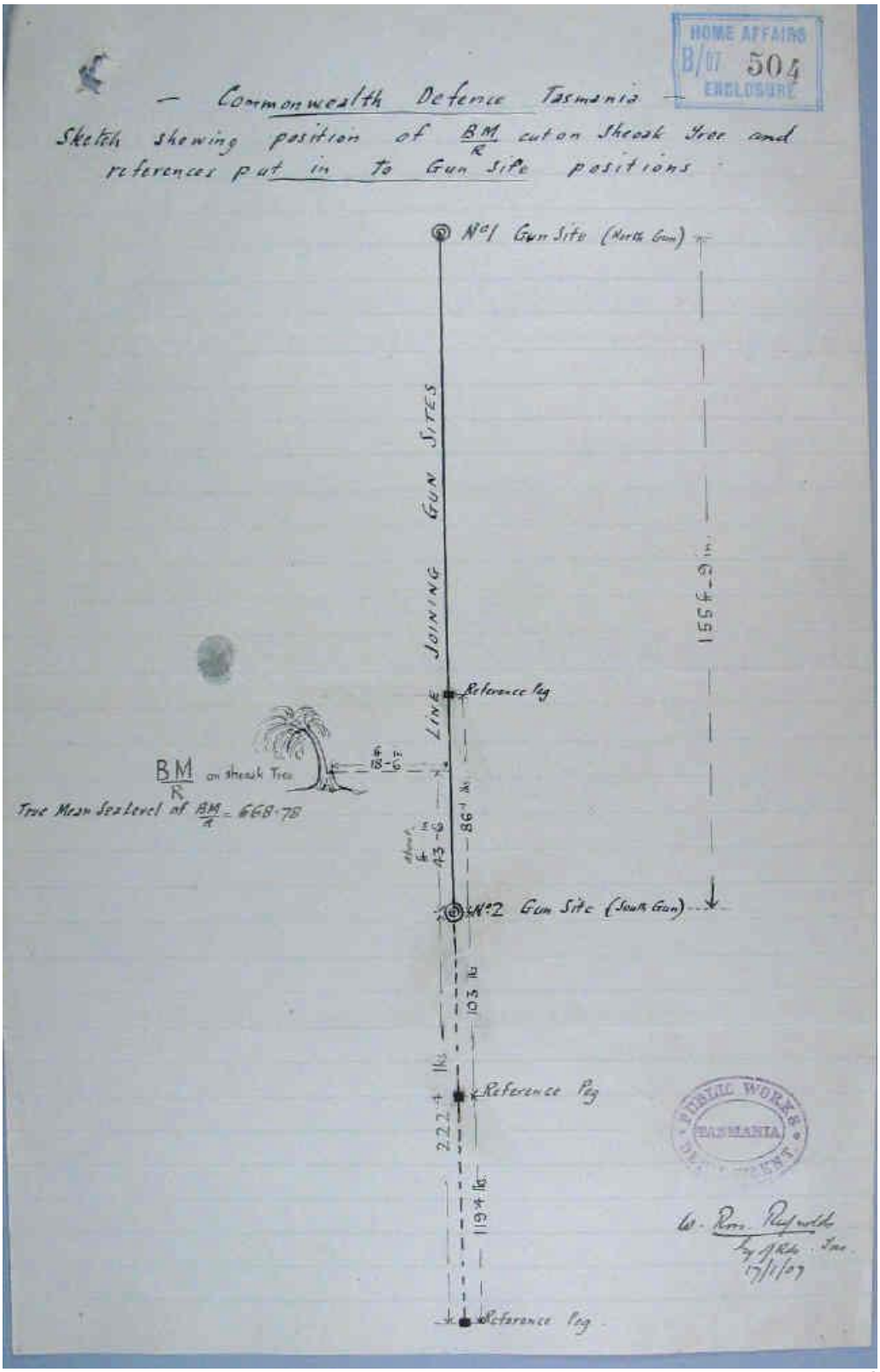


Figure 28: (1907)
Sketch showing position of BM/R (National Archives of Australia, B1909/1799: 65).

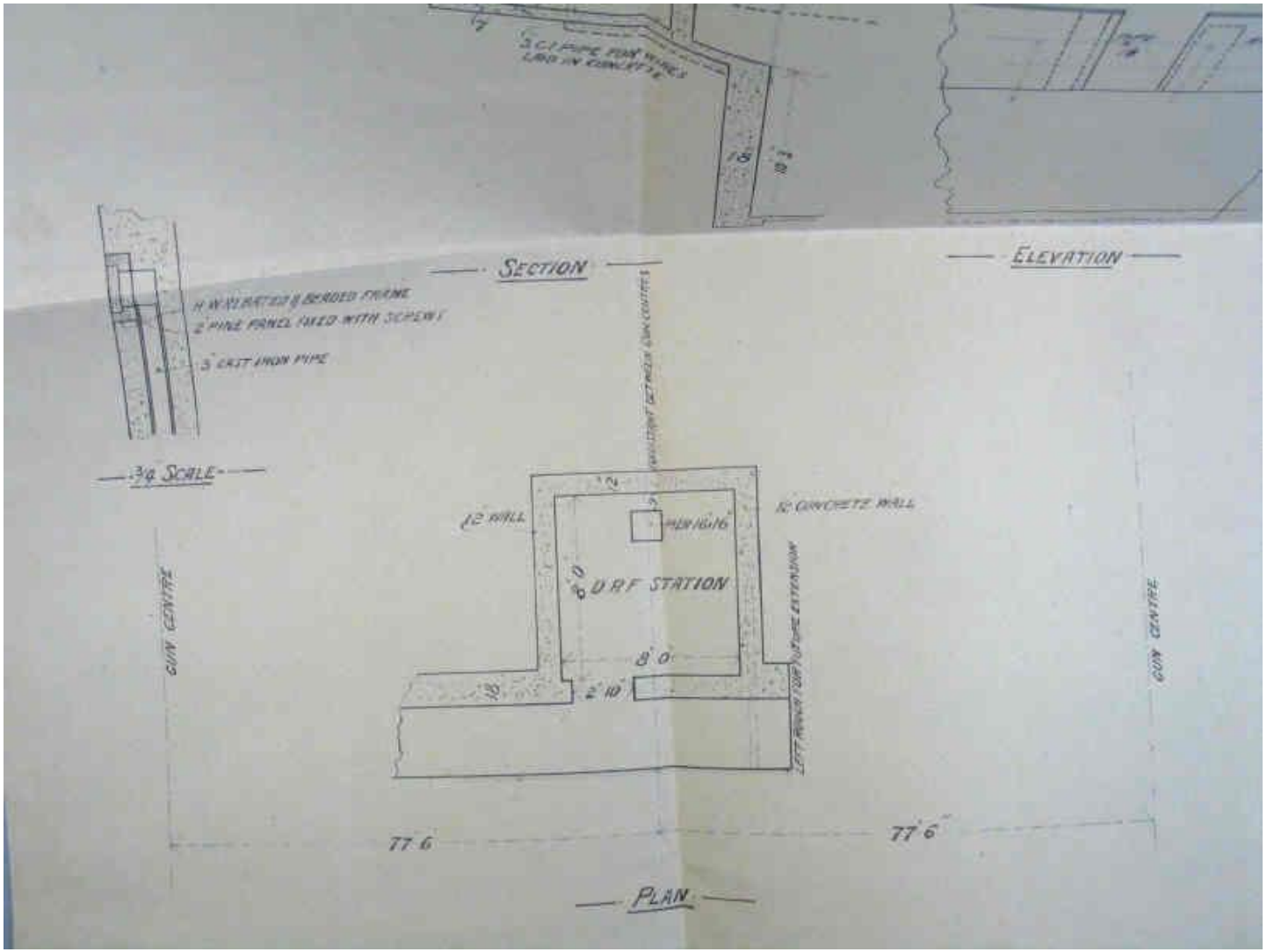


Figure 29: (1907)
Plan of proposed DRF Station (National Archives of Australia, B1909/1799: 39).

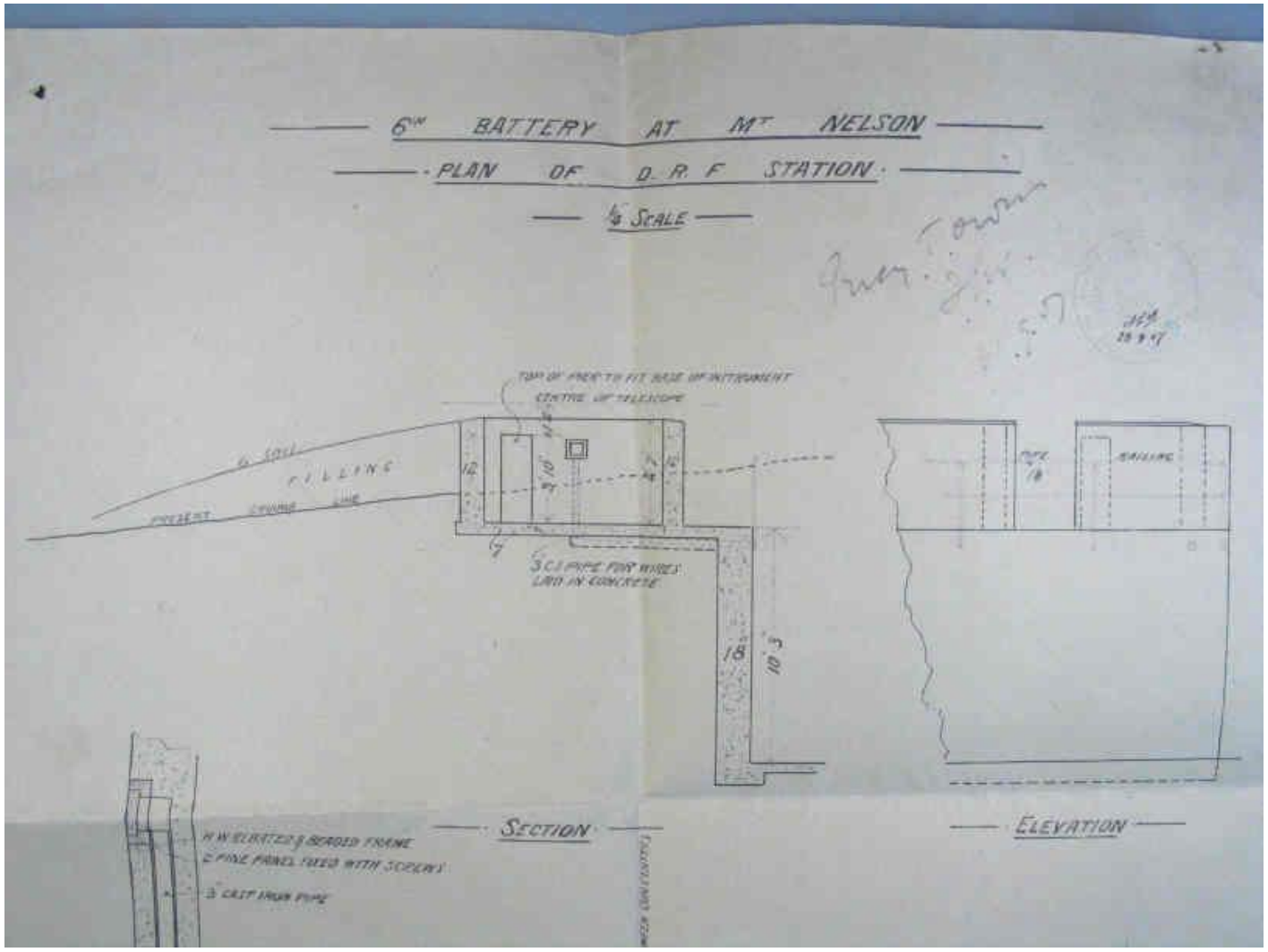


Figure 30: (1907)
Plan of proposed DRF Station (National Archives of Australia, B1909/1799:38)

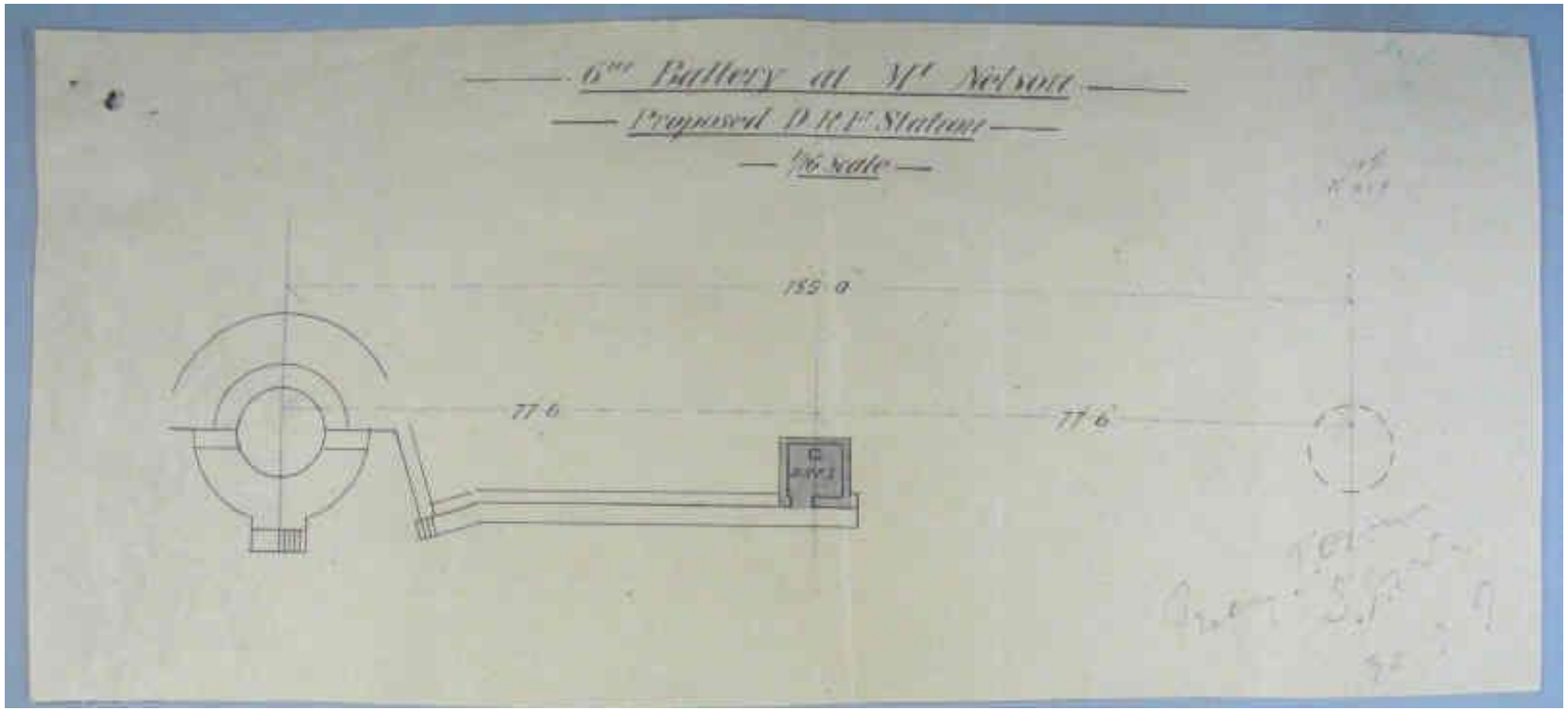


Figure 31: (1907)
Plan of proposed DRF Station **(National Archives of Australia, B1909/1799: 37).**

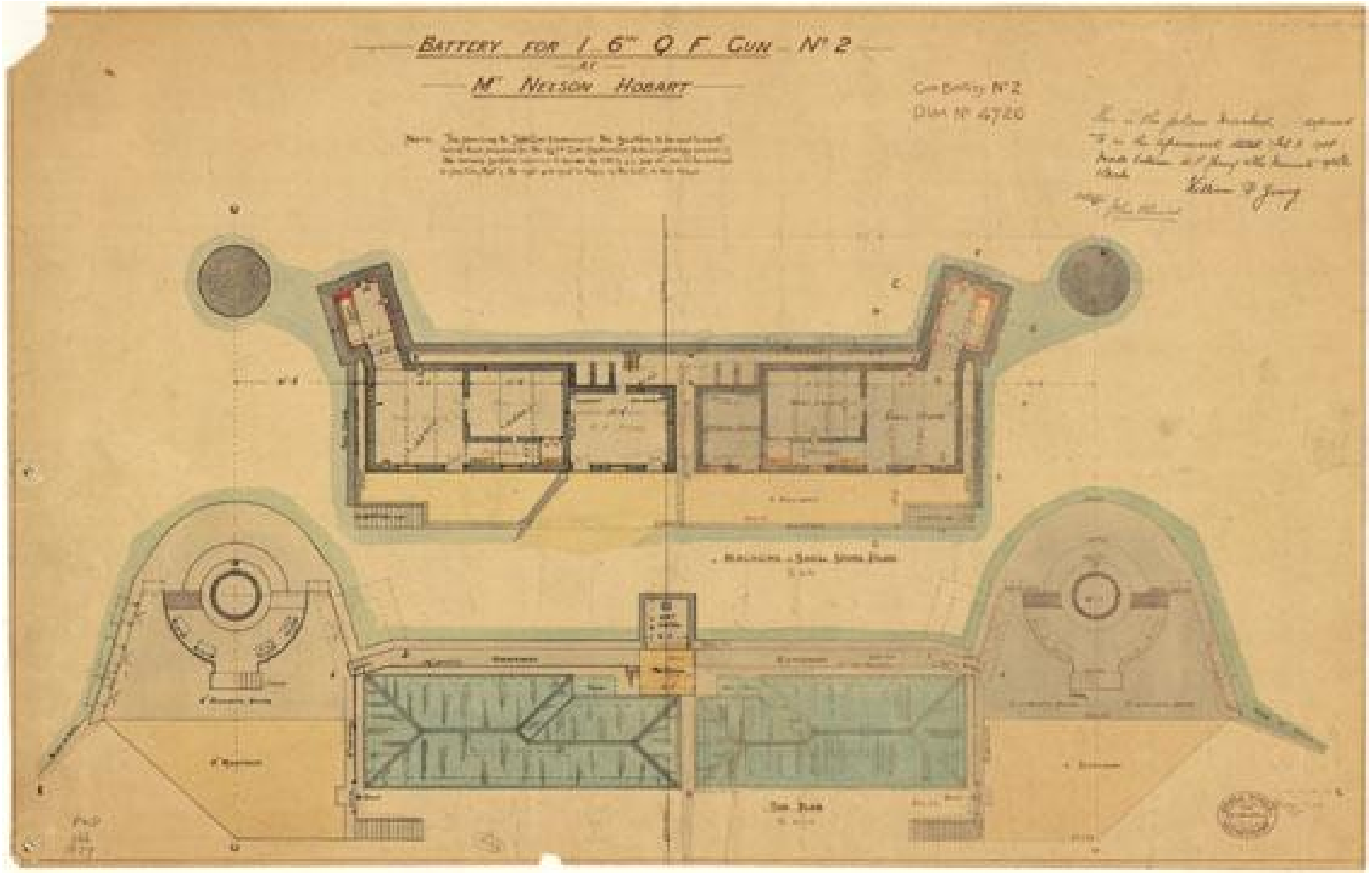


Figure 32: (1907)
Battery for one 6-inch QF gun, Mount Nelson, Hobart, Tasmania - showing magazine and shell store plan and top plan (National Archives of Australia, PWD266/1977).

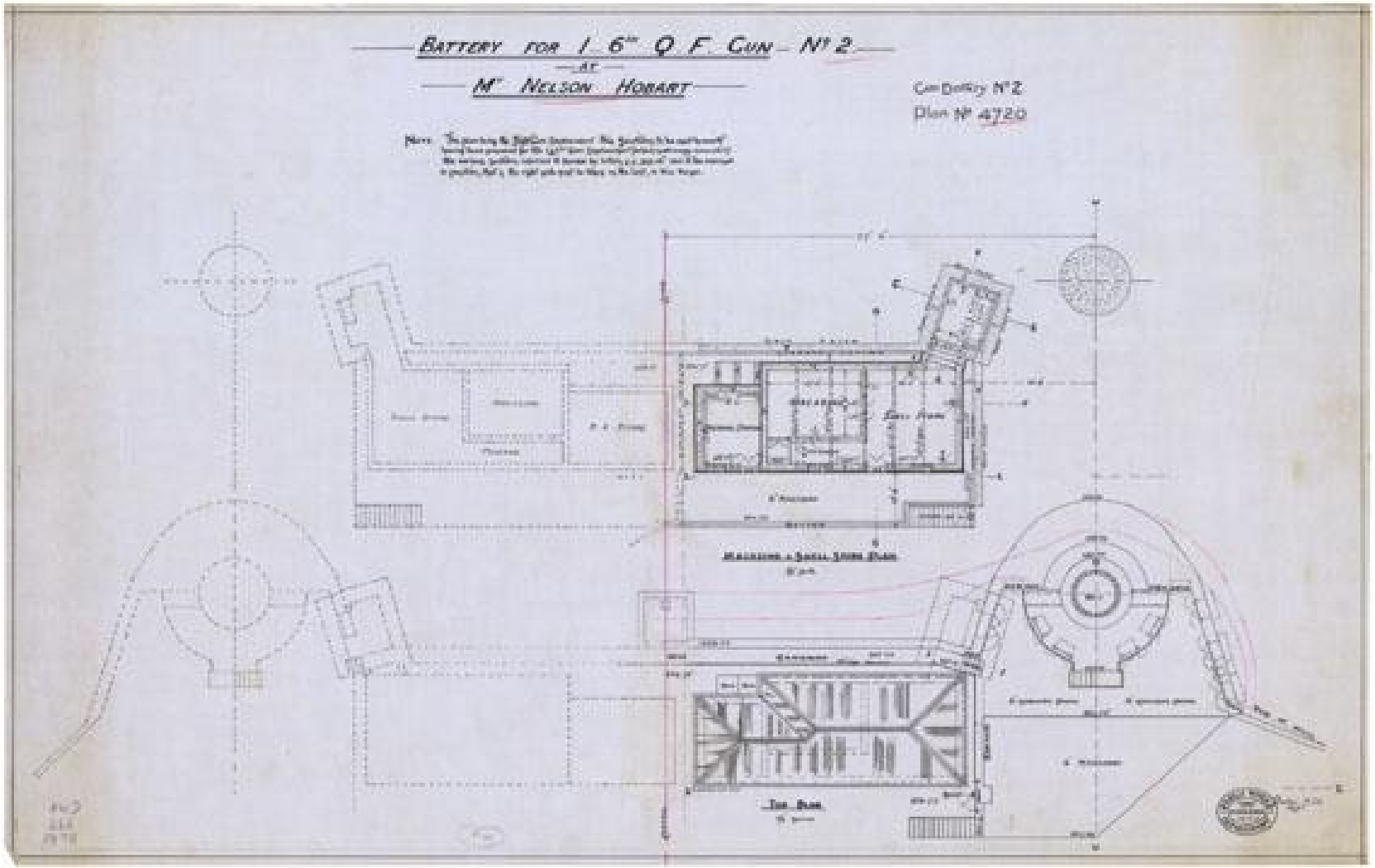


Figure 33: (1907)
Site plan - battery for one 6-inch QF gun, number 2, Mount Nelson, Hobart, Tasmania (National Archives of Australia, PWD266/1978)

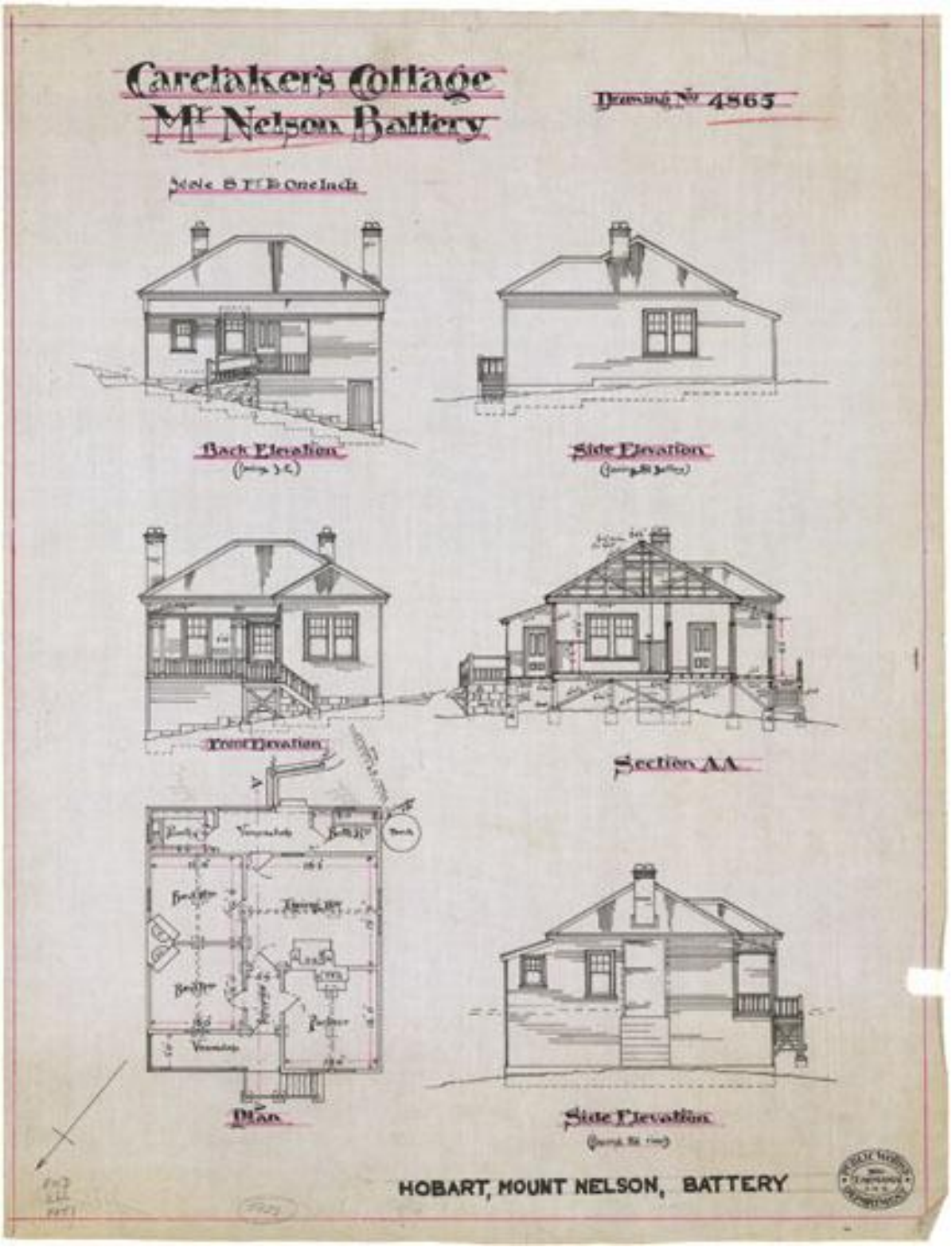


Figure 34: (1909)
Architectural drawing - Mount Nelson Battery, Hobart, Tasmania - Caretaker's Cottage floor plan elevations and sections (National Archives of Australia, PWD266/1951).

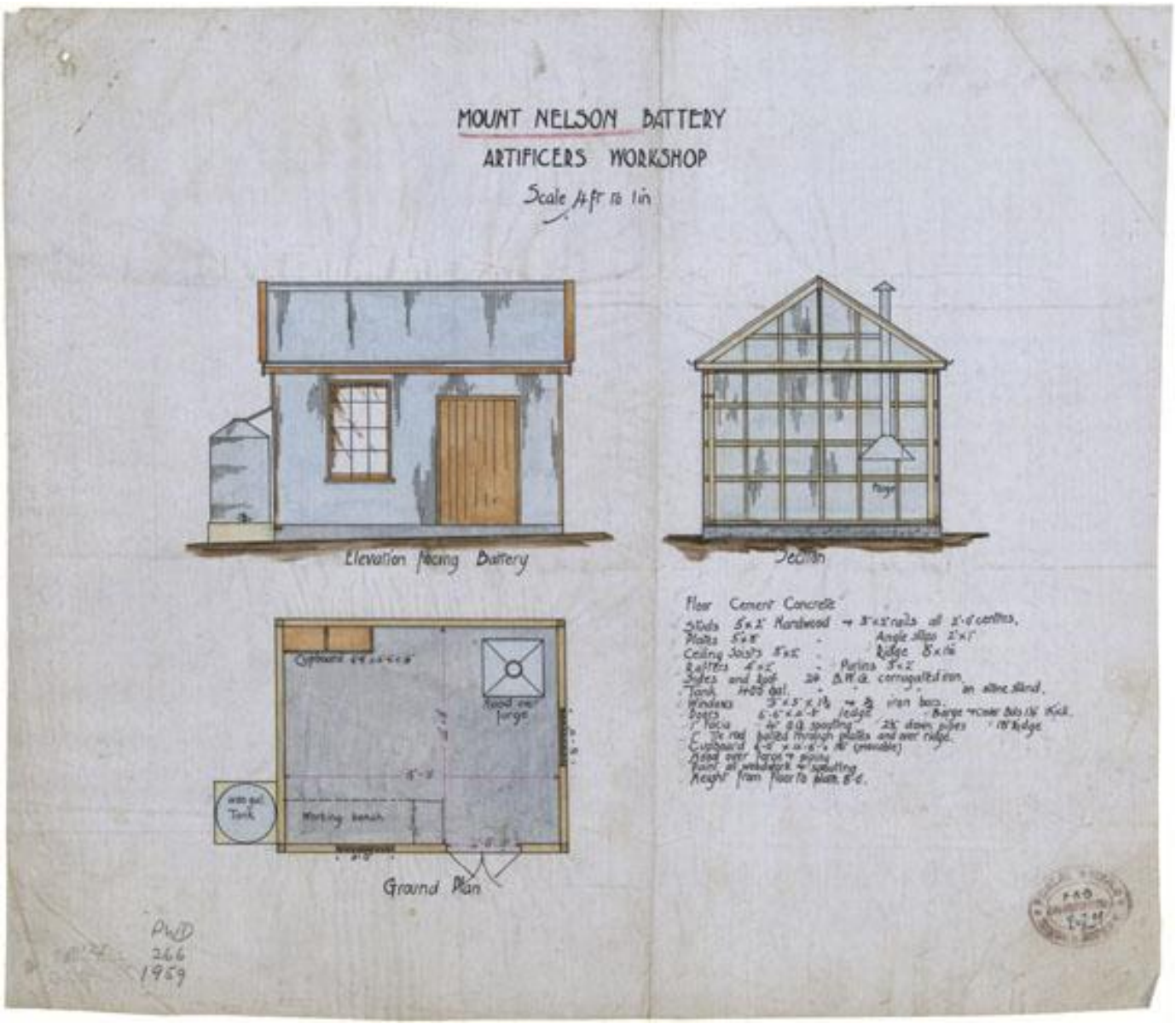


Figure 35: (1909)
Architectural drawing - Mount Nelson Battery, Hobart, Tasmania - ground plan, elevation and section for Artificers' workshop ((National Archives of Australia, PWD266/1959).

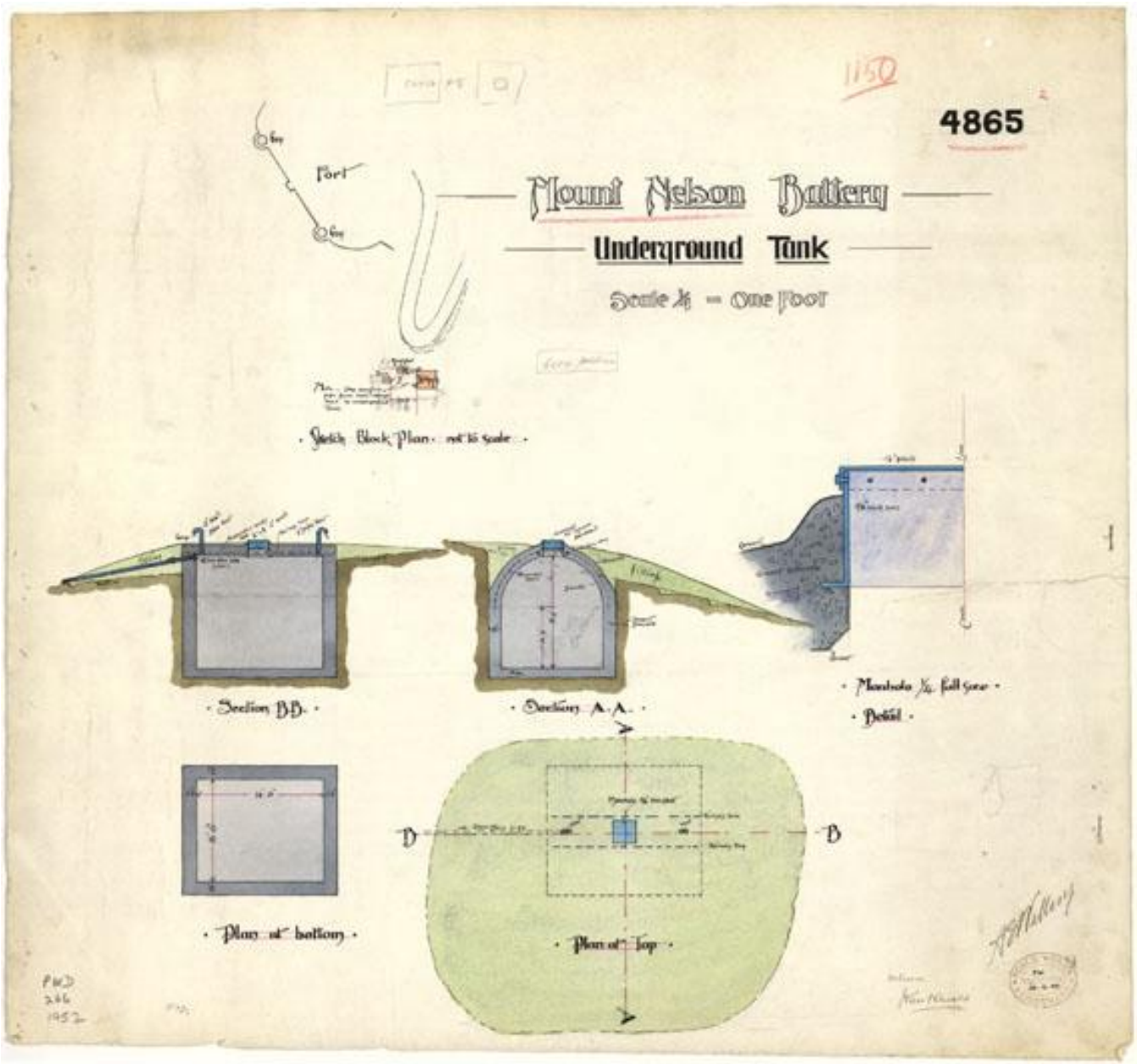


Figure 36: (1909)
Architectural drawing - Mount Nelson Battery, Hobart, Tasmania -underground tank with block plan, top and bottom plans and sections (National Archives of Australia, PWD266/1952).

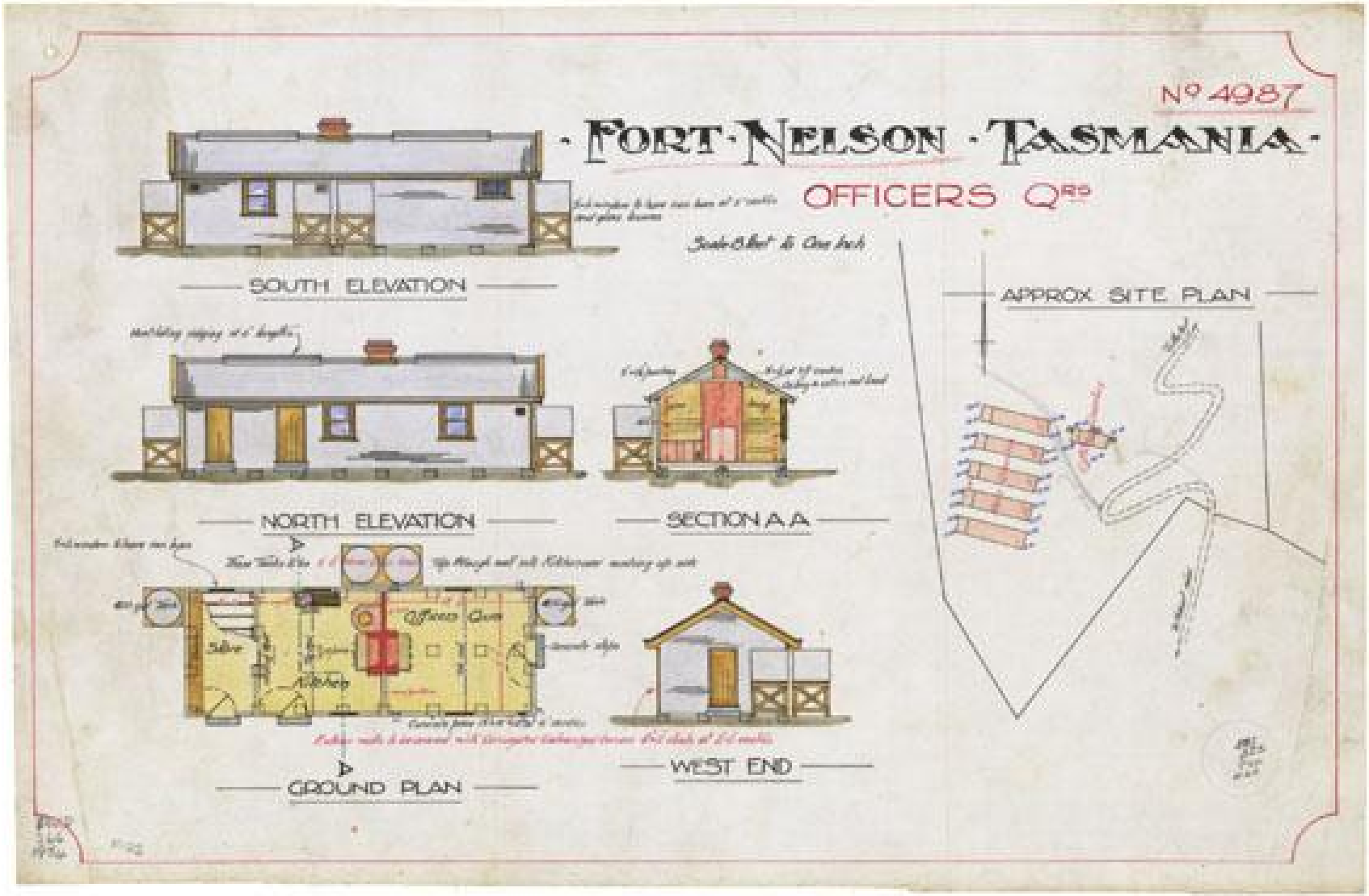


Figure 37: (1911)
Architectural drawing – Officers Quarters, Fort Nelson, Tasmania – showing north, south and west (National Archives of Australia, PWD266/1954).

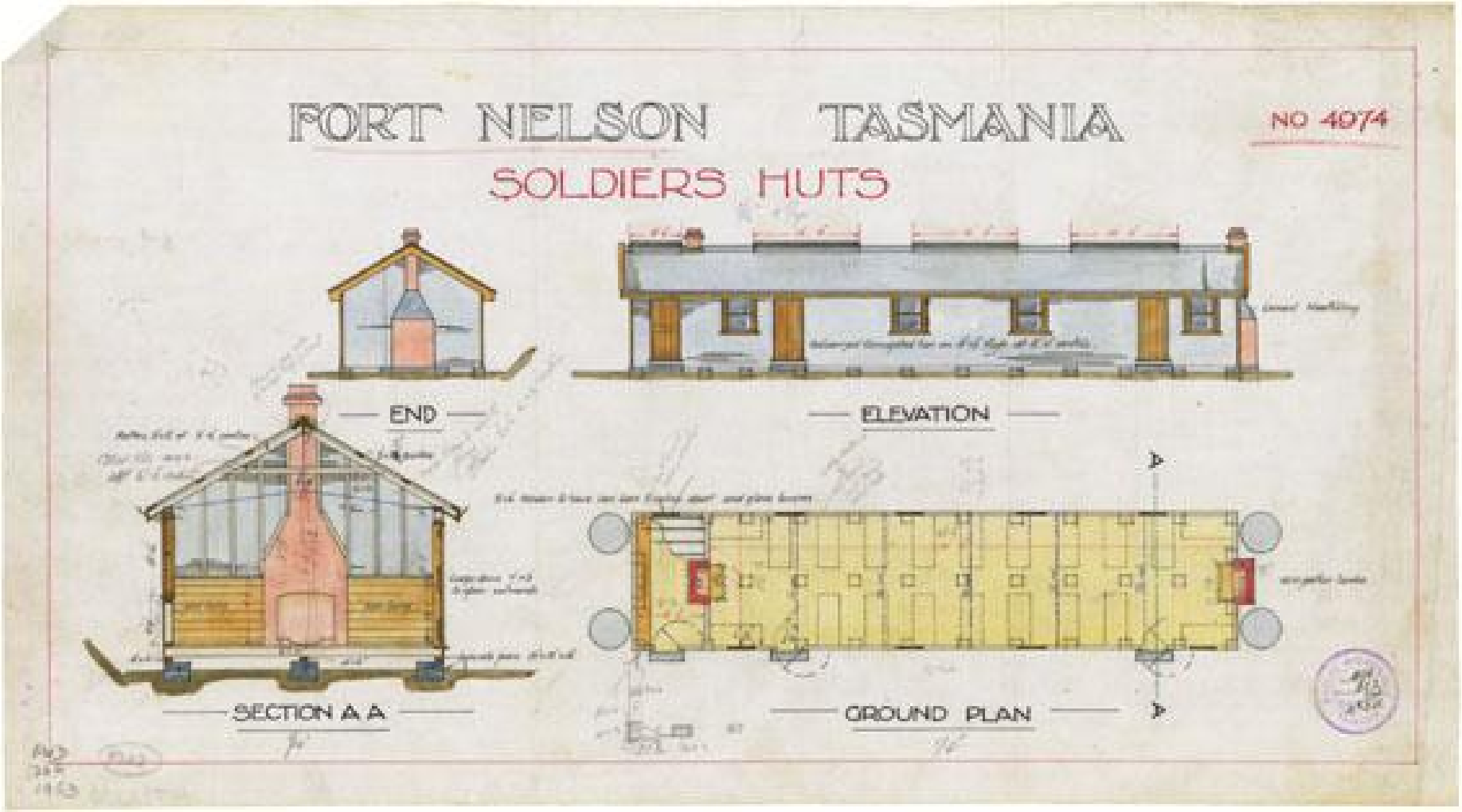


Figure 38: (1911)
Architectural drawing – Soldiers Huts, Fort Nelson, Tasmania – showing end and side elevations (National Archives of Australia, PWD266/1953).

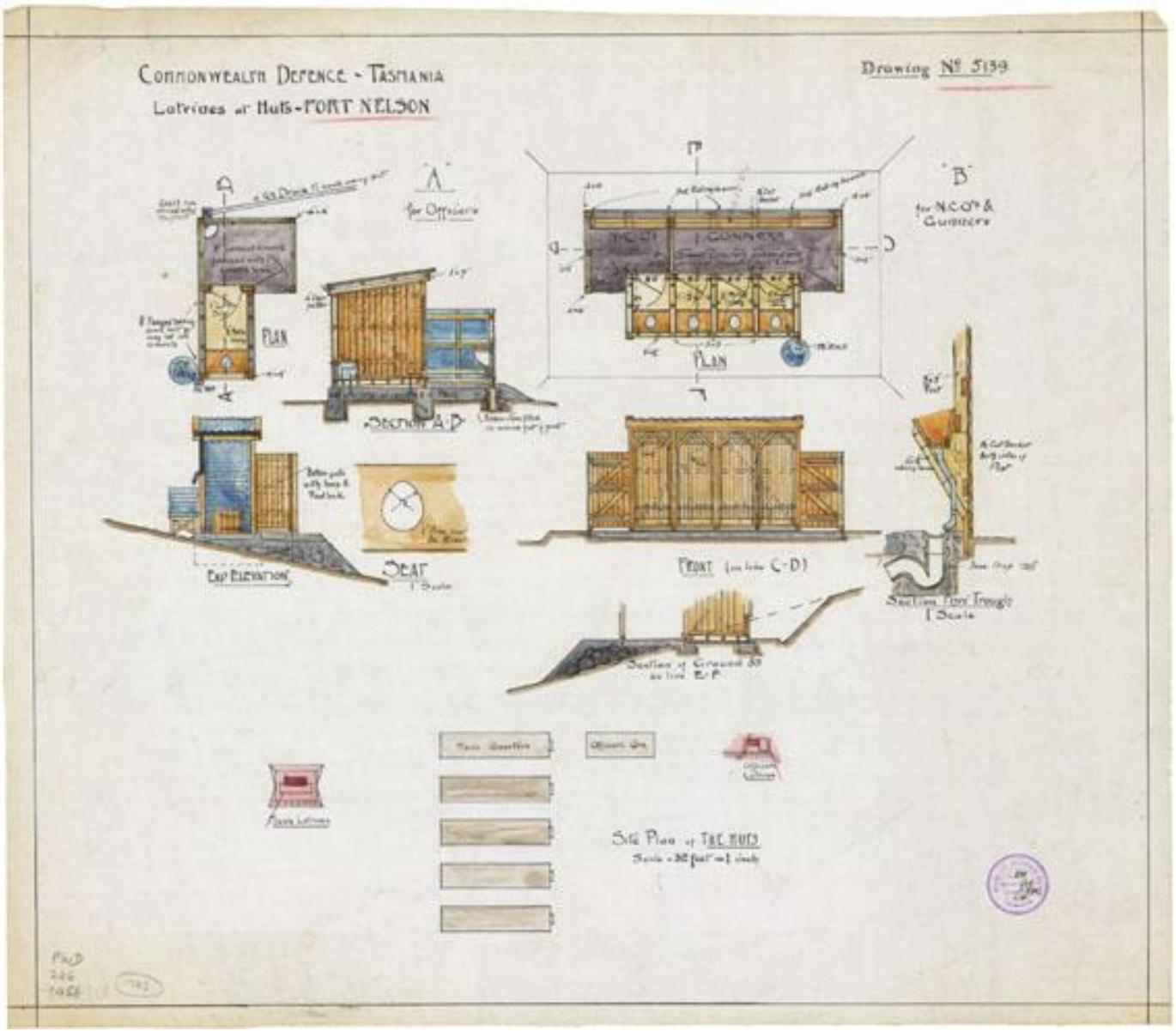


Figure 39: (1911)
Architectural drawing (5139) – Fort Nelson, Mount Nelson, Hobart, Tasmania – site plan floor elevations and details for latrines at huts (National Archives of Australia, PWD266/1956).

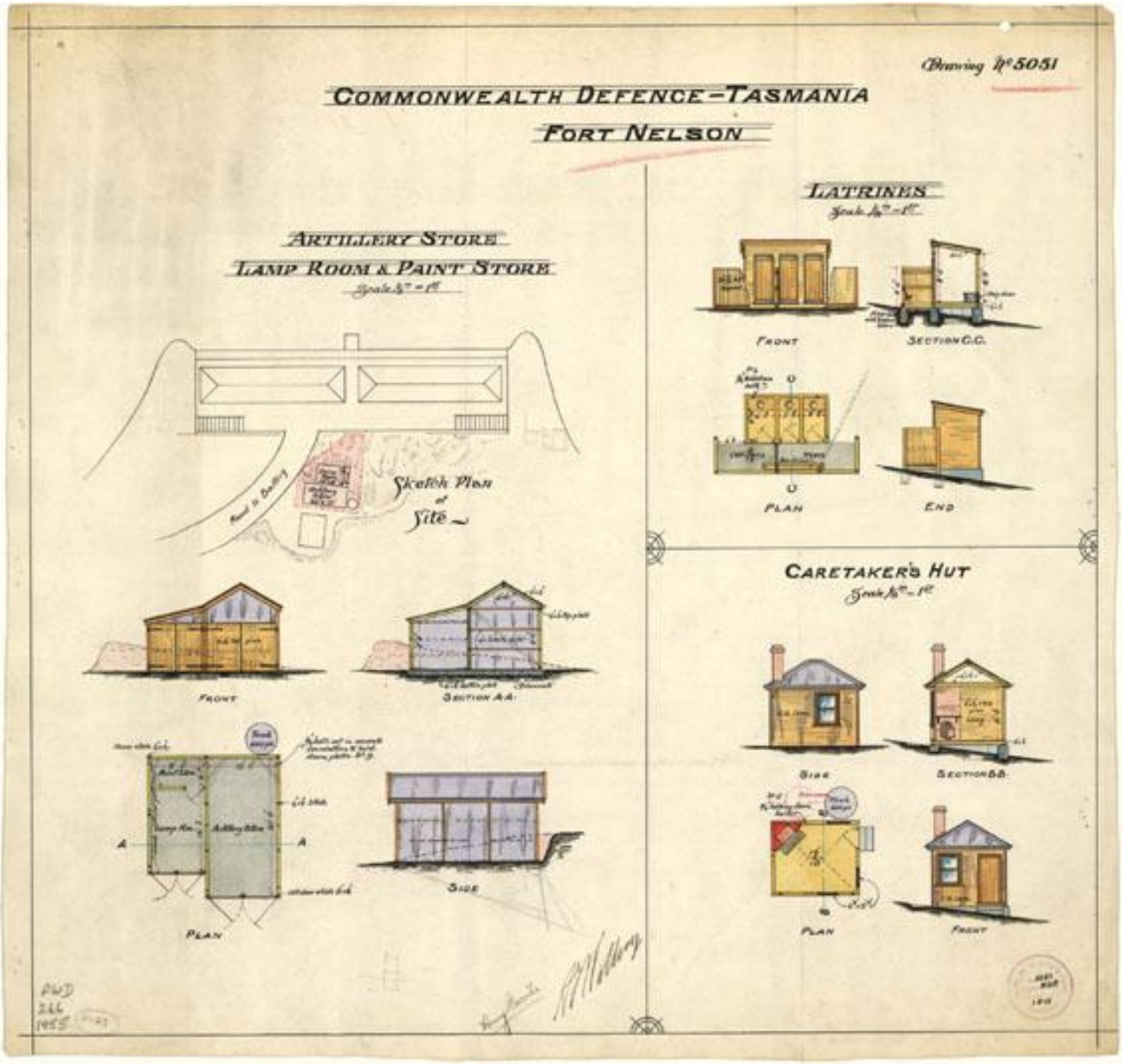


Figure 40: (1911-1949)
Architectural drawing (5051) – Fort Nelson, Mount Nelson, Hobart, Tasmania – floor plans and details for Artillery Store, Lamp Room and Paint Store, Latrines and Caretaker's Cottage (National Archives of Australia, PWD266/1955).

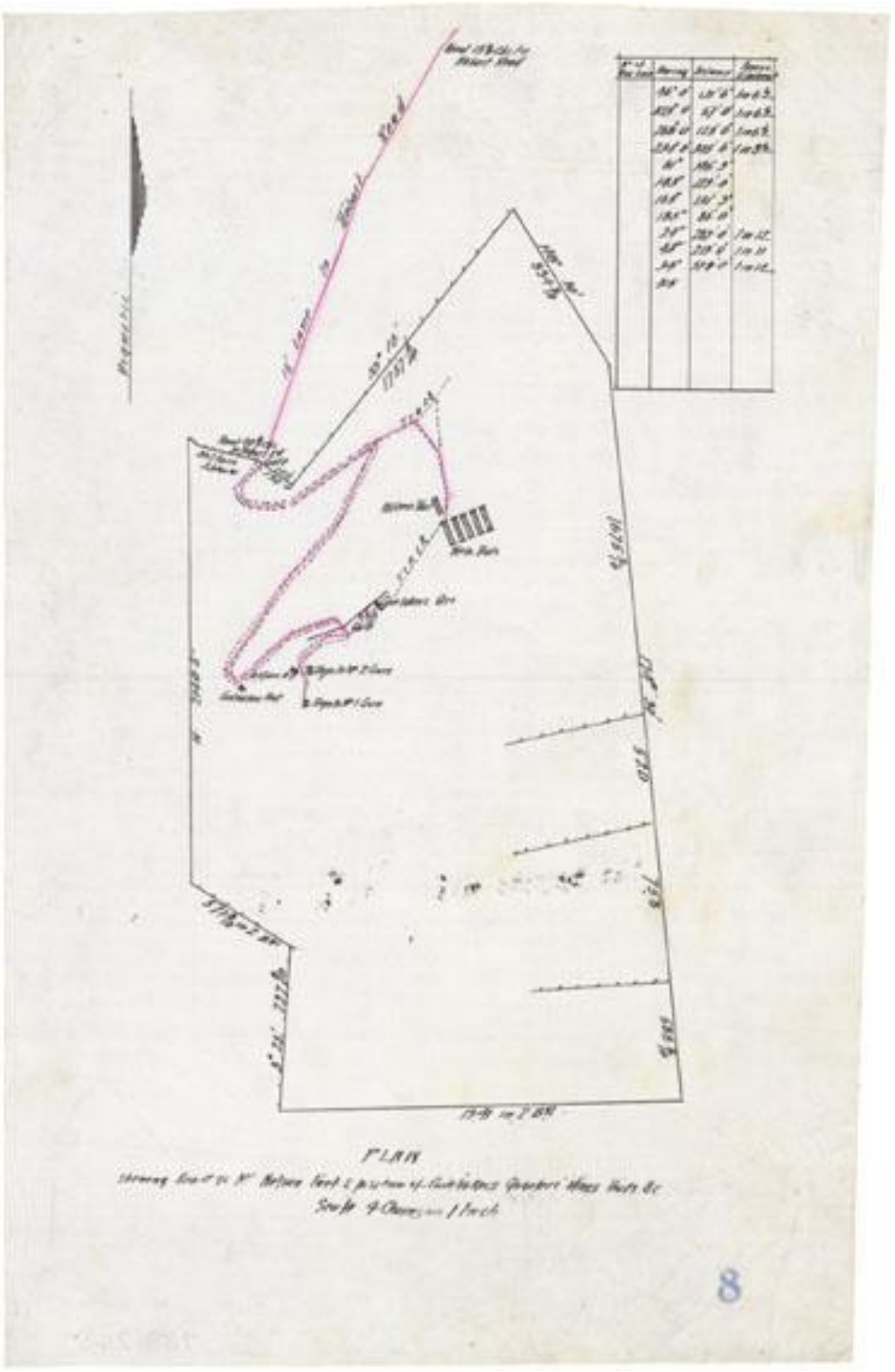


Figure 41: (1912)
Site plan - showing road to Mount Nelson Fort and position of Caretaker's Quarters (National Archives of Australia, 8).

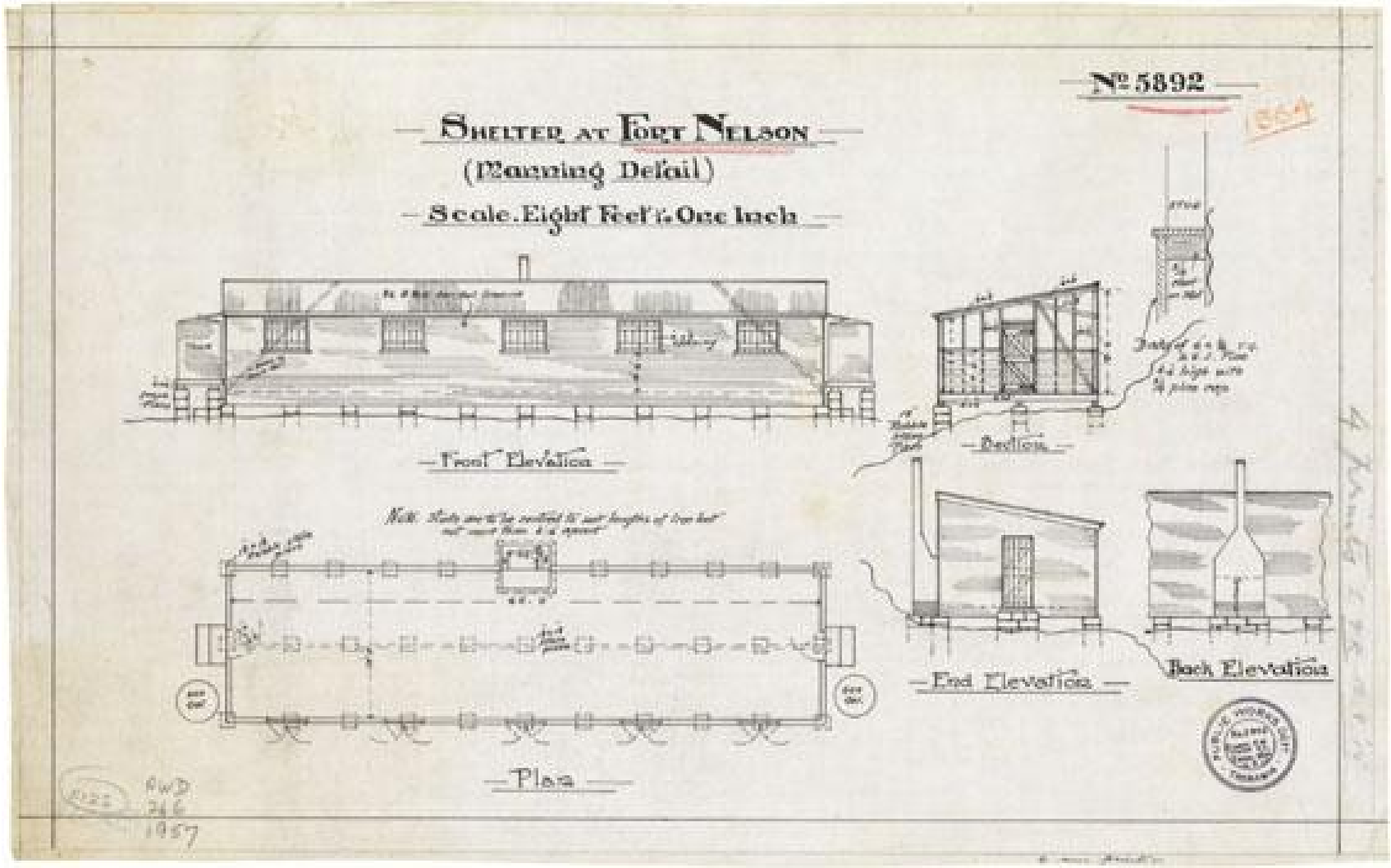


Figure 42: (1915)
Architectural Drawing (5892) – Fort Nelson, Mount Nelson, Hobart, Tasmania – shelter at Fort Nelson (manning detail), (National Archives of Australia, PWD 266/1957).

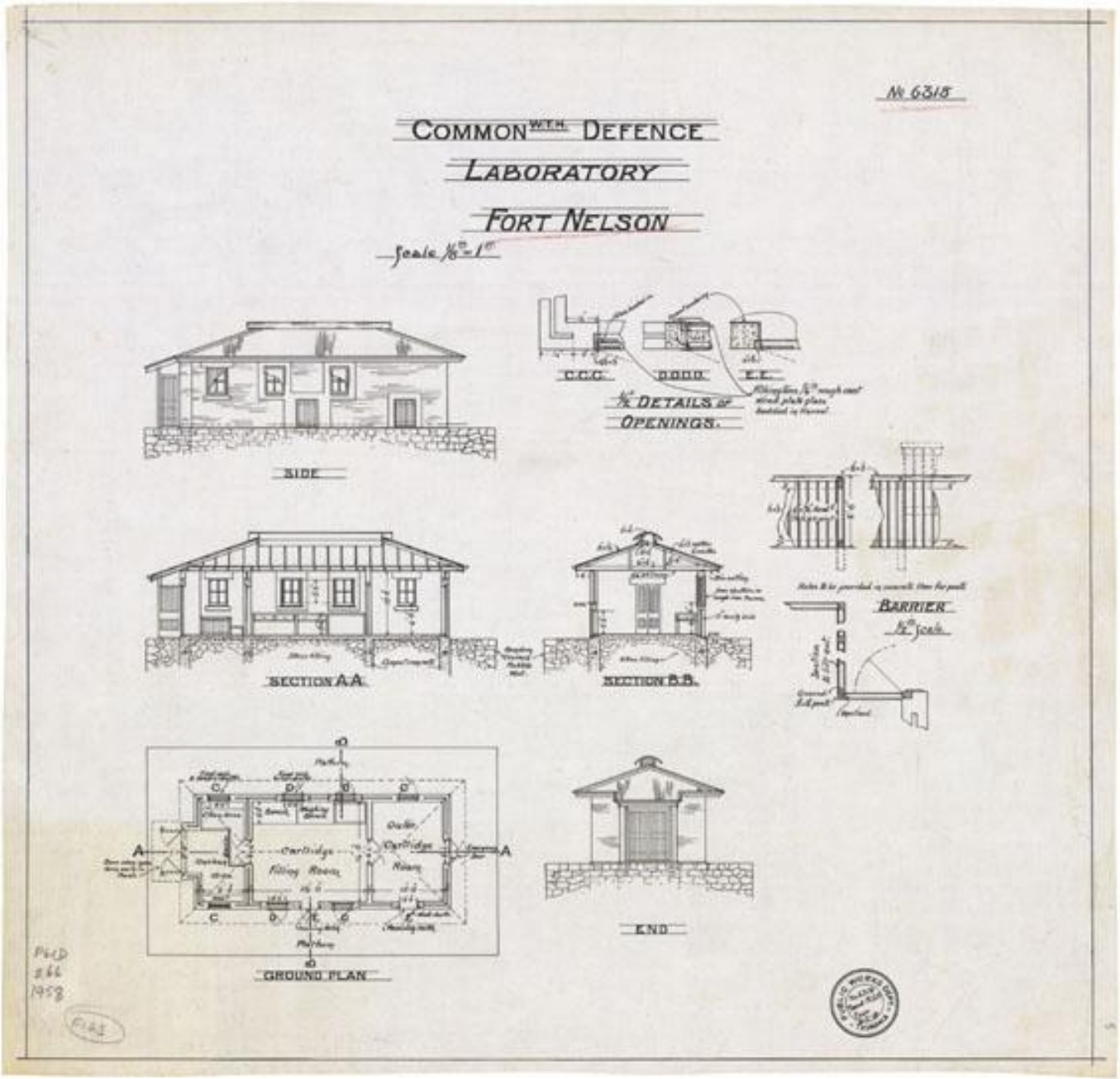


Figure 43: (1918)
Architectural drawing (6318) - Fort Nelson, Mount Nelson, Hobart, Tasmania - laboratory ground plan, sections and details, (National Archives of Australia, PWD266/1958).

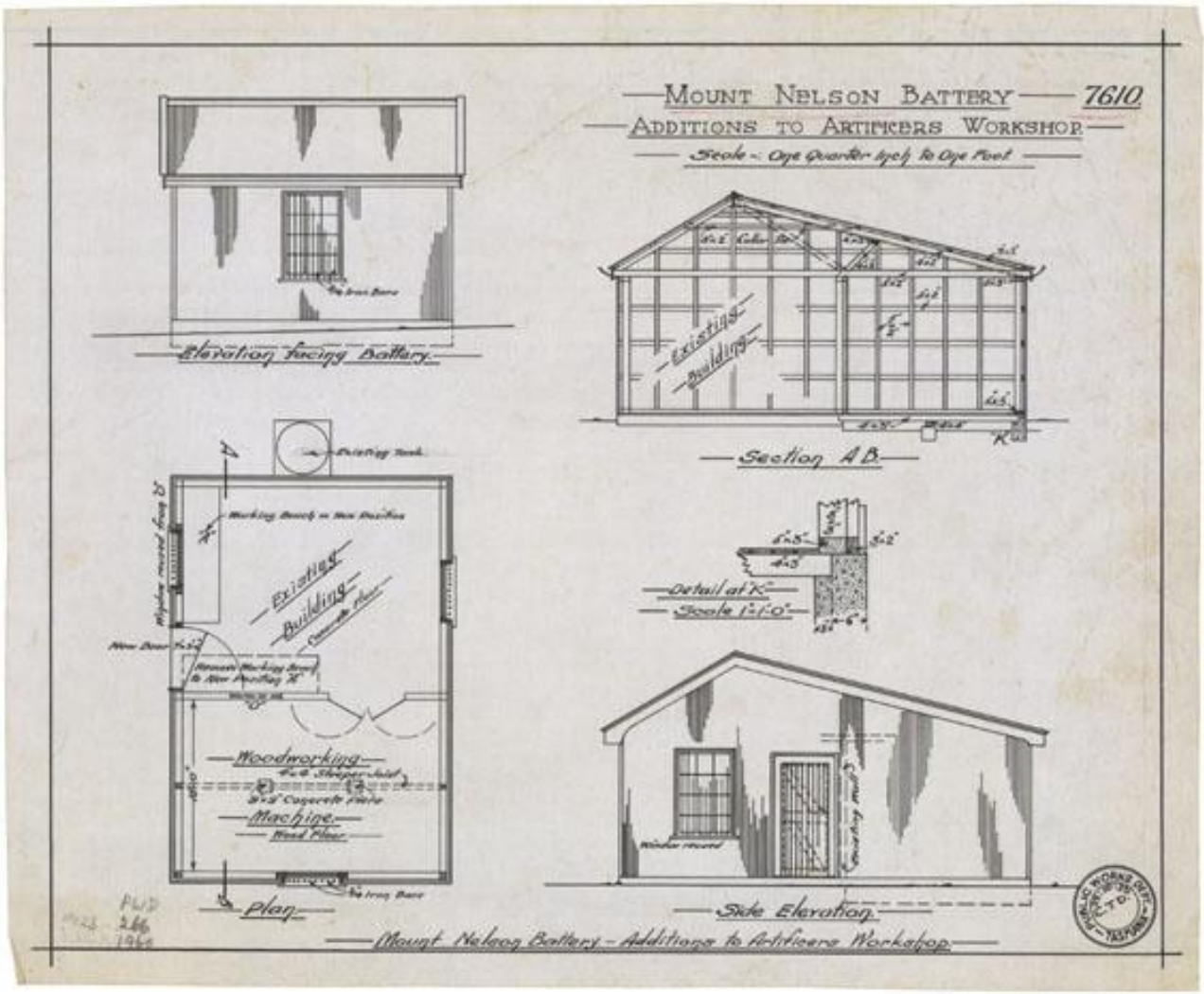


Figure 44: (1925)
Architectural drawing - Mount Nelson Battery, Hobart, Tasmania - ground plan, elevation and section for additions to Artificers' Workshop ((National Archives of Australia, PWD266/1960).

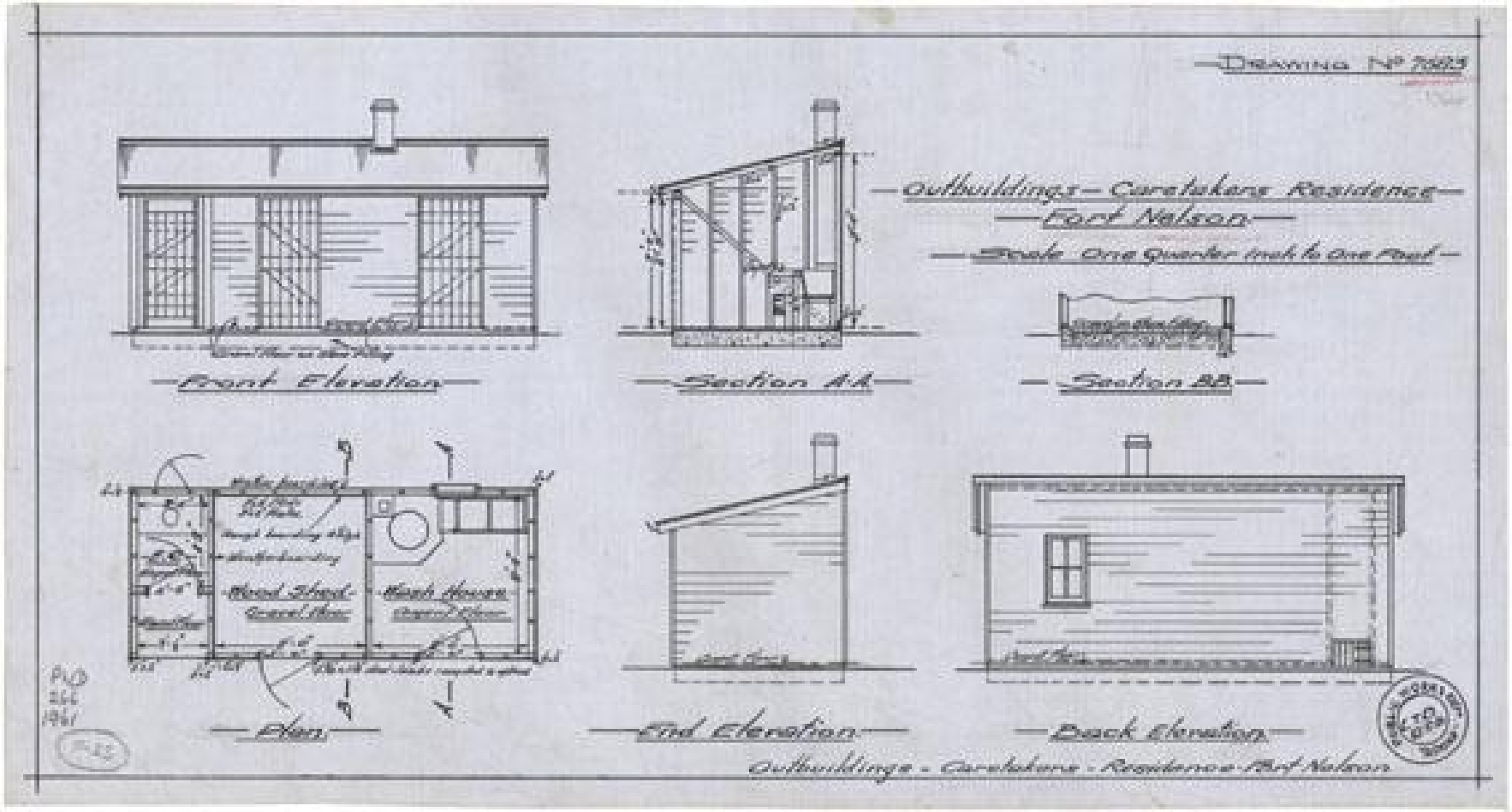


Figure 45:(1926)
Architectural drawing – Fort Nelson, Mount Nelson, Hobart, Tasmania – outbuildings – caretaker's residence floor plans, elevations and sections (National Archives of Australia, PWD266/1961).

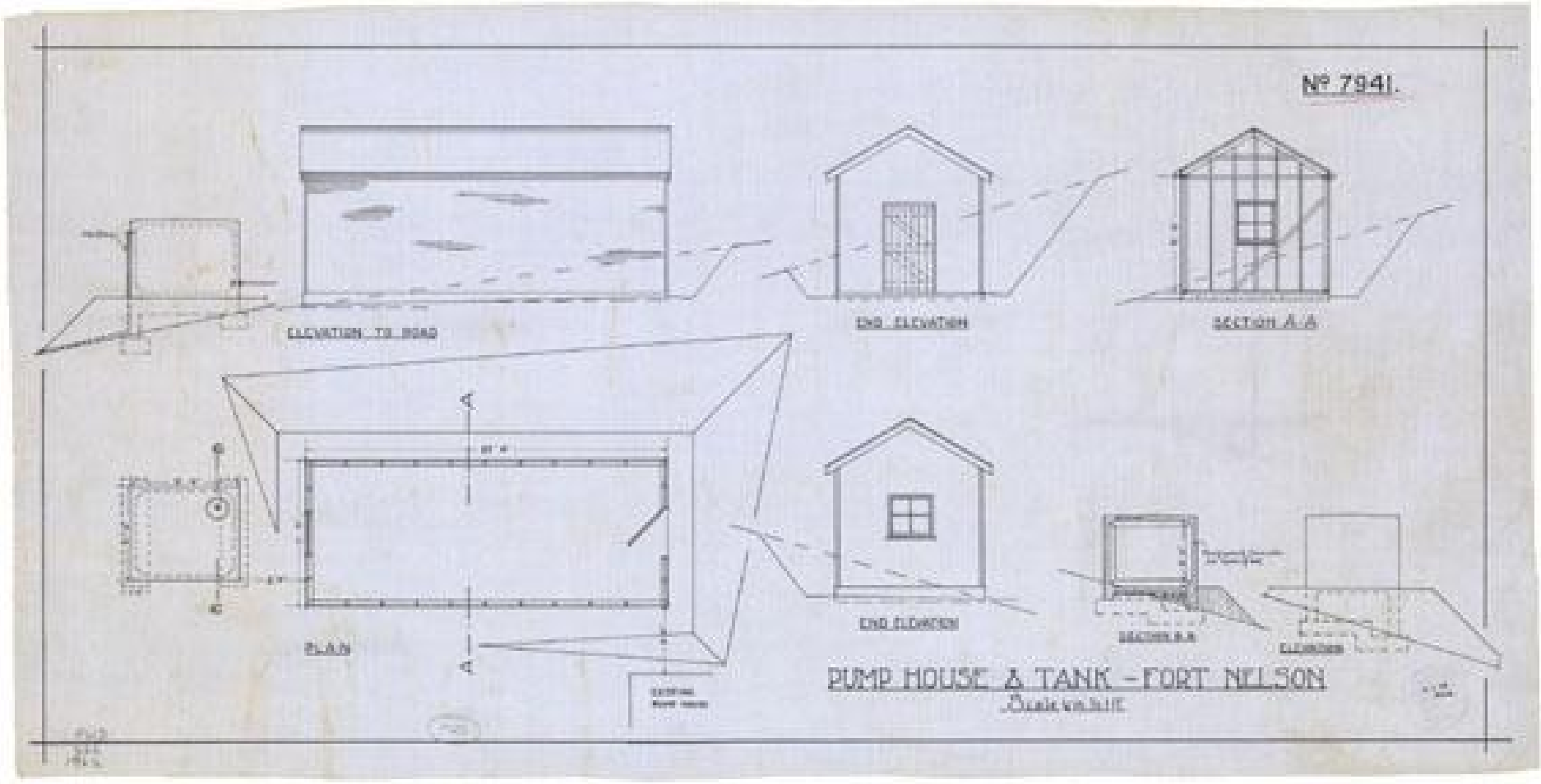


Figure 46: (1928)
Architectural drawing – Fort Nelson, Mount Nelson, Hobart, Tasmania – pump house and tank floor plan, elevations and sections (National Archives of Australia, PWD 266/1962).

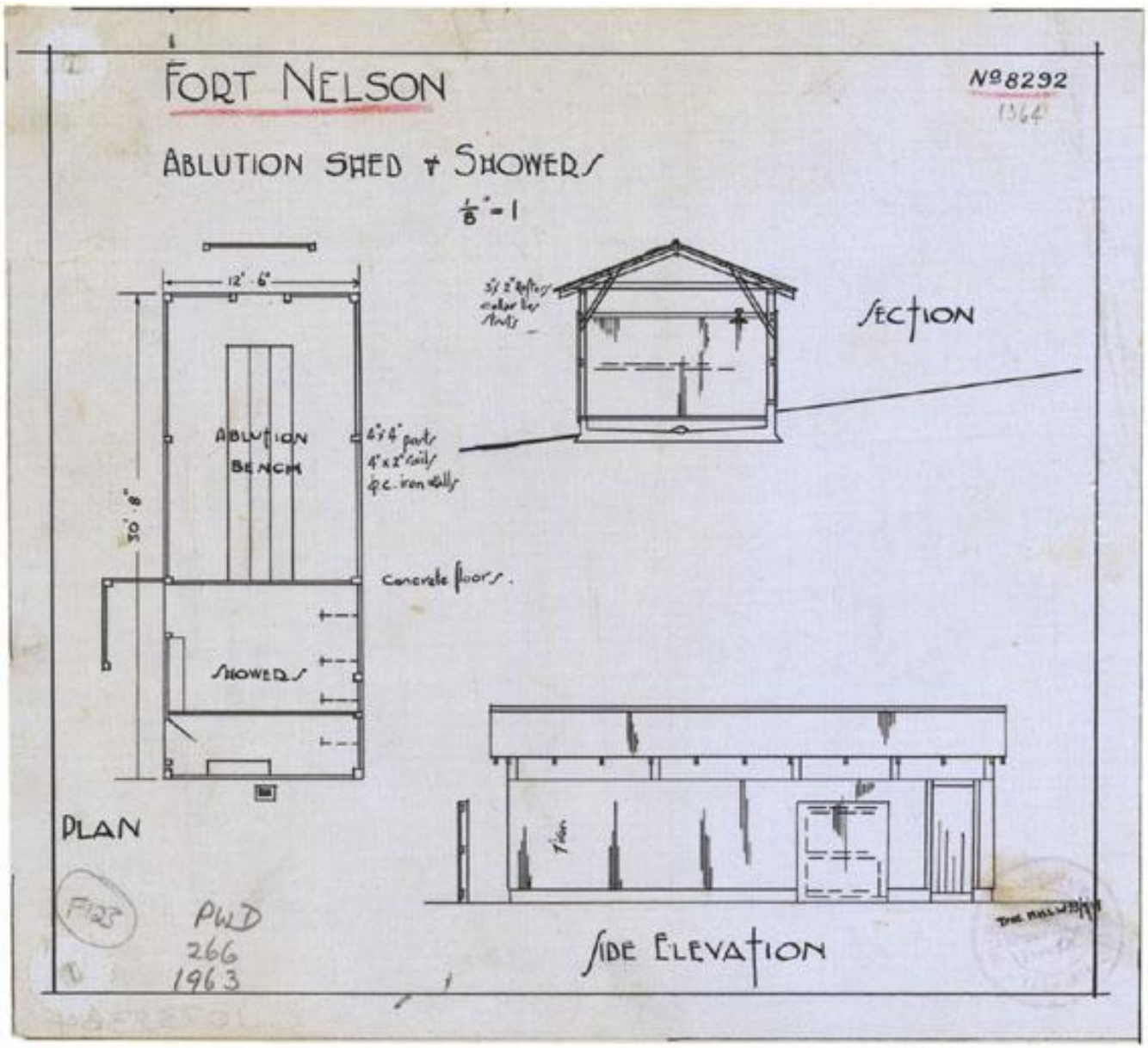


Figure 47: (1929)
Architectural drawing – Fort Nelson, Hobart, Tasmania – ablution shed and showers (National Archives of Australia, PWD266/1963)

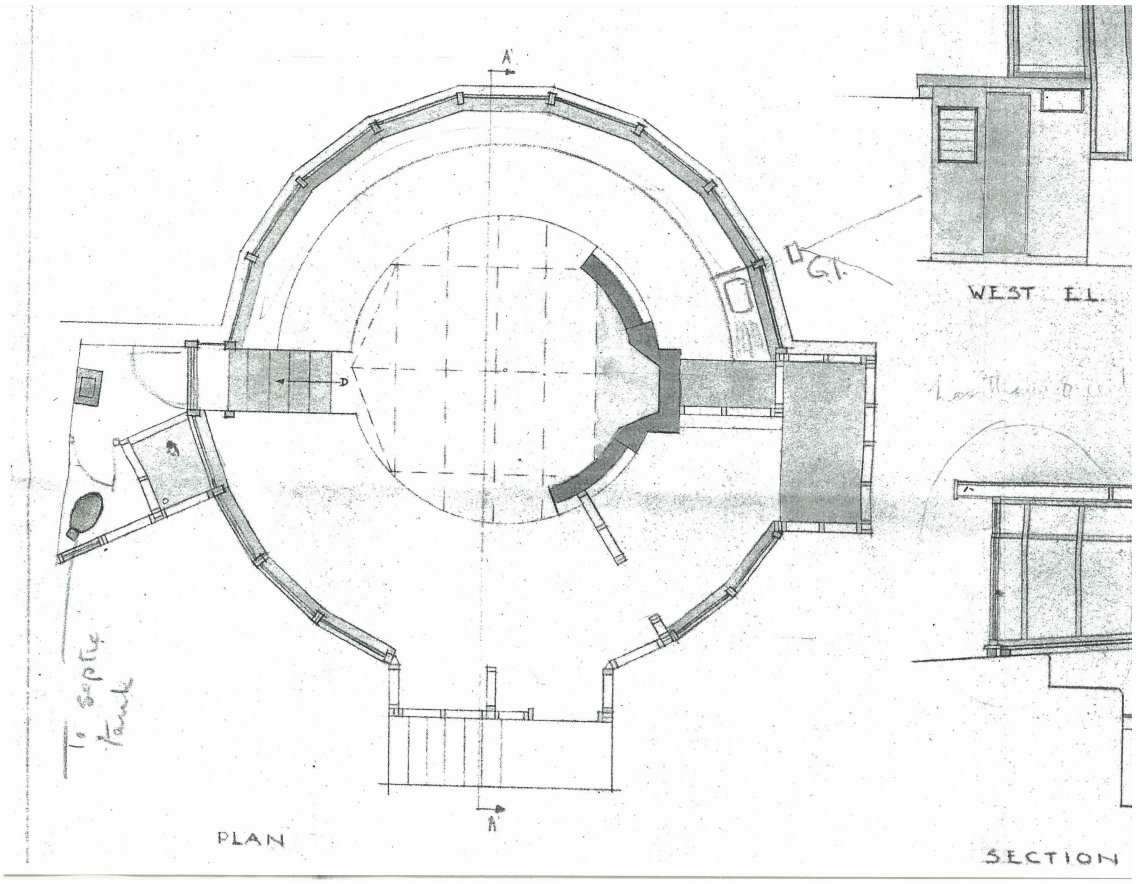


Figure 48: (1949)
Architectural drawing of floor plan of 1949 circular house, JHE Dorney (HCC)

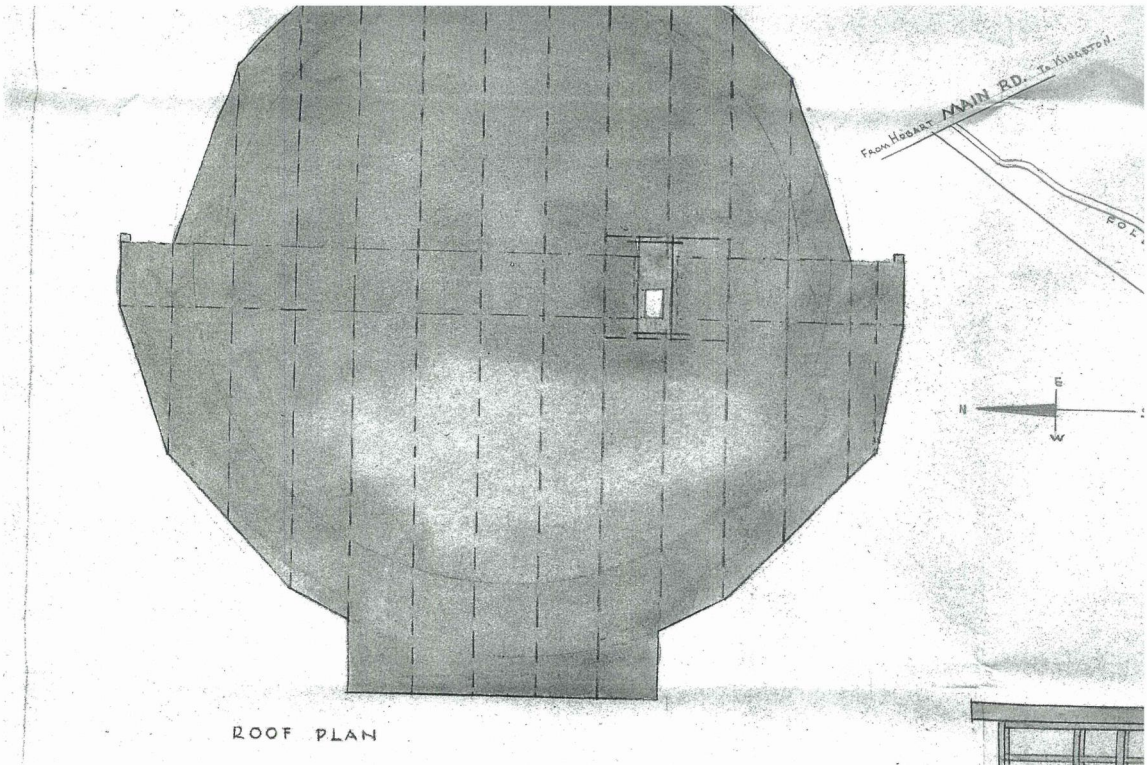


Figure 49: (1949)
Architectural drawing of roof plan of 1949 circular house, JHE Dorney (HCC)

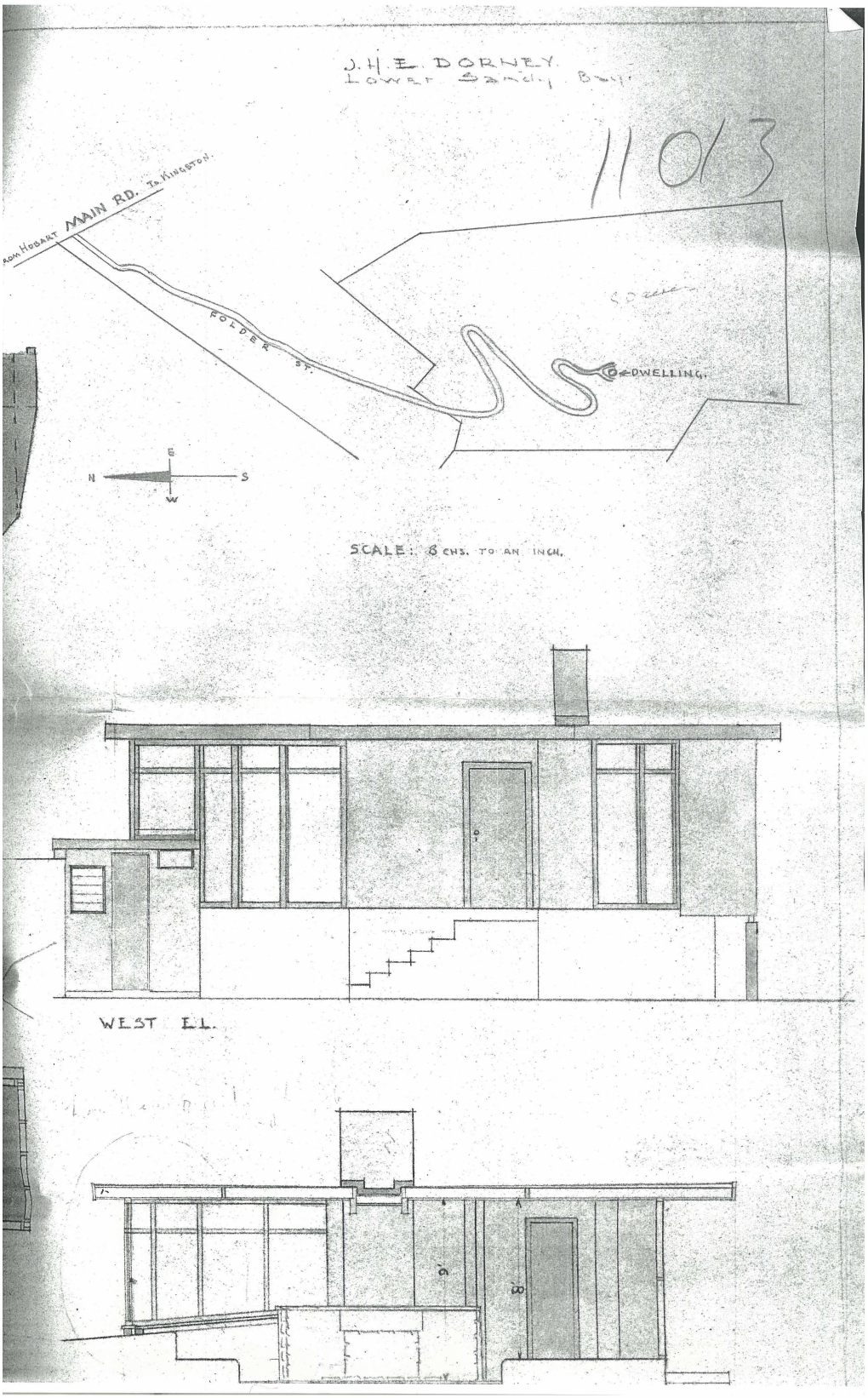


Figure 50: (1949)
Sit e plan and elevations of 1949 circular house, JHE Dorney (HCC)

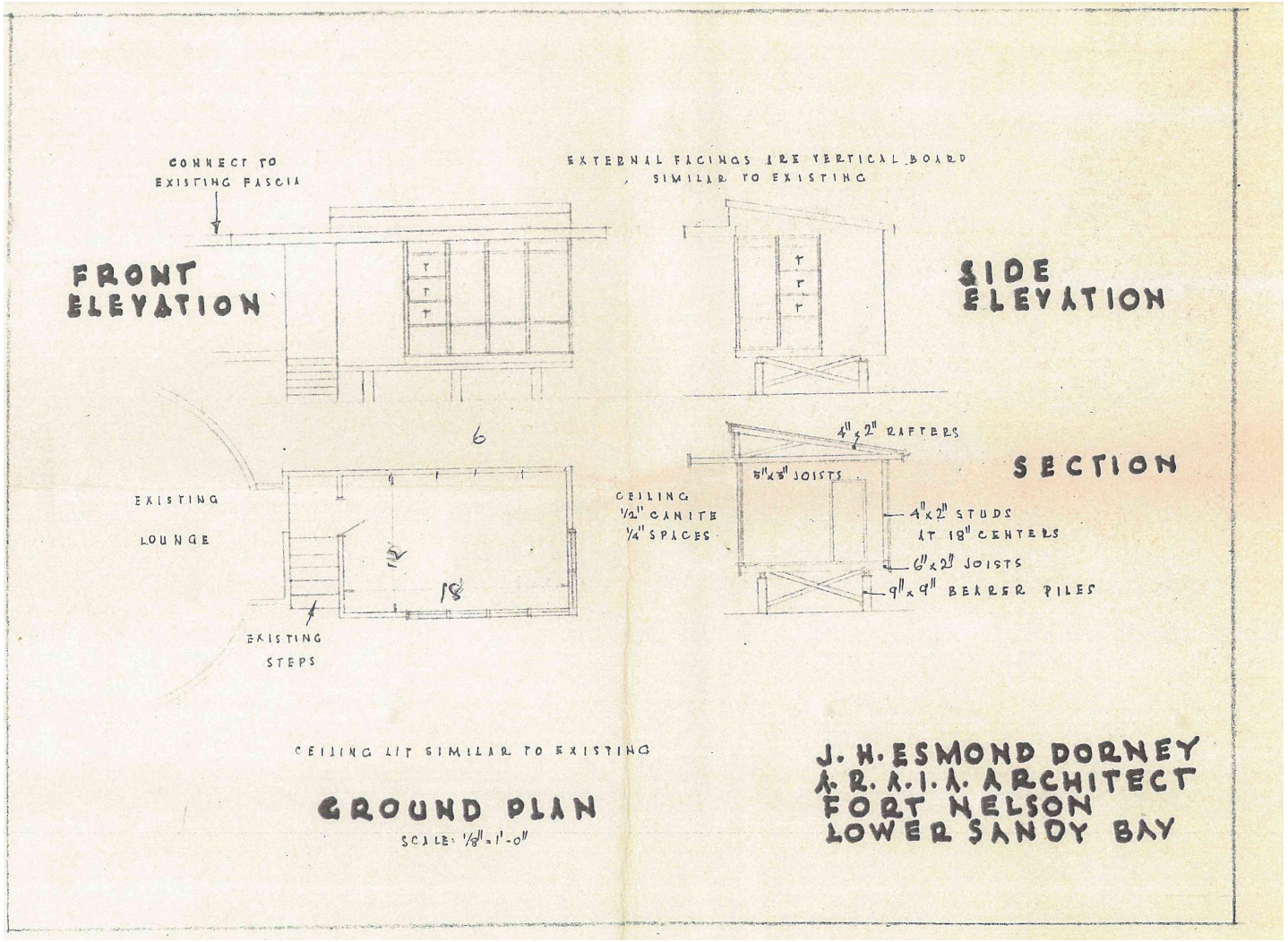


Figure 51: (1955)
Plan of 1955 rear extension to the 1949 circular house, JHE Dorney (HCC)

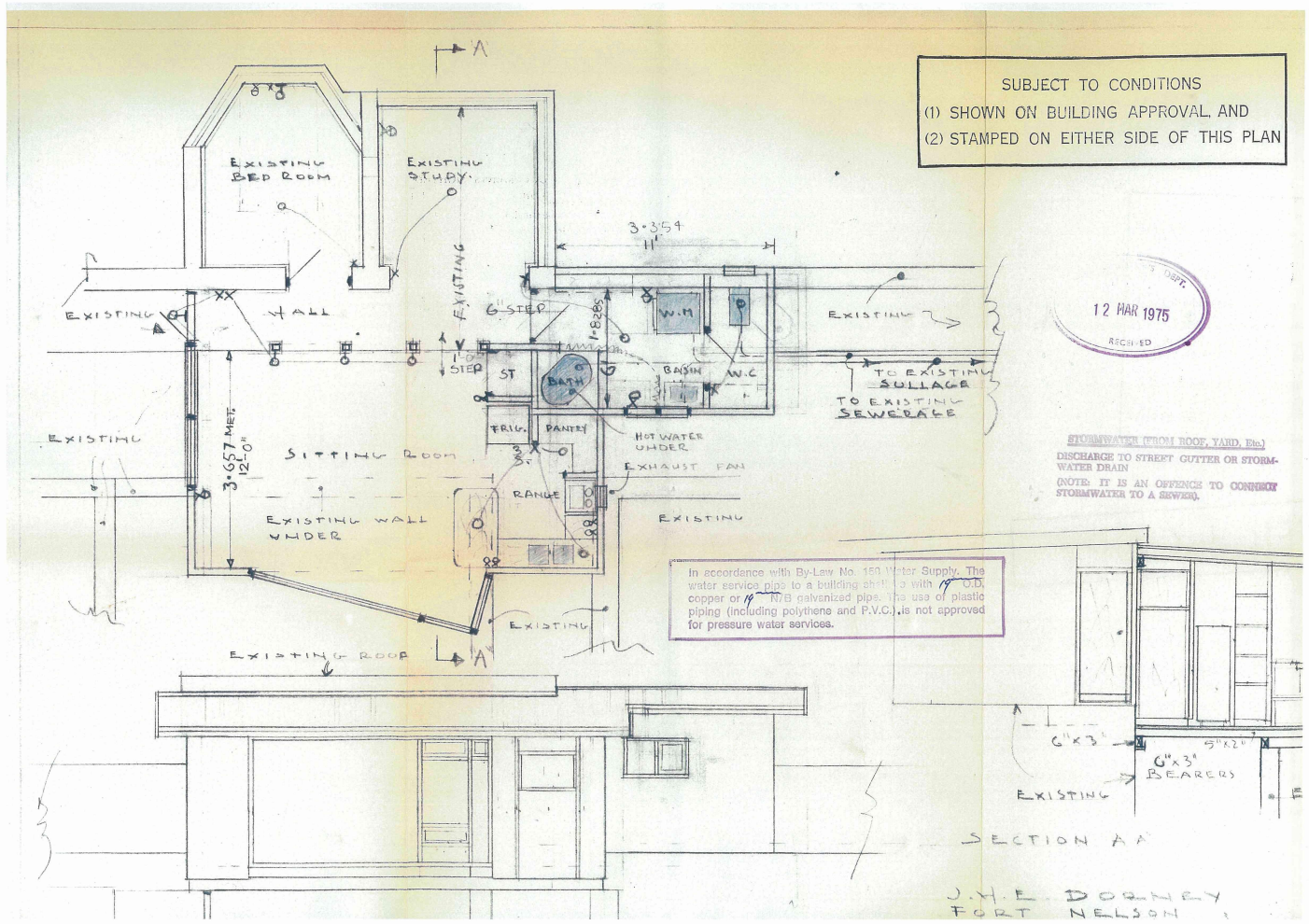


Figure 52: (1975)
Architectural drawing of flat, JHE Dorney (HCC)

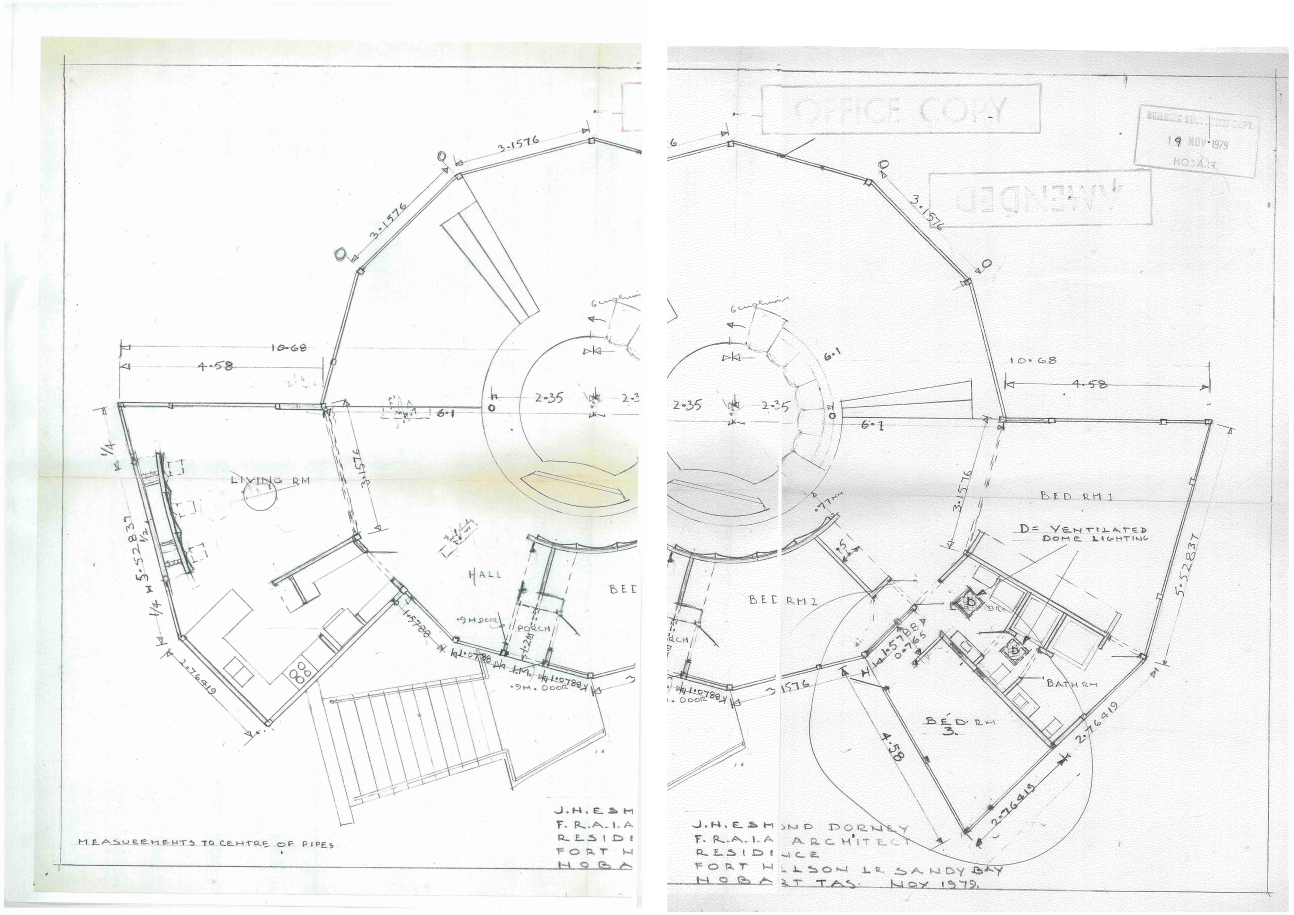


Figure 53: (1979)

Architectural drawing (in two halves) third Dorney house (HCC)

Appendix B

Site Inventory Sheets

PHYSICAL DESCRIPTION

Introduction & Method

This section provides a physical description of the historic heritage features identified during pedestrian inspection of the Porter Hill study area. Coverage of the hillside was constrained to a large degree by the presence of thick vegetation which effectively precluded access to and assessment of large tracts of land. In an attempt to offset this, particular attention was paid to reconciling historic mapping with the current situation and to gaining a first hand appreciation through discussion and orientation in company with former owner, Paddy Dorney. This approach facilitated preparation of a selective, but not comprehensive, inventory of features. The involvement of HCC surveyors in mapping has created a baseline survey intended to be progressively updated in response to activities (such as HCC management burns and weed eradication programs) where improvements in ground surface visibility are likely to result in the discovery of additional features.

Whilst the majority of features are associated with Fort Nelson, a potentially important scientific research site, a 19th century occupation site and some wider components of the Dorney period of occupation were also recorded.

Inventory

Key attributes of places, sites, items and features identified during the field component are recorded in a series of inventory data sheets. Features 1 and 2 relate to the present house and flat and are detailed in the Building Inventory Sheets. Features 3-32 are detailed in this section. The physical description provides an indication of the significance of various elements identified during the project. A simple three tiered rating system is used:

high significance

Feature/s of high significance are those places, sites, items or features considered representative of key functions of the fort (or other thematic category of site). They generally survive in a form that retains the ability to demonstrate these key functions.

A place, site, item or feature identified as having very high significance should be retained in its planned or intact form where possible.

Changes should generally only be made to recover or reveal the significant form or to make safe where occupation or visitation for the purpose of interpretation is envisaged.

medium significance

An assessment of medium significance applies to places, sites, items or features that represent the typical, standard, often utilitarian elements of the fort (or other thematic category of site). They may be ancillary elements or elements which are of insufficient integrity to warrant a higher significance rating. While, individually, these features are not of high significance they contribute to the understanding of the development or evolution of the fort (or other thematic category of site) and should be retained wherever possible.

low significance

These features contribute little to the overall understanding or appreciation of the fort (or other thematic category of site). Features of low heritage value may also have been significantly altered, thus diminishing heritage value.

These features may be retained or removed to suit present or future operational requirements.

FORT NELSON

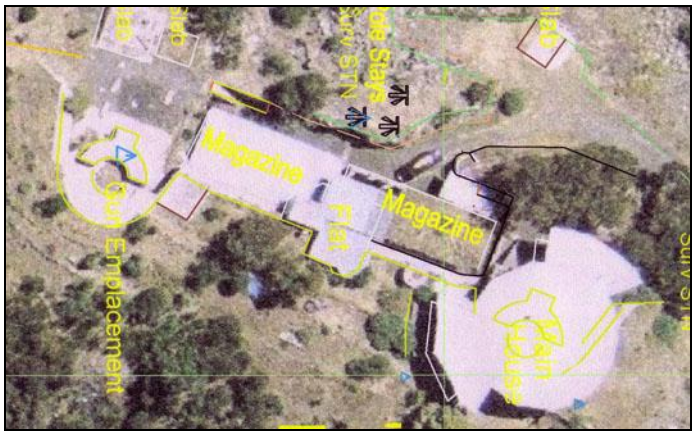
Site Key

1	House
2	Flat
3	Battery and Magazine
4	Concrete platform
5	Low drystone walling
6	Concrete platform
7	Base of former telegraph pole
8	Eyebolts
9	Shallow depression
10	Artificers workshop
11	Site of latrines
12	Fence fortifications
13	Low semi-circular drystone feature
14	Section of low drystone wall
15	Drystone walling and barbed wire remnants
16	Substantial semi-circular drystone wall
17	Key vantage point
18	Site of unidentified building
19	Underground tank
20	Caretakers quarters
21	Cleared area
22	Unidentified structure
23	Unidentified structure
24	Barracks precinct
25	Mast
26	Unidentified Building
27	Pump house foundation and tank
28	Road
29	19th century habitation
30	Esmond Dorney's tram office
31	Exposed stratigraphy under the house
32	She-Oaks

A range of fort related features are spread across Porter Hill. Whilst the nucleus of the site - the battery and magazine - is situated at the summit of the hill, the majority of features including the layered defences and barracks are located on the east facing slopes above the 130 metre contour.

The following data sheets describe key, fort related, features.

Battery & Magazine (F3)



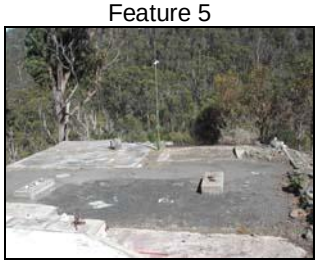
Description

The Fort Nelson battery and magazine occupies a clearly defensible position at the summit of Porter Hill. The battery has commanding 360 degree views that take in the lower hill slopes, Smugglers Gully and the River Derwent. The structure is predominately of concrete construction and laid out according to a symmetrical plan. Gun emplacements 1 & 2 (which supported 2 x 6inch guns) are located at the south and north ends of the battery with the observation area and the magazine occupying the intervening space on two levels. The latter involved blasting of the dolerite outcrop at the summit of the hill to a depth of approx 3m to facilitate construction of a level platform for the magazine. Some of the features of the magazine include measures to minimise ignition by fire. These are demonstrated by the recesses for lamps (some labeled) and the absence of combustible materials in favour of concrete and fire retardant bitumen aprons (use of timber appears restricted to framing for doors and the quick return lifts (in part). Defensive measures include evidence of blast doors and protective rubble earthworks around the gun emplacements. Quick return lifts are present in locations corresponding to the gun emplacements. The rear alley of the magazine contains concrete supports for water tanks. Hooks (possibly for great coats are located at entry points to the magazine). Various parts of the site have been adapted to residential use by architect Esmond Dorney – the northern half of the battery and magazine is currently the site of the former Dorney family house and flat. More subtle evidence of a former Dorney house destroyed by fire is discernible at the southern end of the site in both the render on the gun emplacement and concrete pads which supported the superstructure. Dorney's appropriation of the site is sympathetically achieved and represents an interesting juxtaposition between the aggression implicit in the fort and the conversion to a domestic use. The conversation pit is symbolic of this transition – adapting the menace of the gun emplacement to a focal point for friendly discourse. The fort also influenced the design of elements of the house, for example, Dorney's distinctive roof form was inspired by the arched cgi roof in the magazine. Refer to the site history for archival plans of the structure.

Element	Significance rating
Setting	high
Gun emplacements	high
Magazine (incl fabric & layout, space & feature labels, blast doors, quick return lift spaces & remnant fittings, coat hooks, tank stands)	high
Observation area (incl early evidence of telecommunications obscured by ply panels used in The Flat fitout)	high
Evidence of the interface b/w the fort and Esmond Dorney's house/s (incl residual elements of earlier structures)	high

Fort Nelson Environs - Summit of Porter Hill (F4 – F9 incl)

Feature 5



Feature 6

Feature 7

Feature 8

Feature 9

Feature 4

Description

A number of features are scattered across the summit of Porter Hill in the Battery and Magazine environs. Collectively these features have the potential to contribute to an understanding of the operation of the fort.

F4: A concrete platform (approx 3 x 1+m) set on a stone rubble base and situated immediately east of the observation area. Possibly a base for sighting equipment (?).

F5: Low drystone walling east of the house, the northern section of which was augmented during the Dorney era.

F6: Concrete platform west of the No. 1 Gun emplacement (function not identified – additional workshop?). Rectangular concrete pads between the No. 1 Gun and the concrete platform supported the superstructure of the former Dorney house.

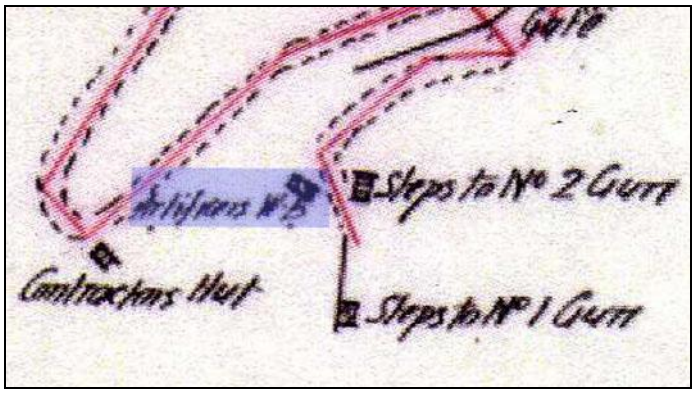
F7: The base of a former telegraph pole which was part of a system that provided telecommunications into the Observation area (adapted during the Dorney era to use as The Flat).

F8: Eyebolts fixed into rock. Probable supports for cable stays.

F9: A shallow depression, possibly a former soak used to water horses (?). Presently planted out with Agapanthus sp.

Element	**Significance rating**
Features 4 – 9 (inclusive)	medium

Artificers Work Shop (F10)



Description

A concrete pad (approx 7 x 5m) located on a flat platform at the edge of the steep gully at the summit of the hill and west of the No 2 gun emplacement corresponds to a feature identified on a 1912 plan as an Artificers Workshop. The site was widened during the Dorney era and used for car parking. The concrete blocks that define the edge of the feature are from the Dorney's 1966 house.

In military terms, an Artificer was a mechanic in the armed forces. The artificers workshop would have been of pivotal importance to the effective functioning of Fort Nelson.

Refer to the site history for archival plans of the structure.

Element	**Significance rating**
Concrete platform	medium
Dorney era modifications (incl extension of platform and recycling of pads from 1966 house)	low

Site of Latrines (F11)

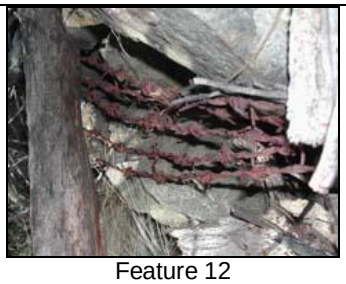
Description

A series of three rectangular concrete slabs mark the probable site of the former latrines servicing the battery and magazine. The site has been built up and retained using dry stone. Approach is via a stone lined track that trends south and downhill from the fort. The site was later extended by the Dorney's and a coop constructed to house the family's chickens. Sheets of flat iron discarded downslope are from the Dorney's 1949 house which was re-roofed in the 1960s.

Refer to the site history for archival plans of similar structures.

Element	**Significance rating**
Concrete slabs and associated drystone retaining walls	medium
Dorney era modifications (incl extension of platform to the east)	low

Layered Defences (F12 – F16 incl)



Feature 12

Feature 13

Feature 14

Feature 15

Feature 16

Description

Fort Nelson appears to have utilised a system of layered defences in addition to the main Battery. These include (but are not necessarily limited to):

Feature 12: Fence fortifications comprising dry stone walling with five strands of barbed wire. Note: Former owner Paddy Dorney recalls locating crossed timber elements. These are likely to have been destroyed in the series of fires that have swept across the hill.

Feature 13: Low semi-circular drystone feature. Possibly part of fortifications.

Feature 14: 30+m section of low dry stone wall.

Feature 15: Dry stone walling and barbed wire remnants. Stone wall reconstructed by Paddy Dorney on original alignment. Similar to F12.

Feature 16: Substantial semi-circular dry stone wall. Possible gunners post. Discussion with former owner Paddy Dorney suggests there may have been 8 -10 of this type of feature scattered across the hill. Feature 16 is considered the best example.

Element	Significance rating
Features 12, 14 & 16	high
Features 13 & 15	medium

Key Vantage Point (F17)

Description

A dolerite outcrop overlooking Devils Glen is a natural feature possibly also of strategic importance for sweeping views it affords to the SW and SE.

Element	**Significance rating**
Feature 17	high

Unid. Building (F18)

Description

Site consists of a level platform created through cut and fill. The western edge has been cut into the hill below the road and is retained at its eastern edge by an approx. 1m high dry stone wall. This provides separation from the site of the Caretakers Quarters (F20). A rectangular concrete slab (approx 13m x 5.5m) occupies the western half of the site, this is surrounded by a bitumen surface. The eastern half is grassed. Concrete structural elements, one labeled “Explosives No Smoking”, form the steps down to the platform and are otherwise scattered around the periphery of the slab which has been used by the Dorney family as a basketball court in recent years. Collections of metal items include fittings from the tram that Esmond Dorney adapted for use as an office (F30). Sash window and other weights bear testimony to Dorney’s lifelong exercise regime.

Element	**Significance rating**
Building remnants	high
Dorney era adaptation to basket ball court	low

Underground Tank (F19)

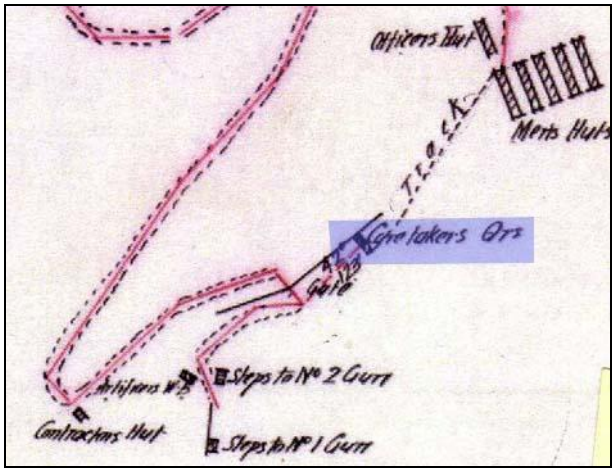
Description

An underground tank constructed during the early phase of development at Fort Nelson and later, and perhaps most significantly, selected and adapted for use as a seismographic monitoring station. Readings taken at this site may have contributed to the research and development of the theory of continental drift.

Refer to the site history for archival plans of the design of the tank during the Fort Nelson phase of use.

Element	Significance rating
Underground tank and tripod	high

Caretakers Quarters (F20)



Description

The site corresponding to the historically mapped location of the Caretaker's Quarters is represented by an extensive array of features including stone structures bonded with lime mortar, scatters of machine made orange clay bricks, linear stone foundations and a concrete path at the northern end that trends downhill towards the site of the barracks.

Refer to the site history for archival plans of the structure.

Element	Significance rating
Remnant features & fabric associated with the Caretaker's Quarters	high

Cleared Area (F21)

Description

A cleared, roughly rectangular, grassy tract of land is located on the eastern side of the hill. Rubble collected from the site is piled in lines at the sides. Former owner Paddy Dorney believes this may have served as a parade ground although no corroborating documentary evidence was located during historical research for this project. The site is immediately adjacent F16 which was most likely constructed of stones collected during clearing suggesting a definite military and not pastoral use.

Element	Significance rating
Cleared ground and stone lined sides	high

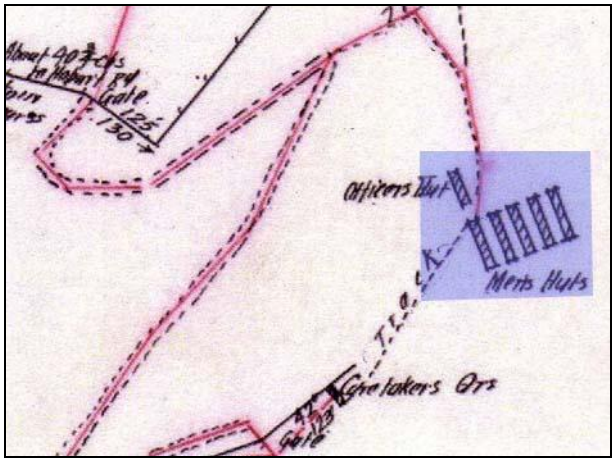
Unid. Structures (F22 & F23)

Description

Two unidentified features. F22 consists of a three sided, square rubble structure and an associated scatter of artefacts. F23 is a low square stone lined structure infilled with smaller stones. Both are in close proximity to tracks but nonetheless surrounded by vegetation which precluded meaningful inspection of the surrounding area. They are assumed to have associations with Fort Nelson.

Element	**Significance rating**
Features 22 & 23	potentially high

Barracks Precinct (F24)



Description

The Barracks precinct includes clear indications of long linear terraces which supported; the Mens Huts, the Officers Hut and a probable Shelter shed, all of which have corresponding archival plans.

Terracing involved cutting, filling and retaining the low slopes with dry stone walls. Inspection of the platforms revealed an abundance of low level structural evidence including concrete pads, stone and brick features, bitumen aprons (typically along the eastern frontage of the huts) and stone steps, all partly covered in fallen timber or obscured by vegetation and leaf litter.

Several linear features comprised of dry stone walling and a benched area with what appear to be a series of individual dry stone retaining walls defining the eastern margin were also noted east of the north-south vehicular track which takes off at the hairpin bend in the main access road. The track appears to have been extended at some time in the recent past. This has cut through and destroyed part of one of the Mens Huts, elements of which remain visible on either side of the thoroughfare.

A square stone feature filled with ash and artefacts appears to have served as an incinerator and a concrete slab on the slower slopes is possibly the site of a former ablutions block and latrines. Indications of glazed earthenware pipe work and a brick lined sump are indicative of services to the barracks.

Several phases of construction appear represented in this zone. Further research is required to establish the function of individual features.

Element	Significance rating
All evidence of occupation and services in the Barracks precinct	high

Mast (F25)

Description

A large (broken) tapered metal mast set in the ground and supported by a mound of rubble is located on a rocky hill north-west of the barrack.

The mast most likely carried telecommunications to the barracks precinct.

Element	**Significance rating**
Mast	high

Unid. Building (F26)

Description

A rectangular concrete slab with scatters of brick and ac sheet conspicuous is located within 5m of the edge of seal on the access road near the present entry to the property. The function of the building is not known (guard hut?).

Element	Significance rating
Concrete foundation and brick scatter	medium

Pump House Foundation & Tank (F27)

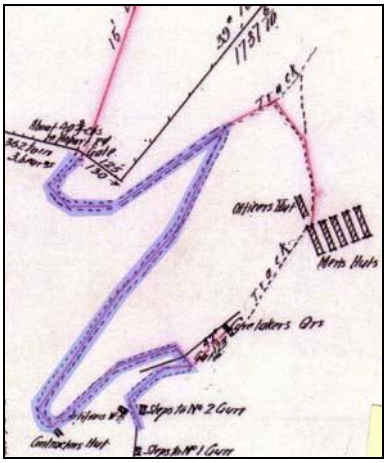
Description

The remains of the foundation for the pump house and associated tank are located outside the present boom gate to the property. The tank was breached and adapted for use as a pump shed during the Dorney era.

Refer to the site history for archival plans of the structures.

Element	**Significance rating**
Tank & pump shed foundation	high/medium

Road (F28)



Description

The road to Fort Nelson adopts an alignment that is obscured as far as possible from view to the east. In the present, albeit sealed, it retains its original narrow form and torturous switchbacks. Both cut and fill batters are retained by dry stone walls in places.

Element	**Significance rating**
Road	high

19th CENTURY OCCUPATION

Evidence of a 19th century occupation site is located at the head of a gully[1] that divides the lower slopes of Mt Nelson from Porter Hill. The attributes of the place are described in the accompanying data sheet.

19th Century Habitation (F29)

Description

Evidence of 19th century occupation is located at the head of the gully between Porter Hill and Mt Nelson. Stone lined building platforms most likely for a hut and stable are evident a long with several items including hand made clay bricks and a dark olive green square gin bottle base exhibiting the mark of a sabot type four fingered holding device. The latter is significant as it is suggestive of a date of manufacture as early as the 1830s/40s and probably no later than the 1870s. The setting is cleared save for several mature Hawthorn trees and an abundance of thistles. At least 1 and possibly two waterholes are located in close proximity to the site.

Element	**Significance rating**
19th Century site (incl setting, artefacts and evidence of the site of former structures)	high

[1] Smuggler's Gully/Devils Glen.

SITE OF ESMOND DORNEY'S TRAM (OFFICE)
The site of Esmond Dorney's office (formerly a tram) is located downhill from the main house in the site environment formerly occupied by the Fort Nelson caretaker's quarters.

Esmond Dorney's Tram Office (F30)

Description

The foundations of the tram used as an office by Esmond Dorney (between c1958 until it was burnt by vandals in c1960) adjoin the site of the Caretakers Quarters (F20).

Metal fittings from the tram lie scattered in the immediate site environment and are stacked on one of the concrete lintels associated with the unidentified building (F18) – see picture opposite.

Element	**Significance rating**
Foundations for tram	medium
Associated metal fittings	low

EXPOSED STRATIGRAPHY UNDER THE DORNEY HOUSE (F31)

Description
Excavation to create space beneath the Dorney house has cut into the protective earthwork that surrounded the No. 2 Gun Emplacement. This clearly shows the rubble in section, providing an interesting adjunct to the arrangement at the No. 1 Gun Emplacement where the protective earthwork survives in situ.

A thin lens of burnt/baked material (incl molten glass) visible in the upper layers of the section is evidence of the fire that destroyed the earlier house on this same site.

Element	**Significance rating**
Exposed cutting under the Dorney house, east side.	High

SHE-OAKS ADJACENT TO THE DORNEY HOUSE (F32)

Description

A line of eight She-Oaks adjacent to the north western side of the Dorney house, planted by Esmond Dorney and intentionally managed as landscape elements.

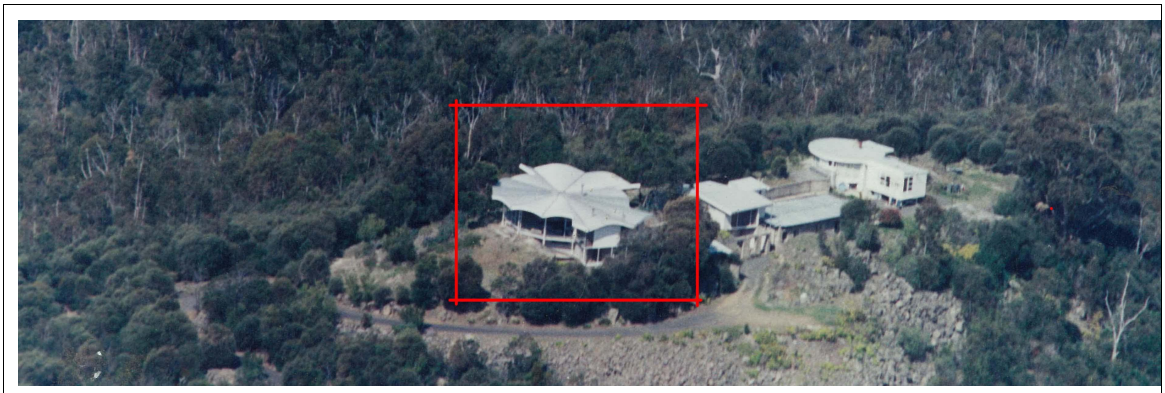
Element	**Significance rating**
Eight She-Oaks.	Medium

Appendix C

Building Inventory Sheets

- House
- Music Studio
- Flat

House Inventory



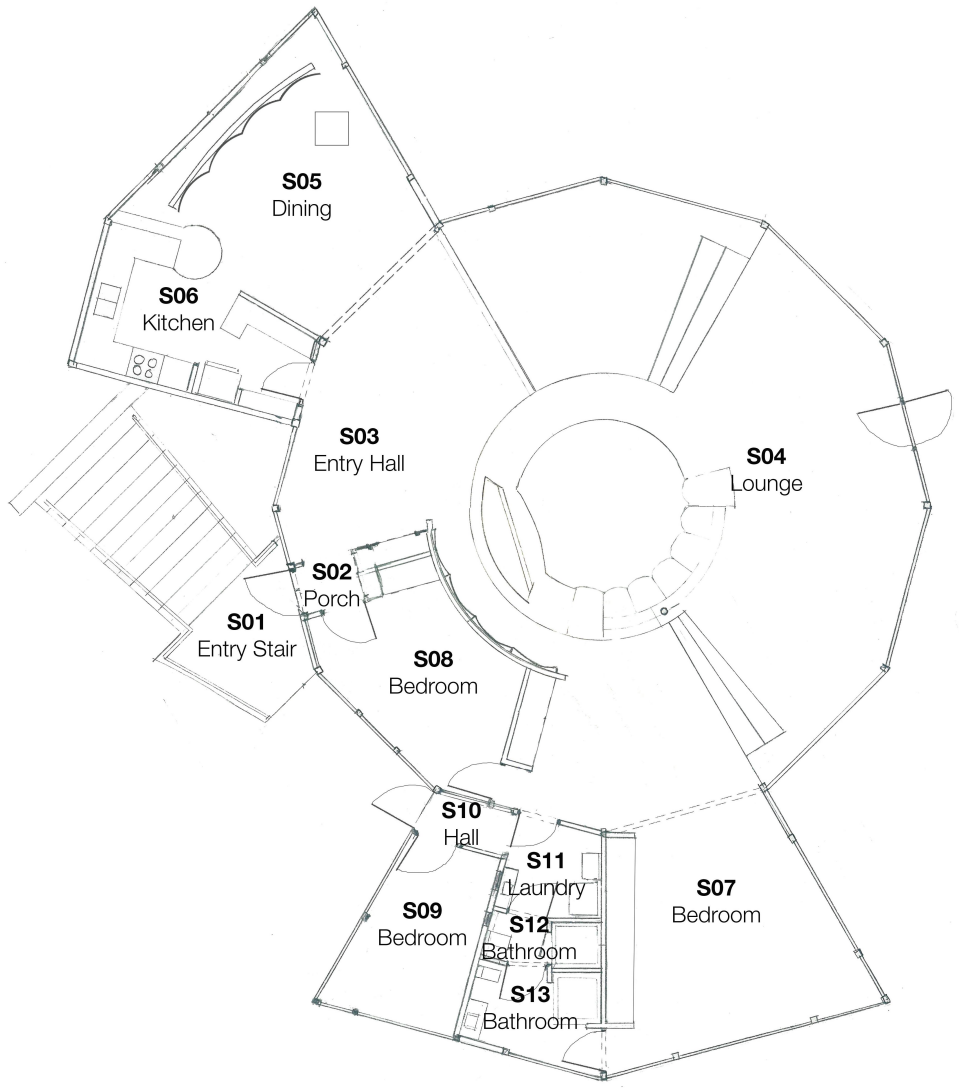


Diagram of House Main Level Floor Plan

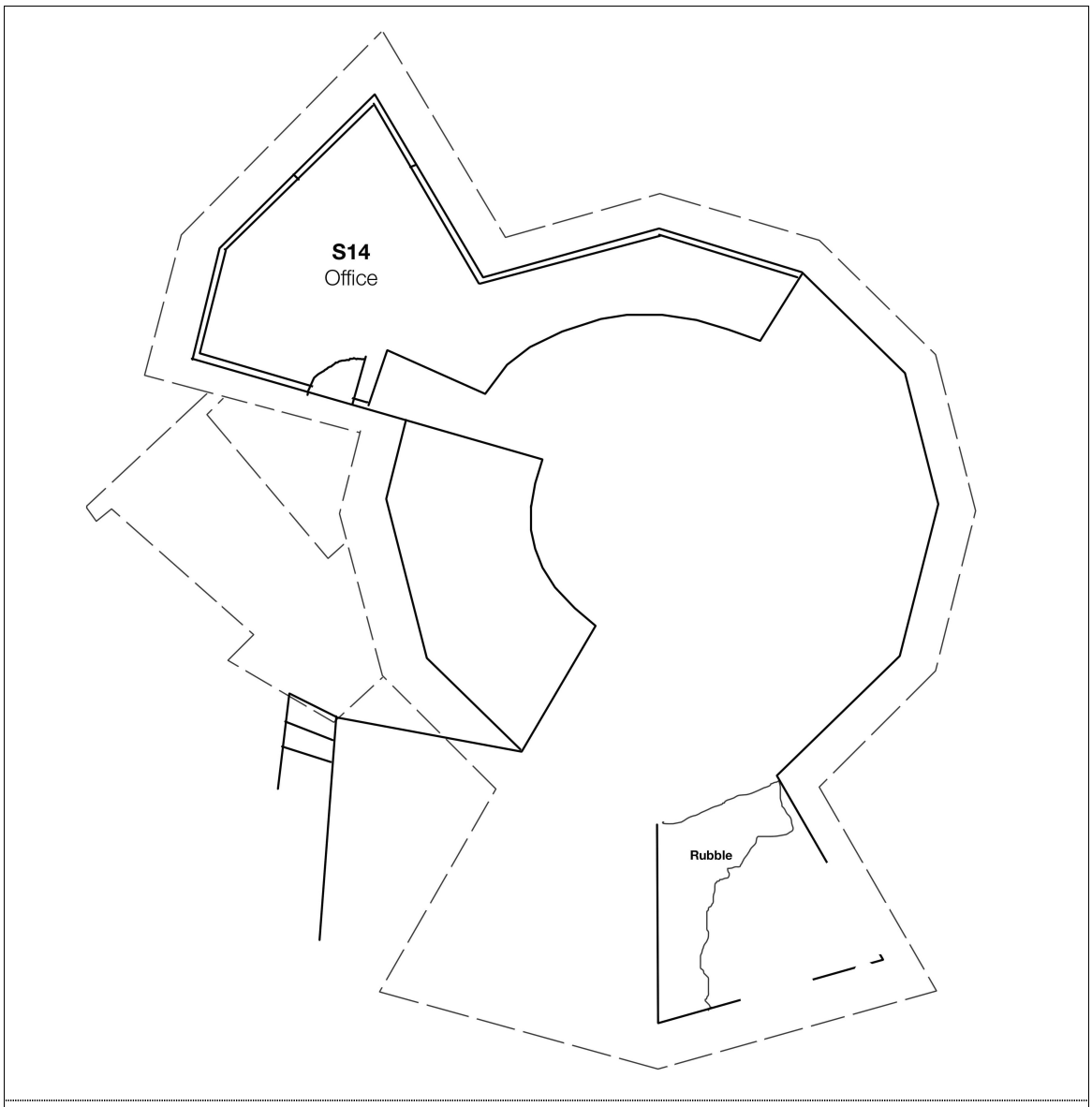


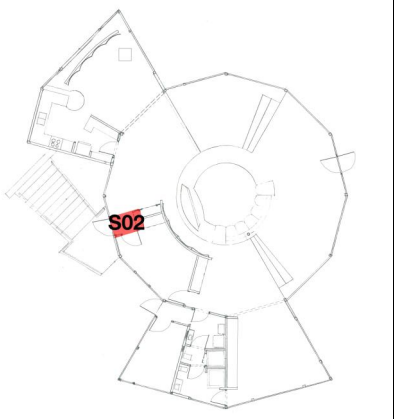
Diagram of House Basement Floor Plan

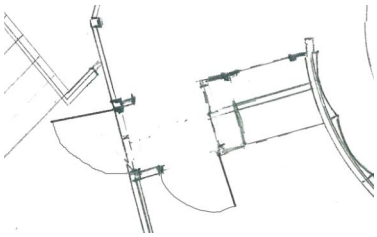
External Elements [House]

S01 - External Elements [House]

Element	Materials	Condition	Significance rating
External form	Lightweight steel construction with full height glazing, FC sheet and metal deck roof.	Fair	High
Cladding	FC sheeting	Fair/Good	High
Windows	Glass, full height generally	Fair/Good	
Eaves	Steel sheet	Fair/Good	High
Fascia	FC sheet	Fair/Good	High
Basement walls	Concrete block	Fair	High
Structure	Steel columns & beams	Fair	High
Rubble	Stone, possibly from original buildings	Good	High
External Doors	Timber, glass	Good	High
Lights	N/A	Fair	Low

S02 – Porch [House]



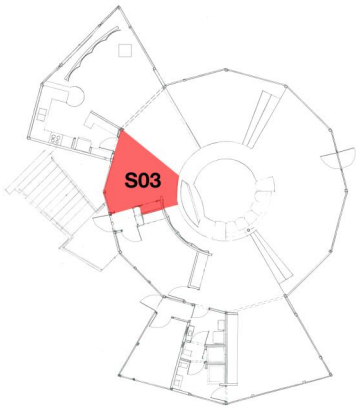


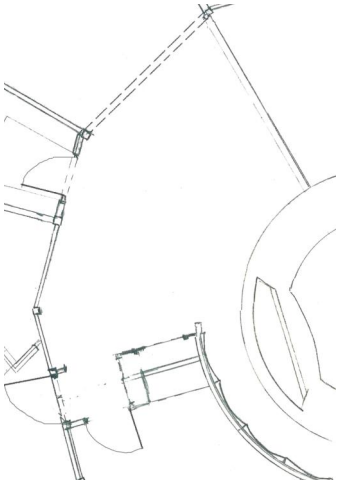
Description:
Entry space to main house.

Element	**Materials**	**Condition**	**Significance rating**
Space configuration	N/A	N/A	High
Walls	Assumed stud framed	Good	High
Panelling to walls	Plywood veneer	Good	High
Ceiling	Painted plywood veneer	Good	High
Floor	Concrete slab on bondek	Good	High
Floor finish	Carpet	Poor	Moderate/High
Doors to S02	Hollow core door plywood veneer lined	Good	High
External Door	Solid timber door with	Fair	High

Element	Materials	Condition	Significance rating
	clear finish internally and plywood lined internally		
Door Hardware	Timber door knob with faux bronze trim	Fair	Moderate
Light switches, electrical fittings, etc	PVC standard	Fair	Low

S03 – Entry Hall [House]

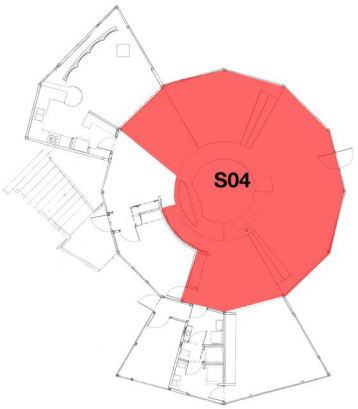


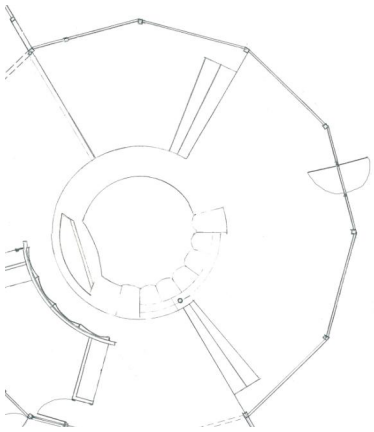


Description:
The Entry Hall opens into the central part of the house, directly opposite the kitchen and fining spaces. The main features are the ply lined walls, joinery and doors.

Element	**Materials**	**Condition**	**Significance rating**
Space configuration	N/A	N/A	High
Panelling to walls	Plywood veneer	Good	High
Windows	Anodised aluminium framed full height glazing	Good	High
Curtains	Cotton blend	Fair	Low
Curtain track	PVC	Fair	Low
Ceiling	Painted metal sheeting	Good	High
Ceiling Fan	Metal	New	Low
Smoke detector		New	Low
Floor	Concrete slab on bondek	Cannot assess	High
Floor finish	Carpet	Poor	Moderate/High
Door to S03	Hollow core door plywood veneer lined	Good	High
Door Hardware	Timber door knob	Fair	Moderate
Light switches, electrical fittings, etc	PVC standard	Fair	Low
Joinery Carcass	Particleboard carcase	Good	Low
Joinery Doors	Plywood veneer	Good	High

S04 – Lounge [House]



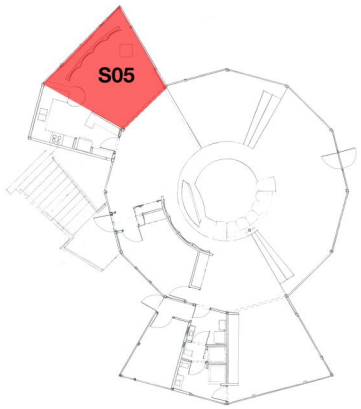


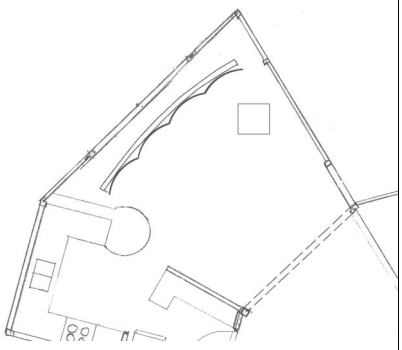
Description:
The Lounge is situated in the central part of the house with views to the dining room, kitchen and bedroom. The main features of the lounge room are the conversation pit, fireplace the plywood panelling which Esmond selected individually.

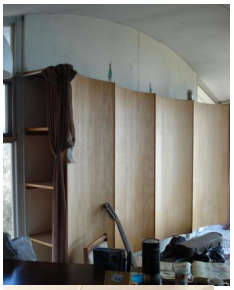
Element	Materials	Condition	Significance rating
Space configuration	N/A	N/A	High
Walls	Painted cement sheeting	Good	High

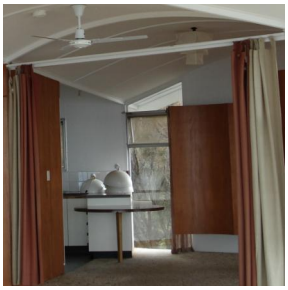
Element	Materials	Condition	Significance rating
Panelling to walls	Plywood veneer	Good	High
Windows	Full height glass	Fair	High
Ceiling	Painted metal sheeting	Fair	High
Floor	Concrete slab on Bondek	Cannot assess	High
Floor finish	Carpet	Poor	Moderate
Fireplace	Steel and formed concrete	Fair	High
Conversation Pit	Formed Concrete slab	Fair	High
Conversation Pit formed back for seating	Carpet finish	Fair	High
Conversation Pit cushions	Foam cushions covered with vinyl	Fair	High
Light switches, electrical fittings, etc	PVC standard	Fair	Low
Central light over Conversation Pit	Series of circular metal tubes welded together	Good	High

S05 – Dining [House]







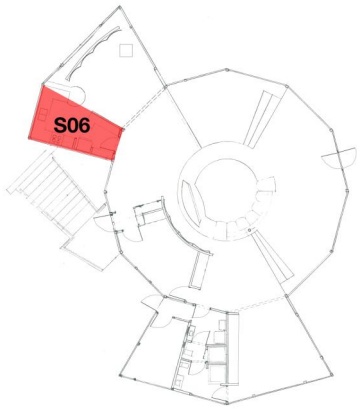


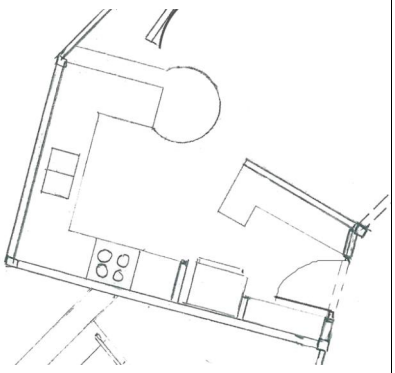
Description:
The Dining Room is situated adjacent to the kitchen with a direct connection to the lounge room and views to the river and city. The main features are the scalloped plywood panelled walls and the ceiling. The original 1970s fireplace has been replaced.

Element	Materials	Condition	Significance rating
Space configuration			High
Walls	Painted cement	Good	High

Element	Materials	Condition	Significance rating
	sheeting		
Panelling to walls	Plywood veneer	Good	High
Windows	Anodised aluminium framed full height glazing	Good	High
Ceiling	Galvanised metal sheet	Fair	High
Floor	Concrete slab on Bondek	Cannot assess	High
Floor finish	Carpet	Poor	Moderate
Fireplace Hearth	Original Tiled	Fair	High
Wood heater	New	Fair	Low
Curtain room divider	Cotton Fabric	Fair	Low
Curtain track	PVC standard	Fair	Low
Light switches, electrical fittings, etc	PVC standard	Fair	Low
Light	Batten fitting	Fair	Low
Joinery Shelving	Particle board with a melamine finish	Fair	High

S06 – Kitchen [House]



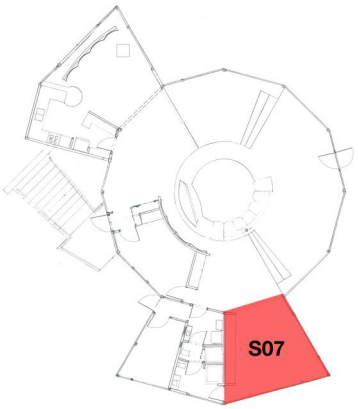


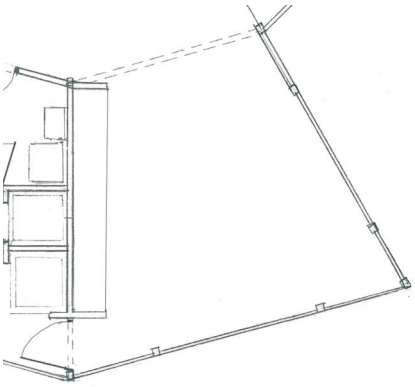
Description:
The kitchen is situated off the Dining area with access directly off the Entry Hall.

Element	Materials	Condition	Significance rating
Space configuration	N/A	N/A	High
Walls	FC Sheet, new & original tiles	Moderate	

Element	Materials	Condition	Significance rating
Windows	Aluminium framed glass, flyscreens	Good	High
Ceiling	Painted metal sheeting	Good	High
Floor	Concrete on bondek	Unable to assess	High
Floor finish	Vinyl	Moderate	Moderate
Door to Entry Hall S03	Hollow core door plywood veneer lined	Good	High
Light switches, electrical fittings, etc	PVC standard	Fair	Low
Joinery	Laminex bench-top, timber & particleboard shelving & carcass, timber handles	Poor/Fair	Low
Fixtures	Oven, rangehood etc.	New	Low

S07 – Bedroom 1 [House]



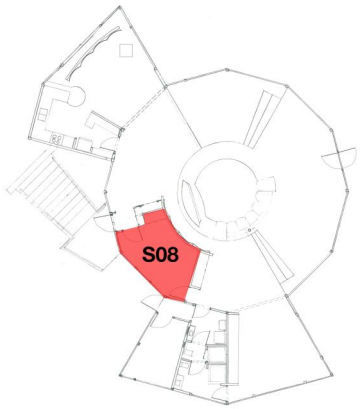


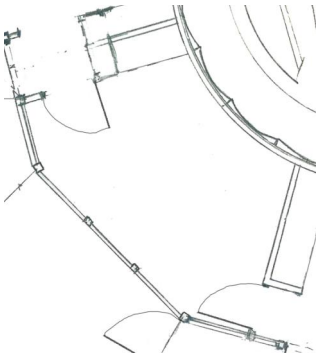
Description:
Bedroom 1 is situated directly off the lounge room. The main feature is the curved ceiling, built in cupboard and panoramic view across the river. This was Mrs Dorney's bedroom.

Element	Materials	Condition	Significance rating
Space configuration	N/A	N/A	High

Element	Materials	Condition	Significance rating
Walls	FC Sheet	Good	High
Panelling to walls	Plywood veneer, varnish finish	Good, recent varnishing inappropriate	High
Windows	Anodised aluminium framed full height glazing & flyscreens	Fix silicone to the glazing and repair gasket	High
Curtains	Fabric	Fair	Low
Ceiling	Painted metal sheeting	Good	High
Floor	Concrete slab on bondek	Cannot assess	High
Floor finish	Carpet	Poor	Moderate
Door to Bathroom S13	Hollow core door plywood veneer lined	Fair	High
Door Hardware	Timber door knob	Fair	Moderate
Light switches, electrical fittings, etc	PVC standard	Fair	Low
Joinery carcase	Particleboard	Fair	Low
Joinery doors	Timber & laminate	Good	High

S08 – Bedroom 2 [House]



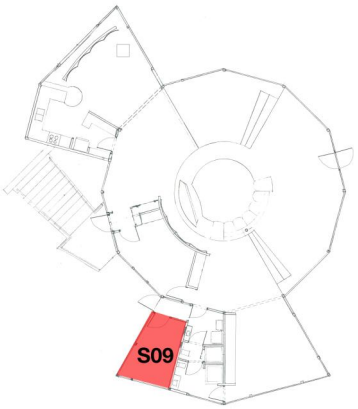


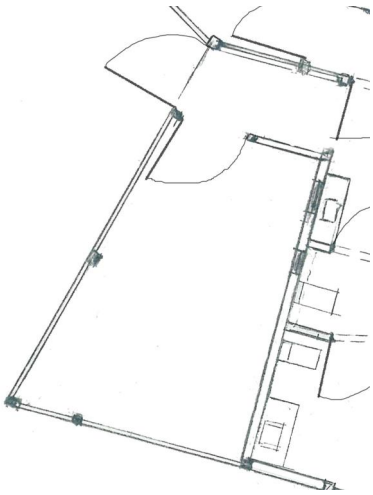
Description:
Bedroom 2 is positioned in between the Entry Porch and Lounge Room. The main features are the curved metal ceiling, ply lined walls and full height glazing.

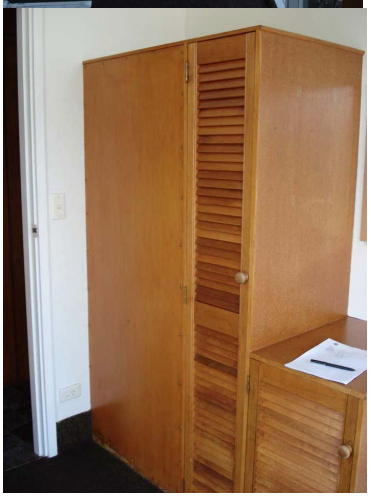
Element	Materials	Condition	Significance rating
Space configuration	N/A	N/A	High
Panelling to walls	Plywood	Fair	High
Windows	Aluminium framed glazing	Fair	High
Curtains	Fabric	Poor	Low
Ceiling	Painted metal sheeting	Poor	High
Floor	Concrete on bondek	Cannot assess	High

Element	Materials	Condition	Significance rating
Floor finish	Carpet	Poor	Moderate
Door to Entry S02 & Lounge S04	Hollow core door plywood veneer lined	Fair	High
Door Hardware	Timber door knobs	Fair	Moderate
Light switches, electrical fittings, etc	Standard PVC	Fair	Low
Joinery	Plywood veneer, fabric curtain	Fair	High

S09 – Bedroom 3 [House]



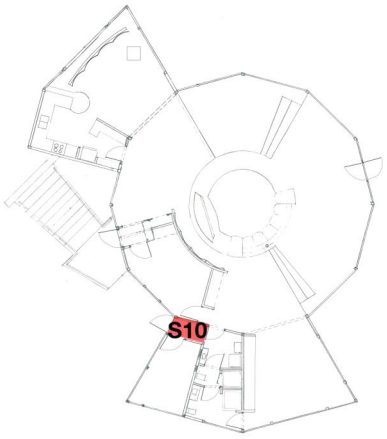


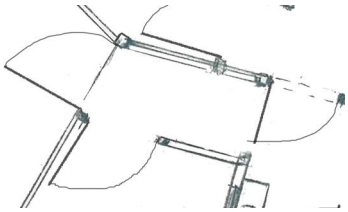


Description:
Bedroom 3 is situated near the Laundry and Bathroom. This is the only part of the house where the glazing is timber framed. The main feature is the metal lined ceiling and the panoramic views through the full height windows. This was Esmond Dorney's room.

Element	Materials	Condition	Significance rating
Space configuration			High
Walls	FC Sheet Painted	Fair	High
Windows	Timber framed full height glazed windows	Fair	High
Curtains	Fabric	Fair	Low
Ceiling	Painted metal sheeting	Fair	High
Floor	Concrete slab on bondek	Cannot assess	High
Floor finish	Carpet	Fair	Low
Door to Hall S10	Hollow core door plywood veneer lined	Fair	High
Door hardware	Metal knob	Good	Moderate
Light switches, electrical fittings, etc	PVC standard, spot light, wall light	Fair	Low
Joinery	Timber louvre door, particle board carcase, HWC inside	Fair	Moderate

S10 – Hall [House]



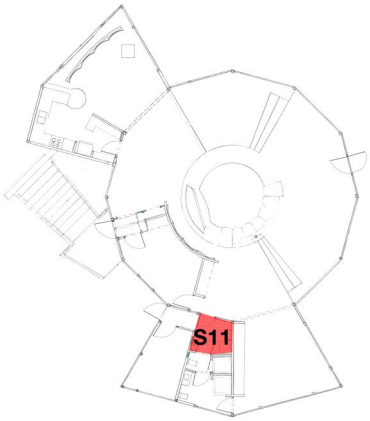


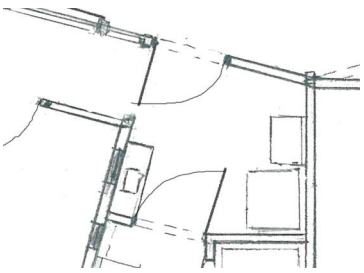
Description:
This Hall is circulation space for Bedroom 3 and provides direct connection from the Laundry to the clothesline outside. Its main features are the ply lined walls.

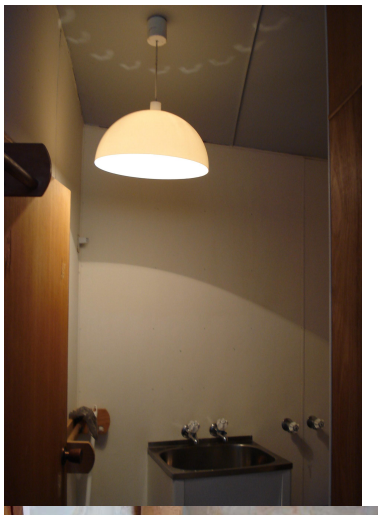
Element	Materials	Condition	Significance rating
Space configuration	N/A	N/A	High
Panelling to walls	Plywood	Fair	High
[redacted]			

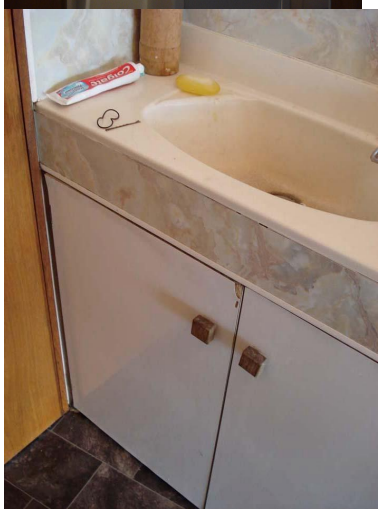
Element	Materials	Condition	Significance rating
Floor	Concrete slab on bondek	Cannot assess	High
Floor finish	Vinyl	Fair	Low
External Door	Hollow core door plywood veneer lined	Fair internally, poor externally	Moderate
Light switches, electrical fittings, etc	PVC standard	Fair	Low

S11 – Laundry [House]







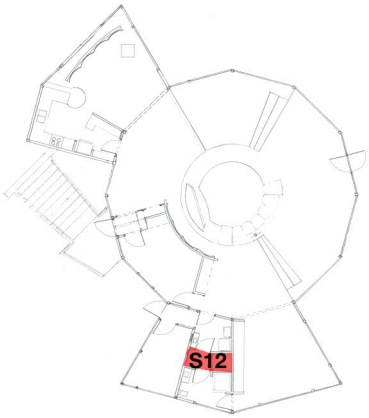


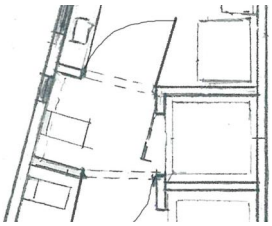
Description:
This space is accessed directly from the Lounge and functions as circulation space for the Bedroom 3 and the Bathroom.

Element	Materials	Condition	Significance rating
Space configuration	N/A	N/A	Low/Moderate
Walls	FC painted	Fair	Low

Element	Materials	Condition	Significance rating
Ceiling	Painted metal	Fair	High
Floor	Concrete on bondek	Cannot assess	High
Floor finish	Vinyl	Fair	Low
Door to Lounge S04 & Bathroom S12	Hollow core door plywood veneer lined	Fair	High
Light switches, electrical fittings, etc	PVC standard	Fair	Low
Joinery	Particleboard with decorative laminate	Fair	Low
Fixtures	Laundry Tub	Fair	Low

S12 – Bathroom 1 [House]



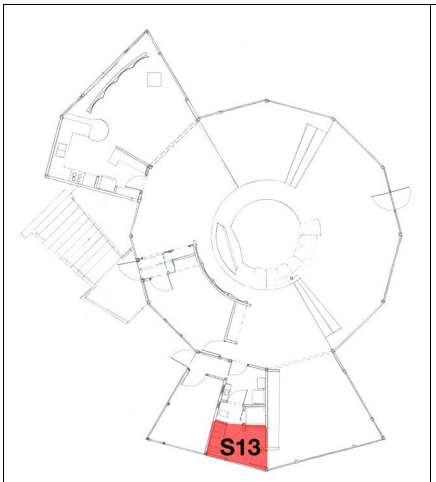


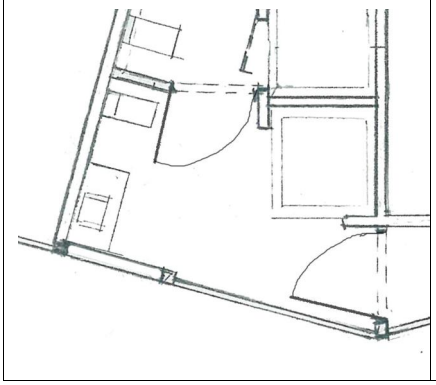
Description:
Bathroom 1 is situated in between the Laundry and Bathroom 2.

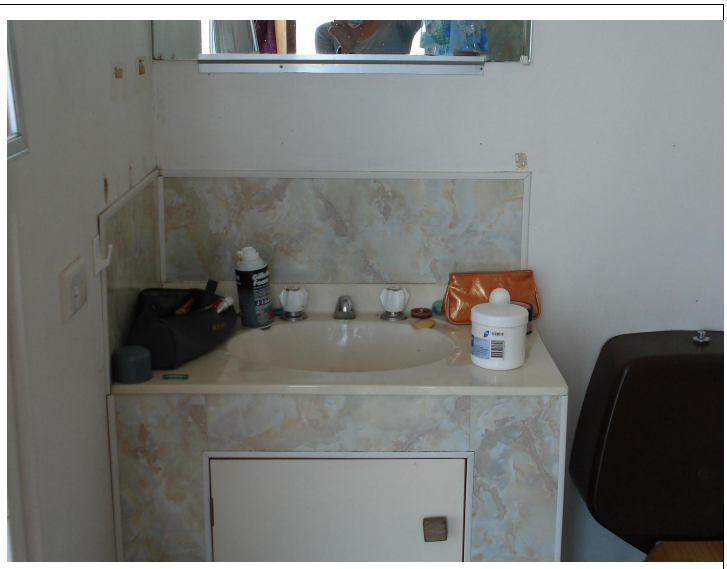
Element	Materials	Condition	Significance rating
Space configuration	N/A	N/A	Moderate/Low
Walls	FC sheet painted	Fair	Low
Ceiling	Painted metal sheet	Fair	High
Floor	Concrete on bondek	Cannot assess	High
Floor finish	Vinyl	Fair	Low
Door to Bathroom S11 & Bathroom S13	Hollow core door plywood veneer lined	Fair	High
Light switches, electrical fittings, etc	PVC standard, batten fitting	Fair	Low

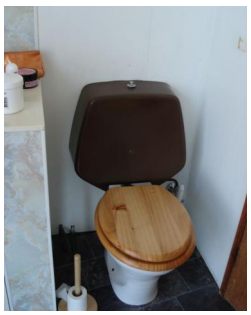
Element	Materials	Condition	Significance rating
Fixtures	Vitreous china bowl WC, laminate finish to shower walls, moulded plastic shower base, chrome plated rails, plastic taps	All fair	Low

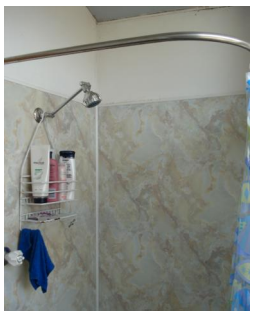
S13 – Bathroom 2 [House]









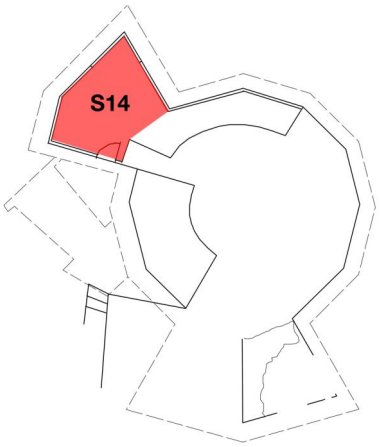


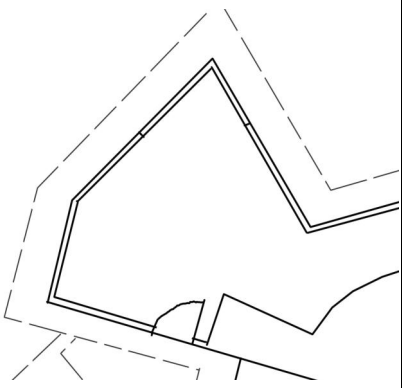
Description:
Bathroom 2 has direct access to Bedroom 1 and Bathroom 1.

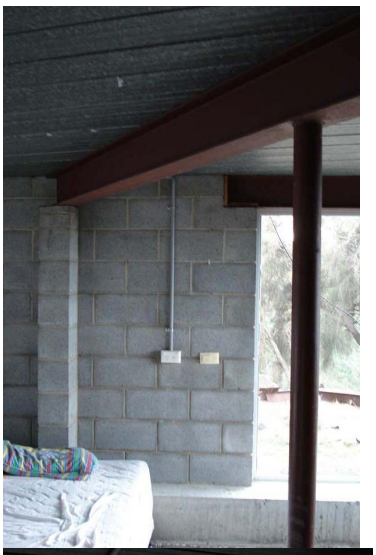
Element	**Materials**	**Condition**	**Significance rating**
Space configuration	N/A	N/A	Low/Moderate
Walls	FC sheet	Fair	Low
Windows	Aluminium framed full height glazing	Fair	High
Ceiling	Painted metal	Fair	High
Floor	Concrete on bondek	Cannot assess	High
Floor finish	Vinyl	Fair	High
Doors to Bedroom S04 & Bathroom S12	Hollow core door plywood veneer lined	Fair	High

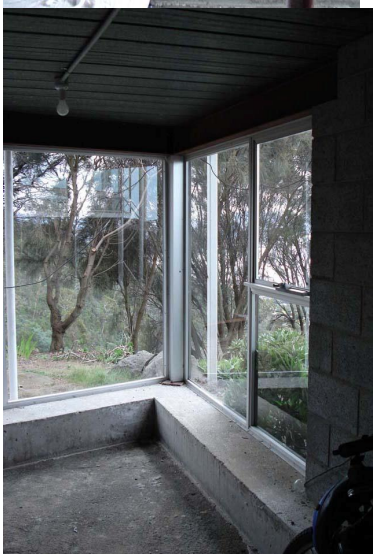
Element	Materials	Condition	Significance rating
Light switches, electrical fittings, etc	PVC standard, batten fitting	Fair	Low
Joinery	Laminate	Fair	Low
Fixtures	WC – vitreous china bowl, timber seat Shower walls – laminate finish Shower base – moulded plastic Shower rails – chrome plated Taps - plastic	Fair	Low

S14 – Basement [House]







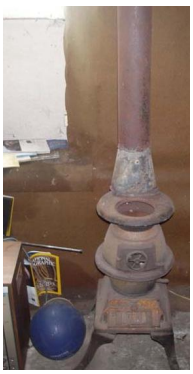


Description:

The Basement is situated underneath the Kitchen and Dining spaces of the house. Access to the Basement is via an external door under the Entry Stairs. The main feature is the fort structure and the northern window with views to the city. This space was used as an office by Esmond Dorney.

Element	Materials	Condition	Significance rating
Space configuration	N/A	N/A	High
Walls	Concrete block work	Good	High
Windows	Aluminium framed glazing		High
Ceiling	Bondek		High
Floor	Concrete slab		High
External Door	Painted timber	Fair	Low
Light switches, electrical fittings, etc	N/A	Fair	Low

Music Studio



Description:
The Music Studio has been adapted within the Fort structure and was used by Paddy Dorney in his teens.

Element	**Materials**	**Condition**	**Significance rating**
Space configuration	N/A	N/A	Fort walls: High New studio walls: Low
Walls	Concrete fort walls	Cannot assess	High

Element	Materials	Condition	Significance rating
Panelling to walls	Acoustic fabric	Poor	Low
Ceiling	Lined with acoustic fabric	Poor	Low
Floor	Concrete fort structure	Cannot assess	High
Roof	Metal deck	Fair	Low

Flat Inventory

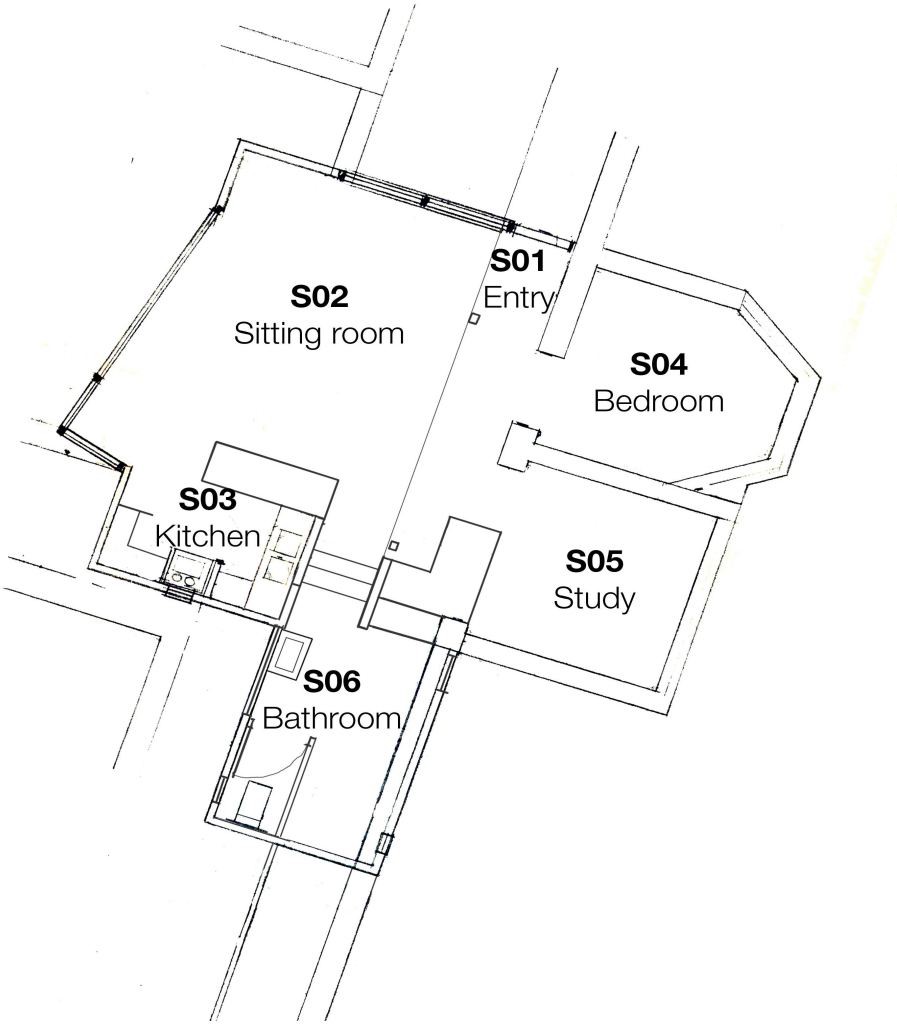
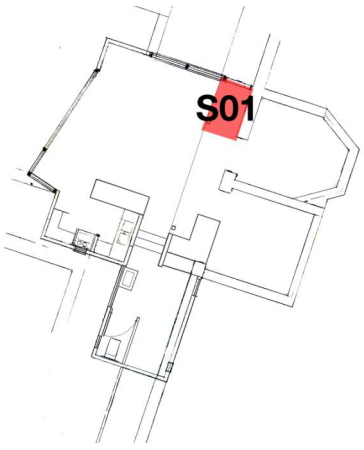


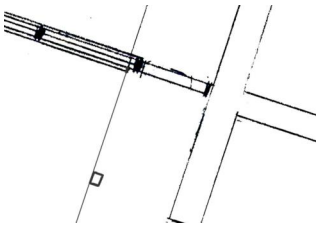
Diagram of Flat Floor Plan

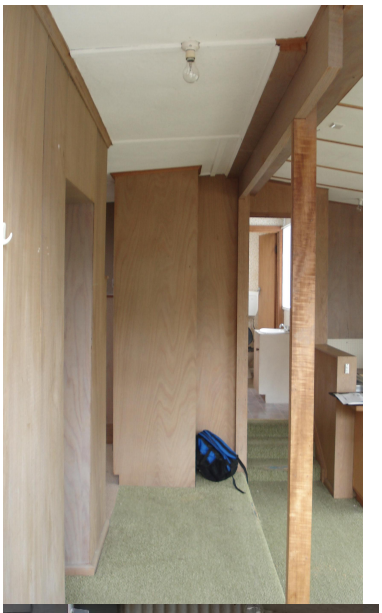
External Elements [Flat]

Element	Materials	Condition	Significance rating
External form	N/A	N/A	Moderate/High
Cladding	Corrugated FC sheet (asbestos)	Fair	Moderate/High
Windows	Timber framed glazing	Fair/Good	Moderate/High
Eaves	FC sheet	Fair	Low
Fascia	Painted timber	Fair	Low
Structure	Steel	Fair/Good	Low
External Doors	Painted hollow care door	Fair/Good	Low
Lights, electrical fittings, etc	PVC	Fair/Good	Low

S01 – Hallway [Flat]



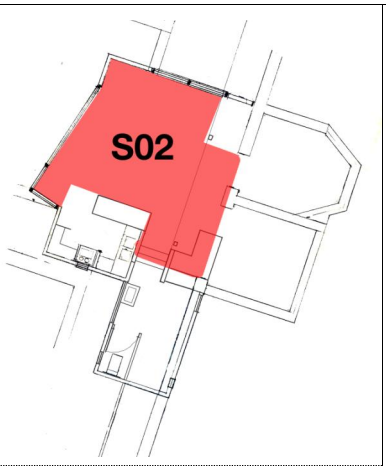


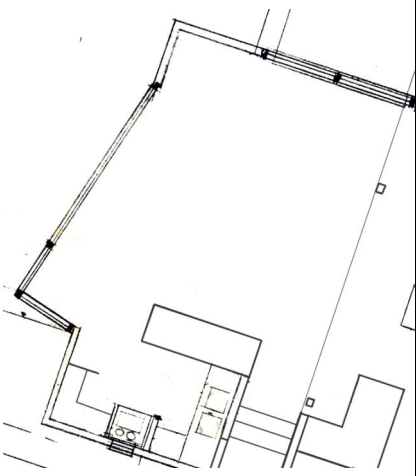


Description:
The hallway starts at the entry door. The width and location is set by the existing fort walkway structure below.

Element	Materials	Condition	Significance rating
Space configuration	N/A	N/A	Moderate/High
Columns	Timber Columns	Fair	Moderate/High
Panelling to walls	Plywood	Fair	Moderate/High
Ceiling	FC sheet	Fair	Moderate/High
Floor	Fort Concrete walkway	Cannot assess	High
Floor finish	Carpet	Poor	Low
Door to S01	Hollow core ply lined door	Fair	Low
Door Hardware	Chrome finish knob with lock	Good	Low
Light switches, electrical fittings, etc	PVC	Fair	Low

S02 – Sitting Room [Flat]

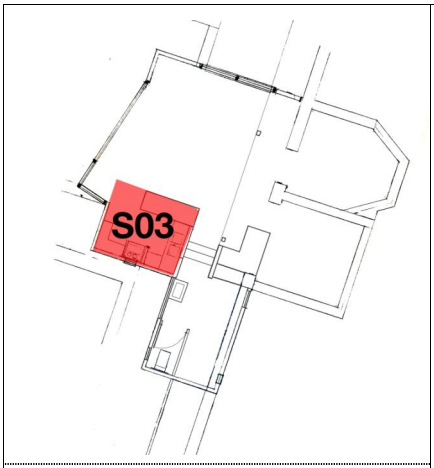


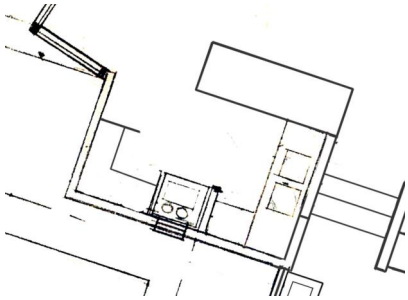


Description:
The Sitting Room is visible as soon as you enter the flat. The main feature of the room is the angled window which Esmond designed specifically to take advantage of the full view to Hobart city and the River Derwent.

Element	Materials	Condition	Significance rating
Space configuration	N/A	N/A	Moderate/High
Columns	Timber Columns	Fair	Moderate/High
Panelling to walls	Plywood	Fair	Moderate/High
Windows	Timber framed full height glazing	Fair	Moderate/High
Curtain Track	PVC	Poor	Low
Ceiling	FC sheet	Fair	Moderate
Floor	Timber Structure includes beams, joists and floorboards.	Fair	Moderate
Floor finish	Carpet	Poor	Low
Light switches, electrical fittings, etc	PVC	Fair	Low
Lights	Incandescent batten fitting	Fair	Low

S03 – Kitchen [Flat]



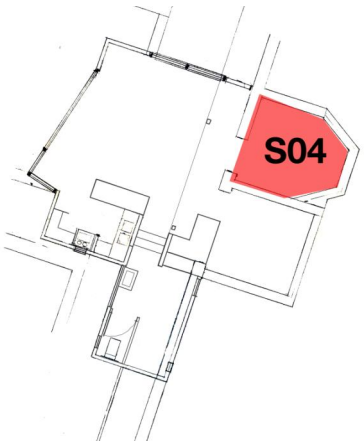


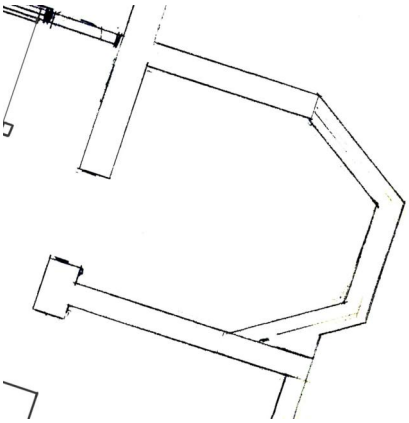
Description:
The open plan Kitchen is located off the Sitting Room. The main features are the kitchen cupboards, plywood doors/draws and timber carcasses.

Element	Materials	Condition	Significance rating
Space configuration	N/A	N/A	Moderate/High
Walls	Painted asbestos cement sheet	Good	Low

Element	Materials	Condition	Significance rating
Panelling to walls	Plywood	Fair	Moderate/High
Ceiling	Painted asbestos cement sheet	Good	Low
Floor	Timber Structure includes beams, joists and floorboards.	Fair	Moderate/High
Floor finish	Asbestos floor tiles	Fair	Low
Joinery Carcass	Particleboard	Fair	Low
Joinery doors and drawers	Plywood lined doors supported on a timber frame.	Fair	Moderate/High
Joinery hardware	Timber on cupboard doors and metal on drawers	Fair	Low
Kitchen Bench	Particleboard	Fair	Low
Kitchen Sink	S.S sink	Fair	Low
Kitchen pantry	Particleboard	Poor	Low
Light switches, electrical fittings, etc	PVC	Fair	Low
Light	Incandescent batten fitting	Fair	Low

S04 – Bedroom [Flat]



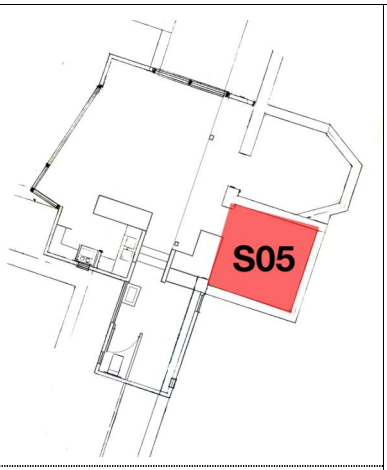


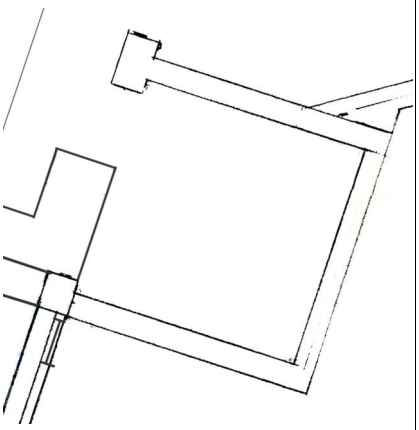
Description:

The Bedroom is located in the Fort structure. The main features are the plywood lined walls. The lime wash finish to the plywood panels was specially created by Esmond Dorney.

Element	Materials	Condition	Significance rating
Space configuration	N/A	N/A	Moderate/High
Panelling to walls	Plywood	Fair	Moderate/High
Windows	Timber framed full height glazing	Fair	Moderate/High
Ceiling	FC sheet, painted strawboard	Fair	Moderate/High
Floor	Fort concrete slab	Cannot Assess	Moderate/High
Floor finish	Carpet	Fair	Low
Light switches, electrical fittings, etc	PVC	Fair	Low
Lights	Incandescent wall lights	Fair	Low

S05 – Study [Flat]



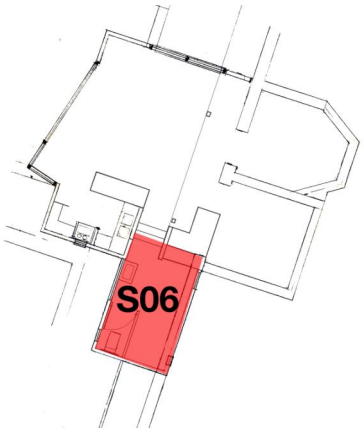


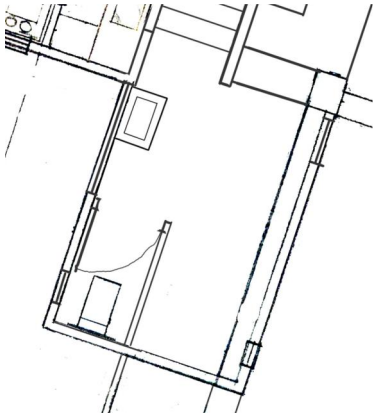
Description:
The Study is located in the Fort structure. The main features are the plywood lined walls. The lime wash finish to the plywood panels was specially created by Esmond Dorney.

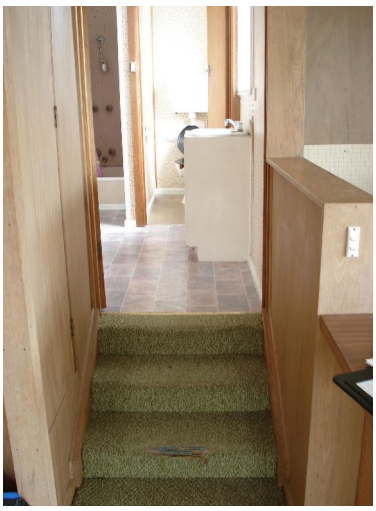
Element	Materials	Condition	Significance rating
Space configuration	N/A	N/A	Moderate/High

Element	Materials	Condition	Significance rating
Panelling to walls	Plywood	Fair	Moderate/High
Windows	Timber framed full height glazing	Fair	Moderate/High
Ceiling	FC sheet, painted strawboard	Fair	Moderate/High
Floor	Fort concrete slab	Cannot assess	Moderate/High
Floor finish	Carpet	Fair	Low
Cupboard Carcass	Timber framing and shelving with plywood lining	Good	Moderate/High
Cupboard doors	Particleboard	Good	Low
Light switches, electrical fittings, etc	PVC	Fair	Low
Lights	Incandescent wall lights	Fair	Low

S06 – Bathroom [Flat]







Description:
The Bathroom is situated adjacent the Study and Kitchen.

Element	Materials	Condition	Significance rating
Space configuration	N/A	N/A	Moderate/High

Element	Materials	Condition	Significance rating
Walls	Painted and wallpaper lined asbestos cement sheet	Good	Low
Windows	Timber framed full height glazing	Fair	Low
Ceiling	Painted asbestos cement sheet	Good	Low
Floor	Timber Structure includes beams, joists and floorboards.	Fair	Moderate/High
Floor finish	Vinyl	Fair	Low
Door to S06	Hollow core plywood lined with a lime wash to internal face of door	Fair	Moderate/High
Door Hardware	Chrome finish lever	Fair	Low
Joinery Carcass	Particleboard	Fair	Low
Joinery door	Plywood lined doors supported on a timber frame.	Fair	Moderate/High
Vanity basin and taps	Vitreous china with chrome tap fittings	Fair	Low
Light switches, electrical fittings, etc	PVC	Fair	Low
Light	Incandescent batten fitting	Fair	Low

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