



Sketch of the Shoalhaven River and the Bundanon Trust properties • Source: Sandra McGrath
'The Artist and the River' 1983

THE BUNDANON TRUST PROPERTIES
HERITAGE MANAGEMENT PLAN • 2007

PREPARED BY PETER FREEMAN PTY LTD
CONSERVATION ARCHITECTS + PLANNERS
FOR THE BUNDANON TRUST AND DCITA

VOLUME 1 OF 3
THE PLAN

NOVEMBER 2007
FINAL



THE BUNDANON TRUST MISSION¹

'...The Bundanon Trust will promote arts practice and enjoyment by making the Bundanon properties a living arts centre for the creation and presentation of visual arts, writing, music and other performing arts, and the promotion of education and research in the arts.

'...By conserving and preserving the natural and cultural heritage and providing access to Bundanon and the Shoalhaven River, the Bundanon Trust will encourage an appreciation and understanding of the importance of the landscape in the lives of Australians.

THE BUNDANON EXPERIENCE²

'...At Bundanon you have the opportunity to work in splendid surroundings for long uninterrupted periods, to experiment without being anxious about time, to think and plan and take risks. But just as important is the encounter with and companionship of other artists: like minds. In 'ordinary life', you emerge from studio or study into the world of the workaday, phone calls, bills, queues, traffic, and so on. At Bundanon, you can dare to mention and discuss 'artistic temperament', 'creative inspiration', 'imagination', and so on, in a voice above a whisper, with complete freedom and in the full confidence that you are talking to people similarly preoccupied, even obsessed. There is a real sense of liberation in this and although it may only persist in its purest form for the few weeks of the Bundanon residency, it lays the foundation for friendships that could have come about in no other way and provides massive momentum for creative times ahead.

INTERPRETATION SCENARIO³

an enchanted place

'...They walked on, thinking of This and That, and by-and-by they came to an enchanted place'

A.A.Milne, *The House at Pooh Corner*

'...Bundanon/Riversdale is an enchanted place where heat melts paint into the sand and coral trees burst into crucifixes. Mixed metaphors abound here because there is such a tantalising relation between things - the fluidity of paint and floods, the drift of clouds and the artist's imagination and so on it goes.

THE GIFT⁴

Arthur and Yvonne wanted the land to be protected, but to have its gates open to the world. They envisaged '...a living thriving entity. Artists, musicians, writers, film makers, craftspeople, students, can come and stay here and work'. Arthur listed marvellous bushwalks, rare wildflowers, kangaroos, owls, lorikeets, wombats, caves with Aboriginal history. '...People could camp along the river bank and enjoy the whole environment'. Arthur himself would keep nothing, except a lifetime status as artists in residence for himself and Yvonne and visiting rights for his family.

¹ extracted from the Bundanon Trust [BT] website. The logo header is a commissioned BT photograph.

² extracted from the Bundanon Trust 2004-05 REPORT. Brian Matthews Author, Artist in Residence, November 2004

³ extracted from the Peter Emmett 'Bundanon in Trust: interpretation proposal' 2007.

⁴ extracted from Brenda Niall 'The Boyds', MUP, 2002.



CONTENTS

EXECUTIVE SUMMARY

1.0	INTRODUCTION TO THE HERITAGE MANAGEMENT PLAN	
1.1	The Brief for the Heritage Management Plan	1:1
1.2	Location and Curtilage	1:1
1.3	The Authorship & Structure of this Plan	1:3
1.4	Acknowledgements	1:3
2.0	HISTORICAL OVERVIEW	
2.1	Introduction to the Historical Overview	2:1
2.2	The Boyds and the Bundanon Trust: 1971 to 2001	2:1
2.3	The Bundanon Trust and the Trust properties: 2001 to 2007	2:11
3.0	PHYSICAL OVERVIEW	
3.1	Introduction to the Physical Overview	3.1
3.2	The Bundanon Trust Cultural Landscapes	3.1
4.0	ASSESSMENT & STATEMENT OF SIGNIFICANCE	
4.1	Introduction to the Assessment of Significance	4.1
4.2	Current Heritage Listings and Recognition	4.1
4.3	Comparative Significance of Bundanon Trust Cultural Landscapes	4.7
4.4	Assessment of Significance of Bundanon Trust Cultural Landscapes	4.8
4.5	Statement of Cultural Significance	4.8
5.0	CONSERVATION POLICY & STRATEGY	
5.1	Introduction	
5.2	The significance of Bundanon's Heritage	5.1
5.3	Bundanon Heritage Strategies and the new Heritage System	5.2
5.4	The Bundanon Heritage Fabric	5.3

APPENDIX A

Roger Hobbs • 'The Builders of the Shoalhaven 1840s to 1890s', 2005 [Bundanon extract]

APPENDIX B

David Chalker • 'A History of the Bundanon Trust: from early ideas to 2001', extract from 2006 draft.

APPENDIX C

Heritage Strategies and the new Heritage System



EXECUTIVE SUMMARY

This Heritage Management Plan has been commissioned by the Bundanon Trust in order to synthesise two earlier Plans prepared for the Trust, and to position the Trust in response to its statutory responsibilities under the EPBC Act 1999. The first Conservation Management Plan prepared for the Trust was for the 'Bundanon' property¹. The 1996 Bundanon CMP provided a thorough historical review of the property, an exhaustive survey of the 'European' built heritage, and a discussion of the 'cultural landscape' values of the Bundanon peninsula, sited within a large sweeping bend of the Shoalhaven River, and watched over by Pulpit Rock. This Plan was, however, deficient in a number of areas. There was no discussion on Indigenous cultural values, there was no linkage to the adjacent [and commonly owned] 'Riversdale' property, and there was no strategic policy framework for the Plan's conservation policies.²

Eight years later, a Conservation Management Plan was prepared for the 'Riversdale' property. This Plan provided an assessment of the cultural values and significance of that property, but suffered from the same deficiencies as the earlier Bundanon Plan. In the [over] ten year period between the commissioning of the Bundanon Plan, and this current Heritage Management Plan, the Trust itself has changed greatly, and is now pursuing the Boyd vision of a 'living Arts centre' with great enthusiasm and direction. as part of the trust's mission, it has developed a Strategic vision for its Cultural Heritage assets. This Plan has been commissioned in response to that Strategic vision.

This Plan finds that the most appropriate way to understand the Bundanon Trust heritage properties³, is to consider them as cultural landscapes. The reason this approach is undertaken is twofold. Firstly, since Riversdale and Bundanon are physically separate [albeit component parts of the Bundanon Trust property]. the cultural landscape approach allowed an understanding of the heritage significance of the two properties at a broad and strategic level. Secondly, because of the shared layering of significances and meanings within both places, the cultural landscape approach allowed for the complexity of both places to be documented and discussed. A single Statement of Significance for the Bundanon Trust cultural landscapes have also been provided.

The Plan also finds that the Bundanon Trust cultural landscapes are of Commonwealth [and probably National] significance, and should be nominated for entry to the Commonwealth heritage List. The plan also strongly recommends the completion of the Bundanon Trust Interpretation Plan, and the commissioning of a Bundanon Trust Indigenous Heritage study. Finally the Plan recommends that the Trust provide this document to DCITA, in order that this Plan's recommendations and findings can be incorporated into that Department's Heritage strategy.

¹ Peter Freeman Pty Ltd 1996 [3 vols].

² The EPBC Act [and its various requirements/responsibilities for Government agencies] came in subsequent to the completion of the Plan.

³ Only 'built' heritage is discussed within this plan. Moveable heritage is discussed elsewhere by the Trust.



1.0 INTRODUCTION TO THE HERITAGE MANAGEMENT PLAN

1.1 THE BRIEF

This Heritage Management Plan [HMP] has been prepared for the Bundanon Trust and the Department of Communications and the Arts [DCITA], in order to update and review the 1997 Bundanon Conservation Management Plan¹ and the 2004 Riversdale Conservation Management Plan², and to reflect the National Heritage significance of the Bundanon Trust properties. It is intended that the Plan will provide an understanding of the cultural significance of the Bundanon Trust properties and thus inform the DCITA Heritage Strategy³ [currently in draft format].

It is also intended that the Heritage Management Plan be a companion document to the Bundanon Trust Strategic Plan 2007-2011⁴ and to the finalised 'Bundanon-in-Trust' Interpretation Plan⁵

1.2 LOCATION & CURTILAGE & NOMENCLATURE

The Bundanon and Riversdale properties are located on the Shoalhaven River, to the west of the city of Nowra, refer Figure 1 below. Riversdale is to the north of the Bundanon property, refer Figure 2 below. The Bundanon Trust properties actually comprise three discrete but contiguous properties, which are now managed by the Bundanon Trust. These properties are Bundanon/Beeweere, Riversdale and Earie Park, refer cover photograph to this Plan for the context of these properties.

Earie Park is noted for its natural significance, but as this Heritage Management Plan is primarily focused on the cultural significance of the two principal Bundanon Trust cultural landscapes⁶ at Bundanon and Riversdale, the Earie Park property is not discussed within this Plan. Thus this Plan is focused on the two significant cultural landscapes within the 'Bundanon' and 'Riversdale' properties, refer Figures 3 and 4 below.

The Indigenous history and values associated with the Bundanon Trust properties are referred to within this Plan, but there is no substantive discussion of Indigenous history and values within this Plan. It is a recommendation of this Plan, and of the Bundanon Strategic Plan, that a comprehensive Indigenous values study be undertaken for the Bundanon Trust properties.

The nomenclature adopted for the places referred to within this HMP is as follows:

- For the discrete Riversdale and Bundanon properties, 'Riversdale' and 'Bundanon' is used;
- For the cultural heritage areas within the Bundanon and Riversdale properties, the term 'Bundanon/Riversdale cultural landscapes' is used; and
- For the 'corporate' Bundanon Trust property, the term 'Bundanon Trust property' is used.

¹ Prepared by Peter Freeman Pty Ltd in 1997 for the Bundanon Trust [3 vols.]

² Prepared by Peter Freeman Pty Ltd in 2004 for the Bundanon Trust [1 vol.]

³ Heritage Strategy for Commonwealth entities, required under the EPBC Act 1999.

⁴ Prepared by the BT Board of Directors and BT staff 2007.

⁵ Draft Interpretation proposal 2007 by Peter Emmett interpretation consultant 2007.

⁶ '...Cultural Landscapes are those areas of the landscape that have been modified by human activity, or have influenced human development. They include rural lands such as farms, villages and mining sites, as well as country towns and landscapes of significance to Aboriginal people. Understanding our cultural landscapes paints a picture of our past. The practices, which have shaped our values, stem from us adapting to the landscape as a society. The concept of landscape has provided a context from which to discuss national identity. In understanding our landscape as different from others, we can depict distinctive elements that contribute to our unique culture.' Extracted from the NSW heritage Manual, NSW Heritage Council.



FIGURES 1 2 3 & 4 SECTION 1 • Location and context of the Bundanon and Riversdale properties • Source Google Earth website • [below] Curtilage areas for Bundanon & Riversdale [white border] • Source Google Earth website.



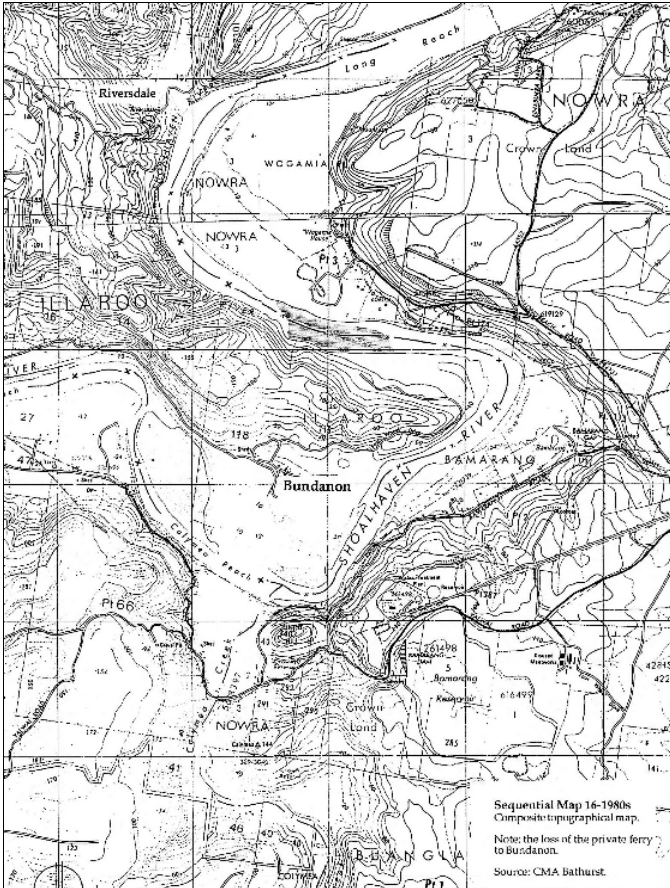


FIGURE 5 SECTION 1 • Location and context of the Bundanon and Riversdale properties • Source CMA map.

1.3 THE AUTHORSHIP & STRUCTURE OF THIS PLAN

This Heritage Management Plan has been prepared in alignment with the Department of Environment Heritage & Water Resources [DEW] guidelines for the preparation of Heritage Management Plans for places of national heritage significance. This Plan also utilises and incorporates the three-volume Bundanon Conservation Management Plan [CMP] prepared in 1997, and the one-volume Riversdale CMP prepared in 2004, as reference and background documents. Thus the structure of this plan is as follows:

Volume 1: The Heritage Management Plan; Volume 2: The 1997 Bundanon CMP; and Volume 3: The 2004 Riversdale CMP. Cross-referencing has been provided throughout this Volume 1 to the other two volumes. Volumes 2 and 3 have been provided with new 2007 HMP covers, to thus form a suite of HMP documents. This HMP has been prepared by Peter Freeman [Peter Freeman Pty Ltd Conservation Architects & Planners], for the Bundanon Trust and DCITA.

1.4 ACKNOWLEDGEMENTS

The assistance of the following people/organizations is gratefully acknowledged:

Deborah Ely, Jennifer Thompson, and Simon Hale: of the Bundanon Trust; David Chalker: Founding Director of the Bundanon Trust [now Director of PhotoAccess Canberra] for generously allowing use of the draft 'History of the Bundanon Trust: From Early Ideas to 2001'; Roger Hobbs: Architectural historian, Canberra, for generously allowing use of his Doctoral thesis 'The Builders of the Shoalhaven 1840's to the 1890's: a social history and cultural geography'. University of Canberra 2005; Richard Turner: for generously allowing use of his study 'Notes on the Trees at Bundanon'; Fiona Larkin: of Root Projects, cultural project managers; Mick Jefferis: Structural Engineer of Northrop Engineers; and Mark Jones Architect: of Edmiston Jones Architects Nowra.



2.0 HISTORICAL OVERVIEW

2.1 INTRODUCTION TO THE HISTORICAL OVERVIEW¹

This historical overview should be read in conjunction with the Bundanon CMP history [refer Volume 2 of this HMP, pages 3 to 24], and the Riversdale CMP history [refer Volume 3 of this HMP, pages 6 to 16]. This summary overview concentrates specifically on the Bundanon Trust period, and the management of the three Bundanon Trust properties, and is informed by the draft Bundanon Trust history², and by recent Bundanon Trust reports. For a detailed history of the 19th and 20th C histories of Bundanon refer also Roger Hobbs *The Builders of the Shoalhaven*.

2.2 THE BOYDS & THE BUNDANON TRUST: 1971 TO 2001³

2.2.1 FIRST CONTACT WITH BUNDANON AND THE SHOALHAVEN

1971

Arthur & Yvonne Boyd look at properties near Canberra, then visit Bundanon in late 1971 for two weeks as the guest of owners Frank McDonald and Sandra and Tony McGrath. Bundanon has an immediate and profound effect on his thinking and work.



FIGURES 1 & 2 SECTION 2 • The remnant China pear tree provides shelter for a new lifestyle, 1971. Arthur Boyd, a guest at Bundanon with Yvonne Boyd, is at far right • Source: *Vogue Living* February 1972 • The area between the servants' quarters and the kitchen, with new landscaping introduced by the McGrath and McDonald partnership, ND but c1972 • Source: Bundanon Trust, photograph courtesy Frank MacDonald and Sandra McGrath

2.2.2 THE PURCHASE OF RIVERSDALE

1972

Boyd's work produced in Canberra and soon after the return to England, well represented in the Bundanon Collection and the NGA collection [1975 Arthur Boyd gift]. Decides to establish an Australian base on the Shoalhaven River and asks Frank McDonald to look out for properties in the vicinity of Bundanon. McDonald locates Riversdale and sends photos to the Boyds. Bill Lasica visits Bundanon for the first time early in the year.

1973-74

With Bill Lasica [as advisor] acting for them, the Boyds buy Riversdale on the banks of the Shoalhaven near Bundanon. Sydney architect André Porebski and local builder John Forbes are engaged to convert and add to the buildings to create a home and studio. The Boyds return to Australia in October 1974. Live at Earie Park [then owned by Sandra and Tony McGrath] while work at Riversdale is completed. Yvonne and Arthur see the Shoalhaven River in flood for the first time. Flood delays the move into Riversdale until May 1975.

¹ The logo header is a commissioned BT photograph detail from an Arthur Boyd painting.

² David Chalker, *A history of the Bundanon Trust: from Early Ideas to 2001*, Canberra 2007.

³ This Section extracted from the Chalker draft history.



FIGURES 3 & 4 SECTION 2 • The tailored vista at the eastern front of the main house, ND but c1972. Major plantings retained included the memorial jacaranda, the Bunya pines, the Moreton Bay fig and the magnolia tree • Source: Bundanon Trust, photograph courtesy Frank MacDonald and Sandra McGrath • The Drawing Room at Bundanon, 1972 • Source: Vogue Living, May 1972.



FIGURE 5 SECTION 2 • Andre Porebski sketch of the proposed new Riversdale building c1974 • Source: Bundanon Trust.

1978

The Boyds in Australia at Riversdale. 'A Man of Two Worlds' [Boyd documentary] filmed in England and at Riversdale.

2.2.3 THE PURCHASE OF BUNDANON: EARLY IDEAS, SAND MINING AND THE NSW GOVERNMENT

1979

The Boyds buy Bundanon from Sandra McGrath and Tony McGrath and Frank McDonald in the summer of 1979.

1980

Sir Sidney Nolan discusses plans for the Nolan Gallery at historic Lanyon, near Canberra, with David Chalker, Manager ACT Arts and Heritage and Director of the Nolan Gallery. Nolan talks about the ideas he and Arthur Boyd have been discussing for Bundanon, and his ideas for the Earle Park property [now known as Earle Park 1], which he plans to buy. Nolan interests Boyd in Lanyon and suggests that he meet David Chalker.

1981

Boyd returns to Australia and Bundanon. Begins to develop ideas for the gift of the properties, given urgency by a proposal for sand mining on the river near the adjoining Wogamia property.



FIGURES 6 & 7 SECTION 2 • Bundanon, main elevation, 1977 • Sandra McGrath and guests, Bundanon, 1977 • Source [both photographs]: Vogue Living, August 1977

Elinor Dillon, a McKenzie family descendant and visitor to Bundanon in her teenage years, visits Bundanon early in the year and is interviewed by Arthur Boyd on the history of the properties. She leaves a number of early photographs [C. 1880s to 1920s], which are later used in building the history of the property and its development. The photographs and interview were significant because there was very little written history of the property and few local family connections remained. The McKenzie family left the district in 1926 although Bundanon was not sold until 1967 [to Frank McDonald and Sandra and Tony McGrath]. Arthur Boyd visits Lanyon and invites David Chalker to visit Bundanon. Chalker and family visit Bundanon on 2 and 3 May 1981, at which time Chalker agrees to help develop and document the ideas for Bundanon. Chalker prepares a paper for discussion 'The Boyd Regional Art Museum and the Boyd Trust: two alternate proposals for Bundanon'. On 2 July 1981 in Melbourne, Bill Lasica [as advisor] and David Chalker meet for the first time. They discuss Chalker's paper with Boyd and the sand mining issue, and plans to combat the proposal; including a challenge in the NSW Land and Environment Court and the offer of Bundanon to the NSW Government. Boyd's position on Bundanon is made public in July 1981.

His proposals for Bundanon and Riversdale include the conservation of the Bundanon homestead and the environment of the properties to create a cultural resource and visitor attraction of national significance; the construction of a gallery to show works from the Boyd family collection; and provision of opportunities for artists to work at Bundanon, and provision of two fellowships to allow a young Aboriginal artist and a non Aboriginal artist studio and residential accommodation at Bundanon and Paretaio [the Boyd's Italian property near Florence]. An offer made to the NSW Government involving the gift of the Bundanon property and collection on the condition that Bundanon is developed as a public art museum and a place where artists can work; that Bundanon and the surrounding area be zoned to prevent development and uses inconsistent with its natural values; and that Bundanon be managed to conserve and promote appreciation of its natural and archaeological significance. A court challenge is commenced to stop the mining. Letters and other support for Bundanon come from Professors Manning Clark, Bob Brissenden and Dr Sasha Grishin [ANU], James Mollison and Daniel Thomas [NGA], John Mulvaney, Chair of the Australian Heritage Commission, John Lampert of The Australian Museum, and Edmund Capon [Art Gallery of NSW]. On 14 November 1981, the 'Mental as Anything' concert is held at Bundanon, organised by property manager David Blackall to protest the sand mining. The concert attracted a large audience, many of whom camped at Bundanon overnight. The Australian newspaper ran a favourable review of the concert but made the obvious comment that the noise and intrusion of the concert and its audience seemed inconsistent with a protest against the noise and intrusion of sand mining.

2.2.4 THE FIRST BUNDANON TRUST

1982-83

Boyd's Sydney dealer, Rudy Komon, arranged a visit by NSW Premier Neville Wran and his wife Jill Wran. On 14 January 1982 the Wrans arrive by helicopter for lunch with Arthur and Yvonne Boyd, Sir Sidney and Lady Nolan, Rudy Komon and David and Margaret Chalker. Wran is impressed with Bundanon; and says that he and Jill had visited some years earlier as guests of the then owners, but makes no commitment to involve the NSW Government.



The Boyds planned to return to the UK early in 1982. Arthur Boyd asks David Chalker to spend a year at Bundanon. Bill Lasica prepares a 'Statement of Intent', signed by Arthur and Yvonne Boyd on 4 March 1982, which provides for the terms of Chalker's engagement and outlines their plan to establish The Bundanon Trust. An initial one year's program was to be undertaken to help resolve the final framework for the proposed Trust. The first trustees or interim committee were Arthur Boyd, Sidney Nolan and William Lasica, and its principal purposes were to establish and maintain a permanent home for the collection, consisting of Arthur Boyd's own work, and of other members of the Boyd family, and the works of other Australian artists in the ownership of Arthur and Yvonne Boyd; to establish and maintain at Bundanon an art gallery for the purpose of exhibiting the collection and any other works the Trust may wish to include; to encourage members of the public to view the works of art on exhibition at Bundanon; to give Bundanon the feeling of a 'living gallery', by providing facilities at Bundanon to artists and craftsmen in training; by sponsoring of artists and awarding of scholarships for artists; by providing facilities for the study of the environment of the Shoalhaven area generally and of Aboriginal habitation in particular; and by providing for Arthur and Yvonne Boyd, and other members of the Boyd family, to continue to live and work at Bundanon.

At that time local attitudes to Bundanon were problematic, partly as a consequence of local press reporting on the Emery's sand extraction proposal; and media stories argued the economic necessity of the proposal and pointed to the opponents as outsiders. A concern of the local arts community was that the State government support for Bundanon would reduce the likelihood of support for local arts initiatives, particularly a regional gallery. Despite the enthusiasm Neville Wran had expressed in February 1982, there was no formal response to the Bundanon proposal from the NSW Government. Wran was urged to write supporting Boyd's Bundanon proposals, and in a letter to David Chalker dated 21 June 1982, Wran wrote warmly supporting the proposed establishment of the Bundanon Trust and wishing the venture every success.

Wran's letter was produced in the NSW Land and Environment Court on that same day. Barrister Bill Davison mounted a successful argument that the site for the operation fell outside Shoalhaven City Council's jurisdiction. On 22 June the court overturned the council's approval of the Emery's development application. The court's decision was not challenged but, only days later, the Council approved development of a sand extraction and soil based business on the Emery's land at Wogamia, opposite Riversdale.

David and Margaret Chalker and family lived at Bundanon from March 1982 to March 1983. A major, ongoing activity was cataloguing and establishing management program for the collection; including photographic and card records, conservation assessment and conservation work by students in the Materials Conservation Unit, Canberra College of Advanced Education. A map press was bought to store works on paper and small unsupported works on canvas, and all of the works on paper were transferred from Riversdale to more suitable storage at Bundanon. Paper records and photos were sorted and stored in archive boxes at Bundanon.

During their year at Bundanon the Chalkers also hosted visits, talk to officers of local and NSW governments, the local community and the media about Bundanon, coordinated aspects of Arthur Boyd's exhibitions in Australia, assisted in the Land and Environment Court challenge, and assisted Sandra McGrath with picture selection and other aspects of her manuscript for her publication 'The Artist and the River'.

2.2.5 THE 'IN-BETWEEN' YEARS

1984

In early 1984 David Blackall left Bundanon. and John Forbes interviewed and then [with the Boyd's agreement] appoints Debbie and Rod Walker to be property managers at Bundanon. Bill Lasica and David Chalker plan to meet with the Boyds at Bundanon soon after their return from England. Apart from a number of telephone conversations and a chance meeting in Canberra with Arthur Boyd early in 1984, [when Boyd suggests they need to meet to work out the direction the Bundanon project is to take], there is no contact for some years. Chalker receives occasional enquiries from officers of the Arts Division in the NSW Premier's Department and refers them to Bill Lasica. Bill Lasica and Chalker maintain contact but there is no indication from the Boyds that they wish to have further assistance on Bundanon.



1985

Kevin Mills is commissioned to conduct a flora and fauna survey by Arthur and Yvonne Boyd; his report 'Ecological Survey of Proposed Additions: Bundanon Wildlife Refuge: Shoalhaven City' is the first known documentation of Bundanon's flora and fauna. In August of that year *Vogue Living* publishes an article about Arthur Boyd by Christopher Leonard 'Obsessed with Scenery' where Boyd talked about his wish to give Bundanon and Riversdale to be used as: '... a place for writers, painters and musicians to come and work. We've made a statement of intent, but you can't give anything to the government unless you give them money as well so they can keep it up.' Bill Lasica and David Chalker, then working in the Federal Department of the Arts, have a number of discussions about Arthur Boyd and Bundanon, including problems with NSW Lands Department concerning special leases and Boyd's involvement in a proposal to establish an Australian Study Centre in Rome. Chalker provides advice on developments in the cultural sector and their potential impact on the ideas for Bundanon.

2.2.6 ENGAGING THE AUSTRALIAN GOVERNMENT

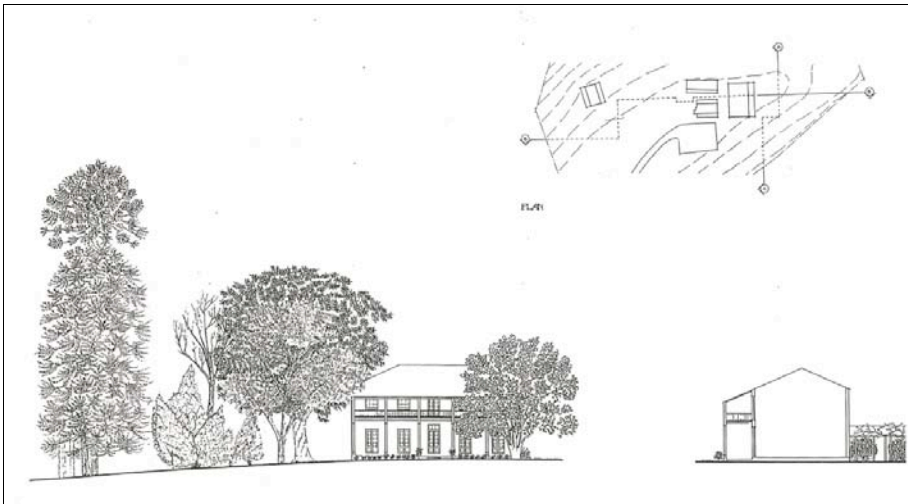
1988

October 1988, Chalker calls Boyd after reading that he is unwell and Boyd asks what is happening with Bundanon. They discuss the NSW government's obvious dis-interest and Boyd agrees to Chalker's suggestion that Clyde Holding, the Australian Government Minister for the Arts, Tourism and Territories, might be encouraged to take an interest. Chalker speaks with Holding's arts adviser, who comes back with news that Holding is enthusiastic about Bundanon and wishes to visit. Chalker is asked to help set up the visit and to provide a briefing for the Minister.

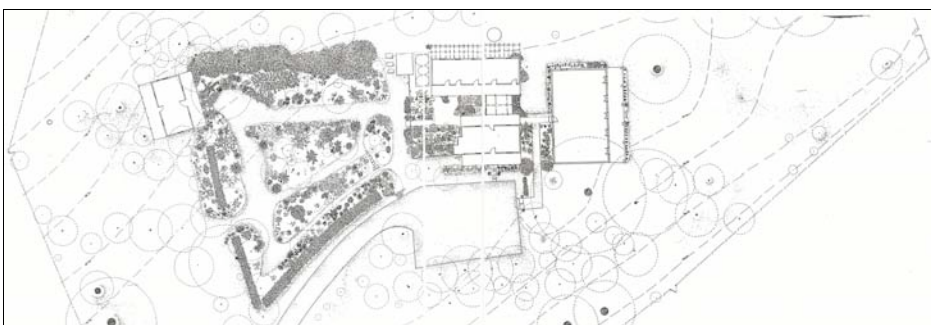
2.2.7 ESTABLISHING THE BUNDANON TRUST

1989

On the 17 to 19 February, Clyde Holding visited Arthur and Yvonne Boyd at Bundanon with Judy Holding [an artist] and returns to Canberra determined to commit the Commonwealth to Bundanon. Holding believed the Commonwealth should provide funds to match the value of the Boyd's gift.



FIGURES 8 & 9 SECTION 2 • Helen Bevan measured drawings of the Bundanon landscape • Source: entry in the RIAA ACT Chapter Marion Mahoney Griffin Measured Drawing Competition, 1990.





On the 4 March, the *Sydney Morning Herald* published 'Why Arthur Boyd is giving it all away' by Janet Hawley in its Good Weekend magazine. Boyd talked about his wish to give Bundanon and Riversdale and the collection, a \$20m gift according to the article, to be used '... not ... [as] a memorial, but a living, thriving entity. Artists, musicians, film-makers, craftspeople can come to stay here and work. I want to build a concert hall for performances ... There are marvellous bushwalks, rare wildflowers, kangaroos, lyrebirds, bowerbirds, owls, lorikeets, cockatoos, wombats, caves with Aboriginal history. People could camp along the river banks and enjoy the whole environment.'

The article concluded by inviting anyone interested in helping with Bundanon to write to Phillips Fox lawyers in Melbourne, with whom Bill Lasica was a consultant at this time. Amongst the many letters came expressions of support from Shoalhaven City Council, Justice Kim Santow in relation to Sydney Grammar School [Justice Santow would later become a Bundanon Trust board member and a strong advocate for Bundanon in many areas] and Margaret Goldrick, who would become one of Bundanon's longest serving and most effective volunteer supporters, on behalf of the new Shoalhaven branch of the Australian Decorative and Fine Arts Society [ADFAS]. In November David Chalker was selected by the Commonwealth Department of the Arts, Sport, the Environment, Tourism and Territories [DASETT] to examine and report on the use and management of the proposed gift to the Commonwealth by Mr and Mrs Arthur Boyd and Sir Sidney Nolan of Bundanon and adjoining properties and collections.

1990

Chalker's report, based on extensive consultations with Arthur Boyd, Bill Lasica, Clyde Holding and other interested individuals and institutions, with valuation information from the Australian Valuation Office, was delivered to DASETT on 2 January 1990. The estimated value of the land, buildings, collection and other items was \$10.6m. The report was the basis for Clyde Holding's submission to cabinet, proposing that the Commonwealth accept the gift and establish the Bundanon Trust, and provide a once only grant of \$5m [in real dollar terms] for its purposes. Cabinet considered the proposal and agreed to accept the Bundanon gift in principle. The Cabinet decision required that further work be done to 'limit' the proposal and the extent of Commonwealth exposure before giving final approval. NSW and local government involvement were regarded as key prerequisites to the success of Bundanon.

1991

Attempts to secure funding for Bundanon in the Budget New Policy proposals framework were unsuccessful. The Minister, David Simmons enlisted the support of then Treasurer John Kerin for an approach to the UK Government to settle questions relating to UK taxation issues.

1992

In 1992 Arthur Boyd was awarded the Companion in the Order of Australia. On 28 November of that year, Sir Sidney Nolan died in London. The Boyds left England for a year to travel to Italy and Australia to ensure that the Bundanon gift could be made without UK inheritance tax implications. Clyde Holding visits Boyd in Italy. With his encouragement, Boyd hand writes a long letter to Prime Minister Paul Keating from Paretaio [Italy] urging him to complete the gift arrangements and establish the Bundanon Trust. Holding delivers the letter by hand to Keating who, expressing surprise that the gift has not been finalised, paved the way for the matter to go before Cabinet.

1993

In early January, David Chalker [then Senior Adviser to David Simmons, Minister for Family Support] suggested to Bill Lasica that the Bundanon decision could be announced at the NGA's memorial service for Sir Sidney Nolan. Lasica secured the agreement of Lady Nolan and the Boyds and Chalker made arrangements with the Prime Minister's Office and the office of arts minister, Wendy Fatin. On 28 January 1993, at the NGA memorial service for Sir Sidney Nolan, Prime Minister Keating announced the Australian Government's acceptance of Arthur and Yvonne Boyd's Bundanon gift and the intention to establish the Bundanon Trust to receive and develop the gift with the assistance of a once only Commonwealth grant of \$5.43m.

In March of that year, the Bundanon Trust was established by the Australian Government as a wholly Commonwealth owned public company limited by guarantee. On the 23 March, three deeds giving effect to the Bundanon gift were executed. The deeds were:

- Arthur and Yvonne Boyd, making the gift of the Bundanon properties and collections;
- The Commonwealth and Bundanon Trust concerning the Commonwealth's grant of \$5.43 m to the Trust and the Trust's obligations in relation to the grant and the Boyd gift; and
- the Trust and members of the Boyd family concerning residency rights.



2.2.8 THE BUNDANON TRUST'S FIRST YEARS: TRANSITION, NEW IDEAS AND GREAT ACTIVITY

1993

The first directors of the Bundanon Trust, appointed by Arts minister Wendy Fatin consistent with the Trust's Memorandum and Articles, were Mr William Lasica, Chairman, The Hon Clyde Holding, MP, Ms Polly Boyd, Professor Barry Conyngham, Alderman Trevor Kilner, and Mr Graham Dempster [representing the Commonwealth]. David Chalker became honorary consultant to the Trust on 1 April and soon after was appointed as its first Director. In a document dated 23 February addressed to Bill Lasica, David Chalker outlined priorities and a work plan for the new Trust and proposed a mission statement reflecting the Trust's constituent documents:

...'The Bundanon Trust was established as a celebration of the importance of the arts and the Australian landscape in the lives of Australians. By providing programs and facilities for the exhibition of artworks, the creation and presentation of art, music, dance and other performance works, and educational and research activities the Trust will promote arts practice and enjoyment, making Bundanon a living arts centre. By conserving and preserving the natural and cultural heritage and providing access to Bundanon and the Shoalhaven River the Trust will encourage an appreciation and understanding of the importance of the landscape in the lives of Australians'.

Debbie and Rod Walker remained as property managers at Bundanon, although the relationship with the new management became increasingly uncomfortable. Stephen Young, then serving with the Australian Navy, commenced as live-in caretaker at Riversdale soon after. The position involved free accommodation and limited remuneration. Young's spare time efforts to control lantana were an important start to years of ongoing work by the Trust to control this major invasive weed. On 10 May 1993 interim funding of was \$42 000 received from the Commonwealth, with the balance of the Commonwealth grant [\$5.388 m] received on 23 June 1993.

On 28 August 1993, Bundanon was opened to the public for the first time under the Trust's control, and 1700 people visited. The open day was Bundanon's contribution to Arts Shoalhaven's artsfeast '93; an arts festival presented by arts organisations from the Shoalhaven community. ADFAS Shoalhaven, through its President Margaret Goldrick, had offered to support Bundanon's access programs some years earlier. Discussions with ADFAS during the year provided the basis for a good working relationship and ADFAS provided voluntary guides for the first time for this open day. Bomaderry Lions Club assisted with traffic control. Attendance numbers exceeded all expectations and created problems, particularly with delays getting into and out of the property and access to the homestead.

Keith Turner, curator of the Shoalhaven City Council collection, commenced as honorary registrar in August and began work to place the collection in more satisfactory accommodation. With Trevor Kilner's assistance, Bundanon received agreement from the Council to use secure storage space in a Council building, and works on paper and other more vulnerable items were re-located over the following months. On 21 September 1993, the first Bundanon visit by Melbourne filmmaker Don Bennetts and crew to film Arthur Boyd and Bundanon was made, for the documentary 'Testament of a Painter'.

In the course of the year Bill Lasica and David Chalker discussed with the Arthur and Yvonne Boyd a range of planning and other matters to do with the Trust's future, including:

- gifting and use of the Earie Park properties remaining in the ownership of the Boyds and the Nolan Estate; the Boyds gifted their half interest in Earie Park 2 to the Trust on 30 January 1994;
- at Arthur Boyd's suggestion, production of signed facsimile prints of Arthur's work; three prints [two small and one large] were produced in editions of 150 for sale at Bundanon;
- donation by Time Magazine of the prints remaining from a 1988 facsimile edition of 'Earth and fire', an original painting by Arthur Boyd commissioned by the magazine for a 1988 cover; negotiations were assisted by Anne Purves from Australian Galleries in Melbourne
- plans for the Bundanon/Riversdale buildings that would allow the Trust to implement its programs.

On 14 December 1993, Prime Minister Paul Keating opened the Arthur Boyd Retrospective exhibition at the Art Gallery of New South Wales, and announced Arthur Boyd's intention to assign copyright in all of his artistic works to Bundanon Trust. The Retrospective gave rise to enormous media interest in Arthur Boyd and Bundanon, building on the very considerable interest that had followed the establishment of the Bundanon Trust. A large number of works from the Bundanon Collection were loaned to AGNSW for the retrospective.



1994

In January Stephen Young started work as Property Manager and Simon Hale as Assistant Property Manager [with principal responsibility for farming operations]; both contributed significantly to the Trust's work over the following years. The Friends of the Bundanon Garden began weekly visits to implement a plan for the garden developed by Norma Norris; Norma and Ian Norris were the mainstays of the garden group, a further ADFAS initiative, for a number of years. On 29 and 30 January 1994, Riversdale was open for the first time to visitors, with exhibitions of works by Anna Glynn, a local artist and Arthur Boyd's studio assistant during 1993, drawings and models for the proposed Boyd Centre by Canberra University design students, and music and dance performances by local groups. Arthur Boyd opened the weekend's activities and more than 1500 people attended over the two days.

On 30 January 1994, Arthur and Yvonne Boyd gifted their ownership of a half share in the property known as Eearie Park 2 [owned jointly with the Nolan Estate] to the Bundanon Trust [valued at \$180 000]. On the 11 February, Arthur Boyd signed the deed assigning copyright in all of his artistic works to Bundanon Trust, and on the 17 February, Arthur and Yvonne Boyd left Bundanon for England. In April a licence was received from solicitors acting for the Nolan Estate granting the Trust the right to use those parts of the Eearie Park properties owned by the Nolan estate.

Discussions following the August 1993 open day were directed to finding an appropriate formula to provide regular public access to Bundanon. It was decided that open day visits would be offered on the first Sunday of each month, and that numbers would be restricted to the first 250 people to book with the Shoalhaven Visitors Centre. ADFAS Shoalhaven, in particular Margaret Goldrick and Liz Gill, organised volunteer training and rosters. On 7 August 1994, the first monthly Bundanon open day was held, with the support of volunteer guides from ADFAS Shoalhaven. The first open day was not well attended but numbers quickly built to the point that every month was booked out and there were bookings for six months in advance. On 13 and 14 August, a Friends of Bundanon weekend was held, involving high country walks on Eearie Park and Bundanon, and a visit to Riversdale with a piano performance by visiting ADFAS lecturer Janet Cannety-Clarke.

2.2.9 BUNDANON AND THE AUSTRALIAN OF THE YEAR: ARTHUR BOYD

1995

On 25 January 1995, the Prime Minister announced Arthur Boyd as 1995 Australian of the Year. Boyd could not be at the presentation in Sydney, and asked Margaret Goldrick to represent him. Media interest was extraordinary, building on the Bundanon gift publicity of the past years. It was made more intense by the fact that Boyd could not be in Australia for the announcement because he would not travel by air and would be travelling to Australia on a container ship. A Qantas offer came to make a special effort to get the Boyds to Australia as soon as possible, but Boyd would not change his arrangements.

On 6 January 1995, an agent for the Boral group made contact to indicate Boral was likely to sell its holding adjoining Eearie Park. During this year public access to the Bundanon Collection and the Bundanon homestead was provided through open days and group and education program visits; the Trust loaned works and other material, and documentation of the Collection was a major on-going activity. Refurbishment of Riversdale through the Riversdale Refurbishment Project was a major achievement, doubling capacity for the artists in residence program with the assistance of local businesses and trades-people. Significant improvements were made to most of the cottages and buildings on the Bundanon and Riversdale properties in this year.

The Friends of the Bundanon Garden continued their work through the year; and Illawarra Electricity provided a \$1000 sponsorship to assist with further development of the gardens. Some levelling and tidying of the Bundanon access road was also undertaken and a total of 2200 metres of new fencing were installed to improve pasture options at Bundanon and Eearie Park 2 and to permit grazing at Riversdale. Tonkin Zulaikha Architects with Spackman + Mossop Landscape Architects were appointed in June 1995 to produce a strategic plan for the development of the Bundanon properties, and to prepare proposals for the Bundanon Artists centre. In June 1995 Fred Street donated \$1m to assist with the development of the Arthur and Yvonne Boyd Education Centre at Riversdale.

1996

Participation in the Trust's public access and cultural programs brought more than 6000 visitors and artists in residence to the Bundanon properties during 1995-96. All monthly open days in that period were fully booked, and at the end of June 1996 the open days were booked out to January 1997.



Group visits, limited generally to one each week, were booked out through the period and, again, up to January 1997. Initiatives to improve the quality of the visitor experience included guided and self-guided walks and, towards the end of the period, short cruises on the Shoalhaven River between Pulpit Rock and other destinations on the river down and up stream from Bundanon.

Arthur and Yvonne Boyd's were present from May 1995 to February 1996, their involvement with the Trust's activities generally, welcoming open day and other visitors including the Prime Minister, the Premier of New South Wales, the Federal Minister for Foreign Affairs and Trade with the heads of overseas diplomatic missions. The gift in September 1995 by the Nolan Estate of its half interest in Earie Park 2 brought that property into the Trust's ownership following Arthur and Yvonne Boyd's gift of their half interest in January 1994⁴.

Significant progress in Bundanon Trust property management and planning included:

- Commissioning and working with Glenn Murcutt and associates on the design of the Arthur and Yvonne Boyd Education Centre at Riversdale;
- Completion of the Bundanon, Riversdale and Earie Park Site Development Strategy by Tonkin Zulaikha and Spackman & Mossop in August 1995;
- Completion of the Bundanon Fauna and Flora survey by Daly and Leonard in May;
- Further removal of lantana and other invasive plant species and repair of landscapes and habitat at Bundanon and Riversdale under the second Bundanon Landcare and Environment Action Program [LEAP] project which concluded in September 1995;
- Removal of lantana on the Bundanon access road and planning for improvements to pavement, drainage and further lantana removal and landscape repair;
- Further improvements to water supply and irrigation at Bundanon and to pastures and the beef herd;
- Further improvements to the Bundanon gardens, and mapping of plant species with the assistance of the Friends of the Bundanon Garden and commencement of a Friends of the Bundanon Bush organization;
- Planning and design for public toilets at Bundanon; and
- The installation of an intruder and smoke alarm system at Bundanon.

2.2.10 THE ARTHUR AND YVONNE BOYD EDUCATION CENTRE

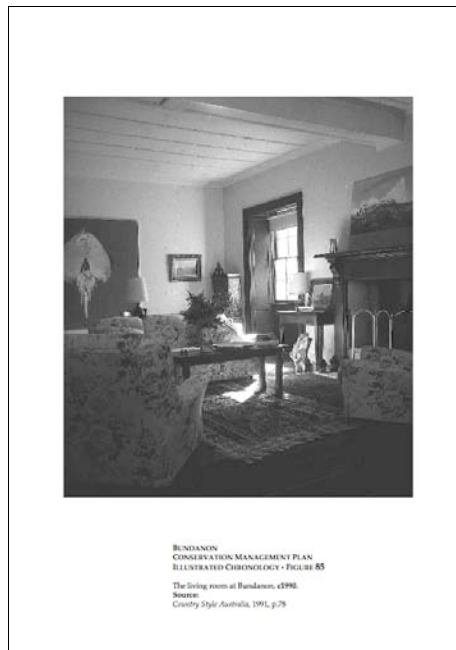
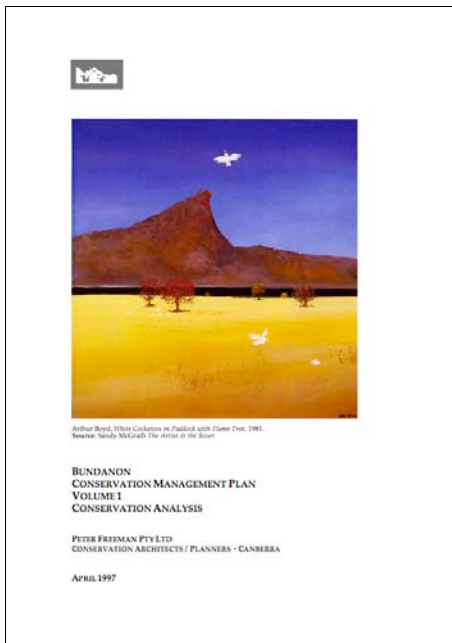
1997

Program development for the Centre commenced in earnest in May 1997 with the appointment of Sabina Moore as the Trust's Education Manager. Working with the program sub-committee [Fred Street [Convenor], Alice Spigelman and David Chalker], Sabina's consultations in New South Wales, the ACT and Victoria with schools and others in the education sector had been marked by great enthusiasm for the Centre and its programs. The planning phase of the Education Centre project was overseen by the Trust's Education Centre Working Group: Fred Street [Chairman], David Gonski, Justice Kim Santow, Dr Gene Sherman, Alex Wargon and David Chalker.

In 1996 the Trust had taken the decision to change the focus and location of the residency program. It was decided that from 1998 artists in residence would stay in the Bundanon Artists Centre, made up of new buildings and facilities created by the adaptive re-use of existing farm buildings at Bundanon. Guided by the Bundanon Conservation Management Plan developed for the Trust by Peter Freeman Pty Ltd, and in consultation with the Australian Heritage Commission, the architects Tonkin Zulaikha designed an Artist's Centre to accommodate up to five residencies at any time. The Centre building program was made possible by a number of very generous donations.

Stage 1 of the Centre included the Hymie Sherman Studio, the Alec and Helene Gonski Studio and the Oscar and Mary Ramsay Study Centre, made possible by donations of \$70,000 each by the Sherman and Gonski families, and Paul Ramsay. Stage 2 comprised two self-contained studio apartments, one to be known as the Sylvia Freedman Studio made possible by a \$70,000 donation by Laurence Freedman.

⁴ Earie Park 2 is an outstanding property containing river frontage pasture lands and superb natural areas, rising to around 235 m above sea level on the Shoalhaven escarpment.



FIGURES 10 & 11 SECTION 2 • Covers from the 1997 Bundanon CMP • Source PF 2007.

The Trust undertook a number of significant initiatives during 1996-97 to maintain and present the Bundanon properties and their natural and cultural heritage values. They included:

- Completion of the Bundanon Conservation Management Plan with Peter Freeman Pty Ltd to ensure national estate values are appropriately respected and conserved in the development and management of Bundanon;
- Development of The Amphitheatre Walk and brochure;
- Removal of lantana on the Bundanon access road, providing views of the Shoalhaven River and improving public safety;
- Removal of lantana and revegetation at Riversdale;
- Major improvements to pavement, drainage and signage on the Bundanon access road;
- Restoration of the Bundanon Manager's Cottage;
- Completion of visitors' toilets at Bundanon in December 1996; and
- Further improvements to the trust's pastures and the beef herd.

2.2.11 OPENING OF THE BUNDANON ARTISTS CENTRE & THE ARTHUR AND YVONNE BOYD EDUCATION CENTRE

1998

On 7 February Stage 1 of the Bundanon Artists Centre was opened by Arthur Boyd. The Boyds left Bundanon, Arthur for the last time, to return to England.

1999

In January, Arthur was named Australia Post's 1999 Australian Legend; the Bundanon Trust assisted Australia Post with Arthur's involvement and Australia Post provided a \$116 900 sponsorship for Bundanon [Mitsubishi four wheel drive vehicle registered and maintained for three years, Arthur Boyd postage stamps, philatelic products and copies of the publication *Australians on Arthur Boyd*] Arthur and Yvonne leave England for Australia and Arthur falls ill on arrival in Sydney 16 February 1999. David Chalker visits Arthur at War Memorial Hospital, Waverly, on 30 March to show him photographs of the Education Centre and bring him up to date with Bundanon activities. Arthur is very pleased with the news. The Arthur and Yvonne Boyd Education Centre opens at Riversdale on 21 February; Arthur Boyd and the *Exile of Imagination*, a National Gallery of Australia travelling exhibition, commences its Australian tour 13 March 1999 [continuing to 1 October 2000].

On 24 April 1999, Arthur Boyd died in Melbourne aged 78; survived by his wife Yvonne and children Polly, Jamie and Lucy. On 27 May a Memorial Service at the National Gallery of Australia was held; speakers included Prime Minister John Howard. On 21 August A Tribute to Arthur Boyd was presented by the Bundanon Trust at the new Arthur and Yvonne Boyd Education Centre, Riversdale.



2000-01

A \$25,000 grant from the Australia Council in 2000-01 and re-organisation of an existing position [from full time to part time] allowed the Trust to create a new Arts Programs Manager position to strengthen the Bundanon Trust residency program. The position was filled on 1 June 2000. The artists in residence program thrived with this financial and administrative support and unprecedented interest was being shown in the program, its opportunities and results. More than 50 artists were in residence in 2001 from all over Australia and the United Kingdom [including David Austen, our first UK Friends of Bundanon sponsored artist], the United States and Mexico.

2.3 THE BUNDANON TRUST & ITS PROPERTIES 2001 TO 2007⁵

2002-03⁶

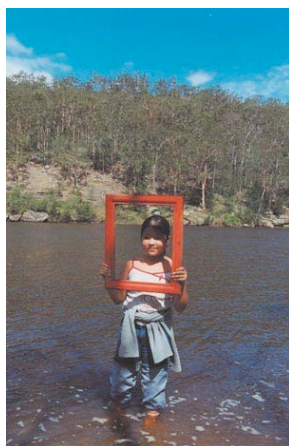
Preservation and conservation of the Bundanon properties and their natural and cultural heritage continued during 2002–2003 with ongoing maintenance of the Bundanon homestead and outbuildings.

A Total Asset Management Strategy was developed by Root Projects to assist in the management of property, heritage and cultural assets. Root Projects has provided Bundanon Trust with a comprehensive report documenting all aspects of property maintenance and capital expenditure including a detailed program of works for the next ten years. Attention has been given to the need to both maintain the irreplaceable heritage fabric and the natural and cultural landscape and identify the interpretation needs of visitors to the properties.

Richard Turner very generously spent three days compiling a detailed *Tree Species Report* to document all tree species growing in the grounds of Bundanon and Riversdale. This report will be invaluable in conserving the natural landscape of the properties. For the second summer in succession, the Bundanon properties came under direct threat from bush fires during November and December 2002. With new equipment and planning the Trust was well prepared for such an event. The properties were evacuated twice during the 35 day ordeal. It is extremely fortunate that no one was injured and no property was lost. The Trust is grateful for the efforts of the Cambewarra Volunteer Rural Fire Brigade and the SES. The staff must also be acknowledged and thanked for the many long days and evenings spent preparing for and monitoring the progress of the fires. After a record dry period leading up to February 2003, the farm experienced good sales locally and at the Annual Brangus Sale at Tamworth in May.

2003-04⁷

Substantial improvements in asset and risk management were made possible through the Funding Agreement with the Australian Government, which resulted in the development of the Total Asset Management Strategy [TAMS]. In addition, the Bundanon farm enterprise made steady progress with improvements in the quality of cattle and therefore realising increased value of this asset. In addition to this, the education intent of the farm enterprise was furthered through the employment of a trainee.



FIGURES 12 & 13 SECTION 2 • Images from the 2002-2003 Bundanon Trust Annual report.

⁵ this information extracted from the Bundanon Trust Annual Reports: Bundanon Trust website.

⁶ extracted from the Bundanon Trust 2002-03 Annual Report

⁷ extracted from the Bundanon Trust 2003-04 Annual Report



The Total Asset Management Strategy [TAMS] was implemented immediately in the new financial year. A number of major projects were completed which included:

- Road improvements;
- Renovation of a room in the Bundanon Homestead to create a gallery space [Upstairs: Bundanon Homestead];
- Painting and carpentry repairs to the Bundanon buildings;
- Garden and landscaping improvements;
- Risk management improvements;
- Conservation Management Plan development for Bundanon and Riversdale
- Conservation of the Bundanon Collection. Major capital purchases were made possible through TAMS, including;
- New Information Technology infrastructure;
- Property maintenance equipment;
- New soft furnishings and equipment for Boyd Education Centre;
- Purchase of a company bus; and
- Dehumidifiers for the Bundanon Homestead and miscellaneous white goods purchases.

Risk Management: The TAMS funding allowed for the development a Bush Fire Audit. This has brought to light deficiencies that required rectification to protect property, personnel and visitors. It also revealed a lack of bush fire awareness which led to all staff undertaking a Bush fire safety course.

2004-05⁸

Since the provision of funding by the Australian Government from 2003-04, Bundanon Trust has been able to embark on a necessary maintenance program, the Total Asset Management Strategy [TAMS]. During 2004-05 the main focus of work has been the Bundanon Homestead, the Artist in Residence complex at Bundanon, the homestead at Riversdale and the installation of an upgraded information technology system. TAMS has also allowed Bundanon to renew equipment and machinery in order to meet appropriate levels of functionality and safety. Alongside TAMS, the introduction and development of new genetics and marketing endeavours have been the main focus of the farming enterprise.



FIGURES 14 15 & 16 SECTION 2 • Images from the 2003-04 Bundanon Trust Annual report.

The condition of Bundanon Homestead has been greatly improved by a consistent works program since the commencement of TAMS. Visible improvements to date include paintwork on the majority of external timber work and the homestead hallway, and a security system upgrade. Other recent repairs at the Bundanon property include new lighting in Boyd's studio, building the

⁸ extracted from the Bundanon Trust 2004-05 Annual Report



verandah on the Sherman studio and the erection of shade structures at the front of the Sherman/Gonski apartments.

The Riversdale property encompasses the homestead and the Arthur and Yvonne Boyd Education Centre. Work on the Riversdale homestead included roof repairs and an up-grading of the security system. The installation of a new information technology infrastructure was a significant part of TAMS. This included installation of an integrated telephone system, and purchase of up-to-date computer equipment networked back to a server where data can be appropriately managed.

Objective 18 of the Bundanon Trust Constitution states that the arable parts of the Bundanon properties are to be run as a working farm for the purposes of education. To this end, Bundanon had two trainees during the reporting period: Clinton Whatman and Hayden Little. Bundanon Brangus, Bundanon's cattle stud, has been active in buying and selling breeding stock. The purchase of a grain silo and the development of a water reticulation system will ensure further development of this enterprise.

2005-06⁹

A group of volunteers and staff members looked at the garden and decided we needed to improve the soil, remove old shrubs, prune and replace old plants with new. There's been a noticeable improvement in the Bundanon garden, which has been commented on by many people¹⁰. The Property and Farm area is an essential part of Bundanon's activities, maintaining and protecting its natural and built assets. In sympathy with the concept of Bundanon being a living arts centre, the Brangus cattle stud brings an ongoing sense of life to the property. It is not unusual to see artists captivated by the cattle as visual subjects and including them in their art works.



FIGURES 17 TO 21 SECTION 2 • Images from the 2004-06 Bundanon Trust Annual reports.

Renovations and refurbishment of buildings are regular elements of the property maintenance schedule and essential in the support of artistic, educational and public activities. Maintenance of the Education Centre, Bundanon Homestead and Artists Centre, ensures that visitors' time at Bundanon is a satisfying experience. The Arthur and Yvonne Boyd Education Centre has undergone major changes both internally and externally. Extensive paintwork has also improved the external appearance of the centre and a general maintenance program contributed to better facilities for program participants.

⁹ extracted from the Bundanon Trust 2005-06 Annual Report

¹⁰ Hazel King [volunteer gardener]



Walking trails have been cleared to facilitate better public access and farm machinery and equipment purchased to adequately maintain the property and to ensure that occupational health and safety standards are met. The Emergency Control Organisation was established for staff to adequately respond to emergencies, such as major fires, or flood. It continues to ensure that Bundanon is able to effectively deal with potential threats. Up until June 2006, fires were an issue due to the lack of rain, but weather conditions have improved since that time.

Bundanon Brangus, the name of Bundanon's cattle stud, has been active in the buying and selling of breeding stock. Participation in The Land Beef Week during April 2006 provided valuable exposure of the cattle to members of the public and generated good sales and customer relationships. During 2005-06 there has been a considerable amount of work done on the Riversdale and Bundanon roads, pasture improvement work at Bundanon, together with continued upgrading of the lawns and gardens. Feedback from visitors and staff has demonstrated that the changes are being appreciated.

2007

In January 2007, the Minister for the Arts and Sport, Senator Rod Kemp, announced that the Australian Government will provide the Bundanon Trust, which manages the unique cultural and national asset on the New South Wales south coast, with funding of \$6.0 million over four years from 2007-08. This represents an increased annual commitment from the Australian Government.



FIGURE 22 SECTION 2 • Images from the current Bundanon Trust website.



3.0 PHYSICAL OVERVIEW: THE BUNDANON TRUST CULTURAL LANDSCAPES

3.1 INTRODUCTION TO THE OVERVIEW¹

A building/fabric based inventory and physical overview of the 'Bundanon' and 'Riversdale' heritage was provided within the 1996² and 2004³ Conservation Management Plans, refer Volumes 2 and 3. The physical overview of the 'heritage asset' of the two properties was essentially fabric based, and did not discuss the cultural landscape qualities and significance of the two properties. It is not proposed to replicate inventory information from the earlier Plans, but to synthesise and summarise, within this Section of the Plan, the heritage values of the Bundanon/Riversdale property cultural landscapes⁴. The use of the concept of cultural landscape is especially appropriate to the Bundanon Trust heritage properties, given the complex overlay of occupation, interventions and people within beautiful, and discrete natural settings.

There have been many modifications to the Bundanon Trust's heritage fabric since 1996, primarily to the Bundanon Artists in Residence [AIR] complex; around the Bundanon Homestead; to the 'Riversdale' entrance road; the insertion of the Arthur and Yvonne Boyd Riversdale Education Centre; and modifications to the Riversdale 'historic' precinct. The principal changes have, however, related to management and organisational changes within the Trust's operations, and the subsequent impacts on the Bundanon/Riversdale heritage fabric.

A Strategic Asset Management Plan for the Bundanon Trust properties⁵ was completed in 1993, and a Feasibility Study to address Bundanon Trust's Internal Space and Operational Issues was completed in 2007⁶. A Strategic Plan 2007-2011 for the Bundanon Trust⁷ has also been recently completed. In addition, a reassessment of the management of the Bundanon Homestead, as a heritage precinct within the overall estate, is currently under way [2007], and expert advice has been sought from Dr Peter Emmett on the future interpretation of both Bundanon and Riversdale.

3.2 THE BUNDANON TRUST CULTURAL LANDSCAPES

3.2.1 'BUNDANON'

The 1996 Bundanon CMP states:

'...Oral records, historical photographs and the surviving physical evidence indicate that the landscape patterns established by the late nineteenth century at Bundanon remain essentially intact with twentieth century overlays. The cultural landscape at Bundanon illustrates the principal characteristics of nineteenth century pastoral estates, their social and working structure and the distinctive way of life experienced in the Shoalhaven River valley during the nineteenth century on this and nearby properties. The attributes, which clearly illustrate these characteristics, are the location of the main house; a range of nineteenth century vernacular buildings; the patterns of land use and introduced vegetation; and the self contained nature of the property.

The 'Bundanon' cultural landscape is characterised by its relative isolation. and complex layers of Aboriginal and European occupation, within a promontory defined by the long sweep of the Shoalhaven River, and the ridge line of the River escarpment, with Pulpit Rock as its focus, refer Figure 1 below.

¹ The logo header is a commissioned BT photograph, and depicts the Singleman's Hut at Bundanon.

² Refer Section 3 Landscape Overview, and Section 4 Buildings, Site Elements & Archaeology Overview, pps. 26 to 66.

³ Refer Section 4 Physical Overview, pps. 18 to 39.

⁴ The Australian Heritage Commission in its 'Overview of the Identification, Assessment and Management of Cultural Landscapes, Prepared for AHC Commission Meeting 148, 13 June 2000' proposed that

'...the term cultural landscape be applied to areas of landscape including landscapes where natural features have special meanings to people [such as traditional Aboriginal Australian landscapes] to highly modified or developed landscapes. That land may have continuing use or may be a collection of extant remains.'

⁵ Root Projects SAMP.

⁶ Root Projects Feasibility Study.

⁷ From Bundanon 2006-07 Annual Report.

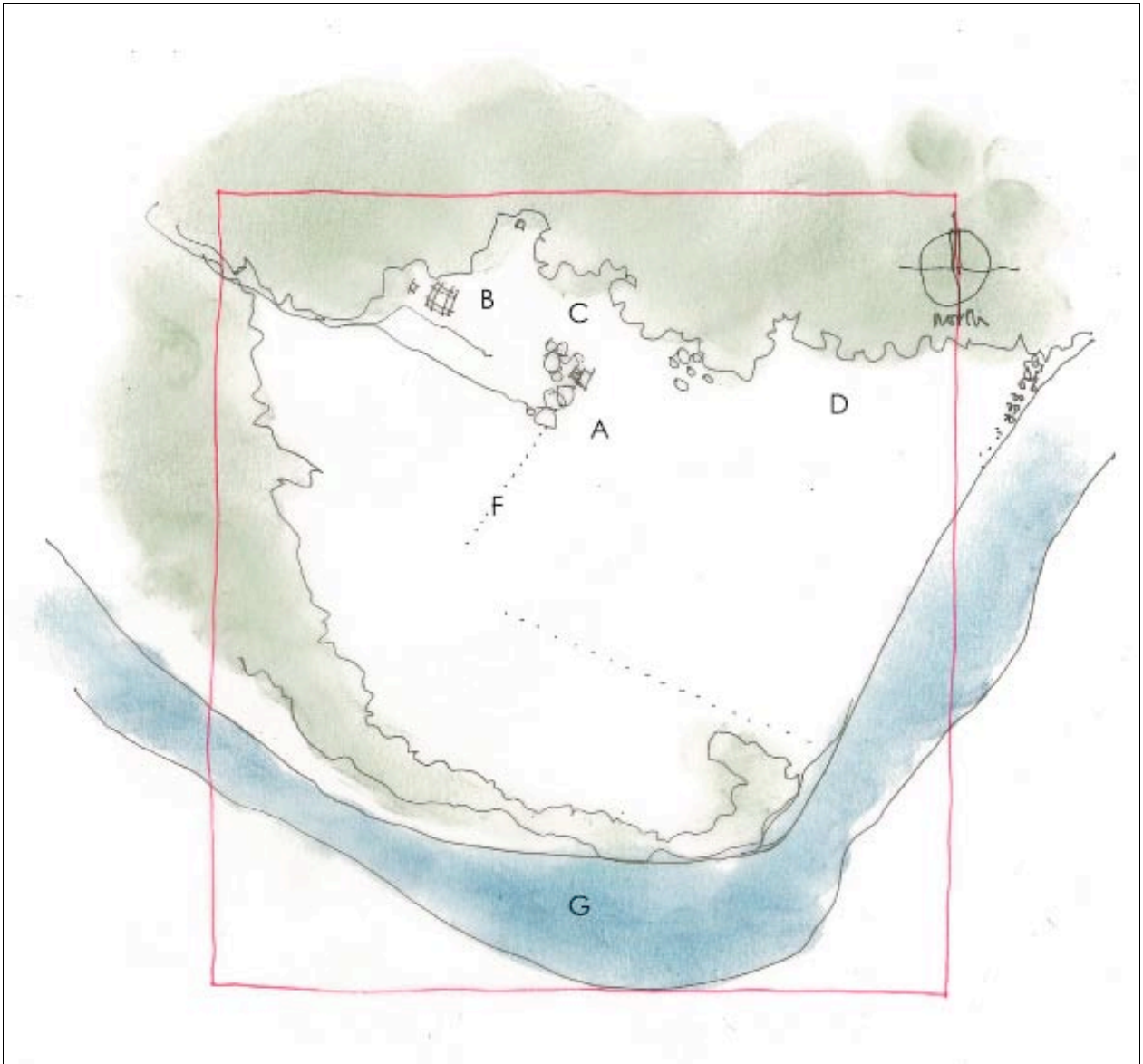


FIGURE 1 SECTION 3 • The 'Bundanon' cultural landscape: A: 'Bundanon' homestead & outbuildings; B: Bundanon outbuildings, now the Artists in residence [AIR] complex; C: the former manager's cottage [now Bundanon Trust accommodation] and site of fenced paddock, Bundanon dam; D: outbuildings for Bundanon workers; F: former track to the Shoalhaven River punt; and G: the Shoalhaven River. The red outline defines the Bundanon curtilage.

3.2.2 'RIVERSDALE'

Arthur and Yvonne Boyd purchased the 'Riversdale' property in 1971, well before their purchase of 'Bundanon'⁸:

'...In December 1971, during his year as artist in residence at the Australian National University, Arthur discovered a landscape unlike any he had ever painted. This was the Shoalhaven River region, south of Sydney, within easy reach of Canberra. There, on a windy day of searing heat, Arthur painted the river and river bank 'with rocks and gums rising against a big blue-purple sky.' It was the light that captured his imagination: its 'depth of shadow and the harshness' '...its primeval quality'. '...It was the only untamed landscape I had ever seen.' After the Boyd's return to England a few months later [Frank] McDonald sent

⁸ Arthur Boyd, quoted in Brenda Niall 'The Boyds' MUP 2002.



them a description of 'Riversdale', a hundred acre property with dramatic views. It was not easily accessible, and the only dwelling was a tumbledown Victorian cottage on the hill above the river. But '...the photographs [Mc Donald] sent us made it look so romantic and beautiful that we bought it sight unseen'. Thus 'Riversdale' was purchased primarily for its landscape qualities. The cultural overlays that now enrich 'Riversdale' have all taken place since 1971.

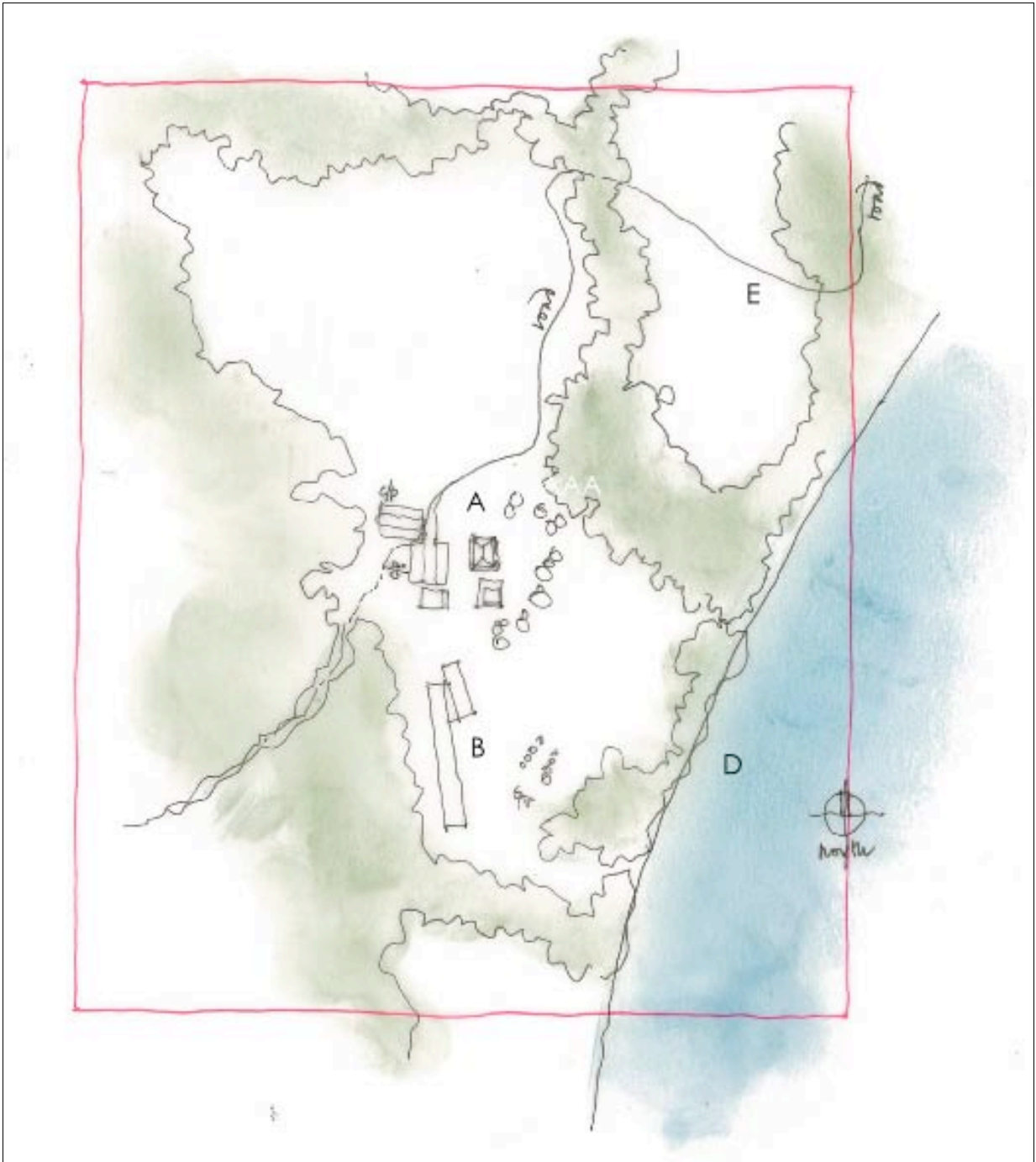


FIGURE 1 SECTION 3 • The 'Riversdale' cultural landscape: A: 'Riversdale' homestead & outbuildings; B: the Yvonne & Arthur Boyd Education Centre; C: the Riversdale car park areas; D: the Shoalhaven River; E: road into Riversdale and 'the bowl'.



Whilst the 'Bundanon' cultural landscape was centred on a C19th 'European' pastoral landscape, 'Riversdale' was essentially an untouched natural landscape. The late C20th interventions [Boyd/Porebski homestead, Boyd/Murcutt Education centre etc] have been inserted into a grand natural area, defined like 'Bundanon' by the long sweep of the Shoalhaven River, and the ridge line of the River escarpments.



4.0 ASSESSMENT & STATEMENT OF SIGNIFICANCE

4.1 INTRODUCTION TO THE ASSESSMENT

This assessment and statement of significance comprises:

- A summary of current heritage listings and recognition for both Riversdale and Bundanon;
- An understanding of the comparative significance of the Riversdale and Bundanon properties;
- An assessment of the cultural significance of the Riversdale and Bundanon properties utilising the Commonwealth Heritage List criteria; and
- A statement of the cultural significance for the place.

4.2 CURRENT HERITAGE LISTINGS AND RECOGNITION

4.2.1 THE COMMONWEALTH HERITAGE LIST

Bundanon including the Bundanon landscape, is listed as an Indicative Place on the Commonwealth Heritage List¹. The [edited] citation is as follows:

BUNDANON INCLUDING LANDSCAPE, ILLAROO RD, NOWRA, NSW, AUSTRALIA

List: Commonwealth Heritage List

Class: Historic

Legal Status: Indicative Place²

Place ID: 105321

Place File No: 1/11/102/0025

Summary Statement of Significance & Official Values: Not Available

DESCRIPTION

The Bundanon landscape consists of several river terraces, open grazing lands and, beyond these, forested ridges featuring sandstone outcrops. There are three building groups: the main homestead [1866], servants quarters [c.1870], kitchen [c.1880], and Boyd's studio [1981]; workers' cottage 1 [1910-20], slab barn [c.1880], stockyards, workshop and open barn [c.1970; these latter two buildings have since 1997 been replaced with buildings associated with the Artists Centre]; and the manager's cottage [c.1870] and singleman's quarters [c.1870]. Various plantings are found around the homestead group.

The homestead, located on high ground above the river's flood level, is two-storey and built of local sandstone. The lime mortar was made from shell deposits collected downstream. The stone in the walls is quarry pecked with uneven faces; corners and surrounds to openings are margin finished. Internal walls are masonry, finished with lime plaster. Doors, windows, and internal fine joinery is all local cedar, and the ceilings are lined with cedar planks. The cedar ceilings, skirtings, windows and doors have all been painted white. The 12-pane sash windows and the French doors all display fine carpentry and have delicate glazing bars. Flooring is hardwood. The cgi clad roof [reconstructed c.1968] is low-pitched, hipped, with closed eaves, and there is a two-storey timber verandah to the eastern elevation of the house. The verandah is supported by six stop-chamfered posts, sitting on sandstone bases. There are two sandstone chimneys. The form of the now demolished skillion kitchen can be seen via the roof flashing line, and rafter ends. The house is connected to the c1880 kitchen by a breezeway.

The house helps to illustrate the adaptation of a mid Victorian double storey house to Scottish cultural traits. The former attached skillion kitchen reflects the Scottish practice of integrating the kitchen closely into the life of the family. In the main part of such houses a large or double cube room acted as the centre of family life, including dining. Bundanon reflects the close association between the original kitchen and the large double family or cube room.

¹ Riversdale is not entered in the Commonwealth List.

² Indicative place: Commonwealth Heritage List means that data provided to or obtained by the Heritage Division has been entered into the database. However, a formal nomination has not been made and the Council has not received the data for assessment. The data in the place does not necessarily represent the views of the Council or the Minister.



FIGURES 1 & 2 SECTION 4 • Bundanon house & the Bundanon timber outbuildings 1988 • Source: John Holdsworth photograph from AHDB website.

The singleman's hut is the surviving half of a back-to-back structure. It has a sandstone end wall with sandstone chimney, and timber slabs to the other three walls. There is a verandah to the entrance end of the building, and the slab wall here has weatherboards to the gable. The hardwood floor is supported by sandstone blocks. Multi-pane windows are on both sides of the hut. The hut is of one room, a loft is accessed by ladder, and internal lining is western red cedar. The building has been re-roofed with Colorbond. This hut reflects Scottish cultural norms, in that 'bothies' or single quarters were provided on Scottish estates for single estate workers. By contrast, such buildings are rare in the Shoalhaven and perhaps in NSW

The manager's cottage has a timber frame and is weatherboard -clad. A sandstone chimney stands toward the rear, and there is a skillion section to the rear. The gabled roof is clad with iron, the verandah is partly in-filled, and there are various twelve-pane sash windows. Colonial pine lining survives in the easternmost room, and there are various wall linings.

The servants' quarters are also weatherboard clad and have a gabled iron roof. Windows are twelve-pane sashes. There is a verandah, and a pergola has been attached to the house. Internal linings are modern.

The kitchen has a stud frame, is clad with weatherboard and has a hipped iron roof. It is basically Georgian, with a centrally placed door and symmetrically placed twelve-pane sash windows either side. There is a brick chimney and external bread oven. Footings are of sandstone. Internal lining is pine boards and the ceiling is coffered. Verandahs are on both sides of the building. An in-ground, cement-rendered brick cistern is located between the kitchen and the servants' quarters. The kitchen and servants' quarters reflect the growth of the McKenzie family during the second half of the nineteenth century.

Workers Cottage 1 has a stud frame, weatherboard cladding and an iron gabled roof. Piers are made of sandstone blocks, and there are verandahs front and back. The building was extended in the 1940s. Room linings are of modern materials.

The slab barn has walls of both horizontal and vertical slabs, some of which are split and others sawn. There is a sawn timber frame, and the building rests on sandstone blocks. Gables are clad with weatherboards and there is a loft door at each end of the building. The barn has now been converted to artists' studios and the roof re-clad with zincalume.

The former workshop and open barn have been replaced with artists' apartments and an art collection store respectively. The new buildings generally follow the form of the old ones, one with a gabled roof and the other skillion roofed. These buildings have been clad in zincalume. A new machinery shed/workshop has also been built.

Arthur Boyd's studio is clad with stained weatherboards, has a hipped roof, verandahs back and front, and it replicates the nineteenth century style well.



There are remnants of the former feedstall/dairy complex, punt cables, a hut site, and the first homestead site which consists of foundations, a chimney base and timber posts. These early sites may have archaeological potential for assisting understanding of the early settlement of the property.

The Bundanon Collection housed on the site includes Boyd family furniture and carpets dating from the seventeenth, eighteenth and nineteenth centuries, together with several thousand art works, photographs and documents. Included are works by Emma Minnie Boyd, Arthur Merric Boyd, Merric Boyd, Doris Boyd, Penleigh Boyd, Martin Boyd, Hatton Beck, Sir Sidney Nolan, Lucy Beck, Arthur and Yvonne Boyd, Guy Boyd, David Boyd, Hermia Boyd, Joy Hester, John Perceval, Charles Blackman, Leonard French, Brett Whiteley, Polly Boyd, Jamie Boyd and Lucy Boyd.

Bundanon's immediate landscape includes plantings from the nineteenth and twentieth centuries. Distinctive plantings from the nineteenth century include two Bunya pines, Norfolk Island pines [Pinus Cookii], Port Jackson fig, Magnolia and orchard trees. Dating from the early twentieth century are the memorial Jacaranda, and Robinia pseudo acacia. Coral trees date from the mid twentieth century. Plantings from the late 1960s onwards include American poplars, Lombardy poplars, Weeping willows and others. Beyond the planted areas are the grazing paddocks as mentioned above. The late nineteenth century landscape is intact, overlaid by twentieth century additions. There are several sculptures in the grounds.

The bushland rising from the cleared areas includes old growth forest and pockets of rainforest, and there are rare and endangered fauna. Flora found on the property includes Red Cedar, Native Hydrangea, Coopers or Scaly Tree Fern, Forest Red Gum, Common Silk-pod and other vines, Rusty or Port Jackson Fig, Lilly Pilly, Sandpaper Fig, Spotted Gum, Burrawang, Geebung, Giant Stinging Tree, White Cedar, Cabbage Tree Palm, various orchids, Native Cherry, Grass Trees, Mat Rush, Banksia, Acacias and others. Walking tracks have been made into some of the forest areas.

CONDITION AND INTEGRITY

The condition of Bundanon and the various elements that make up the complex is generally good, and the integrity ranges from moderate to high. A number of buildings and tanks have been removed in the past. Several new buildings have been erected by the Bundanon Trust. [October 2002].

LOCATION

About 250 ha, off Illaroo Road and 9km directly west of Nowra, comprising the homestead and surrounds generally enclosed by the Shoalhaven River in the west, south and east, and by the ridgeline in the north.



FIGURES 3 & 4 SECTION 4 • Arthur Boyd's studio and one of the worker's cottages 2003 • Source: Root Projects photograph from 2003 SAMP.



4.2.1 THE SHOALHAVEN CITY COUNCIL HERITAGE SCHEDULE: BUNDANON³

Bundanon Homestead, Outbuildings & Landscape, is listed on the Shoalhaven City Council Heritage Schedule. The [edited] citation is as follows:

Item Name: Bundanon Homestead, Outbuildings & Landscape
Type of Item: Built Group/ Collection: Residential buildings [private]
Primary Address: 533 Bundanon Road, Illaroo, NSW 2541

SCC: STATEMENT OF SIGNIFICANCE

Outstanding Victorian Georgian country residence, farmhouse and farm buildings, dating from the 1860's, set in a nineteenth century rural landscape with twentieth century overlays. The property is significant at the following levels:

Local significance: For its historical associations with the McKenzie family, the rural river based community, river traffic and with the evolution of the rural landscapes surrounding the lower Shoalhaven River;

Regional significance: For the aesthetic qualities of the residence and its landscape setting; and for the cultural landscape setting which demonstrates the principal characteristics of nineteenth century pastoral landscapes, their social and working structure and the distinctive way of life experienced on remote, self sufficient properties in the nineteenth century. Attributes which illustrate this are the location of the house, the range of nineteenth century vernacular buildings, the archaeological sites and the patterns of land use; and

National significance: For its association with renowned international artist Arthur Boyd whose work in the 1970's and 1980's depicted elements of the landscapes surrounding Bundanon.

SCC: HISTORIC THEMES⁴

Economy: Developing local, regional and national, economies [Australian Historic Theme 3].

Pastoralism: Activities associated with the breeding, raising, processing and distribution of livestock for human use [NSW Historic Theme].

Economy: Developing local, regional and national economies [AHT 3].

Transport: Activities associated with the moving of people and goods from one place to another, and systems for the provision of such movements [NSWHT].

Settlement: Building settlements, towns and cities [AHT 4].

Accommodation: Activities associated with the provision of accommodation, and particular types of accommodation [does not include architectural styles] [NSWHT].

Culture: Developing cultural institutions and ways of life [AHT 8].

Creative endeavour: Activities associated with the production and performance of literary, artistic, architectural and other imaginative, interpretive or inventive works; and/or associated with the production and expression of cultural phenomena; and/or environments that have inspired such creative activities [NSWHT].

Phases of Life: Marking the phases of life [AHT 9].

Persons: Activities of, and associations with, identifiable individuals, families and communal groups [NSWHT].

SCC: ASSESSMENT OF SIGNIFICANCE⁵

SHR Criteria F

This item is assessed as aesthetically rare regionally. This item is assessed as historically rare nationally.

SHR Criteria G

This item is assessed as historically representative regionally. This item is assessed as scientifically representative locally. This item is assessed as socially representative regionally.

³ Riversdale is not entered on the Shoalhaven City Council Heritage Schedule.

⁴ AHT: Australian Historic Theme; NSWHT: New South Wales Historic Theme

⁵ Utilising the State Heritage Register [SHR] Criteria.



FIGURES 5 & 6 SECTION 4 • Bundanon entrance and one of the Homestead landscape 2003 • Source: Root Projects photograph from 2003 SAMP.

4.2.2 REGIONAL ENVIRONMENTAL PLAN: ILLAWARRA REP NO.1 ⁶

Bundanon is entered on the Regional Environmental Plan Illawarra REP No.1 [11 April 1986].

4.2.3 ROYAL AUSTRALIAN INSTITUTE OF ARCHITECTS: NSW RSTCA REGISTER

The Arthur & Yvonne Boyd Education Centre Riversdale, Illaroo is entered on the RAI NSW Register of Significant Twenty Century Architecture [RSTCA no:4700493]; Glenn Murcutt & associates 1996 to 1998. Glenn Murcutt & associates [Wendy Lewin & Reg Lark], were awarded the National RAI Sulman Award and the RAI Sir Zelman Cowan Award for the 'Riversdale' Arthur and Yvonne Boyd Education Centre, Illaroo in 1999. In 2007, the architectural publication Architectural Review Australia awarded the Education Centre its 'Most Influential Building of the Last 25 Years' award.

4.2.4 1996 BUNDANON CONSERVATION MANAGEMENT PLAN

An assessment and statement of significance was prepared as part of the 1996 Bundanon Conservation Management Plan. The boundaries for the significance assessment were synonymous with the surrounding skyline, which defines the visual catchment of Bundanon. Within this overall boundary it is proposed that the area of significance can be managed effectively. The boundary is defined by the Shoalhaven River to the south and east, by the ridge of high ground to the north and by the boundary of the 600 acre grant to the west. The criteria for the 1996 assessment were Commonwealth criteria for inclusion on the Register of the National Estate⁷.

⁶ Riversdale is not entered on the Shoalhaven City Council Heritage Schedule.

⁷ A.1 Importance in the evolution of Australian flora, fauna, landscapes or climate. A.2 Important in maintaining existing processes or natural systems at the regional or national scale.

A.3 Importance in exhibiting unusual richness or diversity of flora, fauna, landscape or cultural features.

A.4 Importance for association with events, developments or cultural phases which have had a significant role in the human occupation and evolution of the nation, State, region or community.

B.1 Importance for rare, endangered or uncommon flora, fauna, communities, ecosystems, natural landscapes or phenomena, or as a wilderness.

B.2 Importance in demonstrating a distinctive way of life, custom, process, land use, function or design no longer practised, in danger of being lost, or of exceptional interest.

C.1 Importance for information contributing to a wider understanding of Australian natural history, by virtue of its use as a research site, type locality, reference or benchmark site.

C.2 Importance for information contributing to a wider understanding of the history of human occupation of Australia.

D.1 Importance in demonstrating the principal characteristics of the range of landscapes, environments or ecosystems, the attributes of which identify them as being characteristic of their class.

D.2 Importance in demonstrating the principal characteristics of the range of human activities in the Australian environment [including way of life, custom, process, land-use, function, design or technique].

E.1 Importance for a community for aesthetic, characteristics held in high esteem or otherwise valued by the community.

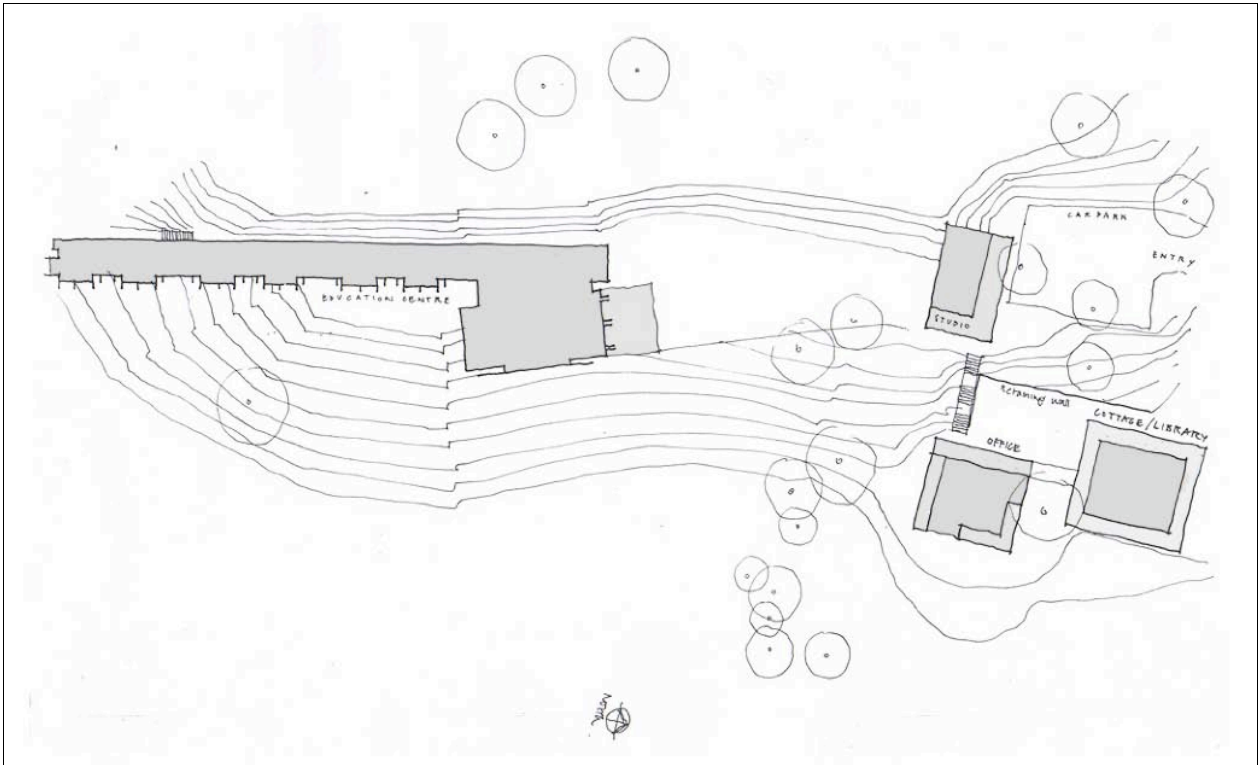


FIGURE 7 SECTION 4 • Plan of the Arthur and Yvonne Boyd Education Centre and the 'historic' Riversdale building 2007 • Source: PF sketch.

The statement of significance within the 1996 CMP is as follows:

'...Bundanon and its landscape setting are locally important for their close association with Dr Kenneth McKenzie who built Bundanon in 1866 as the centre of his family holdings [H1].

The cultural landscape setting of Bundanon is regionally important in demonstrating the principal characteristics of nineteenth century pastoral landscapes, their social and working structure and the distinctive way of life experienced in the Shoalhaven River valley during the nineteenth century on this and nearby properties. The attributes which clearly illustrate this are; the location of the house; a range of nineteenth century vernacular buildings; the patterns of land use; and the self contained nature of the property [B2, D2].

The property is important at Regional level for its aesthetic characteristics, which are implicit in the landscape qualities of the place, the Victorian Georgian house and the associated vernacular buildings [E1].

Bundanon is highly valued by the wider community for; cultural and educational values implicit in the ongoing artists program; social associations implicit in links with local families; and symbolic associations implicit in the wider landscape which featured in the work of international painter Arthur Boyd [G1]. In this respect the property is directly associated at national level with Arthur Boyd whose return to Australia and the Shoalhaven, rests on Bundanon [H1].

4.2.5 2004 RIVERSDALE CONSERVATION MANAGEMENT PLAN

An assessment and statement of significance was prepared as part of the 2004 Riversdale Conservation

F.1 Importance for its technical, creative design or artistic excellence, innovation or achievement.

G.1 Importance as a place highly valued by a community for reasons of religious, spiritual, symbolic, cultural, educational or social associations.

H.1 Importance for close association with individuals whose activities have been significant within the history of the nation, State or region.



Management Plan. The boundaries for the significance assessment related to the surrounding skyline which defines the visual catchment of 'Riversdale'. Within this overall boundary the area of significance which can be managed effectively, and within which the following assessment is based is defined by the Shoalhaven River to the east, by the ridge of high ground to the west, and by the open area within which the historic complex is located.

The criteria for the 2004 assessment were Commonwealth criteria for inclusion on the [then] Commonwealth Heritage Register, and the NSW State Heritage Criteria⁸. The statement of significance within the 2004 CMP is as follows:

'...Riversdale is important for its association, as an early land grant, with the development of land in the Shoalhaven River Valley following discovery of a Shoalhaven River crossing at the Burrier Ford in 1805 by James Meehan and the establishment of a cattle track from Bong Bong to Jervis Bay in 1818 via the Burrier Ford by Dr Charles Throsby.

The cultural landscape is important in illustrating the distinctive way of life experienced in the Shoalhaven River Valley during the nineteenth century. Although physically close to the site of Nowra, frequent flooding reinforced the self-sufficient nature of the community at Riversdale, its social and working structure site and its links with Burrier, Eearrie, Bundanon and Yalwal Stations. Elements which particularly illustrate this significance are:

Cottage 1: The relocated cottage. This building was probably the third residence to be built on the Riversdale site, and as such is indicative of the relationship between the River and Riversdale;

Orchard Remnant: Historically important in illustrating the self-sufficient nature of the property into the twentieth century, nineteenth century land use patterns, and occupancy;

Plantings: The introduced plantings are historically important as illustrating the available horticultural material, and the choices made by the occupants of the isolated property of Riversdale;

Fence Lines and Tracks: Historically important in illustrating the scale and pattern of farming on the river flats during the late nineteenth and early twentieth centuries; and the internal and external linkages which developed on the estate by the mid-1860s and land use patterns

Note that the 1973 photographs show Riversdale as an open, exposed site in virtually no plantings.

4.2.6 SUMMARY OF HERITAGE LISTINGS AND RECOGNITION

Bundanon is listed regionally and locally [Illawarra region & Shoalhaven LGA], and is an indicative listing to the Commonwealth Heritage List. The significance values for Bundanon are primarily historic, aesthetic and associational. Riversdale is neither listed regionally or locally, but is listed for its architectural values in the RAI A RSTCA Register, and has been recognised by the national Sulman Award.

4.3 THE COMPARATIVE SIGNIFICANCE OF BUNDANON & RIVERSDALE

The Bundanon and Riversdale cultural significance precincts are, though separated, united by common ownership, common management, and similar evolutions from pastoral/dairy property to cultural artefact. The places share similar associational values, principally those related to the occupancies by Arthur and Yvonne Boyd, the 'public' nature of the properties, and historical associations with the European settlement and expansion of this part of the Shoalhaven River.

It is not easy to point to comparative examples [to Bundanon/Riversdale], however the closest comparisons are with other historic properties held in public ownership, shown to the public, and with a 'modern architecture' edge. Thus comparative places may include the Mint in Sydney⁹, the Sydney Harbour Federation Trust heritage properties around Sydney Harbour; and 'Heide' in Melbourne¹⁰. The unique

⁸ These are the criteria then used for assessments for the Commonwealth Heritage Register and the NSW State Heritage Register.

⁹ Owned and managed by the NSW Government/Historic Houses Trust, and comprising a precinct of modern and historic buildings.

¹⁰ Just 15 minutes from Melbourne's CBD, Heide Museum of Modern Art is one of Australia's leading public art museums. Celebrated for its award-winning architecture and breathtaking gardens, Heide has a rich and colourful social history and art heritage. During the 1930s, 1940s and 1950s, Heide's founders, John and Sunday Reed, fostered Heide as an



significance of Bundanon/Riversdale is its essence as a 'gift to the nation', by which three disparate properties were united in a generous gift from a great Australian family.



FIGURES 8 9 & 10 SECTION 4 • Heide in Melbourne, 2006 and the Royal Mint in Sydney, 1890 • [below] the adaptively reused SHFT buildings at Chowder Bay, Middle Head Sydney • Source: Heide SHFT & HHT websites.



4.4 ASSESSMENT OF SIGNIFICANCE OF BUNDANON TRUST CULTURAL LANDSCAPES

The assessments provided within the 1996 and 2004 Conservation Management Plans were thorough, soundly based, and pragmatic. These assessments are accepted within this Heritage Management Plan, and should be referenced as part of this Plan¹¹. However, a 'corporate' assessment and statement of significance for Bundanon/Riversdale requires:

- An introduction to the corporate Bundanon Trust properties, and a significance statement for the 'joint' property;
- An exploration and statement of the aesthetic/architectural significance of the 'Riversdale' Education Centre; and
- Placement of the Bundanon/Riversdale property as a component of Commonwealth heritage.

Accordingly, the statement of significance below restates the earlier CMP statements with the addition of the above components.

idyllic refuge for artists and intellectuals and attracted leading exponents of Australian modernism such as Sidney Nolan, Albert Tucker and Joy Hester. Recent modern buildings.

¹¹ Refer Volumes 2 and 3 of this Plan.



4.45 STATEMENT OF SIGNIFICANCE FOR BUNDANON TRUST CULTURAL LANDSCAPES

The Bundanon/Riversdale property has its essence and significance as a 'gift to the nation', by which three disparate properties were united in a generous gift from a great Australian family. The properties thus have national significance, reinforced by the involvements in the place by internationally recognised Australian artists, architects, and politicians.

Bundanon and its landscape setting are locally important for their close association with Dr Kenneth McKenzie who built Bundanon in 1866 as the centre of his family holdings. The cultural landscape setting of Bundanon is regionally important in demonstrating the principal characteristics of nineteenth century pastoral landscapes, their social and working structure and the distinctive way of life experienced in the Shoalhaven River valley during the nineteenth century on this and nearby properties. The attributes which clearly illustrate this are; the location of the house; a range of nineteenth century vernacular buildings; the patterns of land use; and the self contained nature of the property. The property is important at Regional level for its aesthetic characteristics, which are implicit in the landscape qualities of the place, the Victorian Georgian house and the associated vernacular buildings. Bundanon is highly valued by the wider community for; cultural and educational values implicit in the ongoing artists program; social associations implicit in links with local families; and symbolic associations implicit in the wider landscape which featured in the work of international painter Arthur Boyd. In this respect the property is directly associated at national level with Arthur Boyd whose return to Australia and the Shoalhaven, rests on Bundanon.

Riversdale is important for its association, as an early land grant, with the development of land in the Shoalhaven River Valley following discovery of a Shoalhaven River crossing at the Burrier Ford in 1805 by James Meehan and the establishment of a cattle track from Bong Bong to Jervis Bay in 1818 via the Burrier Ford by Dr Charles Throsby. The cultural landscape is important in illustrating the distinctive way of life experienced in the Shoalhaven River Valley during the nineteenth century. Although physically close to the site of Nowra, frequent flooding reinforced the self-sufficient nature of the community at Riversdale, its social and working structure site and its links with Burrier, Eearrie, Bundanon and Yalwal Stations; and the internal and external linkages which developed on the estate by the mid-1860s and land use patterns. The cultural landscape at Riversdale is important in demonstrating the principal characteristics of nineteenth century pastoral estate landscapes. Attributes, which clearly illustrate the principal characteristics are implicit in: the location of the house in the landscape setting; the pattern of cultivation, planting and land use which has developed subject to natural constraints.

The involvement of nationally recognised architects and designers, as part of the Trust's mission statement for the properties, is a core significance of these properties, and is particularly evidenced in the RAIA Sulman Award given to the Arthur and Yvonne Boyd 'Riversdale' Education Centre. Bundanon and Riversdale are also nationally important for their cultural landscape significance.



5.0 CONSERVATION POLICY & STRATEGY: THE BUNDANON TRUST HERITAGE PROPERTIES

5.1 INTRODUCTION

This conservation policy and strategy section provides an indicative policy framework for the Bundanon Trust heritage properties. This Section is set out as follows:

- Conservation policy and strategy in relation to significance;
 - Conservation policy and strategy in relation to the EPBC Act, and requirements for a Bundanon Trust Heritage Strategy and for Heritage Management; and
 - Conservation policy and strategy in relation to the Bundanon Trust cultural heritage assets.
- Conservation policy and strategy recommendations are shown numbered and titled for ease of reference.

5.2 THE SIGNIFICANCE OF BUNDANON'S HERITAGE

5.2.1 PREAMBLE

As outlined at Section 4 above, the significance of the Bundanon Trust heritage properties has to date been recognised in an 'ad hoc' and disparate way. The heritage recognition of the Bundanon Trust heritage properties should include:

- An understanding of the 'corporate' Bundanon Trust heritage, and the significance of the two 'cultural landscapes';
- An interpretation of the natural, cultural and Indigenous heritage of the Bundanon Trust heritage properties;
- An understanding and statement of the aesthetic/architectural significance of the 'Riversdale' Education Centre and recent architectural interventions at 'Bundanon'; and
- The nomination of the Bundanon Trust 'cultural landscapes' as a component of Commonwealth heritage.

5.2.2 THE COMMONWEALTH HERITAGE LIST

'Bundanon' is an indicative place on the Commonwealth Heritage List and 'Riversdale', despite its national heritage significance, is not entered on the State Heritage Register or the Commonwealth Heritage List.

It is a policy recommendation¹ that a single 'corporate' nomination for the Bundanon Trust heritage properties be prepared, and be submitted to the Australian Heritage Council, and the NSW Heritage Council, for consideration by those Councils, for entry of the place into the Commonwealth Heritage List and the NSW State Heritage Register.

5.2.3 INTERPRETATION OF THE BUNDANON TRUST CULTURAL LANDSCAPES

The Bundanon Trust cultural landscapes are rich in meaning and cultural layering. The landscapes speak of Indigenous presence, fire, flood, tragedy, and achievement. Many of these meanings and stories have been depicted by the artists resident at the Bundanon Artists in Residence, refer Figure 1 below. Because of the isolated and separate nature of the two sites, it is difficult for the visitor to have an understanding of the complexity and richness of these landscapes, and of the layers of history and significance. Thus the Trust's current Interpretation Plan proposal is strongly supported.

It is a policy recommendation² that the Bundanon Trust pursues the Bundanon Interpretation Plan, as presented in draft format by Dr Peter Emmett, and as proposed in the 'Interpretation Scenario: An Enchanted place'.

¹ Conservation Policy no1: Bundanon and the Commonwealth Heritage List.

² Conservation Policy no2: Bundanon Trust Interpretation plan.



FIGURE 2 SECTION 5 • 'Shoalhaven walkthroughs: thinking of Arthur's skate', Julie Harris 2002, artist in residence Bundanon.

5.2.4 THE BUNDANON INDIGENOUS HERITAGE

The Bundanon Trust has entered into dialogue with the region's Indigenous people, and much has been learned about the Indigenous occupation and history of the lower Shoalhaven. However, the statements of significance prepared for the place have not included reference to the Indigenous values and significances of the Bundanon Trust cultural landscapes.

It is a policy recommendation³ that the Bundanon Trust pursues a Bundanon Trust Indigenous Heritage Study, in order to complement the existing natural and [European] cultural studies for the place.

5.3 BUNDANON HERITAGE STRATEGY AND THE NEW HERITAGE SYSTEM⁴

5.3.1 A BUNDANON/DCITA HERITAGE STRATEGY

On 1 January 2004, heritage amendments to the Environment Protection and Biodiversity Conservation Act 1999 [the Act] came into force. Amendments have also been made to the Environment Protection and Biodiversity Conservation Regulations 2000 [the Regulations]. These have established a new heritage system to identify, protect and manage the natural, Indigenous and historic heritage values of places under Commonwealth ownership or control. Under the Act, each Commonwealth [i.e. Australian Government] agency that owns or controls one or more places with heritage values must prepare a heritage strategy⁵ [Commonwealth agency is defined in section 528 of the Act]. Thus DCITA, and *inter alia* the Bundanon Trust is required to prepare a Heritage Strategy in accord with the Act⁶. The heritage strategy will outline how Bundanon's heritage is identified and managed. It is understood that DCITA has prepared a draft Heritage Strategy for the Department.

³ Conservation Policy no3: Bundanon Indigenous Heritage Study.

⁴ Refer also Appendix C

⁵ A heritage strategy is a written document that integrates heritage conservation and management within the agency's overall property planning and management framework. Its purpose is to help the agency manage and report on the steps it has taken to protect and conserve the Commonwealth heritage values of properties under its ownership or control.

⁶ Each Commonwealth agency that owns or controls one or more places with heritage values must prepare a heritage strategy. While the legislation stipulates that an agency must specify, in its strategy, the period in which it will conduct a heritage identification program, it is envisaged that only agencies that have identified heritage values through an assessment of all places they own or control, will be required to prepare a formal strategy in accordance with the Act and its Regulations. The size and the complexity of the strategy will be determined by the size of the agency's property holdings and management responsibilities.



It is a policy recommendation⁷ that the Bundanon Trust and DCITA prepare a Bundanon Trust Heritage Strategy, in order to acquit the EPBC Act requirements, and to complement the DCITA heritage Strategy. order to complement the existing natural and [European] cultural studies for the place.

5.3.2 THE COMMONWEALTH HERITAGE MANAGEMENT PRINCIPLES

Entry on the Commonwealth Heritage List brings with it the requirement for the preparation of a heritage management plan [this document], and adherence by the government agency to the Commonwealth heritage management principles. Should Bundanon be entered on the CHL, there are seven Commonwealth heritage management principles⁸ which DCITA, and *inter alia* the Bundanon Trust must observe.

It is a policy recommendation⁹ that the Bundanon Trust and DCITA adhere to the Commonwealth heritage management principles in their management of the Bundanon Trust heritage asset.

5.4 THE BUNDANON TRUST CULTURAL HERITAGE ASSET

5.4.1 THE BUNDANON TRUST STRATEGIC PLAN 2007-2011

Within the Bundanon Trust Strategic Plan, one of the Four-year strategies relates to the development and maintenance of policies, procedures and physical conditions to manage and conserve Bundanon's cultural and natural heritage assets.

The key objective and actions for this Strategy are as follows:

Develop and maintain the policies, procedures and physical conditions to manage and conserve Bundanon's cultural heritage assets on behalf of the nation.

- Commission a Land Management Strategy to guide environmentally sustainable practices across both properties including farming, water and bushfire management and to ensure that relevant hazard reduction procedures and protection policies are in place and implemented.
- In accordance with the EPBC Act 1999 revise the Total Assets Management Plan, with reference to Bundanon's Heritage Management Plan, for the Trust's cultural heritage assets including all physical assets, gardens, buildings, roads etc. and review and implement annually.
- Review and update the Bundanon's collection policies and develop an integrated Collection Management Policy incorporating the Conservation Management Plan 2004, including acquisition.

⁷ Conservation Policy no3: Bundanon Indigenous Heritage Study.

⁸ The Commonwealth heritage management principles:

1 The objective in managing Commonwealth Heritage places is to identify, protect, conserve, present and transmit, to all generations, their Commonwealth Heritage values.

2 The management of Commonwealth Heritage places should use the best available knowledge, skills and standards for those places, and include ongoing technical and community input to decisions and actions that may have a significant impact on Commonwealth Heritage values.

3 The management of Commonwealth Heritage places should respect all heritage values of the place and seek to integrate, where appropriate, any Commonwealth, state and territory and local government responsibilities for those places.

4 The management of Commonwealth heritage places should ensure that their use and presentation is consistent with the conservation of their Commonwealth Heritage values.

5 The management of Commonwealth Heritage places should make timely and appropriate provision for community involvement, especially by people who:

a. Have a particular interest in, or associations with, the place, and
b. May be affected by the management of the place.

6 Indigenous people are the primary source of information on the value of their heritage and the active participation of Indigenous people in identification, assessment and management is integral to the effective protection of Indigenous heritage values; and

7 The management of Commonwealth Heritage places should provide for regular monitoring, review and reporting on the conservation of Commonwealth Heritage values.

⁹ Conservation Policy no4: Commonwealth heritage management principles.



conservation, storage, documentation and stock-take. etc. and develop a strategy for implementation and review;

- Commission a conservation survey and develop a Conservation Management Priority Listing of conservation work required, including paintings, ceramics, works on paper and furniture;
- Implement Bundanon's Collection Digitisation and Database Management Project to ensure that all key paintings and objects are accessible to researchers, collecting institutions, artists and the general public;
- Commission a study to examine the feasibility of establishing a Bundanon Research Centre including open access collection storage and conservation, online databases, research library, mediatheque etc. as a focus for access to new ideas, creativity and interdisciplinary innovation in arts and natural sciences;
- Develop databases that efficiently document Trust assets and inform policies, plans and special asset management related projects; and
- Develop and implement a site interpretation strategy which makes the Trust's built and natural assets, including social, architectural, cultural, environmental and Indigenous heritage, available to the public through signage and other means.

It is a policy recommendation¹⁰ that the Bundanon Trust and DCITA pursue the Bundanon Trust Strategic Plan: Four-year strategy: Cultural heritage asset management.

¹⁰ Conservation Policy no5: Bundanon Trust Strategic Plan: Four-year strategy.



APPENDIX A

THE BUILDERS OF SHOALHAVEN 1840's to 1890's
CULTURAL INFLUENCES AND VECTORS IN THE DEVELOPMENT OF DOMESTIC ARCHITECTURAL IDEAS 1840s -
1870s: A SOCIAL HISTORY AND CULTURAL GEOGRAPHY.¹

© ROGER HOBBS 2005
APPENDIX 8:01 BUNDANON

¹ The header logo for all the Appendices is taken from a Rosalind Atkins image, 'Remaining tree' 2005. Rosalind was a Trust Artist in Residence.



THE BUILDERS OF SHOALHAVEN 1840's to 1890's
CULTURAL INFLUENCES AND VECTORS IN THE DEVELOPMENT OF DOMESTIC ARCHITECTURAL IDEAS 1840s -
1870s: A SOCIAL HISTORY AND CULTURAL GEOGRAPHY.

APPENDIX 8.01: BUNDANON

BUNDANON

The background and description are based on research by Roger Hobbs, project manager for the Conservation Management Plan for Bundanon, prepared by Peter Freeman Pty Ltd in April 1997 for the Bundanon Trust; on anecdotal evidence provided from the diaries of the Muller family; and on information provided by the Bundanon Trust.

BACKGROUND

On 5th June 1824, 600 acres were promised by Governor Brisbane in the District of Illawarra. An advertisement of 1832 in the NSW Government Gazette of '...lands promised' included '...No. 47 Richard Henry Browne 600 acres at a quit rent of E4 / 10 / - per annum starting 1st January 1831'². The conditions of these grants were that 'Within five years 55 acres [were] to be cleared and cultivated and fences erected'³. Entries in the Sydney Gazette [1803-1826] suggest that R H Browne was a merchant travelling between India and Australia. 'Bundanon' was sold to Dr Kenneth McKenzie on 19th March 1838 for the sum of £400⁴. The second son of Mr Murdo McKenzie of Ardross and Dundonnell, Dr McKenzie had arrived in the Colony of New South Wales in August 1837. On 25th November 1839, writing from 'Bundanon', Shoalhaven River, McKenzie asked that 850 acres be put up for lease, bounded on the east by Robert Browne's grant of 600 acres, and on the south by the Shoalhaven River. This land formed '...part of land rented by me before, and which through inadvertence I am not in possession of this year'⁵. This land was eventually acquired by the 'west country' [Bristol] Biddulph brothers⁶, and by Scotsman George Lumsden, later of Cambewarra, in 1855-56. Dundonnell', the MacKenzie family seat located at the head of Little Loch Broom in Wester Ross, has not survived.

Despite serious, periodic, flooding of the Shoalhaven River 'Bundanon' became the McKenzie family 'seat' in Australia, with the first homestead located above one of only two water sources a short distance west of Haunted Point overlooking the river flats⁷. AR Dr McKenzie's children were born at 'Bundanon' in this first homestead: Helen McKenzie on 13th June 1839; Hugh McKenzie on 25th November 1845; Mary and Julia Ann in 1841 and 1848; and eldest son Murdo in 1843.⁸ The first homestead comprised a small group of slab timber buildings on stone foundations based on the primitive plan described by Boyd [1952 revised edition 1968]⁹.

The disastrous Shoalhaven River flood of 1860, which inundated Numba and Terara, impacted dramatically on the landscapes surrounding 'Bundanon'. The river rose 120 feet at Burrier before dropping to 75 feet at 'Earie' [held by the Biddulph brothers] and 50 feet at Kennedy's farm at 'Long Reach'. 'Wogamia' and 'Bamarang, upriver from Kennedy's, were inundated, only buildings above the flood surviving. All these properties suffered the loss of their stock, cattle and pigs, and wheat stored in barns and stacks. Arable land was covered with several feet of sand and other material deposited by the river¹⁰.

The flood of 1860 may well have lead to the eventual construction of the two-storey, rubble-stone house at 'Bundanon' in 1866, prompted by the need for increased room for the growing McKenzie family, which by 1860 ranged from 12 to 21 years of age¹¹. The threat of bushfires may also have lead to the construction of 'Bundanon' on its present site in stone. Dr McKenzie was associated with the first Nowra

² Notice from Colonial Secretaries Office 23 October 1832 in NSW Government Gazette 24 October 1832 f 355.

³ Land Titles Office ser 33 pl Register of Land Grants No.22, p. 80.

⁴ Land Titles Office Book M No. 712.

⁵ AONSW Col Sec re: land 2/7923 [reel 1160] file for Kenneth McKenzie.

⁶ Maxwell, R C, Electoral Lists for the County of Camden.

⁷ Pers. comment Fred Martin 1997.

⁸ Shoalhaven Family History Society Inc.

⁹ Roger Hobbs site visit 1997.

¹⁰ The Illawarra Mercury, February 17 1860.

¹¹ Shoalhaven Family History Society.



Court House from December 1857 when he acted as Magistrate for Petty Sessions¹². Both James Graham Snr, JP and Magistrate of 'Graham Lodge' and Greenhills Estate, and the first Mayor elect of the new Municipal Council of Shoalhaven in 1860, based in the government town of Nowra¹³; and Dr McKenzie were involved in the completion of the new Nowra Court House from 1860 to 1861¹⁴. Graham and McKenzie were of necessity professional associates, if not social acquaintances, and the influence of Graham's new double-pile house, 'Graham Lodge', cannot be underestimated.

The main house at Bamarang Station, near Wogamia featured a 'balcony' by 1863. Following the death of John Glanville, of Wogamia and Bamarang in 1856, Glanville's widow sold the property to Dr K McKenzie of 'Bundanon', across the river, and it seems likely that the McKenzie family would have '...already been acquainted with the benefits of the balcony' and layout of the two-storey farmhouse on their new property before embarking on a new house in 1866. However, it seems probable that the balcony referred to was only a high, ground-floor verandah¹⁵.

The builder or contractor at 'Bundanon' in 1866 is not known although it is thought to have been Charles Moore of Nowra. Charles Moore, bricklayer, had completed 'Graham Lodge' in Nowra, by 1864 and consequently probably had what amounted to the most recent knowledge in the Nowra district of the construction of such double-pile houses. Moore also had considerable expertise in stonemasonry, as evidenced by his masons tools recorded during his insolvency in 1869¹⁶.

According to Naismith [1985], Scottish builders preferred to work in stone whenever possible, while such family 'seats' were traditionally built in stone¹⁷. The new house at 'Bundanon', built of local sandstone and timber, with lime mortar made from shell deposits collected downstream, was sited on high ground above the river to take advantage of cooling breezes and to provide views across the property. Doors, windows and all internal fine joinery were of locally cut cedar with the exception of the floors, which were hardwood. Ceilings were lined with wide, machine sawn, planks of red cedar. The house was capped with a low-pitched hipped roof with closed eaves giving way on the eastern side to a two-storey timber verandah.

Three rooms were provided for servants in a weatherboard clad, gabled building adjacent to the attached weatherboard kitchen with its large stone chimney and fireplace. A photograph of the new servants quarters taken before construction of the later, detached, kitchen and the brick water cistern suggests that four domestics, dressed for 'service', were employed by the 1890's. Elinor Dillon [nee Rothwell, and daughter of Julia Edith McKenzie and John Rothwell, born 1907] has described the working of the main house in the early years of this century. Downstairs were the large dining room, a bedroom and the drawing room; upstairs were four bedrooms¹⁸ Food was carried in on trays to the dining room from the later, separate kitchen. By the turn of the century a separate kitchen and servants quarters serviced the main house with rooms for three or four female domestics. The new, two-roomed 'kitchen' served the main house and provided a separate staff dining room. The original large timber skillion kitchen, with a large external stone fireplace and chimney, served as the 'nursery' and pantry and provided access via a narrow bridge to the schoolhouse [formerly Dr McKenzie's surgery].

DESCRIPTION

The house was the focus of an agricultural estate developed for dairy farming and maize crops. The estate included a well appointed overseer's house and single-men's quarters in keeping with the Scottish precedent of erecting 'bothie's' for single estate workers. Although approached by road from Cambewarra, the estate was closer to Nowra via a private ferry linking directly with 'Bamarang Station'. 'Bundanon' was erected as a conventional mid-nineteenth century five-bay, Georgian style, double-pile house. Such houses typically featured a central corridor on each floor providing access to four rooms with ground and first floors linked by a dogleg stair at the rear, the whole covered by a hipped roof.

¹² 'The Book of Shoalhaven: as it was and as it is', published in connection with Back to Shoalhaven Week, Nowra, Morton's Ltd, Sydney, 1926, p. 48.

¹³ Roger Hobbs p33, in Vol 1 Graham Lodge Precinct Conservation Analysis, Peter Freeman Pty Ltd, 1998.

¹⁴ State Records NSW, IAONSWI, Colonial Correspondence, 2/615 and 2/525.

¹⁵ Refer Appendix 8.02 Wogamia and Bamarang, pp. 1-4.

¹⁶ State Records NSW, Registrar in Bankruptcy, Insolvency Index, 1842-1887, CGS 13656, Box 9083, 20 March 1869.

¹⁷ Naismith, R. J., Buildings of the Scottish Countryside, London, 1985, p. 86.

¹⁸ Personal comment Elinor Dillon, 1997.



CONSTRUCTION

The external 450 to 500mm masonry shell of the building was constructed from locally quarried sandstone, bedded in lime mortar. External corners and reveals were margin finished but the majority of blocks were quarry pecked with uneven faces. Although the masonry was brought to courses the irregular coursing resulted in some degree of packing. Chiselled indents for the calipers used in raising the larger blocks are clearly visible on the exterior.

Floors were formed on mitred hardwood joists. The ground floor was formed from butt jointed 6 by 1 inch hardwood boards, the upper floor 6 by 1 inch T&G hardwood boards. The cedar skirtings were nominally 12 inches high with simple colonial mouldings to the top edge. With the exception of the window and door openings in the double-cube family room all windows, ceilings and doors and their surrounds and linings have now been painted white. The single sash window, and its opening, in the living/ sitting room was detailed to reflect the French doors with splayed reveals, soffit and dado panelled in cedar. The sash windows and French doors were in fine carpentry, with Regency margin glazing in the doors characteristic of the region and period.

At 'Bundanon', the northern two rooms on the ground floor were joined into one large [effectively a double-cube] room dominated by a fireplace in the side wall. This was achieved by the use of a deep timber beam supporting the bedroom floors and a timber stud framed wall above. Two ashlar sandstone chimneys with simple cappings, one at each end of the building, completed the essential Georgian symmetry of the building.

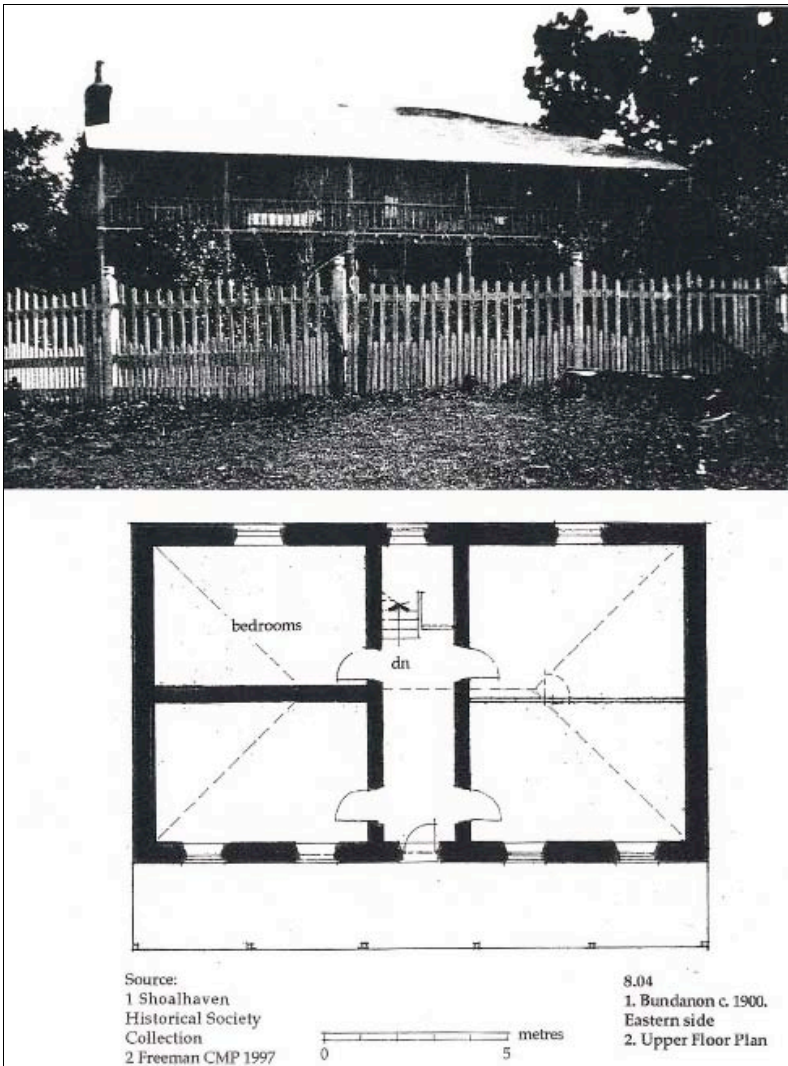


FIGURE 1 APPENDIX 1 • Bundanon first floor plan c1900 • Source: SHSC and PF/PL in Hobbs op cit.

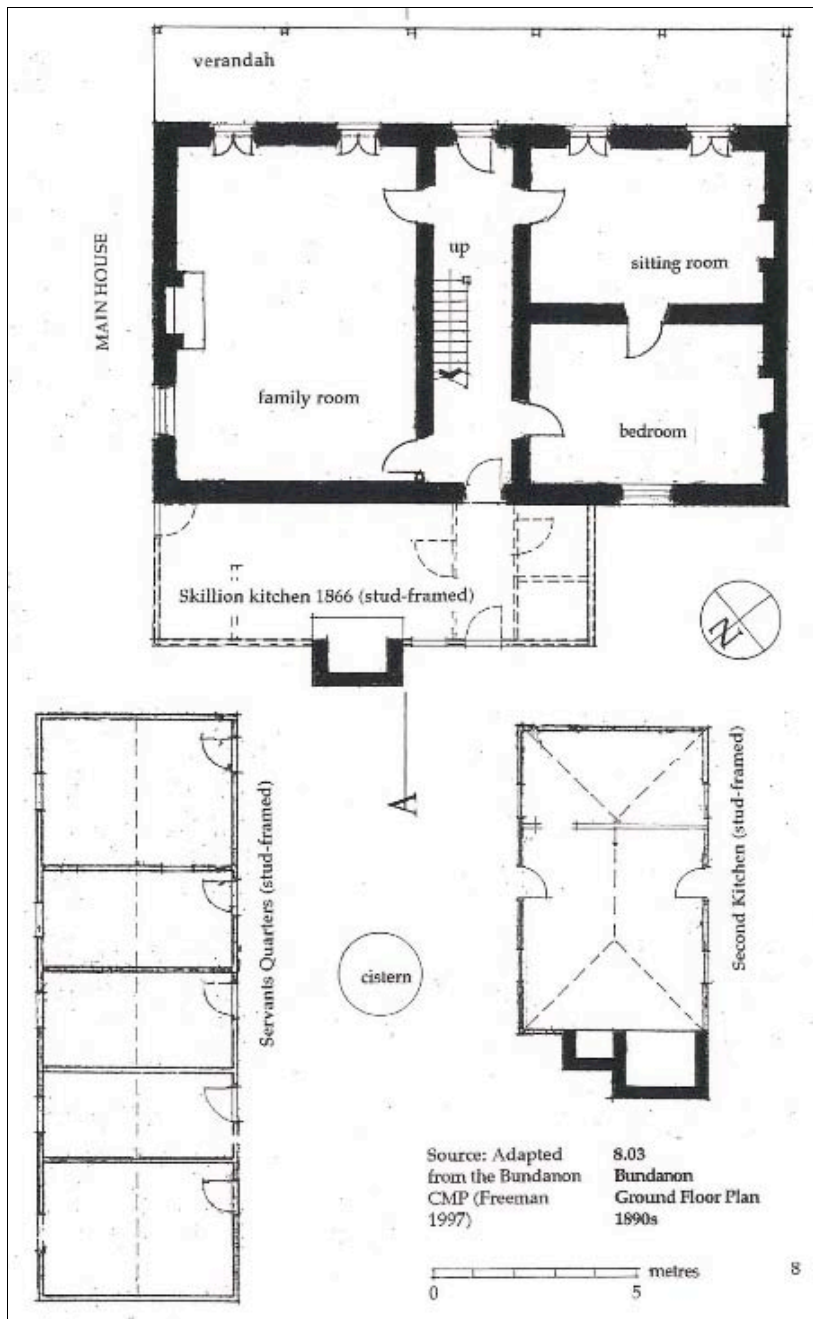


FIGURE 2 APPENDIX 1 • Bundanon ground floor plan c1900 • Source: SHSC and PF/PL in Hobbs op cit.

In contrast to 'Graham Lodge' [1860-62] the first kitchen at 'Bundanon' was attached, forming a transitional area at the rear of the house. This skillion kitchen held an iron spit and kettle and was built in weatherboard and stone as part of the main house, not as a later extension. The timber roof joists of this skillion structure were built into the stonework of the house. The window, which would normally have completed the symmetry of the rear wall of the house, was placed in the end wall of the [double-cube] family room, round the adjacent corner. The workmanship of the attached kitchen [demolished in the 1960s] with its robust stone chimney and weatherboard construction contrasted strongly with the main house but echoed the weatherboard construction of the adjacent three roomed servants wing, later extended to five rooms.

In contrast to the essentially vernacular construction of the attached and later weatherboard kitchens was the two-storey timber verandah on the opposite side of the building. The central French-doors which opened onto the verandah at first floor level appear to be original as does the masonry surrounding the door opening, in particular the head and sill [threshold]. The first floor deck was

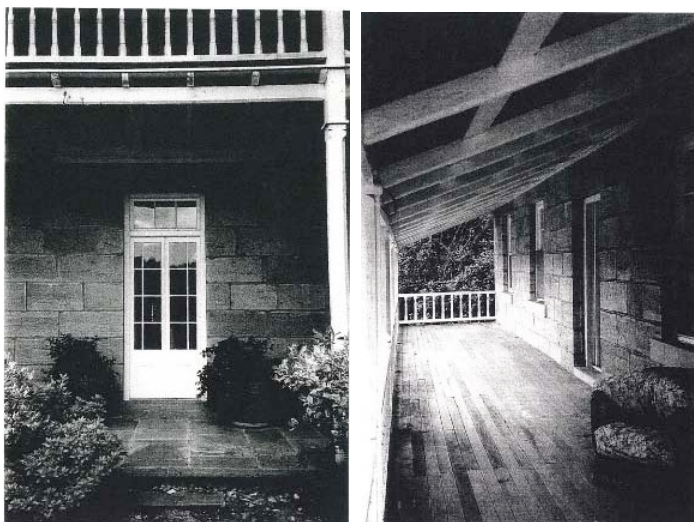


on small section hardwood joists similar to those used in other 19th century buildings roofed with corrugated iron. Closer inspection of the roof has not been possible, although it is possible that the original shingles were replaced with galvanised corrugated iron. The two-storey verandah suggests a lifestyle dominated by social and family values. Its expansive spaces and robust but delicate timberwork took advantage of the breezes, which would probably not have been found at ground level in the enclosed valley. The use of a two-storey verandah reflected the increasing use of two-storey verandahs in marine villas, townhouses and hotels by the 1850's in Sydney and in outlying areas such as Maitland by the mid-1860s. Photographic images in the University of Sydney [Macleay Museum] collection clearly illustrate that by the mid 1850s many double-pile houses featured two-storey timber verandahs²⁰. 'Bundanon' can be considered to have polite architectural intentions in which lifestyle was foremost, but which in its execution in stone lost something of the architectural presence of 'Graham Lodge'.

CULTURAL INFLUENCES

Carruthers [1996] has discussed the development of houses in Scotland. A recurring theme is the fireplace as focus of the house, bridging class and place. Carruthers noted that '...our usual residence will be in the parlour; a good fire cannot keep the larger rooms warm'²¹.

In any house a kitchen is a major influence on design due to the inherent fire risk. In Scotland the ready availability of stone reduced this risk allowing the kitchen to be included in the house²². The houses of minor lairds and wealthy merchants often had the kitchen on the ground floor with the dining room and bedroom upstairs. By the early 1800s more rooms were in use and the planning more complex in line with developments elsewhere in Britain²³. A lobby was traditionally the waiting area or antechamber; the hall [often a double-cube room] was the principal living chamber and traditionally the communal dining room for owners, guests and retainers²⁴. Whilst the attached kitchen was not unusual by the late 1860s, as evidenced by 'Boolgatta' [1870] and 'Mt Airlie' [1868] in the Ulladulla district, the large communal living /dining area was atypical in Shoalhaven and in the region in general. This large communal room was in keeping with the social and cultural background of the McKenzie family in Scotland. At 'Bundanon', the lobby can be seen in the central corridor/entrance area and the hall in the [double-cube] northern room with its end wall fireplace. The hall was located on the ground floor in the English manner as was common in Scotland during the early nineteenth century²⁵. The large 'double-cube room' and the wide, mill sawn cedar panelling employed for all ceilings at 'Bundanon' are consistent with the impact of Palladian ideals in Scotland during the eighteenth and early nineteenth centuries.



FIGURES 4 & 5 APPENDIX 1 • 'Bundanon' entrance & upper verandah • Hobbs 2000.

²⁰ Groom, Barry and Warren Wickman, 'Sydney: The 1850's: The Lost Collections', Historic Photograph Collection in the Macleay Museum, The University of Sydney, 1982.

²¹ Carruthers, Annette, editor, *The Scottish Home*, National Museums of Scotland, Edinburgh, 1996, pps.11 & 34.

²² *ibid* p. 85.

²³ *ibid* p. 90.

²⁴ *ibid* p. 105.

²⁵ *ibid* p. 114-117.



APPENDIX B

DAVID CHALKER • A HISTORY OF THE BUNDANON TRUST: FROM EARLY IDEAS TO 2001
EXTRACT FROM DRAFT 2006 • CONTENTS & PREFACE



CONTENTS

PREFACE

PART 1

Arthur and Yvonne Boyd's search for Bundanon and the idea of a living arts centre

Arthur Boyd: before Bundanon

First contact with Bundanon and the Shoalhaven

Riversdale Bundanon: early ideas, sand mining and the NSW Government

The first Bundanon Trust

The 'between' years

PART 2

Establishment of the Bundanon Trust: the Commonwealth's response to a noble idea Engaging the Australian Government

Establishing the Bundanon Trust

PART 3

The Trust's first years: bringing the idea to life

The first year: transition, new ideas and great activity

The second year: sharing with artists and the wider community

Bundanon and 1995: Australian of the Year, Arthur Boyd

PART 4

Meeting expectations: Artists and students

Visitors to galleries around Australia and Bundanon

The Shoalhaven community

The Commonwealth

The Boyd family

PREFACE

Bundanon became the centre of Arthur Boyd's plans to establish a 'living arts centre' and a home for his family collection after a long search beginning in the 1970s. But the ideas that gave rise to Bundanon as it is today started to form much earlier.

The Commonwealth Government established the Bundanon Trust in March 1993, some time after it was first considered by Cabinet and agreed to in principle in February 1990, to receive from Arthur and Yvonne Boyd the gift of the Bundanon properties and collections and create the living arts centre they had envisaged. Media reports in the early 1990s lauded the Commonwealth's decision but also referred to a long period of indecision; suggesting the Commonwealth had been stonewalling the Boyd family's Bundanon gift offer for a decade. In fact, the first approach to the Commonwealth was in late 1988 after many years of inaction by the New South Wales Government.

When the Bundanon Trust was established as a Commonwealth owned company in early 1993, its principal financing was a \$5.43 million investment fund. The Commonwealth's expectation was that the investment fund would allow Bundanon Trust to do its work in perpetuity. By the late 1990's it was clear this approach to funding would not provide a sustainable future for Bundanon, and work began to convince the Commonwealth that Bundanon, like the other national cultural institutions, should have annual funding from the Commonwealth Budget.

The efforts of many people helped to define Bundanon and its programs over the early years. The Bundanon homestead and other areas of the properties were open to artists and the general public, the Bundanon Artists Centre and the Arthur and Yvonne Boyd Education Centre were built, and exhibitions or works on loan from the Bundanon Collection were seen in every state of Australia.

In 2002 a new funding model was provided for the Bundanon Trust and in 2003 the Trust celebrated its tenth anniversary. This history of the Bundanon Trust is arranged chronologically, and traces the development of Bundanon through these important first three stages:



- Arthur and Yvonne Boyd's search for Bundanon and the idea of a living arts centre;
- Establishment of the Bundanon Trust-the Commonwealth's response to a noble idea; and
- The Trust's first years (to the end of 2001)-bringing the idea to life.

The history documents significant events and contributions in each of these stages and recounts progress made against the expectations of the main stakeholders in Bundanon, including:

- Artists and students, who always were intended to be its main beneficiaries
- Visitors to galleries around Australia and Bundanon seeing works from the collection
- Bundanon volunteers
- The Shoalhaven community
- The Commonwealth, and
- The Boyd family.

This history of the Bundanon Trust allows for future updating, and I hope it will help provide an understanding of the ideas and intentions underpinning Bundanon to guide interpretation and future decision making.

DAVID CHALKER



APPENDIX C

HERITAGE STRATEGIES AND THE NEW HERITAGE SYSTEM



HERITAGE STRATEGIES AND THE NEW HERITAGE SYSTEM

On 1 January 2004, heritage amendments to the Environment Protection and Biodiversity Conservation Act 1999 (the Act) came into force. Amendments have also been made to the Environment Protection and Biodiversity Conservation Regulations 2000 (the Regulations). These have established a new heritage system to identify, protect and manage the natural, Indigenous and historic heritage values of places under Commonwealth ownership or control.

Under the Act, each Commonwealth (ie Australian Government) agency that owns or controls one or more places with heritage values must prepare a heritage strategy (Commonwealth agency is defined in section 528 of the Act).

WHAT IS A HERITAGE STRATEGY?

A heritage strategy is a written document that integrates heritage conservation and management within the agency's overall property planning and management framework. Its purpose is to help the agency manage and report on the steps it has taken to protect and conserve the Commonwealth heritage values of properties under its ownership or control.

WHO NEEDS TO PREPARE A HERITAGE STRATEGY?

Each Commonwealth agency that owns or controls one or more places with heritage values must prepare a heritage strategy. While the legislation stipulates that an agency must specify, in its strategy, the period in which it will conduct a heritage identification program, it is envisaged that only agencies that have identified heritage values through an assessment of all places they own or control, will be required to prepare a formal strategy in accordance with the Act and its Regulations. The size and the complexity of the strategy will be determined by the size of the agency's property holdings and management responsibilities.

WHEN DOES A HERITAGE STRATEGY HAVE TO BE PREPARED?

A Commonwealth agency has two years from the commencement of the new heritage legislation, or from the time it first owns or controls a place, in which to develop a heritage strategy and provide it to the Minister for the Environment and Heritage (the Minister). The first step an agency should take in the strategy process is to conduct an identification of heritage values. Prior to making a heritage strategy, each agency must also consult with the Australian Heritage Council and take into account its advice. The Council may advise that a strategy is not warranted if no heritage values are identified in those places owned or controlled by an agency. The agency must review its heritage strategy every three years and give the Minister a written report of the review.

REQUIREMENTS FOR PREPARING A STRATEGY

A heritage strategy must mention the period within which an agency must:

- conduct a program to identify Commonwealth heritage values for each place its owns or controls, and
- make a management plan under section 341S of the Act.

Specification of time periods for making plans may only be possible if heritage values have already been identified within the two-year period provided for completing a strategy. Otherwise, a more general framework for the completion of management plans may suffice. The Regulations to the Act prescribe Commonwealth Heritage Management Principles. These are broad principles about objectives, standards, processes and practices, which the Australian Government has agreed should underpin the management of Commonwealth heritage places (Commonwealth Heritage place is defined in subsection 341C(2) of the Act). An agency's heritage strategy should not be inconsistent with these management principles.

1: The Regulations also detail what a heritage strategy must include. The Regulations state that a strategy must include:



- A statement of the agency's objective for management of its heritage places. The clearest way for an agency to recognise its heritage management responsibilities is to include them in its corporate plan as an objective.
- A description of how the heritage strategy operates within the agency's corporate planning framework. The executive of the agency must ensure that the corporate plan, at the relevant program level, covers management of its heritage properties. In addition, corporate budgeting and financial reporting processes (including annual reports) should include, and make transparent, an appropriate budget to manage property with heritage values.
- A list of key positions within the agency who are responsible for heritage matters. The strategy must identify relevant personnel and their roles in identifying and managing heritage values, those responsible for decisions, approvals and actions, and those responsible for reviewing and reporting to the Minister.
- An outline of a process for consultation and liaison with other government agencies on heritage matters. The strategy must identify relevant state and Commonwealth legislation concerning the natural and cultural heritage environment. The relevant agency must identify and establish key contacts within each agency that administers the relevant Acts. It is also strongly recommended that the strategy should similarly identify contacts in the planning department(s) of the relevant local government(s). A checklist for approvals and/or consultation requirements can be a useful administrative tool.
- An outline of a process for consultation and liaison with the community on heritage matters, including, in particular, a process for consultation and liaison with Indigenous stakeholders on Indigenous heritage matters. The agency needs to consult all people and organisations with interests in the property's values and use, especially when developing the strategy and management plans. Protecting Local Heritage Places is a useful aid to develop a community involvement plan.
- An outline of a process for resolution of conflict arising from the assessment and management of Commonwealth heritage values. The strategy needs to address the possible conflicts that may arise from the management of the heritage values of places, document a conflict resolution process. If the matter can be mediated, the strategy should identify the way in which the mediator would be selected or identify the person that will conduct the mediation.
- An outline of processes for monitoring, reviewing and reporting on the implementation of an agency's heritage strategy. The strategy must provide for regular monitoring, review and reporting on the conservation of Commonwealth heritage values. It must include a timetable for the review process over the life of the strategy, identifying who is responsible for the review and reporting to the Minister - see (e) above. It is important also to set in place mechanisms to monitor and evaluate the success of the strategy.

2: A strategy must include matters relating to identification and assessment of Commonwealth heritage values, including the following:

- An outline of the process for identifying and assessing the Commonwealth heritage values of all agency property. Each Commonwealth agency needs to be aware of the extent of heritage property under its control. If it has not already done so recently, it must undertake an inventory program to identify and assess its Commonwealth heritage values. Australia's natural and cultural heritage comprises the components of the environment that have aesthetic, historic, scientific or social significance or other special value for future generations as well as for the present community. Places are assessed against criteria for Commonwealth heritage values.
- A statement of the time-frames for the completion of the agency's heritage strategy:
Program for heritage identification and assessment
Register of Commonwealth places with Commonwealth Heritage values
Report to the Minister, that includes details of the program and a copy of the register.

3: A strategy must include matters relating to the management of Commonwealth heritage values, including the following:

- A description of how the agency's heritage places register will be maintained, updated and made accessible to the public. An agency's heritage places register should be kept in electronic format. If an agency manages a large number of heritage properties, it may find efficiencies in the use of database software. The register should be accessible to all property management staff, including those responsible for property maintenance. Once data is entered, it should be reviewed and updated on a regular basis.
- A statement of the timeframe for preparing management plans for the agency's Commonwealth heritage places. The statement should include a section on roles and responsibilities to



identify who is required to complete the plans and who has authority to approve the final product. The timeframe should consider any works or major changes proposed for properties with Commonwealth heritage values. Management plans would be a priority for these places. The management plan can provide guidance to new works and identify options to conserve the heritage values of the property while still providing for the changes required.

- An outline of the existing use of heritage places by the agency. Document the existing uses of the property and determine whether there is a conflict between its heritage significance and its existing use and/or proposed new use.
- An outline of current or expected development, works, disposal or other proposals that may affect Commonwealth heritage values. A heritage strategy should cover the management requirements, the physical condition, and heritage considerations of properties that may be subject to development, disposal or other proposals with consequences for the Commonwealth heritage values.
- An outline of the process to ensure that Commonwealth heritage values are considered in the agency's planning for future development, works, divestment or other proposals. Identify heritage issues early in the project planning to ensure proposals for development and other significant changes do not destroy or degrade heritage values. Consult the Heritage Division of the Department of the Environment and Heritage, or seek advice from a heritage consultant to help identify options for managing changes while protecting the heritage values of the property. The heritage strategy should outline how heritage values will be included in the agency's property planning processes, and the consultation arrangements.
- A plan and budget for the maintenance and long-term conservation of Commonwealth heritage values. The budget for the heritage management plan must be reconciled with (and made transparent in) an agency's audited annual report. The plan should also identify the relevant line area that would provide first point of contact for further enquiries.
- An outline of the process by which the success of the agency in conserving Commonwealth heritage values will be monitored and reviewed. An agency must review its heritage strategy every three years and report to the Minister of the Environment and Heritage on the review. To facilitate its process of triennial reviews, the agency should establish benchmarks against which it can measure success in conserving the heritage values of properties under its ownership or control.

Monitoring will also allow for a review of actions, facilitation of ongoing data collection, and guidance in the modification of management plans to achieve required conservation outcomes. Although management plans should include programs for periodic review, these programs should be flexible enough to cover unforeseen situations when important new information or data may become known thus requiring changes to management actions.

4. A strategy must include matters relating to Commonwealth heritage training and promotion, including the following

- A program for training of agency staff about Commonwealth heritage obligations and best practice heritage management. Clarify the scope of training needs for heritage property identification and management by linking and identifying it to the relevant corporate objectives. Approaches to defining training needs and outcomes, as well as sample modules, are documented in the Draft Heritage Asset Management Manual.
- A program for promoting community awareness of Commonwealth heritage values, as appropriate. A program could include publication, public education and awareness initiatives.

REVIEW OF HERITAGE STRATEGIES AND REPORTING

An agency must review its heritage strategy every three years and report to the Minister on the review. Under the Regulations, the report must cover the following:

- An outline of consultation undertaken with relevant stakeholders in review process;
- A summary of the agency's achievements against its objectives for management of its heritage places;
- An evaluation of the success of each of the matters included in an Commonwealth agency heritage strategy in achieving the identification, protection, conservation and presentation of Commonwealth heritage values;



- An update on the extent to which the identification and assessment of Commonwealth heritage values of all agency property has been achieved, and the values included in an agency's heritage places register;
- An update on the progress and timeliness of the preparation of management plans for Commonwealth heritage places;
- An outline of physical changes that have occurred to the agency's Commonwealth heritage places since the last strategy was prepared, and of any expected changes;
- An update on progress with Commonwealth heritage training programs h. a specification of the timeframe for updating the heritage strategy following the review;
- An update on other Commonwealth heritage issues relevant to the agency's management of Commonwealth heritage places in accordance with the Commonwealth Heritage Management Principles;

COMMONWEALTH HERITAGE MANAGEMENT PRINCIPLES

1 The objective in managing Commonwealth Heritage places is to identify, protect, conserve, present and transmit, to all generations, their Commonwealth Heritage values.

2 The management of Commonwealth Heritage places should use the best available knowledge, skills and standards for those places, and include ongoing technical and community input to decisions and actions that may have a significant impact on Commonwealth Heritage values.

3 The management of Commonwealth Heritage places should respect all heritage values of the place and seek to integrate, where appropriate, any Commonwealth, state and territory and local government responsibilities for those places.

4 The management of Commonwealth heritage places should ensure that their use and presentation is consistent with the conservation of their Commonwealth Heritage values.

5 The management of Commonwealth Heritage places should make timely and appropriate provision for community involvement, especially by people who:

- a. have a particular interest in, or associations with, the place, and
- b. may be affected by the management of the place.

6 Indigenous people are the primary source of information on the value of their heritage and the active participation of Indigenous people in identification, assessment and management is integral to the effective protection of Indigenous heritage values; and

7 The management of Commonwealth Heritage places should provide for regular monitoring, review and reporting on the conservation of Commonwealth Heritage values.