

SKETCH OF THE SHOALHAVEN RIVER + THE BUNDANON TRUST PROPERTIES • FROM 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 DoCITA

VOLUME 3 OF 3
THE RIVERSDALE CONSERVATION MANAGEMENT PLAN * 2004

OCTOBER 2007

FINAL



The Studio and the original Cottage viewed from the Education Centre, Riversdale 2002. *PF photograph*

RIVERSDALE . SHOALHAVEN RIVER

**CONSERVATION MANAGEMENT PLAN
PREPARED FOR THE
BUNDANON TRUST**

**BY
PETER FREEMAN PTY LTD
CONSERVATION ARCHITECTS & PLANNERS
CANBERRA & MORUYA**

**DRAFT FINAL
JUNE 2004**



CONTENTS

1.0	Introduction	1
1.1	The Brief & Curtilage	1
1.2	The Structure & Methodology of this Plan	1
1.3	Consultant Team & Authorship	1
1.4	Copyright	1
1.5	Acknowledgements	3
2.0	Executive Summary	5
3.0	Historical Overview	6
3.1	Introduction	6
3.2	Early Settlement	6
3.3	Captain Charles Wardlow	7
3.4	Petrie Family	7
3.5	Arthur & Yvonne Boyd	10
3.6	Arthur Boyd: Short Biography	11
3.7	Riversdale: A Brief History	15
4.0	Physical Overview	18
4.1	Preamble	18
4.2	The Inventory Format	18
4.3	Riversdale Generally	19
4.4	Cottage No. 1	22
4.5	Cottage No. 2	28
4.6	The Studio	34
4.7	The Education Centre	37
5.0	Assessment and Statement of Significance	40
5.1	Introduction	40
5.2	Boundaries for the Assessment of Significance	42
5.3	Assessment of Significance	42
5.4	Statment of Significance	44
6.0	Conservation Management Policy & Strategy	46
6.1	Preamble	46
6.2	Significance	46
6.3	Statutory Requirements & Obligations	48
6.4	Physical Condition	49
6.5	Use & Management	51
6.6	Review of this Plan	51



1.0 INTRODUCTION

1.1 THE BRIEF & CURTILAGE

This Conservation Management Plan has been prepared in response to a brief from the Bundanon Trust. The Plan is required by the Trust in order to guide conservation management planning for the Riversdale complex. The requirement for the Riversdale Conservation Management Plan is one of the recommendations [Section 5.4] of the Bundanon Trust: Asset Management Plan.¹

The curtilage for the Plan is the Riversdale historic group and surrounding cleared areas extending to the perimeter bushland and to the creek crossing at the entrance road. The entrance road itself is part of the CMP curtilage.

'Riversdale' is one of the three properties gifted by Arthur and Yvonne Boyd to the people of Australia, and which are managed by the Bundanon Trust. The three properties are Bundanon, Earle Park and Riversdale.

1.2 THE STRUCTURE AND METHODOLOGY OF THIS PLAN

This Plan follows the 'conventional' plan structure set out within the Australia ICOMOS *Burra Charter* and its associated Guidelines. This Plan consists of the following sections :

Section 2 : Executive Summary

Section 3 : Historical Overview

Section 4 : Physical Overview

Section 5 : Comparative Assessment and Statement of Significance

Section 6 : Conservation Management Policy and Strategy
Recommendations

1.3 CONSULTANT TEAM AND AUTHORSHIP

The consultant team for this Plan is as follows :

Peter Freeman

Peter Freeman Pty Ltd, Conservation Architects & Planners, Canberra
Project manager, conservation architect and author of the Plan

Dr Donald Ellsmore

Conservation Architects & Planners, Sydney
Specialist advice

1.4 COPYRIGHT

Copyright of this report is retained by the Bundanon Trust and Peter Freeman Pty Ltd, Conservation Architects & Planners. Apart from fair

¹ Root Projects. Bundanon Trust: Asset Management Plan

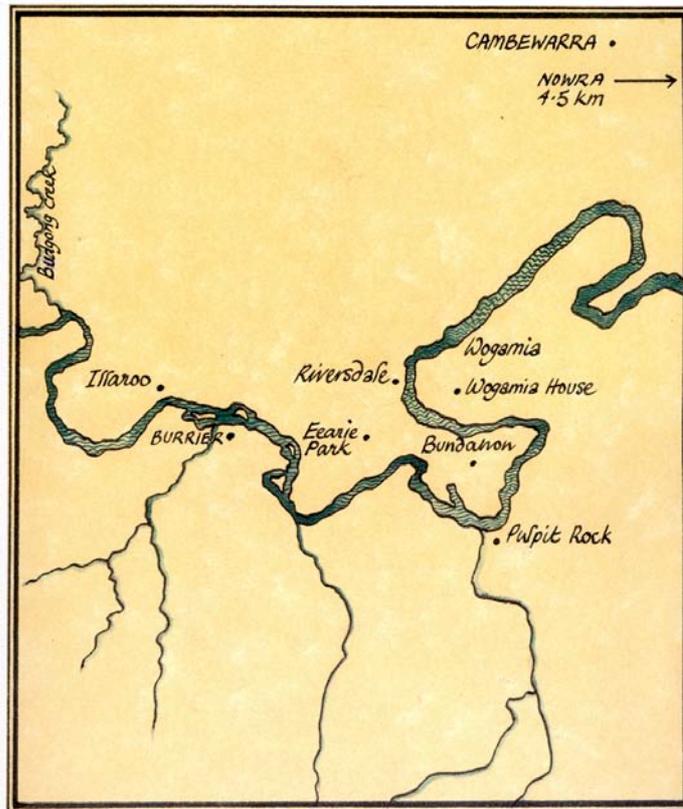


Figure 1
Location Plan
Riversdale, Bundanon and Earie
Park. North is to the top.
Source: The Artist and the River

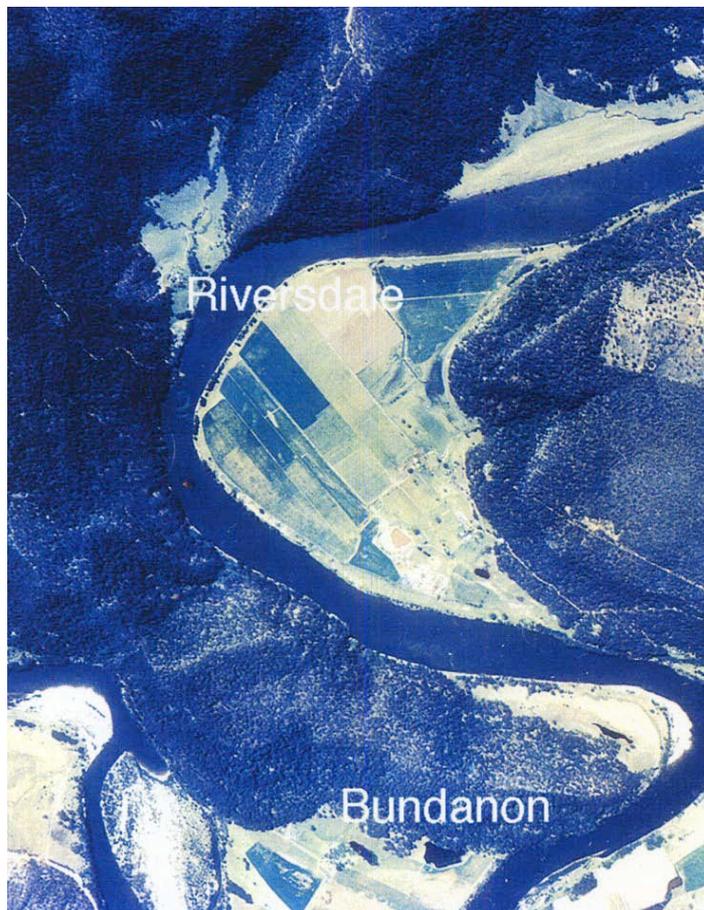


Figure 2
Context Plan
Riversdale and Bundanon on the
Shoalhaven River.
*Source: Aerial photograph supplied by
Bundanon Trust*

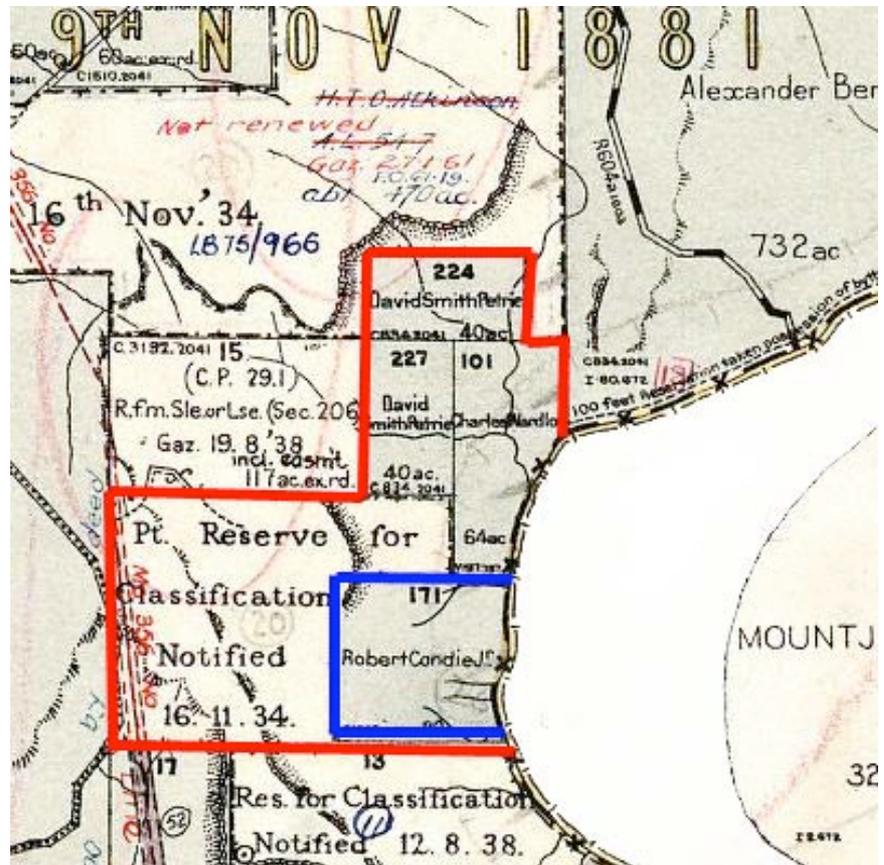


Figure 3
 The property boundaries of Riversdale.
 Source: LPI parish plans

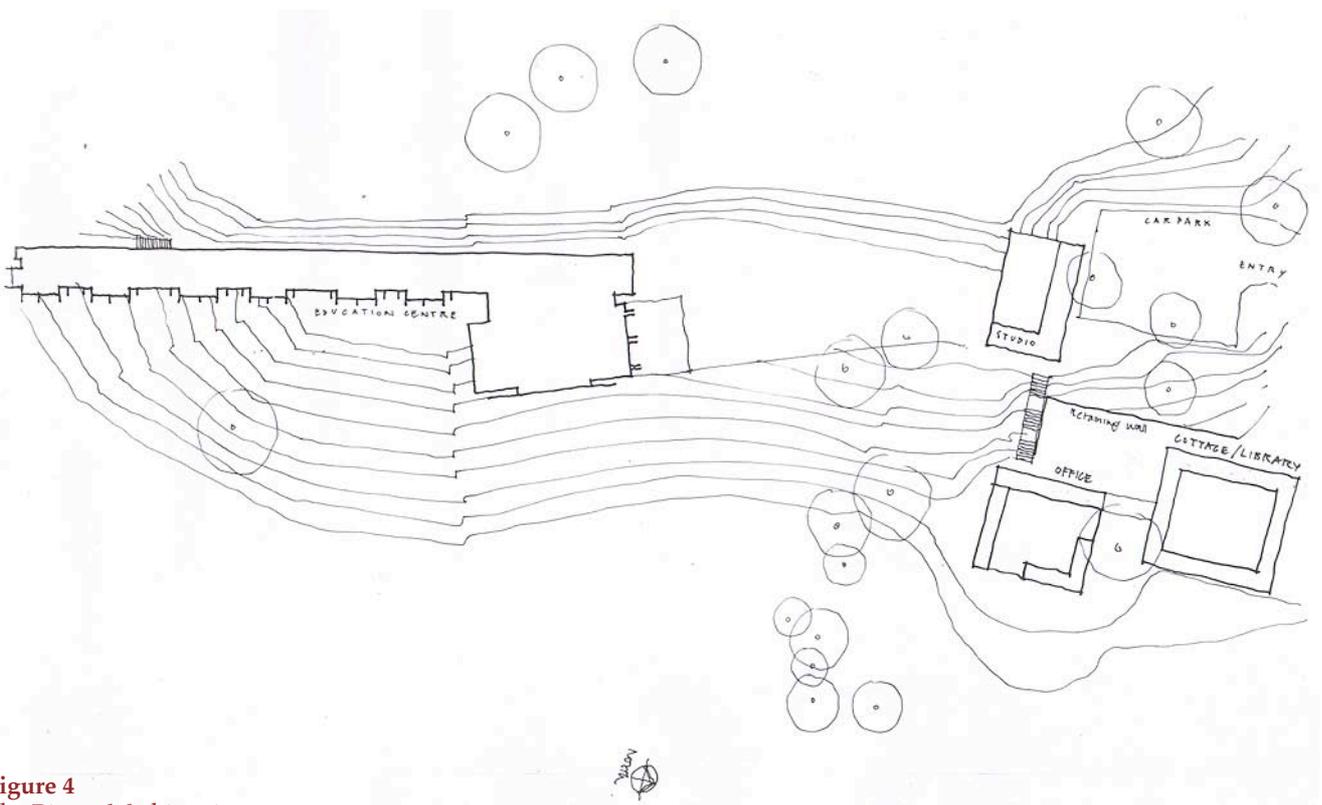


Figure 4
 The Riversdale historic core.
 Source: 1997 plan



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1.5 ACKNOWLEDGEMENTS

Acknowledgment is made by the consultant team to the following for their assistance in the preparation of this Conservation Plan :

Ms Rene Davidson

CEO

Bundanon Trust

Mr Simon Hale

Property Manager

Bundanon Trust



2.0 EXECUTIVE SUMMARY

This Conservation Management Plan has been prepared in response to a recommendation within the 2003 Bundanon Trust Asset Management Plan. This Plan has been commissioned by the Trust, in parallel with a review of the 1997 Bundanon Conservation Plan.

The Plan finds that the cultural significance of Riversdale lies primarily in its connections with Arthur and Yvonne Boyd; with the architect Glenn Murcutt; and with the stunningly beautiful cultural landscape of the Riversdale setting beside the Shoalhaven River. This significance, together with the requirements of the new EPBC Act, and the corporate significance of the Bundanon Trust properties as a whole, lead to a recommendation that the Riversdale precinct be nominated to the Commonwealth Heritage Register, as part of the Bundanon Trust group.

Several management recommendations originally outlined within the Bundanon Trust Asset Management Plan [BTAMP] have been discussed further within this Plan. The following conservation management recommendations relate to those issues:

- Continuing liaison with the Shoalhaven City Council regarding the conservation of the Riversdale cultural landscape values, and the control of recreational use of the River, and private development east of the river;
- Continuing control of noxious weeds and exotic species within the Riversdale landscape, particularly adjacent the access road and the river banks;
- Undertake conservation work to the office building enclosed verandah, and undertake works associated with the Riversdale road and fire safety, and with water supply to the property;
- Undertake an audit of large equipment storage requirements of Riversdale, and investigate construction of a purpose-built storage building; and
- Undertake works associated with the load access and traffic audit for Riversdale.



3.0 RIVERSDALE : AN HISTORICAL OVERVIEW

3.1 INTRODUCTION

The historical overview of Riversdale has been prepared utilising a brief chronology of events in the history of Riversdale prepared by David Chalker, date unknown. A number of other sources have been utilised and are referenced appropriately; some historical information has also been taken from the Bundanon Conservation Management Plan prepared by Peter Freeman Pty Ltd for the Bundanon Trust in 1997. The historical overview within than plan was prepared by Roger Hobbs.

3.2 EARLY SETTLEMENT

The first European settlement of the Shoalhaven area took place in about 1822 when Alexander Berry and Edward Wollstonecroft established themselves on a land grant at Coolangatta. Information about the area had been gathered during the exploratory parties of James Meehan in 1803; and access was made possible by Charles Throsby, who, in 1818 and with Aboriginal assistance, established a pack-horse track from Burrier to the future Jervis Bay. Two years later, in 1824, former convict Mary Reiby was granted land at Burrier.

An 1832 *NSW Government Gazette* of 'lands promised' included reference to '*... No. 47 Richard Henry Browne 600 acres at a quit rent of £4/10/- per annum starting 1st January 1831*'.¹ The conditions of these grants were that '*Within five years 55 acres [were] to be cleared and cultivated and fences erected*'.² The grant to Richard Henry Browne was confirmed in 1837. This was the property later known as 'Bundanon', which was sold to Dr Kenneth McKenzie in 1838. Dr McKenzie extended his holdings by acquiring 'Barringella', south of Bundanon across the Shoalhaven River in 1845.

The demand for land was reflected in the formation of a 'Land League' in 1851 and resulted in the first land sales at Nowra in 1853. 'Country Lots' were sold at auction in common with other land districts throughout New South Wales.³ On 10 June 1853 Captain Charles Wardlow, of Darlinghurst, selected Portion 101 in the Parish of Illaroo.

¹ Notice from Colonial Secretaries Office 23 October 1832 in *NSW Government Gazette* 24 October 1832 f 355.

² Land Titles Office ser 33 p1 Register of Land Grants No.22 p80.

³ *Back to Shoalhaven* 1926 p43



3.3 CAPTAIN CHARLES WARDLOW

Captain Wardlow was born in Belfast, Ireland, in c1807 and had emigrated to Australia with his wife Frances nee Hughes (also born in Belfast) in the 1840s.⁴ The Wardlows moved to their 64 acre block with their daughter Sarah Isabella, born 1849, building a house there and naming the place 'Riversdale'.

The disastrous Shoalhaven River flood of 1860 which inundated Numbaa and Terrara impacted dramatically on the landscapes surrounding Bundanon. The river rose 120 feet at Burrier before dropping to 75 feet at Earie (west and downstream of Riversdale) and 50 feet at Kennedy's farm at 'Long Reach'. James Thomson's house at Burrier was covered by nine feet of water and Captain Wardlow's house, Riversdale, was destroyed.⁵ Only four chairs were saved from the house, which was rebuilt.⁶

Free selection, under the 1861 Land Act, placed pressure on land beyond the coastal plains of Shoalhaven however it had limited effect on Bundanon and the surrounding properties since there was little land left with the exception of 'reserved' or 'withdrawn' areas, including portions 13, 14, 15, 16, 17 and land to the south of Portion 15 in the Parish of Illaroo.

3.4 THE PETRIE FAMILY

On 20 October 1869, Sarah Isabella Wardlow married David Smith Petrie, a solicitor. Petrie had migrated to Australia from Scotland during the gold rushes, but later resumed his profession, working for Thomas Marriott at Terrara.⁷ The ceremony was held at St John's Church, Terrara, and the couple were married by Rev. W. Hough. The couple went to live at Riversdale. Only a few months later, in May 1870, there was an even bigger flood than that which had been experienced in 1860. In a letter written by Hugh McKenzie to one of his sisters following the floods he described it as the '*... mother of all floods*'. The extent of the disaster was described in *The Shoalhaven News* on 5th May 1870. '*... The farm at Bundanon is one mass of clean washed sand, and from thence down both sides of the river by Riversdale and Mr Kennedy's farm.*' At Bundanon fences, yards and buildings were washed away and other buildings severely damaged, however the extent of the damage at Riversdale is not recorded. Captain Charles Wardlow died a few weeks later, on 11 June 1870, at the age of 62, and

⁴ In *Cambewarra* A. Clark claims that they arrived in 1844 however this is unlikely as the birth and death of their infant daughter Frances in 1842 is recorded on the NSW Register of Births Deaths and Marriages. The family name is frequently spelt 'Wardlaw' in NSW BDM records.

⁵ *The Illawarra Mercury* February 17 1860.

⁶ Cambewarra

⁷ Clark, Cambewarra



was buried at Riversdale (location to be determined). Ownership of Riversdale passed to Sarah (Wardlow) Petrie.

David and Sarah Petrie's first child, Charles Wardlow Petrie, was born six weeks later, on 1 August. He was followed by Harriett in 1871 (later Mrs Robert Condie), David in 1875, Frances Mary in 1876 (later Mrs Jack Weir) and Elizabeth who died in infancy in 1884. Frances Wardlow died 1887 and was buried at Riversdale.

Looking to expand the property, David Smith Petrie applied for the conditional purchase of Portions 224 and 227 (comprising 40 acres each) on 22nd November 1878 and 24th April 1879; C.S. (conditional sale) probably took effect in 1886. No improvements were recorded. In 1881 the Argyle, Camden and King Goldfield had been declared, with Portions 11, 12 and 13 lying within the goldfield. In late 1887 Portions 12, 13, 14 were auctioned for sale but not bid for. Conditional purchase of Portion 13 (150 acres) by David Petrie on 23rd May 1889 was confirmed on 13th November 1889. Improvements recorded included a slab hut at the north east corner [value £20] and 40 acres of cleared land [value £14]. According to Parish Maps, Petrie appears to have also obtained title to Portion 171, comprising 80 acres. The date of this purchase is unknown, but it is assumed to have been after January 1886, when Robert Condie Junior's purchase of Portion 171 was approved.

In 1891 there were once again major floods and it is likely that the Riversdale homestead was once again destroyed and subsequently rebuilt. In 1893 David Smith Petrie was killed by a falling tree while clearing land. He was 62.

On 15 September 1896 Charles Wardlow Petrie married Sarah Mottram. Sarah was the daughter of Henry Mottram who had come to work at Bundanon in the 1860s where he met and married Philadelphia Wooden, domestic, daughter of selector Benjamin Wooden of Saltwater Creek. After their marriage in 1868 they leased Barringella, another McKenzie family property, and in 1876 purchased 'Long Reach'.⁸

Charles selected a property of 100 acres, now known as 'Gipsy Point', and appears to have moved there soon after his marriage. Charles and Sarah had five children, with Alfred (July 1897), Albert (September 1898) and perhaps Walter (November 1900) being born before they returned to Riversdale in 1900 or 1903. The three boys were followed by Stella in March 1903 and Bertha in October 1908. In the meantime it would appear that one of Sarah Petrie's brothers, Henry Mottram Junior, had been resident at Riversdale. Henry married Mabel Glanville in 1902. They honeymooned at Riversdale

⁸ *Cambewarra. A History*, Clarke, 1980, p83



and their first child, Marjorie, was born there on 31 December 1902. According to Marjorie Mottram (later Hodges), her parents had no transport while at Riversdale and to get supplies for the family her father would row across the Shoalhaven River to his father-in-law, John Glanville, and go by horse and buggy to Nowra, about 12 miles away.⁹ Another child, Allan Mottram, was born at Riversdale on 26 May 1904 before the family moved to 'Watersleigh'.

In 1902 the estate of David Smith Petrie had been sold. Robert Condie of Beeweeree purchased 80 acres, with the remainder being purchased by Charles Wardlow Petrie and his brother David Petrie Jnr.¹⁰

It is not known whether Sarah Isabella Petrie stayed on at Riversdale after her son's marriage in 1896, or throughout the time that Henry Mottram and his family were living there. Sarah signed Riversdale over to Charles Wardlow Petrie on 25 September 1905. She died in 1919.

In 1894 a meeting had been held at Bamarang with the intention of building a 'steamer for [Clifford] Richards' and subscriptions for construction of the vessel reached £270, including £2 promised by Charles Wardlow Petrie. By July the new steamer [a drogher] was ready for use and held by J. Glanville.¹¹ In effect Hugh McKenzie of Bundanon, as major contributor, owned the new steamship *Buangla* which transported farm produce between Burrier and Nowra.¹²

Despite this steamer service, Charles Wardlow Petrie rowed the 12 miles into Nowra twice weekly with cream until he built the launch *The Endeavour* in 1903 or 1907. The *Endeavour*, a motor launch, was thirty feet long with a nine-foot beam, flat bottomed, carried five tons and traded between Burrier and Nowra three days a week. At that time there were 34 farms sending cream and other produce to market.¹³ The added competition and costs of repair and maintenance resulted in the sale of the *Buangla*.

When the Nowra Dairy Co. built its milk depot at Bomaderry in 1912, Charles moved into town and started a milk run from Comerong Island to Bomaderry. He operated this until 1928 when road transport took over.¹⁴

⁹ Marjorie Phyllis Hodges, *A Little of My Life*, privately produced and published by Pam and Bruce Cowie.

¹⁰ *The Shoalhaven Telegraph* 5th March 1902

¹¹ James Thomson Diary 1894 February 3, July 6 and 12.

¹² *Cambewarra, A History*, 1980, Clarke p84.

¹³ *Cambewarra.... A History*, 1980 Clarke p90.

¹⁴ Clark, *Cambewarra*, p.90



It is presumed that after Charles took his family to live in Bomaderry Riversdale was leased and it is not known whether any members of the Petrie family returned there to live between 1912 and 1954 when it was sold. After Charles Petrie ceased his milk run between Comerong Island and Bomaderry he worked as a carpenter and handyman, building houses for his son Albert. He died suddenly in 1939, leaving Riversdale in trust for his wife Sarah. Sarah Petrie died at Bemboka, NSW, on 22 March 1951 and Riversdale then passed to Walter Roy Petrie of Camden. Walter Petrie sold Riversdale to George Roy Harvison Walker of Cambewarra on 2 August 1954 for £2,500. On 22 October 1963 Roy Walker sold the property to Colin and Shirley Walker for £3,000.

3.5 ARTHUR & YVONNE BOYD

Arthur Boyd's first visit to the Shoalhaven was in the summer of 1971-72 while he was undertaking a six months' residential arts fellowship at the Australian National University in Canberra. Sydney art dealer Frank McDonald invited the Boyds to spend a weekend at his property on the Shoalhaven River, Bundanon.

Arthur Boyd bought Riversdale in 1973 or 1974; Bundanon in 1979; and Beeweeree and Earie Park in c.1981. The management of farm operations was handled by David Blackall until 1983 and Rod and Debbie Walker from 1983 until 1993.¹⁵

At a memorial service for Sir Sidney Nolan in January 1993, the then Prime Minister Paul Keating announced the Commonwealth's acceptance of Bundanon from Arthur and Yvonne Boyd, and the establishment of the Bundanon Trust a Commonwealth owned company. The gift also included Riversdale and Beeweeree and a large collection of artworks, antiques and archival material.¹⁶

The Bundanon properties came under the management of the Bundanon Trust in March 1993 and were opened for the first time to the public in August of that year. Further gifts by the Boyds and the Nolan Estate, with the support of Lady Nolan, have added Earie Park 2 to the Bundanon properties. Arthur and Yvonne Boyd were made artists in residence for life at Bundanon in June 1993. Close members of the Boyd family retain the right to visit the property.¹⁷

During 1993 the Riversdale access road was upgraded and an artists in residence program begun. In the 1994-95 financial year the Riversdale Refurbishment Project was completed. At Bundanon open days and group and education programs continued; significant

¹⁵ Pers. comm. D. Chalker 1997

¹⁶ Bundanon Trust files

¹⁷ Bundanon Trust files



improvements were made to some of the cottages and buildings on the property and the water supply improved by excavation on the river flats. A total of 2,200 metres of new fencing was installed to improve pasture options at both Bundanon and Earie Park, but cattle sales and purchases were severely affected by the drought in New South Wales. Tonkin Zulaikha Architects of Sydney were appointed in June 1995 to produce a strategic plan for the development of the Bundanon Properties.¹⁸

In 1995 a \$1 million gift by Sydney businessman Fred Street enabled the Trust to commit to the Arthur and Yvonne Boyd Education Centre at Riversdale, and designed by architect Glenn Murcutt, Wendy Lewin and Reg Lark were commissioned to design the Centre.¹⁹

Arthur Boyd returned to Australia in January 1999 for the opening of the Centre. He was taken ill in Sydney and was unable to attend the opening; nor did he ever visit Riversdale or Bundanon again.

3.6 ARTHUR BOYD: SHORT BIOGRAPHY

1920

24 July, born Arthur Merric Bloomfield Boyd, Murrumbeena, Victoria, to Merric (ceramist) and Doris Boyd; grandparents Arthur Merric and Emma Minnie were also artists; grows up in an environment where everyone is encouraged to paint, draw or model in clay

1931

First award for art, Murrumbeena State School

1935

Attends night classes at National Gallery School, Melbourne for 6 months

1936

Following death of Emma Minnie, Arthur Merric moves to Rosebud on the Mornington Peninsula; Arthur lives there with him for around 3 years, painting landscapes and family portraits under his grandfather's tuition

1937

Begins selling paintings in Melbourne; has first solo exhibition

1938

Hears about developments in Europe and develops interest in other themes and means of expression

1941 to 1944

Army service; meets other artists, including Sidney Nolan, John Perceval and Albert Tucker; exhibits with Contemporary Art Society; meets Yvonne Lennie who he marries in 1945

¹⁸ Bundanon Trust Annual Report 1994-1995

¹⁹ Bundanon Trust files



1945 to 1955

Painting and ceramics occupy him full time; with Yvonne he lives at the Murrumbeena home of his childhood in a studio he built to a design by his cousin Robin Boyd; travels include southern NSW, Victoria and the Northern Territory where he experiences tribal aborigines for the first time

1956 to 1959

Moves to Beaumaris with Yvonne and children; continues ceramic production and painting, including major ceramic commission for Melbourne Olympics in 1956; represents Australia with late Arthur Streeton at 1958 Venice Biennale; November 1959 travels with family to England

1960/61

Receives immediate critical interest with first solo exhibition in London of mostly 'Half-caste Bride' paintings in August 1960; continues to work on Bride paintings and designs sets and costumes for Stravinski's ballet *Renard*

1962

Major retrospective exhibition at London's Whitechapel Gallery

1963 to 1967

Work includes theatre design, paintings and ceramic paintings; takes first and only aeroplane flight to Paris with Sid Nolan in 1966 for major Picasso show; begins *Nebuchadnezzar* paintings in response to self-immolations by Vietnam War protesters near his Hampstead Heath home; Franz Phillips' *Arthur Boyd* published by Thames and Hudson

1968

Returns to Australia, travelling extensively and then produces *Potter* series of paintings in homage to his parents

1969 to 1971

England; spends time in Suffolk painting landscapes; retrospective exhibition in London 1970; winner Britannica Australia award for the arts 1971; leaves England to take up Creative Arts Fellowship, ANU; visits Bundanon late 1971

1972

Bundanon has a profound effect on his work; returns to Canberra early 1972 and paints *plein air* using landscape and figures in landscape and the colours and high key tones of the Shoalhaven; returns to England

1973/74

Buys Riversdale on the banks of the Shoalhaven near Bundanon and builds a house and studio; work in England continues work inspired by Shoalhaven landscape, including paintings questioning his calling as an artist; major exhibition Fischer Fine Art, London; returns to Australia late 1974



1975

Presents major gift of paintings, ceramics, prints and drawings to the Australian National Gallery; continues Shoalhaven work and returns to England late in year

1976/77

England; major exhibition Fischer Fine Art, London, *Narcissus* series, *Narcissus* in the Shoalhaven landscape, in 1977

1978

Australia; ABC/BBC co-production *A Man of Two Worlds*

1979

Buys Bundanon; returns to England January; awarded AO for services to art

1981

Returns to Bundanon and begins to develop ideas for the gift of the properties; a sand mining proposal on the River prompts offer to the NSW Government and a court challenge to stop the mining

1982

Makes family house in Tuscany available to the Australia Council's Visual Arts Board for artists travelling overseas; returns to England early 1982; Sandra McGrath's *The Artist and the River* published by Bay Books

1984

Australia; commissioned to design tapestry for Great Hall of New Parliament House and 16 canvasses for the foyer of Victorian Arts Centre; made Honorary Doctor of Letters, University of Melbourne

1985

Returns to England; *Seven Persistent Images*, an exhibition by the Australian National Gallery drawn from the 1975 Arthur Boyd gift shown at the Gallery and regional galleries in several states through to 1986; film *Arthur Boyd in the Landscape* made for London Weekend Television

1986

Ursula Hoff's *The Art of Arthur Boyd* published by Andre Deutsche, London

1987

Represents Australia at Venice Biennale

1988

Irish-Australian of the Year

1990

Australian Government accepts Bundanon gift in principle; Patricia Dobrez and Peter Herbst's *The Art of the Boyds* published by Bay Books



1992

Awarded Companion in the Order of Australia (AC); leaves England for a year to travel to Italy and Australia to ensure Bundanon gift can be made free of UK inheritance tax

1993

Prime Minister announces acceptance of Bundanon gift and creation of Bundanon Trust at a memorial service for Sir Sidney Nolan in February; *Arthur Boyd Retrospective* exhibition opens Art Gallery of NSW in December

1994

Further gifts to Bundanon Trust of copyright in all of his artistic works and half share with Yvonne Boyd of property owned jointly with Nolan Estate; returns to England; Janet McKenzie's *Arthur Boyd at Bundanon* published by Academy Editions, London

1995

January, Prime Minister announces Arthur Boyd as 1995 Australian of the Year for his contribution to Australian art and the generosity of his many gifts to the Australian people; returns to Australia by container ship in May and receives award in person from the Prime Minister at Bundanon in August 1995; *Testament of a Painter* by Don Bennetts shown on ABC television

1996

Arthur Boyd: sixty years of sleepless nights, an exhibition from the Bundanon Collection shows, at Noosa Regional Gallery, then at Woodbyne, near Nowra in February / March 1997

1997

Recent paintings, sculpture, recent etchings ('The Prodigal Son', and 'The Journey', 1966), Australian Galleries, Sydney, 30 June - 26 July 1997; *Arthur Boyd: FAMILY AND FRIENDS*, from the Bundanon Collection, shows at Cairns Regional Gallery, Wollongong City Gallery, Orange Regional Gallery, Ballarat Fine Art Gallery and Penrith Regional Gallery from 31 October 1997 to 4 October 1998

1998

7 February, opens Stage I of the Bundanon Artists Centre for the Bundanon Trust, then returns to England

1999

January, leaves England for Australia; named Australia Post's 1999 *Australian Legend*; 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 exhibition, commences Australian tour 13 March 1999 (continuing to 1 October 2000)

24 April 1999

Arthur Boyd dies in Melbourne aged 78; survived by his wife Yvonne and children Polly, Jamie and Lucy

Narrative landscapes: the Shoalhaven River Paintings of Arthur Boyd,



shows at Parliament House Canberra, from 5 June to 8 August 1999; *Arthur Boyd: Portraits* shows at National Portrait Gallery, Canberra, November 1999 to February 2000

3.7 RIVERSDALE: A BRIEF HISTORY

1853

Portion 101 of 64 acres selected by Captain Charles Wardlow (m. to Frances Wardlow) on 10 June 1853

1869

Sarah Isabella Wardlow (only child of Charles and Frances Wardlow) married David Smith Petrie on 20 October 1869; they lived at Riversdale and purchased an adjoining property, increasing the size of Riversdale to 144 acres

1860

Riversdale homestead washed away in major flood; a new house was built

1870

The great flood of April 1870; Hugh McKenzie's letter to his sister about the extent of the flood and the damage at Bundanon suggests that it may have caused destruction at Riversdale

Captain Wardlow died on 11 June 1870 and was buried at Riversdale; Riversdale passed to Sarah Isabella Wardlow

1884

Frances Wardlow died age 84 and was buried at Riversdale

1890 or 93

David Smith Petrie killed by a falling tree at Riversdale, leaving a widow (Sarah Isabella) and 4 children, Charles Wardlow Petrie (the eldest); Harriett (m. R Condie); David Jnr, and Frances (m Jack Weir)

1891/1898

Major floods; the second Riversdale homestead could have been destroyed; the third Riversdale homestead likely to have been built in the 1890's

1900 or 1903

Charles Wardlow Petrie, with his wife Sarah (m 15 September 1896) and 2 children, Alfred (b July 1897) and Albert (b September 1898), returns to Riversdale; 3 further children are born at Riversdale: Walter (b November 1900), Stella (b March 1903) and Bertha (b October 1908)

Sarah Wardlow (b July 1871 at "Barringella", upstream from Bundanon at Burrier) was the daughter of Henry (Harry) James Mottram and Philadelphia Wooden; Philadelphia Wooden was

²⁰ Much of the above was taken from *Albert Petrie: A Gentleman of the Shoalhaven River*, by Albert Petrie, 1983, born 5 September 1898; he lived at Riversdale from 1900 to 1912; and *The Woodens* edited by Richard Turner, Frances Wooden and Pamela Cowie



working for Dr McKenzie at Bundanon when Harry came to work for Dr McKenzie; Philadelphia and Harry were married on 1 August 1868

Harry purchased “Longreach” near Riversdale in 1876.

Charles Wardlow Petrie rowed the 12 miles into Nowra twice weekly with cream until he built the launch “The Endeavour” in 1907, when he started a regular 3 day a week run between Burrier and Nowra

1902

Marjorie Phyllis Mottram (later Hodges) was born at Riversdale on 31 December 1902 to Henry and Mabel Mottram; Marjorie Hodges ‘A Little of My Life’ refers to Henry working at Riversdale before his marriage, and to he and Mabel honeymooning at Riversdale and living there for 3 or 4 years; also born at Riversdale Allan Mottram on 26 May 1904

1905

On 25 September 1905 Sarah Isabella Petrie gave up Riversdale to Charles Wardlow Petrie

1912

Charles Wardlow Petrie and family left Riversdale to live in Bomaderry²⁰

Riversdale leased (?)

1939

Charles Wardlow Petrie died on 6 October 1939 leaving Riversdale in Trust for Sarah Petrie

1951

Sarah Petrie died at Bemboka, New South Wales, on 22 March 1951; Riversdale passed to Walter Roy Petrie of Camden

1954

Walter Roy Petrie sold Riversdale to George Roy Harvison Walker of Cambewarra for 2500 pounds on 2 August 1954

1963

Roy Walker sold Riversdale to Colin Roy Walker and Shirley Jean Walker for 3000 pounds on 22 October 1963

1974

Colin and Shirley Walker sold Riversdale (Portion 101) to Arthur and Yvonne Boyd for \$100,000 on 13 February 1974; the Boyds added two further parcels of land (Lots 224 and 227) totalling 33 ha and purchased a right of way from Hubert Ripke and Econ Mehnert for \$1,500; Riversdale was now 58.28 ha (or 144 acres), more than twice the size of the 1853 Crown grant. In September 1974 work commenced on Arthur and Yvonne Boyd’s house at Riversdale, designed by Sydney architect Andre Porebski, incorporating the re-located third Riversdale homestead



1975

Arthur and Yvonne Boyd move into Riversdale in May 1975 after several months at Eearie Park waiting for building work to conclude; poet Peter Porter visits; Arthur Boyd continues Shoalhaven paintings, including some of the Shoalhaven paintings on copper; principal interest is the river and landscape viewed from the river; leave for England in November

1978

Arthur and Yvonne Boyd return to Riversdale in February 1978, leaving for England in January 1979; BBC / ABC co-production *A Man of Two Worlds* made in this time

1979

Jamie Boyd lives at Riversdale with his family; builds a studio high above the Riversdale homestead

Arthur and Yvonne Boyd purchase Bundanon; although they visit Riversdale (infrequently) after their return to Australia in 1981 and subsequently. Bundanon becomes their Australian home

1993

Arthur and Yvonne Boyd gift Riversdale, with Bundanon and other properties, to Bundanon Trust in March 1993; access road ungraded in October / November; in December, Bundanon Trust commences artists in residence program; projects to clear the river banks of lantana and other invasive plant species commence

1994

Riversdale open to the public for the first time January 1994; venue for *Artsfeast '94* October and Bundanon Trust's artists in residence program; major refurbishment October / November

1995

Bundanon Trust receives \$1m donation to build the Arthur and Yvonne Boyd Education Centre at Riversdale; commissions Glenn Murcutt to undertake design of the Centre; venue for *Artsfeast '95* and Bundanon Trust's artists in residence program.



4.0 PHYSICAL OVERVIEW

4.1 PREAMBLE

The physical overview of the Riversdale complex is presented in inventory format. The 'inventory' format has been chosen because it provides a simple and comparative method of presenting this material to the reader. The inventory of the built elements includes a general description of the building elements, noting modifications [where known] and general condition. A key plan is included below and some floor plans are included within the inventory.

4.2 THE INVENTORY FORMAT

The inventory 'field' headings adopted are as follows:

KEY PLAN

A floor plan is included for the major buildings.

HISTORICAL OVERVIEW

This field provides a concise historical overview of the building element.

PHYSICAL OVERVIEW

This field provides a brief description of the building element.

CONDITION

This field describes the condition of the building element.

COMPARATIVE SIGNIFICANCE RATING

Comparative significance has been defined in this Plan utilising a 'short-hand' method of ascribing significance to the building or site element. The comparative significance ratings are set out below:

- **Very high** cultural significance
- **High** cultural significance
- **Moderate** cultural significance
- **Slight** cultural significance
- **Intrusive** element

CONSERVATION MANAGEMENT POLICY

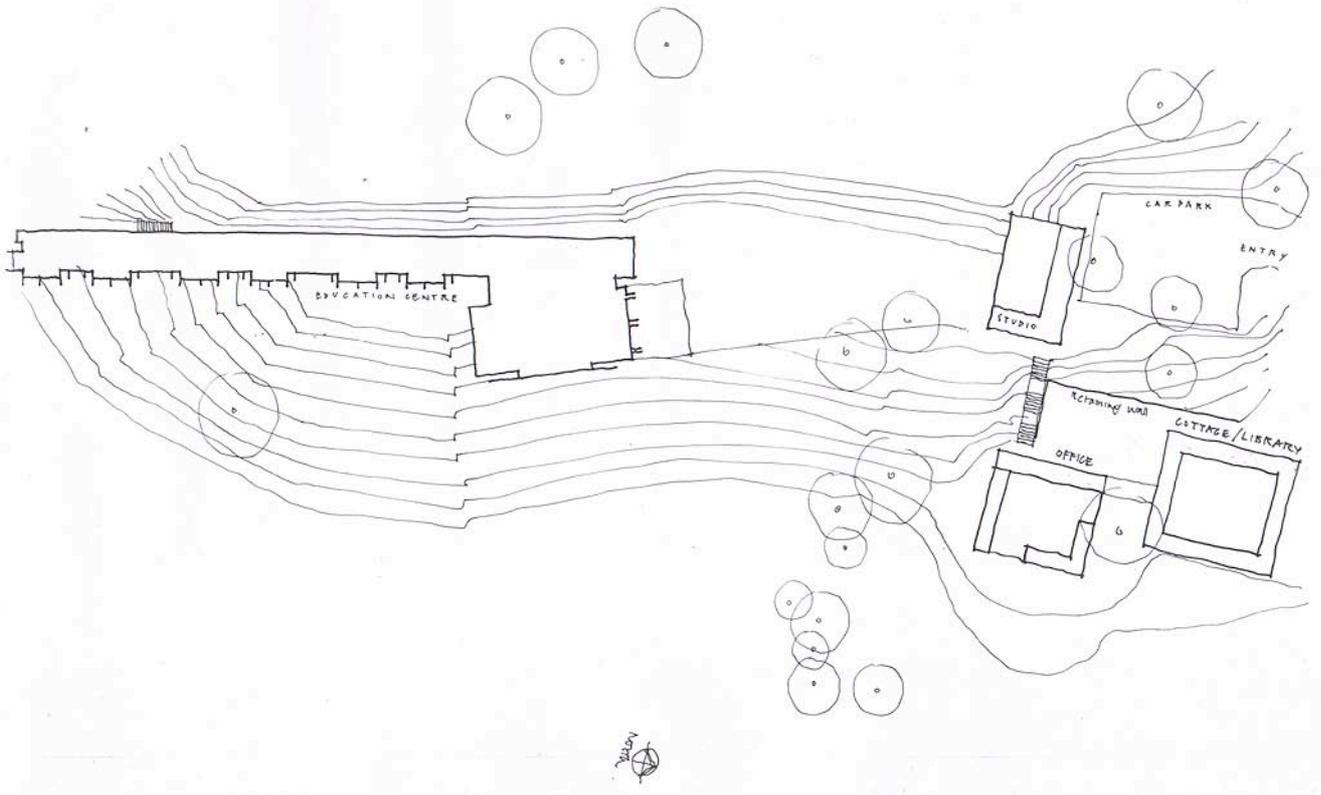
A brief statement setting out guiding conservation [restoration, maintenance, adaptive re-use etc] policy.

CONSERVATION WORKS POLICY

Policies related to conservation works required for the building or landscape element.



4.3 RIVERSDALE GENERALLY



HISTORICAL OVERVIEW

Riversdale is one of several properties owned and managed by the Bundanon Trust as the result of a remarkable gift by Arthur and Yvonne Boyd in March 1993, and subsequent gifts by the Boyds and the estate of the late Sir Sydney Nolan. The Bundanon Trust was established by the Australian Government in March 1993 to receive these gifts and create a living arts center on the Bundanon properties. Refer Section 3: Historical Overview.

Riversdale is mentioned in a number of family histories of the Shoalhaven area; it was one of many small holdings on the Shoalhaven River settled in the first half to the middle of the nineteenth century. Unlike Bundanon, however, there is comparatively little physical evidence of its occupation or use prior to 1974, when it was purchased by Arthur and Yvonne Boyd.

PHYSICAL OVERVIEW

In August 1995 the Sydney based practices of Tonkin Zulaikha [architects] and Spackman & Mossop [landscape architects] provided the Bundanon Trust with a Site Development Strategy for the Bundanon properties. They describe Riversdale as follows:

'... as a site with good access, and a superb environment in terms of its climate and combination of agricultural, bushland and river landscape,



Riversdale represents the major focus of the Trust's residential program. It is without the primary heritage significance of Bundanon, but possesses an equally high quality of experience, which allows a far less restricted pattern of use and development.

'The site is a linked group of three gullies with adjoining clear rises, all facing east of the river and the landscape beyond. The hill to the north is steep and wooded, and is the location of the chief access road. That to the north-west is unoccupied, as is the western spur. The southern hill is the site of the existing development, the Boyds' own house from 1975 until their purchase of Bundanon. There are approximately 6 hectares of cleared land, all unimproved pasture presently used for cattle grazing. Lantana intrusion is of concern, particularly in the northern valley.

'The buildings comprise the original Riversdale homestead, a timber house dating from the late 19th century, which was relocated from a position further down the riverbank and incorporates elements from a previous house destroyed by floods. The house was renovated as a bedroom wing by Arthur and Yvonne Boyd in 1975 when they constructed the adjoining living pavilion and a separate self-contained studio. The architect for this work was Andre Porebski, and the new buildings follow the simple language of the original house, but with Colonial rather than Victorian detail and proportions. This style also informed the construction of a small concrete block studio built by Jamie Boyd higher up the spur. The buildings form a picturesque group, linked by stone steps and verandahs, and garden courtyards in the spaces between.'

CONDITION

Good to fair. Requires ongoing landscape conservation.

COMPARATIVE SIGNIFICANCE RATING

Riversdale's principal heritage significance derives from its contemporary events. The two significant elements to be considered in any proposals for development history are its landscape, including the Shoalhaven River, bush and farmland views; and because of their special qualities and the evidence this landscape and building provides of Arthur Boyd's creative presence at Riversdale, ie and plantings and the homestead group created by Arthur and Yvonne Boyd. The cultural landscape of Riversdale as a whole is of high significance.

High significance.

CONSERVATION MANAGEMENT POLICY

Provide ongoing conservation management and maintenance as set out in this Conservation Management Plan, and as set out in the Bundanon Trust Asset Management Plan.

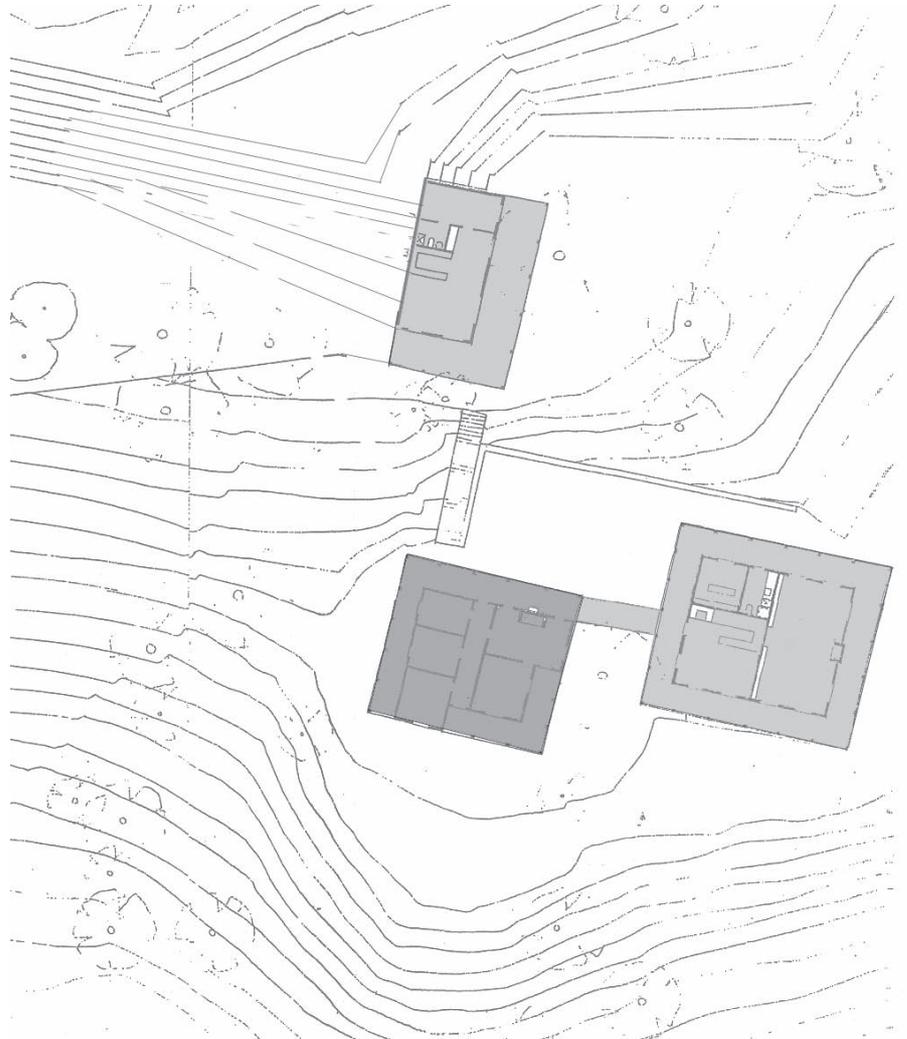


CONSERVATION WORKS POLICY

Ongoing landscape conservation. Liaison with Shoalhaven City Council to ensure the cultural landscape of Riversdale and the river is conserved [*maintained, restored*].



4.4 COTTAGE NO. 1



Key Plan of Riversdale Cottage no. 1

HISTORICAL OVERVIEW

Cottage originally relocated from a site within the Riversdale property but closer to the river. Substantial alteration undertaken by Arthur and Yvonne Boyd, subsequent to its purchase in 1973.

PHYSICAL OVERVIEW

Timber cottage with breakfront gable and perimeter bullnose verandahs. Timber weatherboard cladding externally, and timber lining internally. Corrugated galvanized iron roof.

CONDITION

Poor condition to external cladding, and to fabric generally of the enclosed verandah. Otherwise good condition.



COMPARATIVE SIGNIFICANCE RATING

Important element of the Riversdale 'historic' core, and the oldest extant building on the property.

Moderate cultural significance [building and approach stair], and principal significance relates to connection with the Boyds.

CONSERVATION MANAGEMENT POLICY

Retain and conserve. Remove intrusive features.

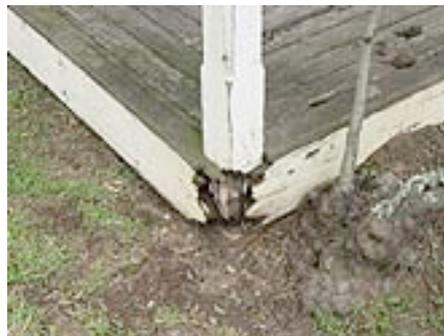
CONSERVATION WORKS POLICY

Undertake removal of enclosure to western verandah, and restore verandah and external wall finishes and fabric.



Top:
Composite photograph of Cottages 1
and 2.
PF 2003 photographs

Below:
The entrance steps and retaining wall.
Root Projects 2003 photographs



General exterior photographs of
Cottage No. 1.
Root Projects 2003 photographs



Detailed exterior photographs and internal photographs, Cottage No. 1
Root Projects 2003 photographs



Enclosed verandah, Cottage No. 1
Root Projects 2003 photographs

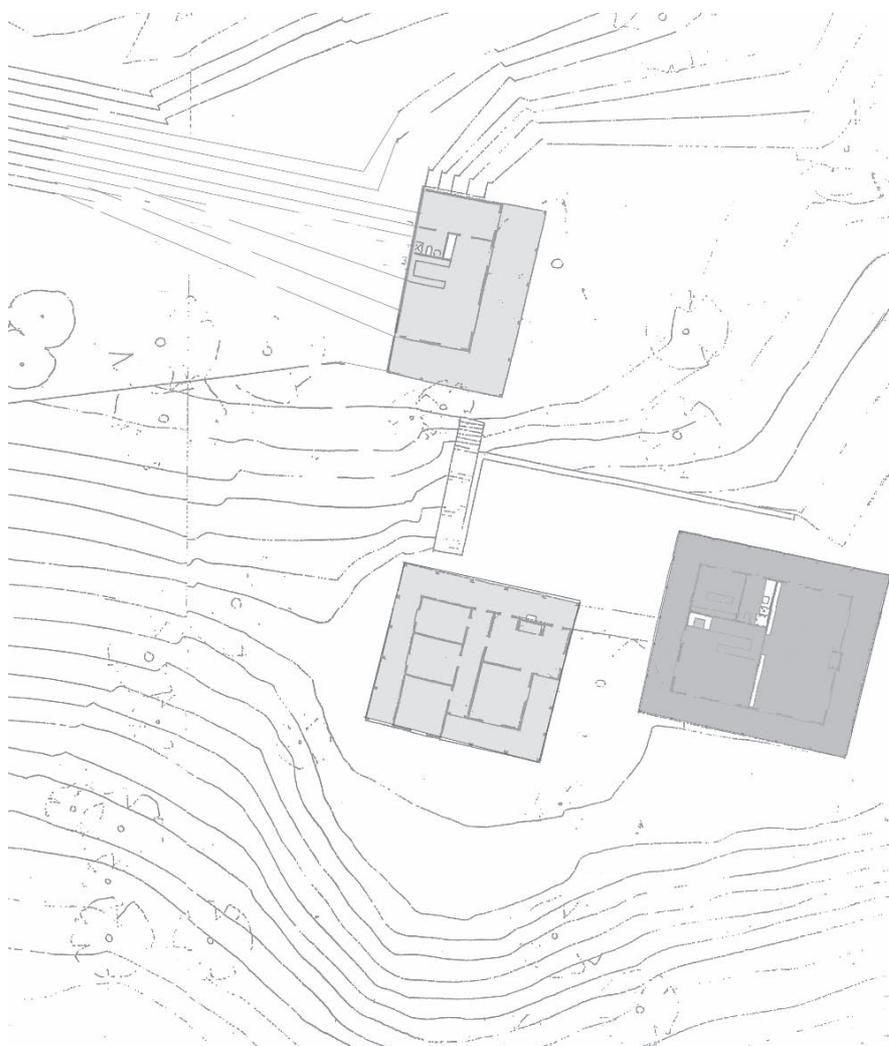


The former bathroom, Cottage No. 1,
is now used as an office
Root Projects 2003 photographs





4.5 RIVERSDALE COTTAGE No. 2



Key plan, Cottage No. 2

HISTORICAL OVERVIEW

When Arthur and Yvonne Boyd purchased 'Riversdale' in 1973, they decided to construct a new 'cottage' adjacent the old part. The 'new' work to the original cottage included placement of new verandahs to the building exterior, and internal alterations to create a functional interior. The new 'cottage' building was linked to the earlier cottage by means of a covered way. The architect for the new works was Andre Porebski of Sydney. During the period of design and building, the Boyds had returned to London; and corresponded with Porebski and the then owner of Bundanon, Frank McDonald, who assisted as the local manager of the building project:¹

¹ Letter from Arthur and Yvonne Boyd to Andre Porebski, 27 October 1973; extract of letter from Arthur Boyd to Andre Porebski, 16 March 1974.



Dear Frank,

Thank you very much for the plan and the ideas. They seem just right. It was good to see where the trees are in your little plan. We are getting more excited each day.

I enclose the form signed by both of us. I'm also enclosing a drawing I've done of the house, the old part, with the verandah going across the bedroom (No. 2) in front of the house and also to the kitchen of the new part.

The only thing I wouldn't do of your suggestions is to block off the main bathroom window facing north. Bathroom needs lots of light.

What do you think about reversing the Eating part with the Kitchen part so that you get the morning sun in the winter when sitting at the table, etc. Kitchen work surface heights to be (bench height that is) 36 1/2 inches from the floor.

The best thing to do I think is to pick out all that is best in the indigenous architecture of the early period and follow it. This means adhering to the proportions that were invented then and all details that you think suit the place. This includes of course things like heights of windows from the tops of ceilings etc. Proportions etc.

Looking forward to the contract. We feel the whole thing is in such good hands we are more than grateful to be able to leave it to you.

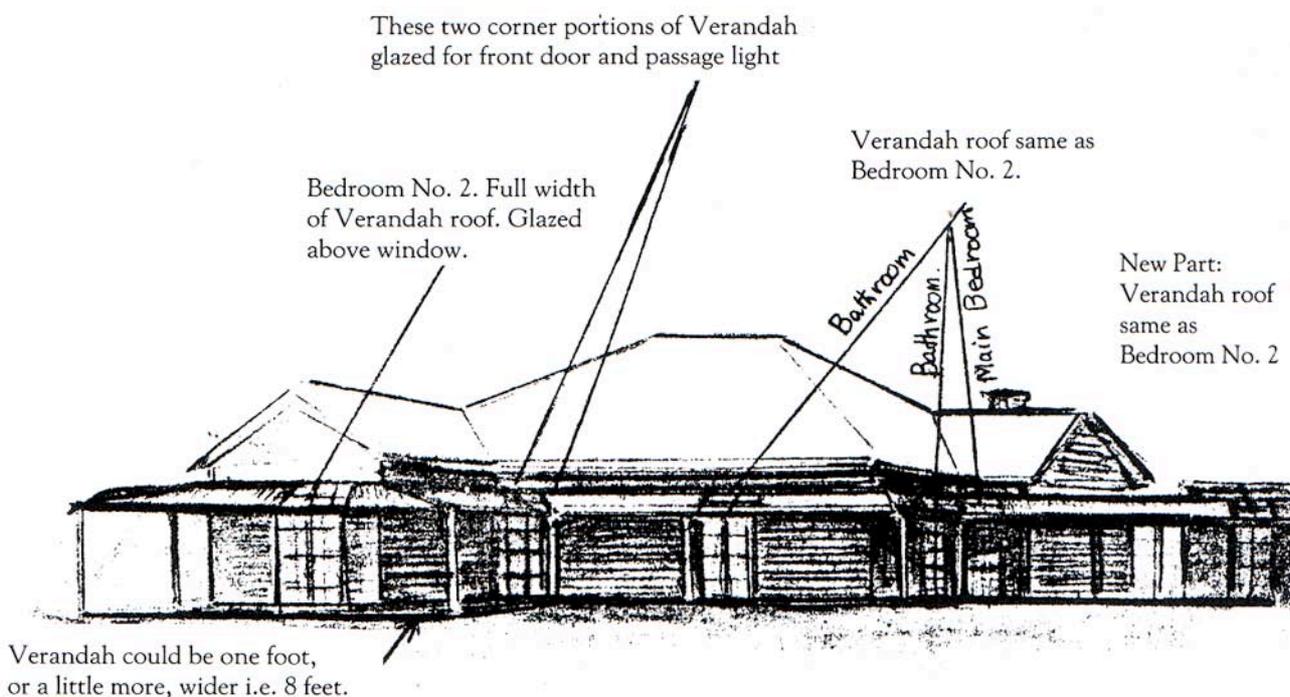
Looking forward to your next news,

Yours ever affectionately Arthur and Yvonne

...After much consideration we have decided that the fireplace in the Living Room should remain on the North wall of the room where you hate it on the Floor Plan Drg. No.1 dated December, 1973. I'm sorry that in our phone conversation I talked about putting it on the West wall. I hope this isn't too much of a nuisance.

Now, in the middle of the West wall of the Living Room, instead of the two French type double doors on this wall, we would like and suggest, unless there is anything particularly against it, a rectangular bay window with a seat; all three sides of the bay to be glazed, the bay of course to look part of the whole design and plan. I think one or two of the windows of the bay should open. The suggested proportion of the inside measurement is 9 feet long; the height of the bay window from the floor level I suggest should be 8'9" to 8'10", which means it will just fit under the verandah where the 2' protruding bay meets the slope of the verandah roof. I think it is a good idea that the height should be higher than the tops of the doors as in most bay windows. There are many indigenous Colonial houses with this sort of bay window. Suggested seat depth to be 24" and at a comfortable height from the floor for sitting, i.e., average chair height. I enclose rough plans and elevations of the bay window proposal. Perhaps you may think the front elevation should have 5 instead of 4 windows, (that is, divisions) . . .

Arthur prepared a sketch to illustrate his ideas for the renovation of the existing cottage.



Verandah floor right around house to be slate or if brick to be laid in the pattern you think best.

Important to:
 Glaze parts of verandah above all french doors.
 This of course includes the dining room with the three openings on to the verandah.
 All these glazed parts of verandah roof to be the full width of the verandah roof.

I know this is out of proportion and perspective.

Arthur Boyd sketch illustrating his ideas for the renovation of the existing cottage.

By April 1974, work was proceeding slowly and Arthur Boyd telegraphed from England regarding the delays:

'Dear Andre very concerned about delay in getting started and problem of the road is there no way of hurrying it up please go back to very first plans of fireplace on long north wall and french doors on west wall

*Yours
 Arthur'*

The next three letters from Andre Porebski informed the Boyds of the weather problems along the Shoalhaven:²

*'Dear Arthur,
 I have received today your letter of 9th May, 1974
 I can well understand your desire to hear news concerning "Riversdale",*

² Letter from Andre Porebski to Arthur Boyd, 15 May 1974; and extracts of letters on 15 July and 9 September 1974.



however my reason for such a long silence is, as you may well know from Frank, the fact that there is no good news to share.

The situation since my last correspondence to you and your last telegram has not altered; until a week or so ago we have had a situation where every day or at least every second day it was raining and therefore no work could be done in connection with the road at all.

'I am going to Nowra next Monday (i.e. 21st May) together with Frank in order to make sure that the road construction will progress efficiently, now that the existing road is dry.

'I shall at the same time implement your request regarding the telephone listing.

'Hope to advise you of the real progress in two weeks time.

'Regards,'

'... Since our last telephone conversation I have inspected the site on Wednesday 3rd July. At that time the bulk of the road construction was completed. However the top part of the road, which is level, was saturated with water to the extent that our car could not pass and we had to continue in a four-wheel-drive vehicle.

'At the bottom of the road the bridge over the creek was completely washed out during the June rains and must be rebuilt from scratch.

'While on the site I helped to plot areas and levels for the house excavation. We have not had any rains since the time of my last visit, and I was informed last Friday i.e. 12th July, that the road, bridge, house excavation etc., i.e. the whole works, should be completed by the middle of this week.

'... On Saturday 24th of August, the builder finished with the footings for the house and intended to start with the brickwork on the following Monday. On Sunday and the following three days we had the biggest rains in the history of the area in the last hundred years.

'The Shoalhaven River has risen by some 30' and the valley and the areas around the house got completely flooded. The house was not touched but the bridge which was just completed was completely washed out as well as some of the roadworks.

'I should add that a similar thing has happened on Frank's farm, where the waters have come within 10' of the house and its occupants had to be taken away by helicopter.

'I informed Bill Lassica about the disaster and we have decided to expend another approximately \$2,000.00 on road repairs and construction of a new bridge. This action is now in the full swing and should be completed by the end of this week so the builder should be back on the job then.

I hate having the job of being the one who notifies you of one disaster after another, but this year in the normally peaceful Shoalhaven area proved to be exceptional.

'We are already approaching double the normal rainfall and one hopes this is the end of nature's unusual behavior.

'If you are thinking of buying a car and bringing it with you please make sure it is a four wheel-drive vehicle, which I consider an essential part of farm life . . .'



1974 architectural sketch by Andre Porebski showing the original cottage and the 'new' cottage in the foreground.

Source: *The Artist and the River*, Andre Porebski sketch

PHYSICAL OVERVIEW

Timber cottage with perimeter verandah, and main living room with coffered ceiling.

CONDITION

Good to excellent

COMPARATIVE SIGNIFICANCE RATING

Important element of the Riversdale 'historic' core.

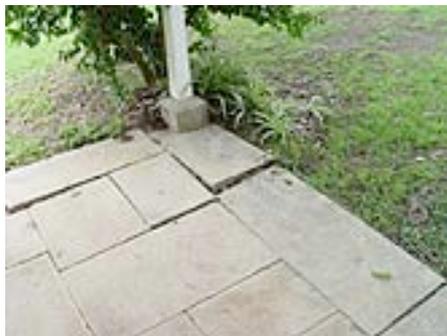
Moderate cultural significance. Significance principally relates to its connection with the Boyds.

CONSERVATION MANAGEMENT POLICY

Retain and conserve. Make good to building defects.

CONSERVATION WORKS POLICY

Undertake reconstruction and repair of the flagged verandah.



Exterior of the Cottage No. 2. General and detail views
Roof photographs 2003



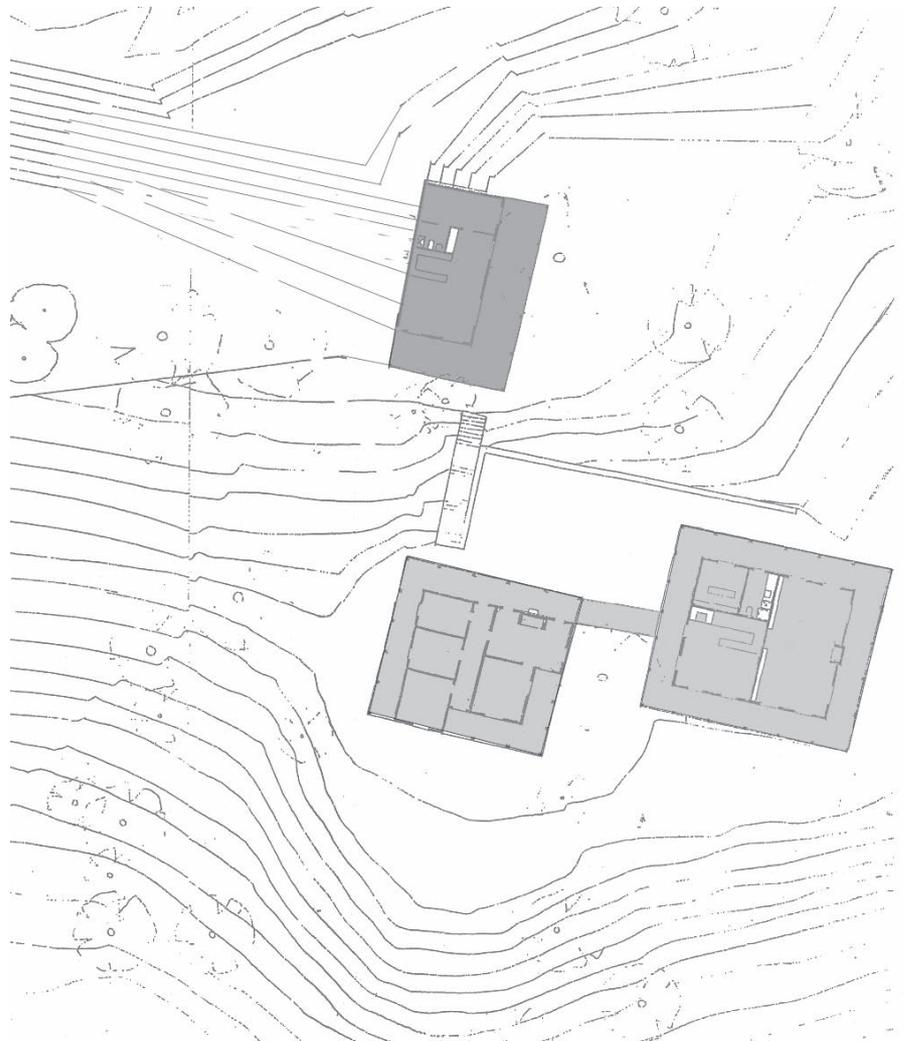
Composite internal photograph.
Roof photographs 2003



Interior of the Living Room
Roof photographs 2003



4.6 THE STUDIO



Key plan: the Studio

HISTORICAL OVERVIEW

Small building designed initially to be a garage, and modified by Arthur Boyd to function as a studio.

PHYSICAL OVERVIEW

Small timber building with loft ceiling, external timber wall cladding and corrugated galvanized iron roof in a hip profile. The building was intended to be a garage/shed, but when Arthur saw it he said it was too good for this use, and it was converted to a studio. The slope was created by fill imported to create/enable the adjacent amphitheatre.

CONDITION

Fair to good condition.



COMPARATIVE SIGNIFICANCE RATING

Important element of the Riversdale 'historic' core.

Moderate cultural significance.

CONSERVATION MANAGEMENT POLICY

Retain and conserve. Make good to building defects.

CONSERVATION WORKS POLICY

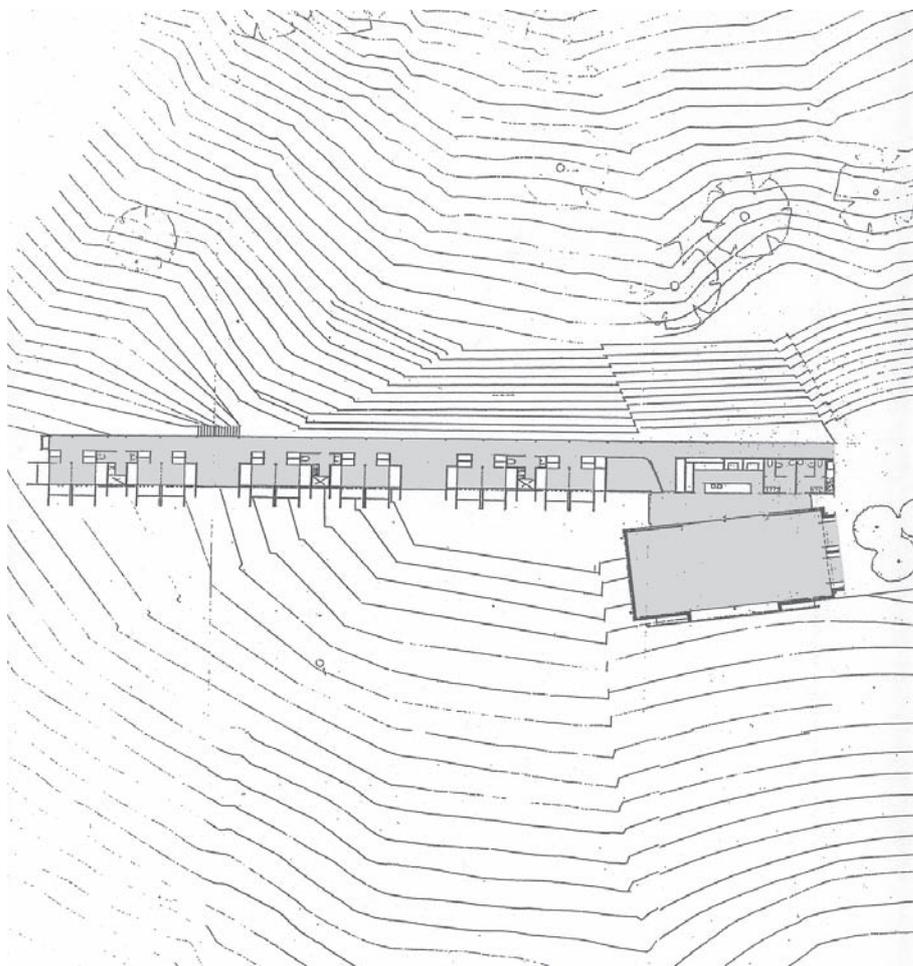
Investigate rising damp to excavated corner of building, and repair verandah brick paving.



Internal and external photographs of the Studio, general and detail photographs.
Root Projects photographs 2003



4.7 THE RIVERSDALE EDUCATION CENTRE



Key plan: Riversdale Education Centre

HISTORICAL OVERVIEW

The Centre was built in the period 1997 to 1999 to the architectural design by Glenn Murcutt, Wendy Lewin and Reg Lark. The building is known as the Arthur and Yvonne Boyd Education Centre and was intended to improve access to the creative and educational potential of the Bundanon properties by providing programs and accommodation for visitors including, in particular, young people. The program for the Education Centre provides:

- Educational activities for up to 30 students at a time for the majority of the school year
- Improved access generally to the Bundanon properties and collections, including the work of Arthur Boyd and other members of the Boyd family
- A venue for performances, exhibitions and other special events
- Trust initiated projects, including workshops, events and summer schools.



PHYSICAL OVERVIEW

Building of uncompromisingly modern design by Glenn Murcutt and architectural associates. The building complex is located to the south of the historic 'Riversdale' complex, and its lineal and sharp architectural form provides a decisive counterpoint to the softly curving landscape setting.

General and detail views of the Arthur & Yvonne Boyd Education Centre.
Roof projects photographs, 2003

The Education Centre was awarded the Sulman Medal; the Sir Zelman Cowan Award; and the South Pacific Region architectural prize.

CONDITION

Excellent

COMPARATIVE SIGNIFICANCE RATING

Very high: [NSW State Heritage Register and Commonwealth Heritage Register category]

CONSERVATION MANAGEMENT POLICY

Conserve [maintain, preserve]

CONSERVATION WORKS POLICY

Continue current maintenance and preservation works.



General and detail views of the
Arthur & Yvonne Boyd Education
Centre.
Root Projects photographs 2003



5.0 ASSESSMENT AND STATEMENT OF SIGNIFICANCE

5.1 INTRODUCTION

The statement of significance defines what is important about a place that contributes to its cultural value and is important as the frame of reference for all conservation policy recommendations. The statement of significance for the Riversdale complex and its landscape setting is based on earlier research and physical recording by others; on data collected during the preparation of the Historical Overview; and on material obtained in the course of surveying and assessing the landscape. The statement of significance will be developed in two stages; by defining landscape boundaries; and assessing elements within the landscape boundaries for significance.

The criteria for assessment of the site are the Commonwealth criteria for inclusion on the Commonwealth Heritage Register, and the State criteria for inclusion in the NSW State Heritage Register [refer below].

NSW SHR & CHR HERITAGE CRITERIA

Criterion [a] NSW

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

Criterion [a] RNE

Its importance in the course, or pattern, of Australia's natural or cultural history.

Importance in the evolution of Australian flora, fauna, landscapes or climate. [A1]

Importance in maintaining existing processes or natural systems at the regional or national scale. [A2]

Importance in exhibiting unusual richness or diversity of flora, fauna, landscape or cultural features. [A3]

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. [A4]

Criterion [b] NSW

An item has strong or special association with the life or works of a person, or group of persons, of importance in NSW's cultural or natural history [or the cultural or natural history of the local area].

Criterion [h] RNE

Its special association with the life or works of a person, or group of persons, of importance in Australia's natural or cultural history.

Importance for close association with individuals whose activities have been significant within the history of the nation, State or region. [H1]



Criterion [c] NSW

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

Criterion [e] RNE

Its importance in exhibiting particular aesthetic characteristics valued by a community or cultural group.

Importance for a community for aesthetic, characteristics held in high esteem or otherwise valued by the community. [E1]

Criterion [d] NSW

An item has strong or special association with a particular community or cultural group in NSW [or the local area] for social, cultural or spiritual reasons.

Criterion [g] RNE

Its strong or special associations with a particular community or cultural group for social, cultural or spiritual reasons.

Importance as a place highly valued by a community for reasons of religious, spiritual, symbolic, cultural, educational or social associations. [G1]

Criterion [e] NSW

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

Criterion [c] RNE

Its potential to yield information that will contribute to an understanding of Australia's natural or cultural history.

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. [C1]

Importance for information contributing to a wider understanding of the history of human occupation of Australia. [C2]

Criterion [f] NSW

An item possesses uncommon, rare or endangered aspects of NSW's cultural or natural history [or the cultural or natural history of the local area].

Criterion [b] RNE

Its possession of uncommon, rare or endangered aspects of Australia's natural or cultural history.

Importance for rare, endangered or uncommon flora, fauna, communities, ecosystems, natural landscapes or phenomena, or as a wilderness. [B1]

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. [B2]

Criterion [g] NSW

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

Criterion [d] RNE

Its importance in demonstrating the principal characteristics of:

[i] a class of Australia's natural or cultural places; or

[ii] a class of Australia's natural or cultural environments.

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. [D1]

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). [D2]

Criterion [f] CHR

Its importance in demonstrating a high degree of creative or technical achievement at a particular period.

Importance for its technical, creative design or artistic excellence, innovation or achievement. [F1]

Criterion [f] CHR

Its importance as part of the indigenous tradition.

5.2 BOUNDARIES FOR THE ASSESSMENT OF SIGNIFICANCE

Boundaries of significance relate 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.

5.3 ASSESSMENT OF SIGNIFICANCE

The statement of significance discusses the heritage value of the Riversdale 'historic' complex and site in detail. The heritage value of each structure is also presented although no attempt is made to compare the significance of individual structures.

Criterion [A] NSW SHR
Criterion [A4] CHR

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.

Criterion [F] NSW SHR
Criterion [B2] CHR

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, Earrie, 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.

Criterion [G] NSW SHR
Criterion [D] CHR

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

Criterion [C] NSW SHR
Criterion [E] CHR

Riversdale is important at state and local levels for its aesthetic characteristics which operate at three interrelated levels; the 'natural' landscape setting; the aesthetic qualities stemming from pastoral activity ; the cultural landscape attributes of the place which convey both landscape qualities and the aesthetic values implicit in the late 19th century cottage; the Boyd additions; and the Educational Centre designed by Glenn Murcutt and associates.

Criterion [D] NSW SHR
Criterion [G] CHR

Riversdale is highly valued by the community for its cultural, educational, social and symbolic associations. Cultural and educational associations are implicit in the Education Centre and



artists program; social associations are implicit in links with local families ; and symbolic values are implicit in the wider landscape through natural features which are featured in the work of Arthur Boyd.

Criterion [I] CHR

This criterion is not well represented.

5.4 STATEMENT OF SIGNIFICANCE

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, Earrie, 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.

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



Riversdale is important at state and local levels for its aesthetic characteristics which operate at three interrelated levels; the 'natural' landscape setting; the aesthetic qualities stemming from pastoral activity ; the cultural landscape attributes of the place which convey both landscape qualities and the aesthetic values implicit in the late 19th century cottage; the Boyd additions; and the Educational Centre designed by Glenn Murcutt and associates.

Riversdale is highly valued by the community for its cultural, educational, social and symbolic associations. Cultural and educational associations are implicit in the Education Centre and artists program; social associations are implicit in links with local families ; and symbolic values are implicit in the wider landscape through natural features which are featured in the work of Arthur Boyd.



6.0 CONSERVATION MANAGEMENT POLICY & STRATEGY

6.1 PREAMBLE

The following conservation management policy [and related strategies] has been developed as a result of the foregoing conservation analysis; in response to the stated significance of the riversdale buildings and landscape; and to the statutory and other requirements which provide a 'framework' for the consideration of conservation policy management for Riversdale. The policies have been set out as a series of **recommendations** [numbered and titled] which have been arrived at following a brief discussion of the policy **issues**. Thus these policy recommendations stem from, or are compatible with, the assessed significance of Riversdale, and with a range of management issues, constraints and opportunities, as discussed in the **Analysis**, and within this section. The key conservation management policy recommendations and strategies are stated within the **Executive Summary** of this Plan, refer **Section 2** above.

The policy **issues** discussed within this section include:

- policy related to the **significance** of the Riversdale buildings and landscape [**Section 6.2**];
- policy related to **statutory obligations** to be observed by the Trust [**Section 6.3**];
- policy related to **physical condition** of Riversdale [**Section 6.4**];
- policy related to the **continuing use and management** of Riversdale [**Section 6.5**]; and
- policy related to the **review** of this Plan [**Section 6.6**].

The structure of this section is as follows. A general discussion on a specific policy **issue** prefaces a specific policy recommendation. The policy **issue** and the [numbered and titled] **policy** recommendation is followed by a policy-specific **strategy**.

6.2 CONSERVATION MANAGEMENT POLICY : SIGNIFICANCE

POLICY ISSUE 1: **MANAGEMENT TO RETAIN** **SIGNIFICANCE**

A statement of cultural significance has been developed for the Riversdale buildings and landscape [ie the Riversdale precinct], refer **Section 5.3** above. Implicit within this significance are specific conservation policy imperatives. The 'historic' buildings of Riversdale are considered to be of local to regional significance; and the Education Centre is considered to be of State to National Significance, because it is the first major public work by the architect Glenn Murcutt, and as such has cultural significance. The landscape setting of Riversdale has local to regional significance because of its **cultural landscape** qualities, and because of its intimate relationship with the life and art of Arthur and Yvonne Boyd. The guiding management policy should be the retention and management of this



significance. The precinct is considered worthy of nomination to the Commonwealth Heritage Register.

POLICY No. 1:
GUIDING CONSERVATION PRINCIPLE

The guiding conservation principle should be the retention and interpretation of the many layers of history and significance evidenced in the Riversdale buildings and cultural landscape. This principle would guide policies involving conservation management of the Riversdale precinct, and appropriate future usage to optimise present and future public benefit from this place.

STRATEGY FOR POLICY No. 1

The Riversdale precinct is to be managed in accordance with this Plan; and in accordance with the Trust's stated conservation intentions of the place. The cautionary 'principle' set out in the Australia ICOMOS Burra Charter of doing '... as much as is necessary and as little as possible' should be followed.

POLICY ISSUE 2:
THE SIGNIFICANCE OF BUILDINGS &
LANDSCAPE

This Plan is the first conservation management document to be prepared for Riversdale, and provides the first precinct-based statement of significance for the place. Riversdale is not entered on the Commonwealth Heritage Places list or the Register of the National Estate; nor on the NSW State Heritage Register or Inventory, or the Shoalhaven City Council LEP Heritage Schedule. In view of the significance of the precinct, these omissions should be rectified.

POLICY No. 2:
RECOGNITION OF CULTURAL SIGNIFICANCE

It is recommended that the Riversdale precinct be nominated to the Commonwealth Heritage Register [CHL] because of its national cultural landscape values; and for its direct associations with the works of artist Arthur Boyd, and architect Glenn Murcutt. It is further recommended that the precinct be nominated to the NSW Heritage Register [NSW SHR], as one of the State's 'iconic' places.

STRATEGY FOR POLICY No. 2

The Bundanon Trust should undertake the nomination of Riversdale to the CHL and the NSW SHR; and submit this Plan to the NSW Heritage Office for endorsement.

POLICY ISSUE 3:
THE CULTURAL LANDSCAPE OF
RIVERSDALE

Riversdale and the adjacent 'Bundanon Trust' properties of Bundanon and Earie Park have an intimate relationship with the Shoalhaven River, in their siting on the River. Riversdale was approached predominantly by water until the 1970s when the road from the south-west became the major access point. The adjacent historic properties of Wogamia [across the river] and Bundanon provide important links with the early history of settlement in the area, and with the close social and economic ties existing between these isolated families and communities on the Shoalhaven River.

The historical landscape setting of Riversdale appears to be far more open [ie less treed] than today; however the relationship of Riversdale to one of the prominent reaches of the river makes its



setting spectacular and unique. The cultural landscape of Riversdale is now managed at two interconnected levels: the requirement to implement the Trust's stated Mission Statement for Riversdale as a living arts centre; and the requirement to manage the former farmscape of Riversdale. Unlike Bundanon, Riversdale is not now actively farmed, and its grounds are maintained and managed as former pastoral lands.

POLICY No. 3:
CULTURAL LANDSCAPE

The primary landscape values of Riversdale relate to its relationship with the river, the sense of isolation of the place, and its relationship with adjacent historic properties. It is recommended that dialogue be maintained with the Shoalhaven City Council re management of the cultural values of the river, particularly with respect to recreational uses on the river [water skiing and fishing]; and potential developments to the eastern side of the river, within the visual catchment of Riversdale.

It is further recommended that the current program of limiting the introduction of new vegetation, the spread of exotic species along the river banks and the restriction of visual linkages into and out of the property be continued.

STRATEGY FOR POLICY No. 3

Maintain liaison with the Shoalhaven City Council in relation to cultural landscape values of Riversdale; and maintain the current landscape conservation measures being undertaken at Riversdale.

**6.3 CONSERVATION MANAGEMENT POLICY :
STATUTORY REQUIREMENTS AND OBLIGATIONS**

POLICY ISSUE 4:
THE BUNDANON TRUST:
MISSION STATEMENT & CONSERVATION
OBJECTIVES

The Trust's Mission Statement, as defined by the Trust's 2001-02 Corporate Plan, states that:

'The Bundanon Trust will promote arts practice and enjoyment by making the Bundanon properties [Bundanon, Riversdale and Earrie Park] a living arts centre for the creation and presentation of the 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 of Bundanon and providing access to the Shoalhaven River, the Bundanon Trust will encourage an appreciation and understanding of the importance of the landscape in the lives of Australians.'

The Trust's conservation goal, as stated in the 2003 Bundanon Trust Asset Management Plan, is:

'Concerning Bundanon's cultural heritage [including its National Estate values and associations with Arthur Boyd] and the rich and diverse natural areas, for future generations and the environment they provide for creative development, are the Trust's most significant property management responsibilities.'



POLICY No. 4
THE BUNDANON TRUST OBJECTIVES

The Trust's conservation and interpretation objectives policies are set out within the 2003 Asset Management Plan. These policies provide a concise and definitive 'framework' for the Trust's conservation management actions, and are policy recommendations adopted by this Plan.

STRATEGY FOR POLICY No. 4

All conservation and management actions within the Riversdale precinct should be directed towards fulfilling the Trust's Mission Statement and conservation objectives. In particular this will involve protection of and advocacy for the Shoalhaven River cultural landscape [at Riversdale]; and the continued promotion of Riversdale as a living arts centre.

POLICY ISSUE 5:
THE BUNDANON TRUST'S STATUTORY REQUIREMENTS

The Bundanon Trust is not a statutory authority, but exists as a publicly listed Commonwealth owned property. As a Commonwealth entity, the Trust is required to adhere to the Federal Government's Asset Management Guidelines [2001]. These Guidelines have been designed to encourage consistent asset management and reporting practices across the Commonwealth. As part of its acquittal of the Guideline requirements, the Trust has commissioned, and adopted, an Asset Management Plan [2003]. This Asset Management Plan sets out the Trust's statutory standards and obligations with respect to:

- The Australia ICOMOS Burra Charter;
- The Australian Natural Heritage Charter; and
- The 'Section 30' obligations imposed by the Australian Heritage Commission Act [1975].

Subsequent to the completion of the Asset Management Plan, a new Act governing [amongst other things] Commonwealth Heritage property, has been introduced. The Environment Protection and Biodiversity Act [EPBC Act 1999] imposes certain requirements on Commonwealth entities in relation to the Commonwealth heritage places managed by those entities.

POLICY No. 5
THE EPBC ACT REQUIREMENTS

Section 26 of the Act protects all heritage on Commonwealth land, and Section 28 makes it an offence for any agency to undertake unauthorised actions that could have a significant impact on heritage values. If the Bundanon Trust is unsure that their proposed action will result in a significant impact they can refer to the Department of the Environment and Heritage for a determination. This judgement [about significant impact referrals] is a matter for the Trust; and centres on whether the actions could have a significant impact.

**6.4 CONSERVATION MANAGEMENT POLICY:
PHYSICAL CONDITION**

POLICY ISSUE 6:
CONSERVATION OF THE PHYSICAL FABRIC

The physical fabric of Riversdale includes all buildings, roads and landscapes. Although this Plan has been confined in curtilage terms to the 'open' Riversdale area [not the surrounding bush], the



recommendation relating to the 'natural' environment of Riversdale also apply to the 'bush' area. Each of the fabric elements will be discussed in turn.

The **buildings** of Riversdale comprise the 'Boyd' core [office, studio, library / cottage] and the modern Education Centre. The older buildings are in fair to good condition, due to regular maintenance by the Trust. The 'western' enclosed verandah to the 'office' is in poor condition, and requires attention. The Centre itself is a robust building, but suffers from equally robust use by its occupiers, with the result that there has been damage to furniture and fittings.

The Riversdale **infrastructure** [roads, parking areas, etc] is in poor to fair condition. The Riversdale access road is steep and difficult to maintain. The narrow entrance road is degraded and its construction does not allow for serious weather events. The Bundanon Trust Asset Management Plan points out that there is potential for a major [or minor] road slippage. Closure of the access road would have serious consequences for Riversdale, and may mean that visitors and staff are either locked in to, or out of, Riversdale. A second problem is that the Riversdale roads do not allow easy access by large vehicle [coaches, etc] and hence frequent trips are required to transport students accommodated at the Centre. A related problem is the lack of coach parking or storage at Riversdale [refer also Section 6.5: Use and Management]. The Asset Plan also points out that there is potential for slippage of the bank 'behind' the Education Centre.

The Riversdale **landscape** is well managed by the Trust. The main problem is control of weed infestation along the river bank, and control of erosion to the site generally.

The Asset Management Plan has identified the risk of fire damage to the buildings and artworks of Riversdale and the potential for damage to the current tank storage water supply system. The Plan highlights the fact that audits of fire safety and water supply are allowed for; but not for any works that may ensue as a result of those audits.

POLICY No. 6
CONSERVATION OF THE PHYSICAL FABRIC

It is recommended that the current maintenance schedule be continued for the buildings, and that consideration be given to removal of the enclosed verandah to the 'office', and that the verandah be reconstructed and the fabric made healthy.

It is recommended that the achievement of a 'one way' road access arrangement will lessen the traffic and weather erosion to the access road; and that the necessary works to minimise land slippage to the road and the bank behind the Education Centre be investigated and implemented. It is also recommended that the works outlined in the fire and water supply audits be undertaken as a matter of urgency.



STRATEGY FOR POLICY NO. 6

Undertake works associated with:

- Removal of enclosure to office verandah;
 - One-way road access system to Riversdale; and
 - The road safety, fire safety and water supply audit for Riversdale.
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6.5 CONSERVATION MANAGEMENT POLICY: USE & MANAGEMENT

POLICY ISSUE 7:
USE & MANAGEMENT

The primary issues regarding use and management relate to vehicle storage; and general equipment storage. There is currently no storage capacity within the precinct.

POLICY NO. 7
USE & MANAGEMENT

Provide new storage building with access from the entrance road. Building to be sympathetic to the aesthetic of the existing precinct buildings. This action may require a referral to the Department of Environment and Heritage.

6.6 CONSERVATION MANAGEMENT POLICY: REVIEW OF THIS PLAN

POLICY ISSUE 8:
REVIEW OF THIS PLAN

This Plan, as with any management document, will need to be reviewed if, and when, any major interventions are proposed within the precinct, or after a specific period of time.

POLICY NO. 8
REVIEW OF THIS CMP

This Conservation Management Plan should be reviewed [if appropriate] once specific adaptive reuse options have been determined, and/or after a specific period, say five years hence.