



HERITAGE IMPACT STATEMENT

New addition



Bungania—77 Myola Road, Newport NSW 2106

Prepared for D. & M. Catchlove

November 2024

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Acknowledgement of Country

We acknowledge the *Guringai* people as the Traditional Owners of the land now known as Newport and recognise that sovereignty has never been ceded. We remain committed to the invitation of the Uluru Statement from the Heart to achieve justice, recognition, and respect for all First Nations people, as well as its call for voice, truth, and treaty.

Touring the Past Pty Ltd

Heritage | Conservation | History

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Cover image: *Bungania's* frontage viewed from the north

Primary and secondary materials utilised in the preparation of this report are acknowledged and referenced in captions or footnotes.

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APPENDIX A — PREVIOUS PLACE ASSESSMENT

1 INTRODUCTION

1.1 Purpose

This Heritage Impact Statement (HIS) has been prepared on the instruction of the property owners (the Applicant) of 77 Myola Road, Newport (subject place)—a c. 1906 residence formerly known as *Bungania*, which is identified as an individual 'local' heritage item (2270017). It accompanies a Development Application (DA) for the construction of a new residential wing at the place. This report provides the consent authority, Northern Beaches Council, with an expert assessment of the subject place's significance and discusses whether the scheme is acceptable in terms of its heritage impact.

1.2 Methodology

The author of this report is an experienced built heritage practitioner and accredited professional historian. This report is informed by a non-invasive inspection of the subject place and its setting (August 2024). Terminology and principles in this document are based on sound values-based heritage management approaches, namely as expressed by *The Australia ICOMOS Charter for Places of Cultural Significance*, *The Burra Charter* (rev. 2013) and its accompanying practice note *Burra Charter Article 22 – New Work*. Due heed is also taken of the Government Architect NSW's publication *Better Placed: Design Guide for Heritage* (2019) and recent best-practice documentation from the NSW Department of Planning and Environment: *Assessing heritage significance* (June 2023) and *Guidelines for preparing a statement of heritage impact* (June 2023).

1.3 Location

The subject property is a loosely rectangular property (2,772m²)—legally described as Lot 1, DP538888—on the east side of Myola Road, between Gertrude Avenue (north) and Bungan Head Road (south) at Bungan Head (a headland between Bungan Head/south and Newport Beach/north). The broader surrounds are the mixed coastal suburban environs of Newport, a locality of the Northern Beaches region.



Contemporary aerial photograph of the subject place, approximately outlined in dashed white and shaded and its suburb environs. North is top of frame. (Source: Metromap, February 2024)

1.4 Heritage Management Framework

The subject place is identified as a heritage item under Part 1, Schedule 5 of the Pittwater Local Environmental Plan 2014 (PLEP). Its listing details follow:

Item name	Address	Property Description	Significance	Item no.
Bungania (house)	77 Myola Road, Newport	Lot 1, DP 538888	Local	2270017

The Council-endorsed Statement of Significance for the place, reproduced from the NSW Heritage Inventory, follows:

Bungania, at 77 Myola Road Newport, was built c.1890 by A.G. Yewen as a house for his family, has historic and aesthetic significance as a sandstone cottage dating from the early development of Newport used as an artists' colony. It is the oldest surviving building on Bungan Head, being part of the early subdivision. The house itself displays significant architectural features such as stone walls, high gothic ceilings and open fireplaces with the stone used quarried from the site. It is an important representative of its type in the locality.

The dwelling is historically significant because of its association with its builder and first owner [,] A.G. Yewen [,] who had strong political associations with socialism. Yewen was also a prominent journalist who contributed to the Dalgety's Review and worked for the Sydney Morning Herald for many years.

The house also has associations with prominent artists, writers, philosophers and political thinkers such as Norman Lindsay, Fullwood and Minns, who all stayed there. This indicates a strong historical association with people that [sic, who] are important to the historical development of the area.

The cottage has representative significance as a good example of a cottage retreat which were popular within Pittwater. They were [sic] and built with local natural materials to simple designs made with traditional techniques to reduce their visual impact and harmonise with the natural context and surroundings. Many additions and alterations have been made to Bungania, including the addition of rooms and weatherboard additions [since removed]. These however, do not reduce its ability in demonstrating [sic] the original design intention or presentation of the cottage.

The listing includes the interiors of the house; however detailed analysis and assessment should be undertaken at the time of any future changes to the interior in order to ascertain the relative heritage significance.

(Updated: January 2015)

While it is noted that the construction date utilised by the Statement of Significance is incorrect (see Section 2 of this report), its assessment and articulation of what is important from a heritage perspective at the place is otherwise satisfactory and accepted herein.

Bungania is also included in the non-statutory Built Heritage Register of the National Trust of Australia (NSW).

Opposite (west) the place is another individual 'local' heritage item (2270054) at 52 Myola Road, although only two palms (*Washingtonia filifera* and *Washingtonia robusta*), one Port Jackson Fig (*Ficus rubiginosa*), and part of a 'castellated stone wall' are attributed with significance under Schedule 5 of the PLEP.

The following Statement of Significance for item 2270054, extracted from the NSW Heritage Inventory, follows:

The 2 Palms & 1 Port Jackson Fig and part of castellated stone wall are a part of prominent ornamental plantings and section of castellated wall reflecting landscape style of the interwar period, with local historical and aesthetic significance.

Other nearby heritage items are not considered to be situated within the practical viewshed of the place or to have a profound historical relationship with it.

As per the PLEP at cl 5.10 (1)(a)(b), a key heritage consideration for the Council is the identified significance or value/s of the relevant heritage places. Accordingly, the above applicable Statements of Significance and further discussion throughout this report provide an essential baseline for understanding the impact of new work on the subject place and nearby item—an approach in line with Article 27 ('Managing Change') of the Burra Charter.



Extract from the NSW Planning Portal Spatial Viewer with the subject place outlined in dashed yellow. Tan shading denotes an individual heritage item, with yellow an archaeological listing. N.B. Schedule 5 *Heritage Mapping* was unavailable via the PLEP at the time of review. (Source: NSW Planning Portal Spatial Viewer)

2 SUMMARY HISTORY

The present owners of the place prepared a detailed contextual and place-specific account of *Bungania* in 2011, drawing on various sources, including oral histories. It has accompanied and been accepted by the consent authority for previous DAs at the site and is attached in Appendix A. The NSW Heritage Inventory entry for the place (item 2270017) also includes a comprehensive biography of Alfred Gregory Yewen (1867-1923), who was responsible for the construction of *Bungania* (noting the inventory misdates the construction of *Bungania* as c. 1890, over a decade prior to Yewen acquiring title to the property.).

The following summation draws closely upon these sources.

Following a brief employment as a stonemason (possibly an apprenticeship), the English-born Yewen immigrated to Australia for health reasons in 1888, arriving in his early twenties. He went on to have a longstanding career as a well-known journalist, publisher, and expert on wool—his fierce, uncompromising, and notable advocacy of socialism fading by middle age. Yewen married Margaret Alice née Scott (a former secretary of Sir Henry Parkes) in 1900, with whom he had two sons.

In 1906, Yewen acquired 15 acres (approximately 6 hectares) at Bungan Head, including the subject land, then a still isolated, sparsely populated peripheral locality to Sydney. A resident of Mosman at the time, his purchase appears to have been intended as a self-sufficient 'weekender' but, over the years, seems to have served as an at least periodically permanent family residence. Soon after obtaining the holding, Yewen commenced constructing the existing dwelling in a sheltered location against the rockface of the adjacent ridgeline, drawing on his previous experience as a stonemason and utilising sandstone quarried from the headland.

The 1906 edition of *Sands, Sydney, Suburban and Country Directory* listed Yewen's private residence as at Newport. Given the year or so lag associated with listing in the *Sands Directory*, it seems possible that he had started building at Bungan Head before acquiring the title.

Yewen named the cottage *Bungania*, which appears to have been a play on Bungan Head/Beach, itself an anglicisation of a First Nation/Gadigal phrase *Bongin Bongin*, 'lots of shells'.

Bungania was built in a staged ad hoc 'room by room' manner, although the timing and sequence are not known with certainty. On the basis of the available sources, it seems the front portion of the gabled wing parallel to the hillside came first and was known as the 'Cathedral'. The year '1909' is engraved into a sandstone lintel in the north elevation of the gabled wing to its eastern section, raising the possibility this was the date of its addition. The primary original footprint of the cottage was likely complete by at least 1920, with its original footprint extant in a subdivision plan of that date (see below). It is clear that the character of some parts, particularly the west elevation, evolved considerably during the ownership of the Yewen family; for example, the timber trellis that defined the western frontage was later replaced by a paired gabled timber/masonry wing (itself later replaced by the existing verandah). The north-facing verandah was also replaced by the extant sunroom.

At Yewen's death, his erstwhile employer, the *Sydney Morning Herald*, published a lengthy obituary and appreciation for him, including the following in-depth, albeit hagiographic, description of *Bungania*, which provides several insights into its development (note sic):

Years ago, when still a poor man, he [Yewen] bought land at Newport, and there, on a great promontory, unfolding an interminable view of coastline, he built—the first portion of it by his own unaided labour—a stone cottage.

His family were living at the time at Mosman, and from there he would journey on a "pushbike" over week-ends to the scene of his future home. Sometimes, a whole Saturday and Sunday would be occupied by the shifting of a single huge stone. His friends said that he must have the heart of a lion. Still, little by little, hindered sometimes by sickness, sometimes by foul weather, he pegged away, and eventually starting with an angle in the living rock of an old quarry for the first two walls of his sitting-room, he laid the foundations of a house that was destined to be as rugged externally, and internally as hospitable as its owner.

That same sitting-room, by the way, covered with a high Gothic, unceiled [sic] roof, is to-day the repository of a particularly fine collection of oils and water-colours from the studios of the best-known local artists, whilst the landscape

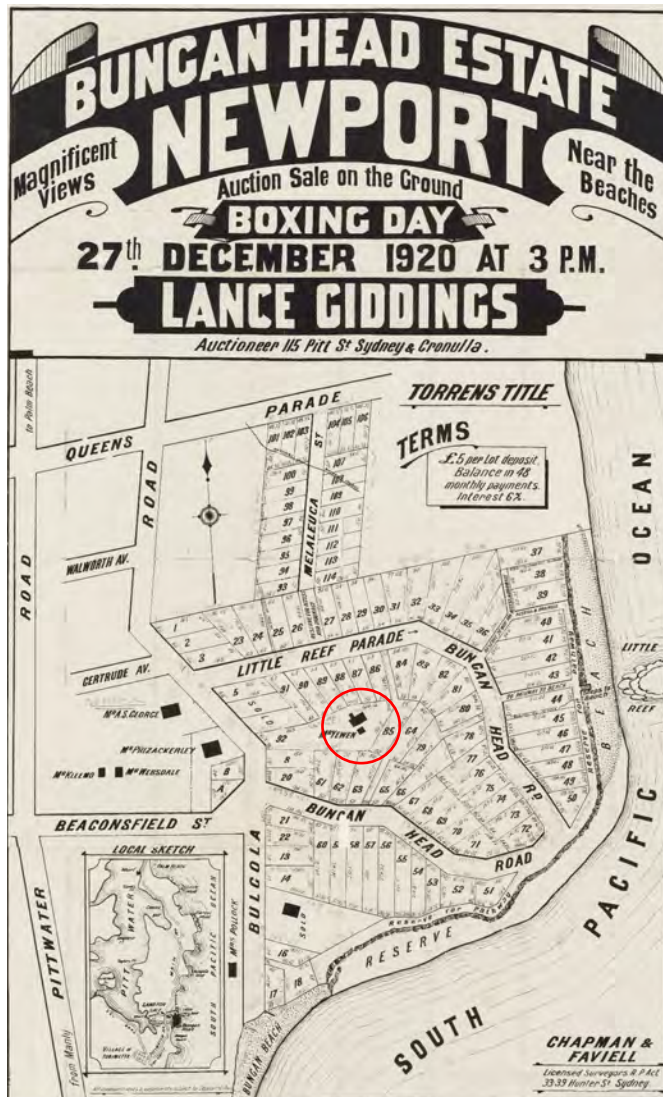
northwards from the adjacent verandah is probably the most extensive and beautiful to be obtained from any headland on the coast of New South Wales. The house grew in size as the purpose of my friend expanded.

Room was added to room, and now, though it is still a residence only one storey high, many flights of stairs have been found necessary to chase the new additions up and down the hill. Such as it is, this unique creation, built, at least in part, by this remarkable man with the remnant of a lung, will out-weather the worst storm that hustles up the coast in the next hundred years¹

Yewen's connections with intellectuals saw Bungania become an unofficial creative/artist colony during the early 20th century, drawing visitation from an array of noteworthy Australians, including artists Norman Lindsay and Sydney Long, poet and scholar Christopher Brennan, and writer John Ley Gay Brereton.

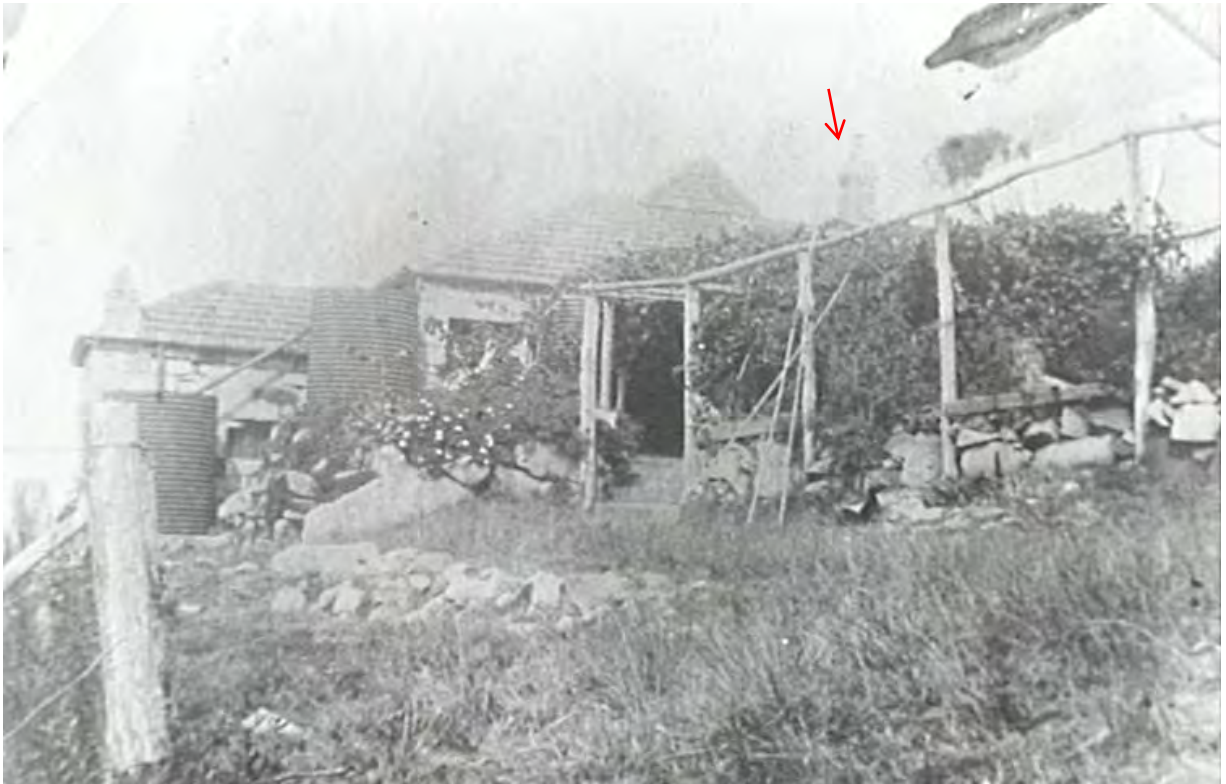
In 1920, Yewen subdivided the broader holding as the Bungan Head Estate, retaining his cottage on a property of less than an acre. A further reduction in the property (east) occurred in the 1960s. Bungania stayed within the extended Yewen family until the late 1970s.

In recent years, works to repair Bungania and provide an improved level of amenity have been progressively undertaken by the current owners, including the provision of the front/west verandah and kitchen/bathroom fit outs (N0390/11), the erection of a secondary dwelling on the front (Myola Road) portion of the property (DA2018/0449), provision of the northern timber deck (MOD2020/0251), and replacement of the 1960s common driveway (DA2021/0210).



(Above) Close-up extract from the Bungan Head Estate subdivision (left), dated 1920, showing the loosely L-shaped footprint of Bungania (the significant form) with a detached shed to the south (since demolished). Note that the eastern portion of the revised property was later excised (now part of 81 Myola Road). (Source: SLNSW)

¹ 'An Appreciation (By E.B.)', *The Sydney Morning Herald*, 13 June 1923, p14



An undated (probably late 1910s) photograph of *Bungania*'s western elevation shows the original timber trellis (lost). Note the full extent of the southern chimney (now truncated). The northern projecting hipped wing is also apparent (left of frame). (Source: History Hub, Northern Beaches Council, BGN-075)



Close-up of *Bungania*'s west elevation, undated (possibly late 1910s, Stanley Yewen [b. 1901] shown). Note that the roof is tiled and the gable end appears to be clad in weatherboard (now finished in sandstone). (Source: History Hub, Northern Beaches Council, no. 42881)



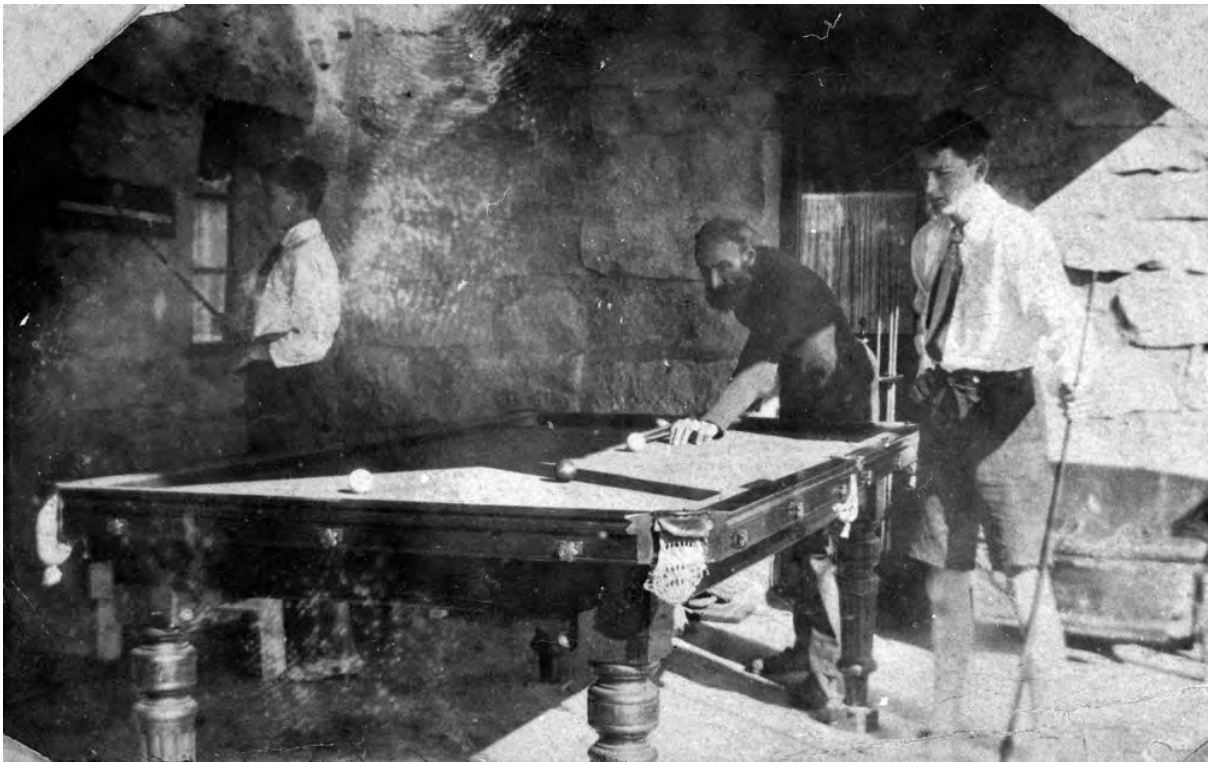
Late 1910/early 1920s photograph of the north elevation (right of the frame, note engraved sill, '1909') beneath the since removed original verandah. (Source: History Hub, Northern Beaches Council, 42914)



Photograph of the western frontage, dated 1923, showing a since removed paired gabled porch/wing constructed of sandstone and Timber forward of the existing sandstone form. (Source: History Hub, Northern Beaches Council, no. 42911)



Undated photograph (probably 1910s/20s) facing west from the rear of *Bungania*. The east face of its northern hipped (tiled roof) is shown left of frame (red arrow). (Source: History Hub, Northern Beaches Council, no. 42865)



Undated photograph (probably late 1910s/early 1920s) of the southwest corner beneath the original, since lost verandah, looking west. (Source: History Hub, Northern Beaches Council, no. 42866)



Aerial photograph of Bungania (indicated), dated January 1941. Close-up below. North is top of frame.
(Source: MAP1310, Run 12, Frame 4155, Geoscience)



Close-up aerial photograph of Bungania (indicated), dated January 1941.
On close inspection, the surviving primary sections are apparent: the lengthwise gabled wing and both hipped parts.
Roof appears to corrugated metal sheeting.
Other structures to the south have since been removed.
(Source: MAP1310, Run 12, Frame 4155, Geoscience)



Photograph of *Bungania*'s western frontage, dated late 20th century, showing the non-original timber/sandstone front attachment with paired gabled roofs, since replaced by the existing verandah. (Source: History Hub, Northern Beaches Council, no. 44438)



Photograph of *Bungania*'s north elevation, just past the northern hipped wing. The timber-framed enclosed verandah shown has been replaced. (Source: History Hub, Northern Beaches Council, no. 44440)



Northern hipped wing, poor condition, prior to conservation by the current owners.
(Source: City Plan Heritage, NSW Heritage Inventory)

3 PHYSICAL DESCRIPTION

3.1 Bungania

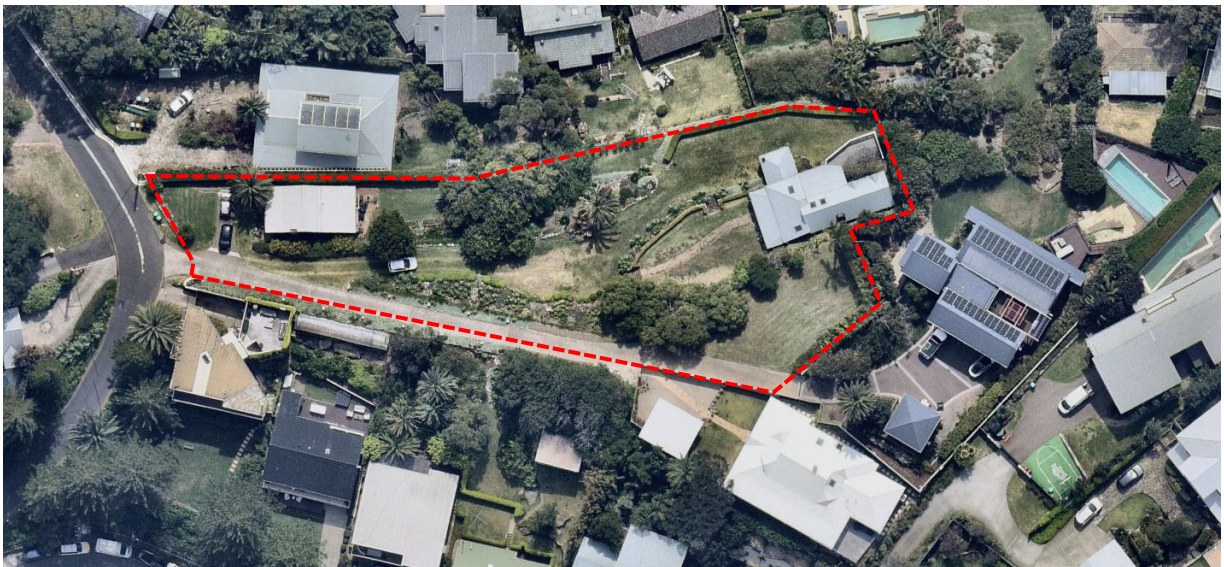
Exterior

The irregularly shaped subject property has an undulating topography that rises to the west towards the summit of Bungan Head and a limited frontage (approx. 16m) to Myola Road. *Bungania* itself is located at a deep setback (over 80m) from the front boundary (at what is now the eastern title boundary) and is substantially concealed from the public realm. A low sandstone ridge cuts east-west across much of the site, with *Bungania* having been effectively excavated and carved out from its northern face, against which it now nestles. This ridge—heavily vegetated in part—is most visible from the upper terrace, as it extends in a curvilinear manner west of *Bungania*'s front elevation.

A single-storey and compact contemporary timber secondary dwelling with a small private rear garden is situated at a small front of the place, addressing Myola Road (no. 77B).

The broader garden is associated with *Bungania*. It has been terraced (sandstone retaining walls) in recent years and is well-planted. None of the noteworthy existing trees are consistent with those present in the 1941 aerial photograph, having likely been planted later. As such, while visually complementary to the place, the existing plantings are not attributed by this report or the in-force Statement of Significance with heritage value.

A shared concrete driveway rises to the east along the southern boundary, providing access to 77A and 81 Myola Road. There is a late 20th-century timber shed against the northern border that is enmeshed in a thicket of plantings.



Contemporary aerial photograph of the subject place, approximately outlined in dashed red.
(Source: Nearmap, September 2024)

Bungania has a relatively sprawling footprint, with those components dating from the formative development phases (c. 1906-20) considered significant. These are comprised of the two hipped roof wings, which are crosswise to the ridgeline, with the smaller northmost section sitting below the primary part. As well as the elongated gabled form that runs parallel to the quarried/worked rock face. The latter forms the southern internal elevation of the cottage. Roof cladding has changed from tiles (possibly original) to corrugated metal sheeting (existing is contemporary). There are two rendered chimneys, but the main one has been truncated (southern plane of the gable). A pair of gabled dormers have been added to the north elevation of the lengthwise wing.

Walls are constructed of sandstone quarried from the ridge. Many of the blocks are 'giant' (including through stones) and laid in squared-coursed rubble. Externally and internally, the blocks have a rock-faced finish. Mortar joints are broad (all repointed). Creepers cover much of the northernmost hipped wing's walls.

The west-attached verandah is an addition, as are the three openings (French doors) in the original recessed wall. The north 'sun room' is a modified addition with a brick/rendered and sandstone base wall with timber-framed casements/fixed glazing. It steps out onto a raised contemporary deck, all taking advantage of the northern outlook.



Panoramic aerial photograph of *Bungania*, facing east, showing the different interlocking roof forms.
(Source: Nearmap, February 2024)



View from opposite Myola Road, facing the secondary dwelling (left) and common driveway (right), facing east.



View from the adjacent footpath to the frontage of the place.



View from the middle terrace to the frontage (west elevation) of *Bungania* with the ridgeline right of the frame.



View from the middle terrace, facing east.



West elevation from the middle terrace, facing southeast.



View from the middle terrace to the southern ridgeline. *Bungania* is left of frame.



West elevation—verandah is an addition, as are three French door openings.



View along the west elevation to the southern ridgeline.



Connection between the rockface and western elevation/verandah, facing southeast.



View along the makeshift gutter, which extends the southern elevation of the gabled wing.



Ridgeline from the upper terrace, facing south.



South face of Bungania's gabled roof, from the terrace above the ridgeline.



North elevation, facing south.



North elevation from the middle terrace.



View from the recent deck, facing south.



View from the deck to the enclosed 'sun room'.



Close-up of the north elevation. Note non-original gabled dormers.



Close-up of the north elevation—note '1909' engraved on the substantial sill.



East elevation.

Interior

As part of this DA, no works are proposed for the interior of *Bungania*. As such, a close analysis of the internal fabric is not required by this document. Suffice it to say that more recent approved 'modernisation' works have occurred in a sensitive fashion with the fundamental anomalousness of Yewen's planning, original finishes (exposed sandstone walls) and notable elements (medieval-like/Arts & Crafts sandstone fireplaces, sandstone steps) have been preserved.



Sandstone fireplace, quarried and carved by Yewen, northernmost wing.

3.2 Setting

The immediate setting of the place is suburban coastal/headland environs, with postwar and contemporary dwellings, generally large in scale, predominating. Regrowth bushland and Bungan Beach lie to the south, with Newport Beach to the north. Myola Road winds north-south, rising in both directions towards its interface with the subject property, which conceals the place except direct and close-by oblique views.

4 ASSESSMENT OF HERITAGE IMPACT

4.1 The Proposal

The new work is outlined in a set of drawings prepared by Jo Willmore Designs, dated October 2024 (DA-01 to DA-06). This report should be read in conjunction with these documents and others submitted with respect to this DA.

In summary, it is proposed that a new freestanding addition (a pavilion wing) be constructed to the south and forward of *Bungania*. The ground floor would contain a master bedroom with a bathroom, a study, a laundry, a store, stairs, and a lift. The first floor, which would be level with the upmost terrace and common driveway, would consist of a garage, second study, WC/store, a living/dining area, kitchen, and recessed alfresco area with a north-facing balcony. An entry antechamber with stairs approximately divides the first floor, giving it a slightly splayed footprint.

To allow for construction, part of the ridgeline would be excavated, and retaining walls would be established. A curved section retaining wall, clad in vertical battens, would abut the southern wall of *Bungania*, forming a link between the ground floor of the addition to the non-original verandah. The first-floor form would be gabled (32-degree pitch) with a flat roof (1-degree pitch) section above the antechamber. To the ground and first floors, 2.8m and 3m floor-to-ceiling heights, respectively, are proposed. The minimum setback between the proposed pavilion and *Bungania* would be 3.2m.

External materials for the pavilion would be:

- Roof—corrugated Custom Orb sheeting or the like (Shale Grey),
- Ground-floor walls—freestone cladding (if possible, reclaimed stone from the ridgeline 'cut') with natural timber batten cladding to the walkway/link curve,
- First floor wall—rendered (off-white) hebel wall panels, except for the west-facing gabled elevation, which would feature a timber batten screen (white),
- Opening frames—anodised aluminium frames (NB. more visually appealing than non-anodised frames) in black, and
- Alfresco/balcony area—batten sliding screens and glazed balustrade.

A new section of the concrete driveway from the extant to the proposed garage has also been submitted.

No conservation works to *Bungania* are proposed as part of the scheme in light of its cared-for and stable physical condition, a reflection of the investments made by the Applicants over the past several years.



Indicative photomontage of *Bungania* and the proposed pavilion wing, bird's eye view. (Source: Applicant)

4.2 Heritage Policy

The following section examines the impact of the proposal on the subject place—an individual heritage item (2270017), known as *Bungania*—and that of the nearby heritage item (2270054).

As the scheme could potentially affect an individual item, the PLEP at c. 5.10(2)(a)(i) requires that the Council ‘consider’ the potential impact of the scheme on the identified heritage value of the relevant listings, cl. 5.10(4), including their ‘associated fabric, settings and views’, cl. 5.10(1)(b). Further, because the scheme could also potentially impact an ‘in the vicinity’ heritage item, cl. 5.10(5)(c) allows for its consideration as well. The overall objective is to ‘conserve the environmental heritage’ of the municipality, cl. 5.10(1)(a).

This HIS, prepared by an independent heritage specialist, constitutes the required expert material and opinion to support the Council in understanding the new work’s heritage impact and making informed, substantiated decisions.

While Section 4.5 of this report adopts a performance/issue-based assessment model, it is recognised that the statutory heritage objectives of the PLEP are the focal point for the Council’s decision-making, assisted by the guidance of the in-force *Pittwater Development Control Plan* (adopted) 2003 (Amendment no. 23), specifically B1 (*Heritage Controls*).

Concurrently, it is acknowledged that the *Environmental Planning and Assessment Act 1979* at cl. 4.15(3A)(b) permits a nuanced and discretionary approach in applying the provisions of a DCP, allowing for reasonable alternative solutions that achieve the overarching objectives of the LEP, which can be distilled as safeguarding the interpretability and legibility of a heritage place’s recognised significance.²

The recommended management strategies set out for the place in the NSW Heritage Inventory are reproduced below:

The house should be retained and conserved. A Heritage Impact Statement should be prepared for the house prior to any major works being undertaken. Archival photographic recording should be undertaken before major changes in accordance with the NSW Heritage Office guidelines for Photographic Recording of Heritage Items using Film or Digital Capture (2006).

NB. It is noted that a Photographic Archival Recording of *Bungania* was prepared and lodged with the Council in the fulfilment of consent conditions related to N0390/11 (2011).

Generally speaking, great weight should be afforded to conserving the significance of an individual heritage item. That is, those elements and attributes that underpin its ascribed heritage value, be they visible from the public realm or not. Nonetheless, as widely accepted in the Australian/NSW cultural field, sound values-based heritage management practices, as epitomised by the *Burra Charter* (rev. 2013), emphasise the need to approach change in the historic environment in a common-sense manner guided by a close understanding of heritage significance and—particularly in the case of a private residence—relevant issues of liveability and amenity. It is a question of striking a careful balance.

4.3 Discussion of Significance & Reasons for the Work

A close consideration of the heritage values of *Bungania* has informed the resolution of the proposal. The importance of the place, refined from its Statement of Significance, can be distilled as:

- The historical associations of the place with Yewen and its ability to demonstrate the theme of early development in the Newport area and the building’s formative but since lapsed role as a creative retreat, and
- The distinctive aesthetic of the place that emanates from its eccentric and loosely ‘organic’ arrangement and composition, particularly its semi-skilled stonework, resulting in a highly individualised Federation-era expression of the

² (3A) Development control plans. If a development control plan contains provisions that relate to the development that is the subject of a DA, the consent authority—(b) if those provisions set standards with respect to an aspect of the development and the development application does not comply with those standards—is to be flexible in applying those provisions and allow reasonable alternative solutions that achieve the objectives of those standards for dealing with that aspect of the development.’ EP&A Act

Arts & Crafts Movement's underlying focus on the skill of the craftsman and the relationship of a design to the landscape and place.

These values are embodied by the residence's formative (c. 1909-20: Federation to early interwar) elements, chiefly its interconnected hip and gabled roof forms (excluding the front verandah and enclosed northern 'sun room'), sandstone fabric, general internal plan, and the dwelling's interface with its siting/landscape. Namely, the extensive views it holds to the north over Newport Beach and the sense of the building being tucked alongside a ridgeline.

As set out in Section 2 of this report, the architectural form and expression of *Bungania*—particularly its western front/façade and the northern elevation—have undergone substantive evolution since their construction. It is far from a typical heritage-listed early 20th-century residential item.

Given this, there are several heritage-based constraints on what type of activities could occur to the form and fabric of *Bungania* without inappropriately diminishing these identified values.

Work to date on the place has resolved around repairs and establishing a basic level of contemporary amenity within the footprint of *Bungania*, as well as renewing some of the non-significant spaces and the broader garden setting. Despite this, it can be reasonably said that the extant dwelling has a relatively low level of liveability (multiple-level shifts, narrow stairs, small internal footprint), particularly in regard to its family-friendly or aging-in-place qualities. As such, its owners are currently not using *Bungania* as their primary residence.

It is noted that the approved development of the leased small-scale secondary dwelling at the Myola Road frontage of the property was undertaken to provide some funds towards the conservation of the broader site.

The crux of this DA is to establish *Bungania* as a permanent residence with a reasonable contemporary level of amenity and liveability commensurate with its land value.

Accordingly, it has been proposed that a residential linked addition be erected at the place. Concentrating change within a new volume is viewed as appropriate, as it would relieve the potential adaption pressure on *Bungania*'s footprint and fabric. A positive aspect of this scheme, as examined below, is the avoidance of any direct physical impact on the item.

Various locations for the addition at the property were 'tested' before its current location, astride higher ground forward of *Bungania*, was selected as the most feasible.

4.4 Review of Heritage Impact

Physical impacts

The proposed addition would not negatively affect any significant built fabric at the plaza. This outcome would be achieved through its spatial separation from the cottage, with the only proposed physical interface being the curved covered walkway. The drawings note that this connection would be resolved sensitively with a 'light touch'.

Sightlines

It is indisputable that *Bungania* is substantially concealed from the public domain, with only an oblique and heavily restricted sightline to its front form being practically attainable from Myola Road. The new wing would have a neutral impact on the place's nominal interface with the public realm, neither meaningfully adding nor subtracting from it.

The development would not erase any significant sightline to or from *Bungania*. One's ability to stand on the ridgeline and look over the roofscape of the cottage is not considered of core importance to understanding its significance. Such sightlines would still be attainable from within the first-floor footprint of the new wing.

The visibility of *Bungania* progressively increases as one advances onto the subject land. This sequence of the cottage becoming a gradually more prominent built element, enmeshed within its garden setting, would not be deleteriously impacted by the presence of the new pavilion from the viewpoint of obscurement or obfuscation (design compatibility is discussed below).

Scale

Accepting the above, the key heritage impact issue becomes whether the new wing would prove a 'comfortable' fit with *Bungania*. Or, to put it another way, could the pavilion be objectively determined to visually compete with or detract from the historical and aesthetic values of *Bungania*?

It is a truism—sometimes overlooked in the heritage sector—that the siting of a taller built form in the immediate vicinity of a more modest one does not automatically equate with an undesirable dominant relationship. Other types of relationships are attainable through design measures. In this case, the addition is considered to achieve an interface with *Bungania* that is not overwhelming but respectful and visually complementary. Crucially, one's ability to interpret and appreciate *Bungania* 'in the round' with all of its eccentricities would not be weakened by the placement or character of the addition.

Only part of the proposed first floor and roof form would rise above that of *Bungania* (2.98m above the gabled ridgeline), which is viewed as not excessive. In addition, the siting of the new plan/form would attain sufficient visual/spatial separation between the old and new has (minimum 3.2m), deterring any impression of the proposed first-floor 'crowding' *Bungania*.

Due to the proposed ground floor being 'tucked in' from the first floor and cut into the ridge as well as clad in part with stone (understood to be intended as reclaimed sandstone from the property or freestone), it would be plausibly 'read' as part of the hillside or, at the least, as an undercroft; as opposed to a distinct ground floor. This design strategy curtails the impression of the floor above as presenting as a second storey but rather as a gabled form situated on an elevated landform. While subtle, this strategy tempers the image of the wing as a two-storey built form, further alleviating any sense of a domineering or visually burdensome built element being introduced at the place.

The option of reducing the floor-to-ceiling height of the ground and first floors (2.8m and 3m, respectively) was considered, but other than negatively affecting the internal amenity of the addition, it is not viewed as warranted in order to achieve an acceptable heritage outcome for the place.

Design

In terms of its plan, form and design expression, the new addition is considered to respond with due sensitivity to *Bungania*'s significance.

The addition's paired and linked gabled built form adopts a traditional/familiar low-key character, albeit distinguishable (in line with good practice) from *Bungania*. This proposed geometry is broadly sympathetic to the place, avoiding a harsher contrast or contradistinction approach that would entail a more overtly contemporary form.

The flat-roofed 'hyphen' (link), splayed plan of the first floor, and well-proportioned recessed ('cut out') alfresco area would also assist in articulating and modulating the design's overall massing, alleviating any potential sense of undifferentiated bulk or visual top heaviness. The quality of the first-floor as a light element—'floating' above the undercroft/ground floor—is further supported by its lightweight materiality (battened screen, rendered hebel wall panels [coloured off-white], corrugated metal sheeting). These are high-quality, durable, 'timeless' materials commensurate with a locally significant heritage place that would work in harmony with the robust sandstone character of *Bungania*.

The role played by the proposed batten screening for the west first-floor gabled elevation of the addition is also important to acknowledge. Such an element would assist in reducing the potential solidity and heft of this plane, instead imparting a more receding/recessive character to it. This result would be supported by the retention of existing/retained plantings forward of the proposed addition, which would play a substantial screening/softening role, especially when approached up the shared driveway.

The type of openings and level of glazing proposed for the northern face of the pavilion, in the view of this report, sits comfortably with the robust masonry character of *Bungania*, which as noted has an array of modified or non-original windows.

Sensibly, the design of the addition has taken advantage of the topography to situate less easily reconcilable elements, such as the garage and glazed main entrance of the addition, away from *Bungania*. These components are well resolved within the south elevation and in keeping with the other contemporary residences that address the shared driveway in its vicinity.



Architectural render of the proposed addition from the bottom end of the shared driveway. Note screening role played by extant landscape elements and the spatial separation between the new and old at the place. (Source: Applicant)



Architectural render of the addition's south elevation, from the shared driveway, facing north. Well-resolved and low-key. (Source: Applicant)

Setting

Considering that the scheme would retain the majority of the place's existing garden area and the significant northern outlook, its appropriateness in relation to the landscaping rests on the degree of significance attributable to the ridgeline as a portion of the section forward of *Bungania* would be partly excavated and built upon.

The ridge is not identified in the Statement of Significance for the place.

It is a fairly prominent element of the property, but mainly in the sense of supporting an interpretation of the garden as a stepped landform. An effect that would not be eroded considering the 'stepped' nature of the pavilion relative to *Bungania* and the retention of the bulk of the ridge in front of the proposed pavilion, where it serves as a retaining element to the shared driveway.

In the opinion of this report, the ridge is important from a heritage perspective only in the way in which the southern elevation of *Bungania* presents itself as somewhat merging into its side, an effect sought by Yewen. This attribute of the cottage would be sustained by the setback of the pavilion.

On the basis that the ridge is more a complementary—instead of a culturally significant—component of the place, its partial loss is considered not to be an intolerable impact.

In the vicinity

It is self-evident that the new work would not have a material impact on the significant elements of heritage item 2270054, with the public realm/carriageway of Myola Road serving as a more than ample 'buffer'.

4.5 Conclusion

Bungania's very character and its subdivisional history make the attainment of a reasonable level of contemporary amenity without adversely impacting its significance a challenging prospect. Nevertheless, the proposed scheme navigates such tensions with aplomb.

It is the finding of this HIS that the proposed pavilion would not weaken the interpretability or legibility of *Bungania*. It would remain readily comprehensible 'in the round' as a peculiar and singular instance of early 20th-century DIY activity. None of its core form or fabric would be lost. Nor would the scale or design language of the addition conflict with the cottage, with a generous degree of separation between the new and the old established, along with several architectural gestures that would establish a pleasing dialogue between the two development phases at the place. Serious consideration has been afforded to ensuring that the relationship between *Bungania* and the addition would not be defined by dominance but rather by reciprocity.

To conclude, this HIS assesses the proposal in its current form as satisfying the statutory conservation intent of the PLEP and in accord with the guidance of the PDCP. It is recommended that the Council approve the scheme on heritage grounds.

APPENDIX A — PREVIOUS PLACE ASSESSMENT

Appendix 2

February 2011

History and Heritage assessment of Bungania

77 Myola Road

Newport

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7. Alfred Yewens Obituary SMH 1923

Introduction

“Bungania”

77 Myola Road Newport

This history has been prepared by the present owners of Bungania, residents of Newport for 37 years, with guidance and advice on matters of heritage from William Ashton, B.Arch., UNSW. Interviews with residents who have been connected with Bungania over the years have been helpful in providing a local perspective. Recorded in 1997, the following Newport people took part in the interviews:

1. Patricia Smith, born 1916, (mother of previous owner Wendy Bale who was the granddaughter of the original owner and builder).
2. Don and Hazel Lovering, longterm residents of Newport, friends of the Yewen family. Don's father was Horace Lovering, a wealthy landowner near Bungania.
3. Jessie Aldridge, descendant of Robert Porter who, in 1884, was given the contract for repair of roads from Narrabeen to Palm Beach. She lived in Newport from 1918 to 1996

Wherever possible, use has been made of local sources as follows:

1. Maureen Smith, librarian. Local Studies, Manly Library
2. Local history librarian. Dee Why Library
3. Virginia Macleod, Local History Resource Unit, Nelson Heather Centre, Warriewood
4. Family photographs, personal research and documents by Christopher Britton, great grandson of the first owner, Alfred Yewen

Bungania was identified in the Heritage Study prepared by McDonald McPhee Pty Ltd Craig Burton in 1989 as a "rambling single storey house, weatherboard and iron roof, being of local heritage significance with high associations of cultural significance with regard to Phase 11 (1880-1920) defined as 'The Influence of the Real Estate Ventures - a resort for the wealthy' (p.20. Vol 1).

Published References

1. *The Newport Story* by Guy Jennings, 1987
2. *Barrenjoey Peninsula & Pittwater Heritage Study*, Vols 1 and 3, by McDonald McPhee Pty Ltd and Craig Burton, 1989
3. *Report on the Heritage Significance of 'The Eyrie' at 32 Bungan Head Road, Newport* by Penelope Pike and Robert Moore for Pittwater Council 1995
4. *Dee Why to Barrenjoey and Pittwater* by Charles Swancott, 1967
5. *Pittwater Paradise* by Joan Lawrence 1994
6. *Sydney's Century: a history* by Peter Spearritt 1999
7. *Pictorial Memories: Manly to Palm Beach* by Alan Sharpe 1993 & 1998
8. Land Titles Office for a history of the ownership of the property

General Historical Perspective

In this generalised evaluation the periods used here refer to those defined in the Heritage Study by McDonald et al as follows:

Phase 1 - Settlement and Consolidation, 1788 – 1880

Governor Arthur Phillip landed at Manly on 21 January 1788 and later that year sighted and named Pittwater (in honour of William Pitt the English Prime Minister) during his continued efforts to find suitable land for cultivation as the community were in danger of starving. During one expedition in August 1788 Phillip camped in present day Warriewood, known in early times as Sheep Station Hill. The following day he travelled further north to camp, and climbed a nearby hill, most probably Bushrangers Hill, which afforded a view of Pittwater. (Jennings p. 9)

In 1814 Surveyor Meehan surveyed a farm of 700 acres for Robert Campbell, in the area of Mona Vale which included half of Newport, ending at a line near Gladstone Street with adjoining grants to John Farrell (60 acres granted in 1843) and Martin Burke (50 acres granted in 1833). Campbell was granted his 700 acres in August 1819.

Jennings states that *"by 1841 the whole area was well known and very desirable"* for in 1832 the NSW Calendar and General Post Office Directory described Newport as *"equal to any lake scenery: there are many romantic spots with good land on its banks, which only require suitable inhabitants to resemble Arcadia"* (Jennings P. 10)

The area evolved. McDonald comments:

"the pioneering quality of the settlement at Pittwater was gradually replaced by a growing sense of community as the tiny settlements began to consolidate the gains of the first half of the century".

However, it was sparsely settled, difficult to reach and an object of curiosity by outsiders. They were viewed with equal suspicion by the inhabitants, as witnessed by the 1867 Handbook of Sydney, which stated:

"A clergyman penetrating into the district a few years ago found many grown up people who had never visited the city and are, in a measure, uncivilised" (Quoted by Swancott)

Prior to 1880, Swancott observes that *"Pittwater was undisturbed by and aloof from influences of the metropolis"* (p.103). Nevertheless, there was a boarding house built by Jeannerett which started in a modest way. Later the family began running steamers to Windsor in 1879.

And so Newport became the main traffic avenue to Barrenjoey, Brisbane Waters and the Tuggerah Lakes from a newly constructed pier in Newport on the Pittwater side. Four steamers a week arrived with passengers and cargo, particularly shell lime and firewood, along with the north coast mail. (Swancott p 103).

Travel by land became possible when Barrenjoey Road and Pittwater Road from Mona Vale to Church Point and Newport were surveyed in 1877. (Gledhill quoted by McDonald p.25)

Phase 11 - The Influence of the Real Estate Ventures, a resort for the wealthy, 1880-1920

The growing attention and activity by real estate agents reflected both the interest in the area and the economic fluctuations of the time. The 1880 boom in land prices and the subsequent loss of value during the 1890s depression were evident in Newport. But by 1900 land subdivision and speculation were rife, with many estates offered between Mona Vale and Avalon. Plots could be obtained on five pounds deposit and 6% interest.

The beginning of the twentieth century heralded a new era of one day or weekend tourism. Visitors arrived for picnics or stayed for short periods at a boarding house. Only the wealthy could afford the luxury of that newly acquired Australian status symbol: "the weekender" - a secondary home for holidays and investment (McDonald p.29). Between 1914 and 1920 the less well off purchased small fibro cottages near the tram terminus at Narrabeen (Pike and Moore p. 5)

Newport also became popular, along with other coastal communities when, in the first decade of the century, the prohibition of daylight bathing was relaxed and the health giving properties of the ocean outweighed the sea's connotations of danger and immorality. A sales brochure of the time (1911-12, A Rickard & Co, Auctioneers & Realty specialists, quoted by McDonald p.31) reflected these new attributes, claiming their subdivision *"one of the finest weekend estates ever offered in Sydney - a property well worth investigation by every man and woman who enjoys boating, fishing and bathing at their best"*.

In the 1880s the old weatherboard Newport Hotel was kept by William Boulton whose family ran coaches to Manly, carried the mail, and owned the one and only bullock team in the district (Swancott p. 104). The land was sold from the Jeanneretts to the Boultons in September 1887 but the building was replaced by a brick design in 1919 by the new owners, Resch's Ltd. Close by, Minnie Scott ran a successful boarding house from 1901-1914, catering for the growing visitors until war was declared.

The growth of land purchase and visitors could also be attributed to the "Universal Saturday Half Holiday" which gave workers more leisure, referred to in another real estate brochure of the time which stated:

"The demand for weekend lots by the water is growing wonderfully. It, the enforcing of the universal Saturday Half Holiday in Sydney, is going to make this the greatest 'weekend year' the city has ever known" (A Rickard & Co. Auctioneers and Realty Specialists, Church Point).

But of actual residents there were few. By 1905, Newport's population had barely reached 100 souls. (Joan Lawrence, "Pittwater Paradise", p.48).

Phase 111- Holiday and Recreation, 1920-1950

The post war housing boom and desire for owning one's own home can be seen in Warringah in real estate activity in the twenties. Speamtt, in his study "Sydney Since the Twenties", states *"Warringah had more subdivided land than occupied land thanks to real estate speculators"* (McDonald p.33). Quick profits were the order of the day and developers had no responsibility for the provision of utility services, roads or kerb and guttering (Spearritt p.46).

Newport saw rapid development in the early 20's in the beach area, which outstripped the development on the shores of Pittwater for the first time, but still only 60% of the houses were occupied during the week (Alan Sharp, "Pictorial Memories - Manly to Palm Beach, p. 108)

The Depression changed this situation. Land ceased to be desirable speculation although the peninsula slowly became *"a broader social spectrum holiday area"* (McDonald, p.34) due to the electric tram service and improved bus services. In 1938 the Palm Beach/Wynyard bus service allowed direct access to the city. (McDonald p.36). Electric light came to Newport in 1930 but progress was slow due to the financial downturn of the period (Sharp P.8).

The growing permanent population in the 30s required the establishment of churches, an automatic telephone exchange, more businesses and recreational facilities. The Newport Bowling Club was formed in 1938; the Newport Surf Club was built in 1933; The Royal Motor Yacht Club's clubhouse opened in 1928 and the Royal Prince Alfred Yacht Club's clubhouse and slipway were built in 1937, although the club itself had its origins some 70 years earlier (Jennings, pp 78-83)

Phase IV - A Commuter Suburb - Exclusivity, 1950 onwards

"The complete suburbanisation of the district and its role as a dormitory suburb of Sydney ... largely due to the improved transportation system" occurred during this phase of development. (McDonald, pp 37). The post war economic boom and the resulting full employment allowed many to realise the dream of owning their own home. (T. Kass, "Cheaper Than Rent: Aspects of the Growth of Owner-Occupation in Sydney 1911-1966" quoted by McDonald, p.38). Newport's population had increased to 1200 by 1949, and in seasonal periods escalated to 3000.

Yet the area was still perceived to be a place for the wealthy. Spearritt made the *distinction*: "*The rich tend to go to the northern beaches -Newport, Avalon, Whale Beach ... Palm Beach, while the workers throng the yellow sands of Bondi, Coogee and Maroubra; but you cannot tell a man's income in a pair of swimming trunks and the Pacific surf is a mighty leveller*".

The growth in population increased the demand and expansion of local industry, the retail sector and urban utilities such as schools, churches, post offices and leisure activities along with rapid development. "*Homes were built in every type of allotment as well as a large number of home units on the beach front and nearby areas*" (McDonald, p.40), in such large numbers that the then Warringah Shire Council were extremely concerned for the environment and the heritage of the peninsula.

Alfred Gregory Yewen

Yewen was something of an eccentric character, to say the least. Born in England in 1867, he suffered from tuberculosis and arrived in Australia in 1888 "*penniless and with the remnant of a lung*" at the age of 21. He held strong socialist views, having been in the company of William Morris and George Bernard Shaw and a member of the Fabian Society before reaching Australia

Because of his physical condition, Yewen settled in Queensland and was soon active in the Australian Socialist League, working as a journalist on the Brisbane "*Boomerang* " and William Lane's *Worker*.

Later in Sydney, Yewen linked up with Billy Hughes, editing a publication called the *New Order*, a diverse left wing rag in opposition to Lane's *Worker*.

Hughes observed that Yewen "*was never known to smile. He never went out. He had no recreations and only one shirt*" (Edmund Campion, Australian Dictionary of Biography, appendix 4)

In the 1894 election, Hughes gained a seat but in Yewen's eyes, failed to live up to the socialist ideology they had espoused in the *New Order*.

Yewen, by nature a rigid, uncompromising and obsessional character, developed a lively hatred of Hughes from this time, screaming out "you rat" whenever Yewen encountered Hughes in the street. It seems Yewen was so disillusioned, he renounced his strict socialist views and turned his attention to matters relating to the land.

He became sub editor on the *Stock and Station Journal*, and in 1899 obtained a stock and farm reporting job on the *Sydney Morning Herald*.

Obviously not without drive and ambition, he published *Yewen's Directory of the Land Owners of NSW* in 1900 and later in 1901 he launched his own periodical, *AAA. All About Australians*. He remained with the Sydney Morning Herald until his retirement in 1921.

Such was the improvement in his material position and aspirations that on 22 March 1906, he purchased 15 acres at Bungan from a large subdivision issued by the Mona Vale Land Company.

There is little doubt that the trappings of success, his more mature years, his more prestigious employment, surrounded by the more gracious homes of Mosman (The Sands Directory records his residence in 1904 as Shadforth Street Mosman) had their effect on Yewen's outlook, a very real change from his previous asceticism. This is not to say, however, that Yewen was particularly wealthy when he started building the cottage, as his modus operandi in its construction clearly shows. It was not until much later that Hughes, now alienated from Yewen, was to bitterly remark: *"I lived to see him sleek and opulent, arrayed in the favourite livery of capitalism – bell topper and frock coat and stiff collar"*



The Yewen family at Bungania. Alfred is seated on the right.

Yet this is not quite the impression we get of the man at Bungania. In this rugged but quite beautiful environment, Yewen, drawing on skills acquired during a short period when he worked as a stone mason in England, began building the stone cottage "by his own unaided labour".

Reports reveal that Yewen would travel "by pushbike" to Newport at weekends to work on Bungania. His obituary, published in the Sydney Morning Herald, dated 13 June 1923, (Appendix 7) quotes:

Sometimes a whole Saturday and Sunday would be occupied by the shifting of a single huge stone. His friends said that he must have the heart of a lion. Still, little by little, hindered sometimes by sickness, sometimes by foul weather, he pegged away, and and eventually starting with an angle in the living rock of an old quarry for the first two walls of his sitting room, he laid the foundations of a house that was destined to be as rugged externally, and internally as hospitable as its owner.

Either because of a lack of skill, a lack of finance in these early years, or a sense that this place should be part of the landscape – the house does fit into the side of the hill – the house assumed a naturalistic, rustic and homely style.

However, combined with this rustic quality, there are certain architectural elements of an English nature to be found in Bungania. Its high pitched cathedral ceilings and fine multi paned windows, of which there are only a few remaining, testify to Yewen's ambition for more refinement and more elegance in the finished structure.

We conclude Bungania was not intended to be a humble rustic dwelling inhabited by a recluse but an imaginative expression of Yewen's personality. The contrast between Hughes quoted description above of a restrained and constricted character in the early days with the obituary quoted above ...*"as rugged externally, and internally as hospitable as its owner"* sums up the changes in Yewen over the years.

The construction of Bungania was an all-consuming passion but just how much of the house was built by Yewen is impossible to say. . The image of this wiry individual, not always in the best of health, riding his bike from Mosman to Newport to work on his house, cutting large blocks of stone from the site that he lifted into place often unaided, is indeed extraordinary. No particular builder or person has been identified who may have helped Yewen in his travail.

It appears Yewen had taken up residence by 1906. The Sands Directory of that year lists A.G. Yewen as the editor of the Yewen Publishing Company, Mosman, with his private address at Newport (appendix 6).

Over the years more rooms were constructed and followed the contours of the hill, from stone quarried on the site so that the house *"nestles into the quarry face"* having a “

vernacular quality" (Appendix 3, National Trust report on Bungania, 1978). Notwithstanding this "vernacular quality" the house is quite church like with gothic style ceilings and fireplaces. . The whole structure has a definite serendipity about it, a quirky individualism not following any particular architectural style.

Mention should be made of the siting of the house. The National Trust visitors remarked on the *"magnificent views of Newport and Bilgola beaches, and of Pittwater ... to the north, while to the south is the whole panorama of Sydney's northern beaches"* (Appendix 3). Equally, back in 1923, the writer of Yewen's obituary noted:

"the landscape northwards from the adjacent veranda is probably the most extensive and beautiful to be obtained from any headland on the coast of New South Wales". (SMH Obituary, appendix 7)

It would seem that many early local people were almost self sufficient, with chickens, fishing, vegetable gardens and *"a nearby orchard and the family cow which allowed home made cheese, butter and ice cream"* (C. Britton, school project, 1985). Apparently, during a meat strike in 1917, the herds of wild goats which used to roam the area were almost eliminated when visitors hunted them (The Manly Daily, 13.12.73)

The home contained a treasure trove of *"a particularly fine collection of oils and water colours from the studios of the best-known local artists"* (SMH Obituary appendix 7). Indeed, one famous painting, "The Westwind" by Sydney Long, was acquired when Yewen obtained it from Adolph Albers in return, local folklore has it, for a parcel of land, where Bungan Castle was built in 1919 (Jennings. p.25)



Reading and taking tea at Bungania, circa 1920

Yewen's connections with "artists, writers, philosophers and political

thinkers" made Bungania an intellectual hideaway where many famous people such as Norman Lindsay, Syd Long, Christopher Brennan, Le Gay Brereton, visited and painted (C. Britton, school project). Musical afternoons featured the new "sound invention", an old wind up gramophone, where neighbours and friends were invited to listen to classical music on 78 LP records.

Collections of letters, documents, prints and photographs were recommended by the National Trust for cataloguing and documentation, but were rejected by the Mitchell Library when offered by Wendy Bale in 1988 (Manly Daily, Northsider, 12 November 1988).

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Description of the house:

Siting

Known as Bungania, the house is sited just below the ridge on Bungan Head, and is screened from view, being sited some 70 metres from the street. The house is set into the rock face on the northern side of the ridge. The cutting accommodating the house is quite deep, exposing some 2.5 metres of rock face. It has been suggested that this cutting could have been an early district quarry, though just as easily could have been a naturally formed lower platform just below the ridge. The south side of the house is effectively 2 metres below natural ground level as a result of building into this deep cutting. Unfortunately, the raw face of the cutting is an internal wall, without any drainage for these southern walls whatsoever.

There is little doubt that the stone for the house came from the site, some of the stones being quite large, requiring very little transport to their final destination in the designated walls.

The house is very protected from the southerly winds which on this part of the headland can be quite fierce. The roof itself is the only part of the house that protrudes above the ridgeline. In its position, the house originally enjoyed extensive views to the north to Newport Beach and the northern headland and to the west, across to Pittwater. Those views are now largely obscured by modern day vegetation.

General form of the house

As the accompanying sketches in Appendix 1 show, individual rooms have been added to the primary or central room to the east, west and north. The rooms appear to have been added almost randomly. There is no hall as such. The small room on the east of the house is reached through a bedroom and the dining room. To the north, the room known as "the dungeon" has been built adjacent to a rocky outcrop to the west. Access to this lower room is via a timber staircase off the principal living area.

There are two fireplaces in the cottage, one positioned in "the dungeon", the other a dual fireplace serving the dining room and the main bedroom.

To the northwest, the veranda that features in early photographs has been enclosed, linked into the dining room and the principal living area. From this room there is an opening onto a patio like area supported by a rough stone wall.

Construction of Bungania

We have no surviving drawings of the plan of the house, There simply were none. The place grew organically, subject to Alfred's physical capacity and whimsy. Without plans or any other descriptive account of the construction of the house, most of our knowledge comes from the existing building

The only comment we have is by Ms Pat Smith in an interview in 1997, then in her 80's, in which she said that once the raw rock face to the south had been squared off, the first room completed was the living room, known as "the refectory" The lower bedroom, known as the "Dungeon" was next to be built followed by the dining room, known as the "Cathedral"(high ceiling) room, again hewn from the living face of the escarpment.

As for the entrance, the low stone wall on the west side indicates the perimeter outline to the porch/veranda and entrance The exact form of this is hard to discern today since some additions were made in later years. To the north of the entrance and west of "the dungeon" there was a water tank, partially masking this lower bedroom itself when viewed from the west entrance. Leading to the front door, early photographs show a charming and inviting trellis made of natural timber logs as supports possibly covered with climbing roses. There is an old climbing rose still to be found near the entrance. Two Strelitzias were planted on either side of this pagoda trellis and are still there today, now grown so large there is barely room between them.



The trellis entrance to Bungania on the west side.

One way or another, the house assumed a fairly discordant form. Nevertheless, Alfred had incorporated touches of English refinement - the gothic high pitched ceilings, the fine paned windows and much later, the walkway covered by creeper covered trellis leading to the entrance. All these elements show Yewen was struggling for a degree of graciousness in the finished cottage.

When Alfred began construction there was no electricity, no skilled labour and very poor availability of materials. This was definitely not an undertaking for the faint hearted. Of course, where some desired materials were not available, any used building materials that were to hand would do. Note that in the room known as the refectory, (the living room) the windows facing the sunroom to the north might have been of greater quality if finance had permitted, but very plain second hand windows had to suffice.

The house that emerged certainly had its own idiosyncratic quality – gothic Englishness mixed with down to earth rusticity resulting in a quirky, curious sort of place. Unfortunately, it was rather badly planned and suffered from an early version of DIYism. Alfred may have disguised these faults in construction with the art and eccentric trappings with which he furnished his house, but basically this was not a fine house meticulously designed by an architect and built by a first class builder. Note that the National Trust listing, invited in 1971 by Wendy Bales, Alfred Yewen's granddaughter, was accepted not so much on the nature of the building, but because of the artefacts the house contained.

A comparison with Napier Thompson's nearby house, 'The Eyrie', is interesting at this point. The assessment made of 'The Eyrie' by Mr Robert Moore and Ms Penny Pike shows us that 'The Eyrie' did not quite evolve in the manner of Bungania. We would have to say Bungania was rather more naturalistic in style and much more subject to Alfred's own version of doing things his own way. It was simply a rougher and more amateur construction.

Early photos show that the land was not heavily wooded when Alfred became the owner. A cursory wander over his new estate would have revealed the presence of strong southerly winds at times and it is understandable that he decided to site his house in a tiny suntrap facing north, protected from the South by the ridge of the headland some three metres above. And perhaps, even though this was obviously a mistake, Alfred, by necessity, realised he would save money using this location, because the rock face of the old quarry site would serve as interior walls.

In similar fashion, "The Eyrie" shelters from south easterly winds just below the Bungan Head ridge with magnificent views north over Newport Beach. However, "The Eyrie" stands a little more tall than Bungania. Mr Yewen's house is more burrow-like, as it nestles into the side of the hill, tiering down a gentle slope with a number of small roof forms.

We could speculate that someone less eccentric, perhaps more wealthy and more part of the everyday world at the time, might well have chosen a more commanding position on the 15 acres available.

A carving in an in situ sandstone boulder gracefully inscribed "1909" tells us that construction was perhaps substantially complete five years after the Yewens purchased their land.

Later History and changes to the house

Communications followed where people forged a new way of life. By 1914 the telephone had arrived in Newport, bringing a connection with the outside world. Swancott (p.12) listed the only four telephone subscribers in Newport at that time, one of which was "4 Bungania". The other three were "6 Hotel" Newport and Mrs Greig at "1 K. Kamp" Mr Kleemo, Bushrangers Hill.

Yewen's 15 acre holding, covering a generous area of Bungan Head right to the high water mark, was largely intact until 1920, with only two blocks and the "Bungan Castle" land sold before then. Boxing Day 1920 saw the sale of the "Bungan Head Estate" with the agent touting "magnificent views and closeness to the beach". The establishment of the estate meant, however, that the curtilage of the original house was now reduced to less than one acre. (Appendix 2)

The subdivision brought about the creation of Bungan Head Road and its extension, Little Reef Parade, a name subsequently dropped as the whole street simply became known as Bungan Head Rd.

Local knowledge has it that finally, in the 1960's Stan's neighbour, a Mr Palmer, suggested a right of way and further encroachment on the last remaining Yewen land. Having obtained a verbal agreement from Stan, Palmer then proceeded to install a concrete driveway and concrete retaining walls along a new boundary that skirted the old cottage within a few metres of its walls. It seems that most of this was done while Stan was away on holiday. It had been easy for Palmer: he ran a concrete business.

The land now having been reduced to its present size, the house underwent a number of temporary additions and makeshift repairs. The inherent fault of using the sheer rock face of the hillside on the south side as inside walls meant the house was beset with damp and rot. In bad weather, these walls became a series of small fountains, as water literally bled through the rock from the ground above.

Later photographs show twin gables affixed to the front of the house where the veranda or porch entrance once stood. It is believed this timber framed front section was cobbled to the west side of Bungania in the early 60's for the purpose of providing a bathroom and porch extension. An aluminium window was used for the bathroom to the west and cladding was Hardy's fibrous cement "Hardiplank", a very common building material at the time. Due to damp and neglect, this section became subject to rot and excessive dampness and has since been removed.

The look and character of the house are best appreciated from the north, which is of course the natural outlook for the place. There was an open veranda on this side that was covered in by Stan Yewen some time before the second world war, thought to be about 1930.

Heritage significance of Bungania

The house itself and its manner of construction have heritage significance as testimony to the spirit and improvisation of early settlers to Newport and the Northern Beaches during the period from 1880 to 1920, described above as "Phase II: The Influence of the Real Estate Ventures, a resort for the Wealthy"

The depression of 1890, followed by active subdivision and sale of land in the Newport/Pittwater area was a time of great difficulty followed by one of optimism and hope. Alfred Yewen was an expression of that hope, the aspirational idealist, struggling under extremely hard conditions, who longed for something better and responded to the natural beauty of the headlands and beaches to Sydney's north.

The house assumed a special place in Pittwater because of its location, its manner of construction and the visitors Alfred attracted to Bungania. Alfred Yewen was not a hermit. His view was holistic, encouraging friends and acquaintances from all walks of life but especially artists, painters and political figures of the day. Alfred may well have seen Bungania as a Utopian artists colony, perhaps along the lines of the artists camp headed by Arthur Streeton and his followers of the Heidelberg school.

While Alfred Yewen was no doubt much more of an eccentric than many of his fellow Pittwater settlers, there are many aspects of his journey that are typical.

There was the holiday aspect - to make a sheltered spot away from the city where you could relax and holiday. There was the element of sustainability – that a house could be constructed from surrounding materials. There was the determination to create something worthwhile within limited means, against all odds, that was beautiful in itself and was in harmony with nature.

We can conclude then that the story of Bungania says much about the way Newport evolved at the turn of the century after the economy emerged from the depression of the 1890's and about the way of life in the early part of the twentieth century.

Restoring Bungania

In its present configuration and manner of construction, the building would not be suitable for modern habitation in itself. The problems created by building into the rock face have already been noted. This present proposal to restore Bungania is not to alter the footprint, to enlarge or to make any substantial alterations so that the idiosyncratic and charming nature of the place is retained.

Due to the budget restrictions of the present owners, (similar to those that afflicted Alfred Yewen!) the emphasis will be on the sympathetic restoration of the present structure as a small one or two bedroom cottage. Detail of work to be carried out is as follows:

- 1 Restoration of the veranda over the west entrance. This should take the form of a veranda or porch, but the exact original form this took is not known. In the interests of carrying through the theme of gothic Englishness that pervades the house, a gable will be constructed above the entrance.
- 2 The western stone wall and entrance has been substantially altered over the years and it is proposed to reinstate an entrance that will open to the veranda and the garden.
- 3 The tiny dressing room to the east of the main bedroom to become an ensuite with shower by lowering the floor level approx 300mm (which in all probability was its original level) and building a small dormer window (currently a skylight) on the north side.
- 4 A simple kitchen is to be installed in the dining room. To enable the kitchen to link up with the sunroom, it is proposed the opening between the sunroom and the kitchen be enlarged.

Restoration Materials

Wherever possible, the rich texture of the stone surface of interior walls will remain exposed. Since it is not possible to waterproof the natural rock faces that make up a few interior walls, these walls will be provided with a drain at their base, with a simple stud wall sheeted in painted tongue and grooved boarding standing proud of the wall. Measures will be taken to ensure this drainage system is adequate in wet weather.

Ceilings will be clad in painted tongue and grooved boarding to reflect the ambiance and style of the original building.

Window openings have in many cases been a curious sliding system on the inside of the rock walls. This system was one of the more bizarre methods Mr Yewen used to affect a window covering and have not stood the test of time. Nor would they provide the weatherproofing needed. It is proposed that the stone window openings be squared up and made to measure timber windows fitted, in the multi paned style of the few remaining windows left on the site.

Treatment of the Grounds surrounding Bungania

Because of miscellaneous trees and vines have become overgrown between the house and Myola Road, at a later date, when budget permits, there needs to be some clearing and landscaping of this area. Then, the timbered covered walkway will be reinstated, with the two strelitzias marking the entrance to the pergola trellis to be thinned out to resume their former position and function as standard bearers .

The area on either side of the entrance trellis would be terraced, finished in gravel with garden walls/ornamentation/shade trees etc.

Some terracing of the rest of the block is envisaged, with the north boundary being built up by a low stone wall, although the gentle slope of the land will be retained. In some places a further step back may also be necessary to gain further height for effective terracing.

The use of timbered walkways and grapevines over timber providing quiet restful spots - this is the picture one imagines of days gone by at Bungania. The aim is to ensure that Bungania, with all its foibles, remain intact as a living element of Pittwater history

Interviews with local people

INTERVIEW WITH PAT SMITH ON 19.11.97 IN THE PRESENCE OF HER GRANDSON, CHRISTOPHER BRITTON

THE FAMILY

Patricia Smith is the mother of Wendy Bale (deceased) whose grandfather, Alfred Yewen, purchased the land and built "Bungania" himself at the turn of the century. Wendy was very proud of her heritage and at her instigation the house was listed with the National Trust in 1978 (Appendix 3)

Alfred married Alice, secretary to Sir Henry Parkes, and they had two sons, both born at Bungania - Stan in 1901 and Roberts in 1903. Alfred was born in England and first settled in Queensland where he was part of the developing Labour party. Alfred died in 1923, and due to his connections with the Fabian Society, and political and influential contacts, had a long obituary in the Sydney Morning Herald.

Stan married Eileen and they adopted Wendy, Stan inhabiting Bungania until shortly before his death in 1984. Eileen was not a very good housekeeper and to assist her a lady was employed to help her in the house, and look after the ailing Mrs Yewen (senior) whom Eileen rejected. Stan contracted TB but never went to hospital, and with a healthy lifestyle he became an excellent swimmer and sportsman and overcame the disease. Stan was a quiet unassuming character who worried that the house did not conform to the council regulations of the time and therefore did not oppose the driveway built without his permission by the neighbour who had gained a right of way across the land. He returned to live at Bungania when his mother was elderly and in poor health, and took up the occupation of driving the local buses. Pat believes his routes were Manly to Palm Beach, Manly to Narrabeen, and Manly to Chatswood.

THE LOCALITY

Patricia remembers first visiting Bungania in 1940, travelling by tram to Narrabeen, and then by bus to Newport. She says it was still very rural with a cowshed and stables to the east of Bungania, on top of the crest of the hill.

She explained that the outline of the old swimming pool, whose foundations can be identified several metres south of the current pool at Newport beach, was in fact the original pool built by Alfred for all to use. There was a goat track which ran down the hill from Bungania leading directly to the pool, for the family's convenience.

The stone house in Melaleuca Street was also built by the Yewens for "Nana Piper" who was Wendy's grandmother on Eileen's side possibly in the 1940's.

Pat also remembers Nipper Brennan, son of the poet Christopher Brennan, who lived in what was known locally as the shell house in Oceana Crescent. Nipper was a character who refused to bow to convention and fished and sold his produce at the Newport Arms to survive.

BUNGANIA

Firstly Pat corrected us on the pronunciation of the home. It is pronounced "Bungania" (probably one would assume in line with Alfred's English accent where "a" is often pronounced "ar").

Pat was unsure of the exact date of Bungania's completion but believed it was completed around about the time of the birth of Alfred and Alice's first son, Stan.

The first room constructed was the kitchen and then the lower room (known to the family as "the dungeon" because it was so low down) which even in 1940 had the distinct crack it has today, helped perhaps by the ficus growing over the exterior wall and into the room inside. The sitting room was called the "Cathedral room" and the bedroom with the small dressing room adjoining, was known as the attic and had a roller shutter door which operated vertically where Stan and Roberts slept as children.

The roof was a metal one, which she believes was in place since the 1920's and painted with green lead paint which was replaced by Ted Bale, Wendy's third husband in 1984.

Pat believes however, that there has been little change since 1900. The interior of the walls of the cathedral room were covered with cement render to try to fix the damp problem but it was never successful. Similarly the kitchen had damp problems, which they occasionally tried to resolve with a retaining wall or guttering, although being part of the actual rock of the hillside she thinks there will always be water present. After substantial rain the "Palmer cascades" would appear which came down the steps to the west of the house and then found their way into a gutter in the floor of the dungeon especially constructed to direct the water down the hill. The sewer line was actually above the level of the dungeon so no sink could be put there. The water pressure was always poor and Pat remembers Stan going to the Mona Vale golf club for a round of golf and more importantly a shower afterwards!

She identified sea-grass matting was used on the floor of the top bedroom and the sunroom, with square carpets on top. The interior of the house was crowded with lots of furniture and pictures. 'The West Wind' by Sid Long came into the family when the subsequent owner and builder of Bungan Castle bartered the painting for the land where the current castle stands. Over the years paintings were sold for economic reasons. "The Swans" painted at Bungania with Mrs Alice Yewen for Sid Long, was sold by Wendy. She rejected a large offer by an unknown visitor from Melbourne in the early 80's - only to be advised later that she had in fact rejected Holmes a Court who later acquired the painting from the Double Bay dealer who purchased it from Wendy (at half the price).

As for wildlife Pat remembers a family of bandicoots who survived in the vicinity of 108 Bungan Head Road until she moved from the house several months ago. There were many

possums and very friendly magpies who would walk into the kitchen at Bungania and wait near the fridge to be fed.

Stan had a cottage garden, and had flowers on different levels and also a thriving vegetable garden. He also planted roses and daisies.

INTERVIEW WITH DON AND HAZEL LOVERING

ON 26.11.97

Don is a long-time resident of Newport, having "visited for three weeks in 1937 and stayed ever since". At that stage he said there were only six houses in the immediate vicinity in Newport, and one general store called Bulfins.

Don's father, Horace Lovering, was a farsighted businessman whose many business interests included Newport's first open air theatre, built about 1948-49, a garage rented to the Shaw brothers, a bakery at Palm Beach and a large block of land in Newport, north of the Yewen estate, subsequently subdivided and called Lovering Place. At one stage Horace even had to pay rates on Newport Reef, Don laughed and debated how he could use the land!

Returning from the war Don lived in a rented property in Beaconsfield Street until his father's house was available, at 39 Myola Road where he still lives today with his wife Hazel, a former graduate of the Melbourne Conservatorium.

BUNGANIA AND STAN YEWEN

Don knew Stan Yewen in the late 40s and early 50s where he would often partner Hazel or Don for a round of golf at the Mona Vale Golf Club.

Yewen was the 1927 club champion. They remember Stan as a very reserved loner who rarely joined in the social events, apart from local golf tournaments. Stan's wife was an invalid and when not driving the buses he would be shopping and looking after the household.

Hazel rarely visited Bungania but on the few occasions she did she remembers a very dark and dim interior, with a kitchen which had a sort of cellar off it, very much in the old English style with no modern conveniences. It was not the sort of place Hazel could ever imagine living in. In fact Hazel always remembered her own grandmother's property in rural Melbourne when thinking about Bungania.

INTERVIEW JESSIE ALDRIDGE ON 24.11.97

Jessie was born in 1918, attended Newport Primary School, and left school in 1933. Her grandmother. Grandmother Porter, knew Alfred Yewen in the early days.

NEWPORT AND BUNGAN

She remembers a rural community where there were few stores and cows were often bogged in the easement which ran from Newport Primary School to the beach. 38 The Avenue was built after the First World War where she lived until recently. Initially in the street there were only four families - the Stricklands, the Miles, the Perrys and her own family, the Harvey s(Porters). People would chop their own wood, boil a copper, using "candle bark" to get the fire going, and to a large extent you could be self-ufficient growing your own vegetables, and keeping chooks and shooting rabbits before there was any question of disease. She loved fishing and using only roe bait would accompany her grandfather to Bungan for flathead, rainbow fish, whiting or leather jacket when they could go out in a boat on the bay. On the rocks oysters and periwinkles were in great supply as were the delicious and abundant blackberries which flourished right on the dunes at Bungan, which would be collected by many visitors in Kerosene tins for baking pies.

She would visit Bushrangers Hill as a child to explore and climb the huge rocks to look out to Manly. She vividly recalls the Phizackerley family who lived near Bungan and who imported the first cars to Australia, and for whom her Uncle Stan did the repairs. He or his neighbour the Thompsons had a "native" gardener who tended the land when the owners were not in residence. The Brennans were also well known and Mrs Brennan was an eccentric who would clamber out on to the rocks to fish for crayfish. There were few "native bears" towards Bungania, and the beach, they preferred the trees near the Avenue where it was more densely forested.

Travel was time consuming and not very easy, as one had to take get to the tram in Narrabeen which would either take you to Manly or to the Spit, where you would disembark, walk across the bridge, and then get another tram into Sydney.

STAN YEWEN

Jessie remembers Stan being a quiet, thin man who never seemed that robust, possibly suffering from diabetes. In the country town atmosphere of Newport in the 1920's and 30's people kept to themselves, and everyone seemed equal, although the Yewens owned a lot of land. She remembers Robert, Stan's brother, very distantly and feels he must have gone into town, unlike Stan whose life focussed on Newport. Stan looked after his neurotic wife

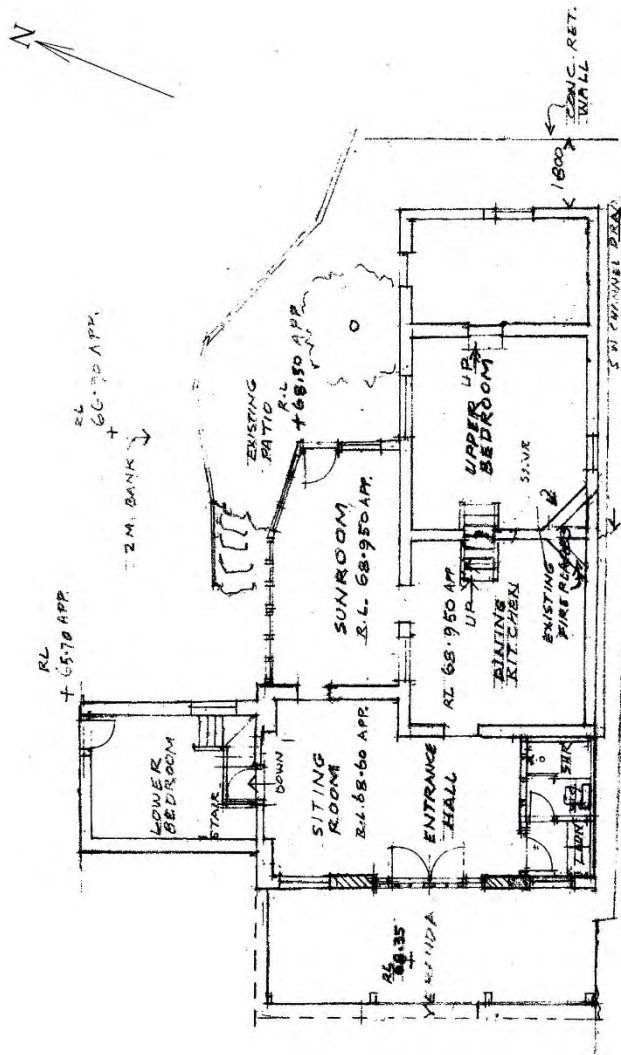
who rarely left Bungania, and he was greatly admired for his patience. Stan loved cricket and always joined in the local matches on the oval near the school.

Jessie has a memory of visiting the Yewens collecting for Empire Day and the family were generous giving a shilling or even five shillings on occasions. At that time she recalls the garden being quite beautiful with terraced gardens with many flowers including geraniums, the large aloe vera type plants with red flowers and a wisteria bower.

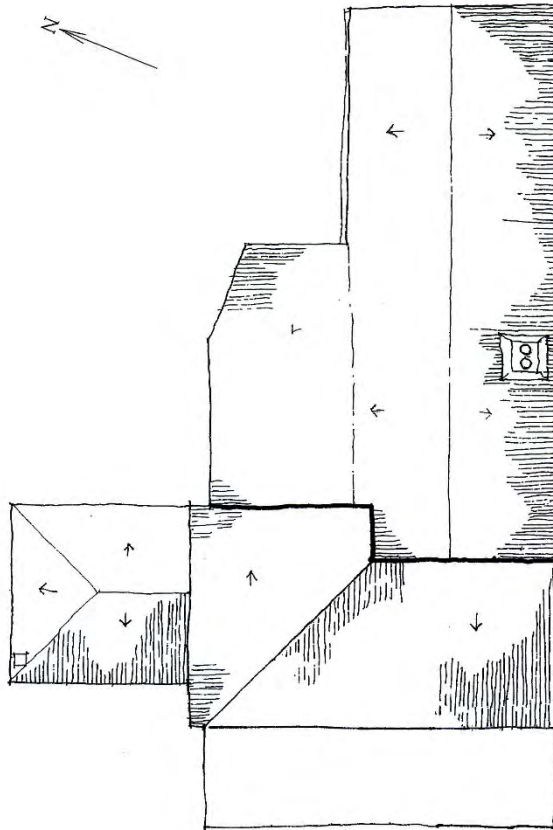
The family had a horse and buggy and at least one cow on the property in the early days but later on the Yewens had a car. Her most enduring memory of Stan is as a bus driver where he knew most of the passengers and travelled the same routes.

Appendix 1
(of 2011 Report)

Sketch outline of Bungania



PLAN
 "Bungania"
 77 Myola Rd Newport



ROOF PLAN
"Bungania"
77 Myola Rd Newport

Appendix 2

Land Titles and Land Sales Brochures

CERTIFICATE OF TITLE.

70017-1

(C.)

New South Wales.

CANCELLED-W

[Appⁿ No. 13631]

[Reference to First Particular]

[Vol. 1621 Folio 203]



REGISTER BOOK,

Vol. 1686 Folio 245



Q7

Alfred Gregory Yeoven of Sydney furnished Transfer under instrument of transfer from the

British Land Company Limited numbered 1129575 as now the proprietor of an Estate in Fee Simple, subject nevertheless to the reservations and conditions, if any, contained in the Grant hereinafter referred to, and also subject to such encumbrances, liens, and interests as are notified hereon, in *that* piece of land situated at *Maroubra* in the *Parish of Maroubra*, and County of *Camden*, containing *fifteen acres one rood sixteen perches*, as shown on the Plan hereon, and therein edged red, being *Lot 2nd of Section 6*

on a Plan deposited in the Land Titles Office, Sydney, numbered 4577 and part of seven hundred acres (portion 17 of parcel) delineated on the public map of the said parcel deposited in the Department of Lands originally granted to Robert Campbell by Crown Grant dated the thirty first day of August one thousand eight hundred and nineteen

In witness whereof, I have hereunto signed my name and affixed my Seal, this *Second* day of *May* one thousand nine hundred and *six*

Signed the *2nd* day of *May* 1906,

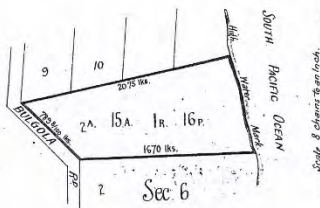
in the presence of

McAmberg

Officer

Deputy Registrar General.

NOTIFICATION REFERRED TO.



No. A 325538		TRANSFER dated 5 th April 1917	
from the said Alfred Gregory Yeoven to Charles James Hill Griffiths Vol 7, 3, P. 8764			
13 th April 1917		of the land within described	
Produced and entered at 10 o'clock in the forenoon		1917	
Cancelled & Certificate of Title issued Vol 2750 Fol 77		<i>McKellars</i> REGISTRAR GENERAL	
No. A 466568		TRANSFER dated 22 nd May 1919	
from the said Alfred Gregory Yeoven to Charles James Hill Griffiths Vol 6, 8, P. 8764			
13 th April 1917		of the land within described	
Produced and entered at 10 o'clock in the forenoon		1919	
Cancelled & Certificate of Title issued Vol 2750 Fol 99		<i>McKellars</i> REGISTRAR GENERAL	

BUNCAN HEAD ESTATE NEWPORT

Magnificent Views

Auction Sale on the Ground

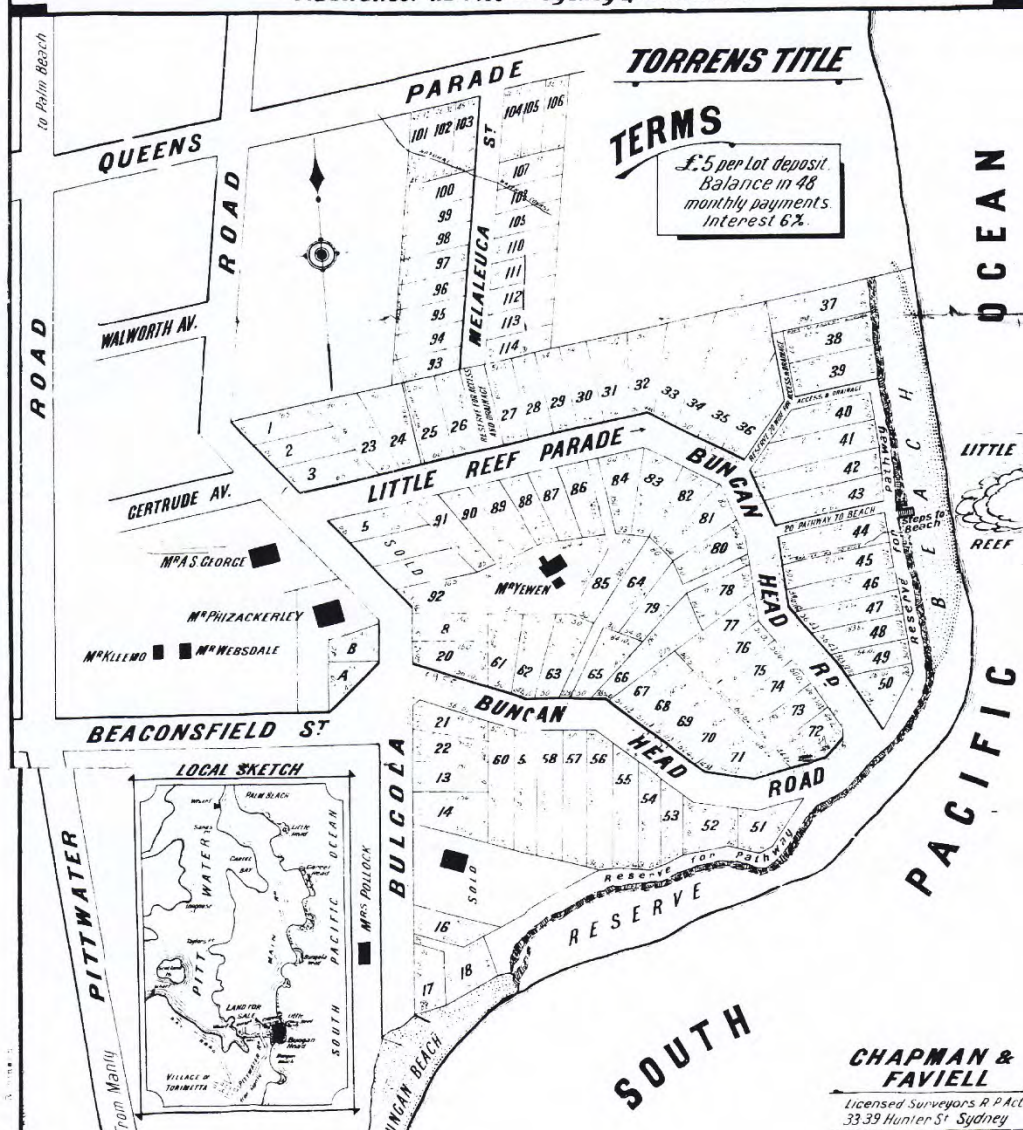
BOXING DAY

27th DECEMBER 1920 AT 3 P.M.

— LANCE GIDDINGS —

Auctioneer 115 Pitt St Sydney & Cronulla.

Near the Beaches



BUNCAN HEAD ESTATE NEWPORT

Magnificent Views Near the Beaches

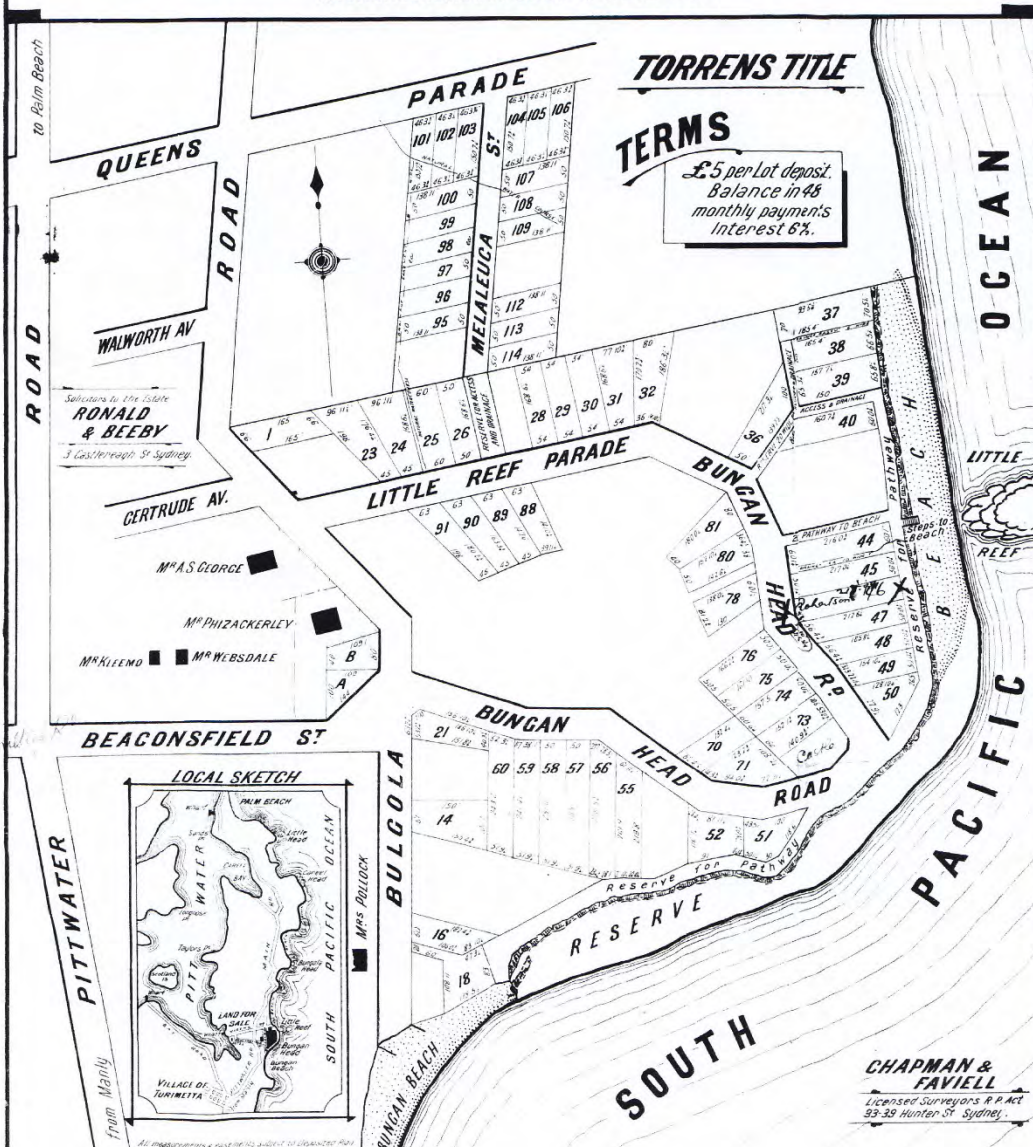
Auction Sale on the Ground

NEW YEARS DAY

1ST JANUARY 1924 AT 3 P. M.

J. S. JACKSON & CO.

AUCTIONEERS, NARRABEEN & NEWPORT.



Appendix 3

**National Trust Assessment and Listing
15 December 1978**

VISIT TO BUNGANIA, 77 MYOLA ROAD - NEWPORT
FRIDAY, 15/12/78 AT 11.00P.M.

The Director, Miss C. Jessop, Mr M. Kelly and Miss S. Collingridge.

The purpose of the visit was to inspect Bungania and to examine documents, books and paintings that had belonged to A.G. Yewen, a member of the Fabian Society, which were still houses in the building which Yewen had built for himself c.1910 and still in the possession of the family.

The siting of Bungania on Bungan Head is unique. Magnificent views of Newport and Bilgola Beaches, and of Pittwater are to the north while to the south is the whole panorama of Sydney's northern beaches. The approach to the house is up a long driveway and the house itself, made of stone quarried on site, now nestles into the quarry face. The feeling of Bungania is of a world totally removed from the suburbia surrounding it. Mr Yewen had spent a short time as an asphalt stonemason. The building has a totally vernacular quality.

A separate cottage contains books, documents and photographs rescued from the main house by Mrs Wendy Britton, Yewen's granddaughter. They include works and letters of C.J. Brennan, Le Gay Brereton, William Morris, Bernard Shaw and Karl Marx. Mrs Britton's mother had been Sir Henry Parkes' Secretary and there are documents relating to Parkes.

The house itself is a primitive example of a stone building, totally built by the owner. It consists of five main rooms with cellar and closed-in terrace. The walls of the sitting room were hung with paintings by Long, Piquenit, Minns, Tristram and others. Some of these paintings had been cleaned by Darcy Fordham, a family friend. Stairs led to two other rooms which also had paintings on the walls as well as a large collection of 78 records. In each room there were numerous books which need a careful examination to establish their importance. Particularly charming was some furniture that had been made for Yewen and it showed a great similarity to Wunderlich patterns.

One of the rooms was not inspected.

The place does not lend itself for large scale or frequent inspections.

RECOMMENDATIONS:

What would be the future of this house and this collection is an enormous problem. The immediate concern is that a full documentation of its contents takes place as soon as possible. This would involve transcribing letters, etc. as well as photographing them, cataloguing the books and paintings.

It was felt that the building was worthy of a RECORDED listing owing to the quality of its site, its contents, and its history.

Appendix 4

**Australian Dictionary of Biography
Alfred Gregory Yewen 1867 – 1923
By Edmund Campion**

Yewen, Alfred Gregory (1867 - 1923)

YEWEN, ALFRED GREGORY (1867-1923), journalist, was born on 16 May 1867 at Croydon, Surrey, England, fourth son of Charles Yewen, a canteen-keeper and former army bandmaster, and his wife Sarah Margaret, née Roberts. Gregory worked as a stonemason and gained his real education from the nascent socialist movement. In 1884 he helped William Morris to form the Socialist League, London. Morris presented him with the 1887 English translation of Karl Marx's *Capital* which he read thoroughly and kept all his life.

His lungs affected by his work, in 1888 Yewen migrated to Queensland, bringing an introduction from Morris to William Lane. Moving to Sydney, he became active in the Australian Socialist League with W. H. T. McNamara. Yewen's *A Refutation of the Single Tax Theory* (1890) was a historical critique of Henry George whom he derided for apparent ignorance of Marx. Returning north in 1891, Yewen worked on Gresley Lukin's *Boomerang* and joined Lane's *Worker*. When he left in September 1893, the *Worker* eulogized him as 'sternly uncompromising' and 'a most caustic and severe critic'.

Back in Sydney, Yewen threw in his lot with W. M. Hughes. Between April and September 1894 they collaborated on the *New Order*, which Yewen edited. 'He ruled with a rod of iron', Hughes recalled. 'He was never known to smile. He never went out. He had no recreations and only one shirt'. Yewen's paper was a weekly, eight-page political scattergun and featured a collection of paragraphs alongside topical verse by W. A. Holman. Anti-Semitic, racist and republican, it pilloried Lane as the dictator of 'New Australia'.

Labor failed to win the 1894 election, although Hughes gained a seat. Soon, however, Yewen detected the new member backsliding on socialism and was so sickened that he abandoned politics. Thereafter, when they met in the street, Yewen would shout, 'Hughes, you rat!' Hughes retaliated by writing of him: 'I lived to see him sleek and opulent, arrayed in the favourite livery of capitalism—bell-topper and frock-coat and stiff collar'.

Sometime sub-editor on the *Stock and Station Journal*, in 1899 Yewen took a reporter's job on the *Sydney Morning Herald* where for fourteen years he covered the fat stock sales at Homebush. He wrote a weekly article on wool for the *Herald* and was the major contributor to *Dalgety's Review*. In 1900 he published *Yewen's Directory of the Landholders of New South Wales*. With Francis Gellatly, in 1901 he founded the periodical, *A.A.A., All About Australians*.

At North Sydney on 8 November 1900 Yewen married with Presbyterian forms Margaret Alice Scott, a former secretary of Sir Henry Parkes; Holman was a witness. On a wide headland at Newport, north of Sydney, Yewen built with his own hands a stone house, Bungania. Unceiled roofs, open fires and split levels, complemented by coastal views, cows and an orchard, gave it an odd charm. Spending weekends there, Lane's brother Ernest noticed that Yewen never spoke about socialism. Survived by his wife and two sons, Yewen died at his home on 11 June 1923 of tuberculosis and was buried in the Anglican section of Manly cemetery.

Select Bibliography

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Author: Edmund Campion



Edmund Campion, 'Yewen, Alfred Gregory (1867 - 1923)', *Australian Dictionary of Biography*, Online Edition,
Copyright 2006, updated continuously, ISSN 1833-7538, published by
Australian National University
<http://www.adb.online.anu.edu.au/biogs/A120664b.htm>

Appendix 5

Barrenjoey Peninsula and Pittwater Heritage Study Listing

BARRHENJOEY PENINSULA AND PITTIWATER HERITAGE STUDY			CONSULTANT TEAM Brian McDonald BMcD Craig Burton CB Wendy Thorp WT Margrit Koeltig MK Jeff Temple JT		
ITEM "Bungania" LOCATION 77 Myola Road Newport		LAND TITLE Lot 1, D.P. 538888	LISTING 1. National Estate 2. Heritage Council 3. National Trust 4. RAIA 5. Other	INVENTOR NO B66	
DESCRIPTION Rambling single storey house weatherboard and iron roof		PRESENT USE Residence			
		HISTORICAL PHASE II			
		THEME Early subdivision for leisure purposes			
CULTURAL SIGNIFICANCE		ASSOCIATION	ABILITY TO DEMONSTRATE	AESTHETIC	RESEARCH POTENTIAL
Oldest surviving building on Bungan Head. Associated with leisure theme	High	X			
	Med		X		X
	Low			X	
COMMENTS Many additions and alterations. Garden underdeveloped		REFERENCES			
MAP/PHOTO 					
AUTHOR <u>BMcD</u> CB WT MK JT			FILM No. B6	NEGATIVE No. 8	DATE 27.7.88

Appendix 6

Sands Directories of 1904 & 1906

g Co., Ltd.

EL . . .

ILINGS,

Metal Glazing,
Showers,

C.,

in Zinc, Brass,

E.

dfern Works.

d.

T FREE.

ROOFING TILES.

heap as Corrugated Iron.
also Terra Cotta Ridging

Yard William G., 457 Dowling st
Yardley Harry, 63 Wilson st, Redfern
Yardley R., Interurban st, Marsfield
Yarlett W., foreman Imperial Naval
Ordnance Depot and Magazines,
Spectacle Island
Yarnold Rev. A. (O. of E.), 60 Alt. st, Afield
Yarnton Charles E., Angelo st, Burwood
Yarnton G. W., 5 Carlton cres, Sum. Hill
Yarnton Mrs. S., 1 Holborn st, Crofton
Yarragh Mrs. F., Brown st, St. Peters
Yarrington A., Douglas st, Petersham
Yarrington Arthur A., 4 Chapman st
Yarrington Rev. W. H., M.A., LL.B. (O.
of E.), Wharf rd, Concord
Yarroll D., 455 Oxford st, Paddington
Yarroll John, off Harrow rd, Auburn
Yarroll W., 36 Maria st, Marrickville
Yarrow and Co., grocers, 337 Parramatta
rd, Leichhardt
Yarrow S. A., Ocean st, Kogarah
Yarrow Wallace, Bayview st, Bexley
Yarwood Mrs. E. L., postmistress, Chuloden
rd, Marsfield
Yarwood F. N., F.S.I.A., accountant,
auditor, Imp. cham., 16 O'Connell st
Yasuda Tomokichi, Palmer st, Woolwich
Yatesman G., George st, Granville
Yates A. & Co., seed merch, 184 Sussex st
Yates Anna, Eden st, North Sydney
Yates Arthur, 9 Liverpool rd, Ashfield
Yates Arthur, Shaftesbury rd, Burwood
Yates Arthur, 29 Hoddle st, Paddington
Yates Arthur, 4 Ormond st, Paddington
Yates Arthur, 24 Walter st, Paddington
Yates Mrs. B., Unwin's Bridge rd, M'ville
Yates B., High st, Willoughby
Yates C. W., 28 Durham st, South An'dale
Yates Charles, St. Paul's st, Randwick
Yates Daniel, Pennant st, Parramatta
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Yates Frank, Durbin st, Marrickville
Yates Frederick, 29 Louisa rd, Balmain
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Yates James, 15 Newman st, Newtown
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Yates Jane, 68 Westmoreland st, F. Lodge
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Yates John, 487 Miller st, North Sydney
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Yates Sydney New Directory 1938-1939

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York W. G., Arthur st, Marrickville
York W. T., 26 Campbell st, North Sydney
York Walter, Bruce st, Carlton
York William, 102 Mort st, Balmain
York William, 68 Boronia st, Redfern
York William, 59 Lander st, Redfern
York John R.J.P., Cooper st, Paddington
York Mrs. M. A., Railway par, Kogarah
York Mrs. Ostrond, head mistress St.
Paul's (O. of E.) School, Cleveland st
YORKSHIRE FIRE AND LIFE
INSURANCE CO., William H.
Rowell, manager, 10 O'Connell st
York Typewriter—United Typewriter and
Supplies Co., sole agents for Australia,
114 Pitt st
Yondale J., Military rd, Mosman
YOUNG JOHN B., Insurance
Agent, City Agent for Australian
Mutual Provident Society, 108 Pitt st;
p.r., "Coni-ton," Bishop st, Burwood.
Telephone 2179
Youdan Thos, Caledonian st, Bexley
Youl O. J., Princes st, North Sydney
Youl J. T., master Public School, Seaview
st, Dulwich Hill
Youl William, Railway st, Rockdale
YOUNG AUSTRALIA—Miss Fothering-
hame, editress, 76 Pitt st
Young Bros., pictureframe makers, 37
Elizabeth st
Young Misses E. and A., school, Gibbs st,
Rockdale
YOUNG FOLKS' TEMPERANCE ADVOCATE,
—Thos Edwards, proprietor, 35 Castle-
reagh st
Young G. E. and Co., auctioneers, 314 Dar-
ling st, Balmain
Young H. and Co., watchmakers, 524 Geo. st
Young J. C. and Co., stock and station
agents, 4 O'Connell st
Young J. H. and Co., Ltd., shearing con-
tractors, 8 Spring st
Young Men's Christian Association—John
J. Virgo, secretary, 329 Pitt st
Young Peoples' Scripture Union (The), 73
The Strand
Young S. and Co., furniture makers, 91
Goulburn st
YOUNG SIDNEY H. & CO.,
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Hand's Directory

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Yates Mrs. C., 10 Crown rd
Yates Charles, St. Paul's st, Randwick
Yates Daniel, Pennington st, Parramatta
Yates E., Edinburgh rd, Marrickville
Yates Edward, 4 View st, Annandale
Yates Edwin H., 140 Bridge rd, Glebe
Yates Ernest, 8 Selwyn st
Yates F., Illawarra rd, Marrickville
Yates Frank, 116 Gloucester st
Yates Frank, Durham st, Marrickville
Yates Fredk., 29 Louisa rd, Balmoral
Yates George, 59 Castlereagh st, Redfern
Yates George A., 12 Best st
Yates Mrs. H. M., 21 Lamb st, Leichhardt
Yates H. S., New York st, Granville
Yates Mrs. I., Wentworth st, Petersham
Yates J., grocer, George st, Parramatta
Yates James, 2 Newman st, Newtown
Yates James, 15 Newman st, Newtown
Yates James, Hopewell lane, Paddington
Yates Mrs. James, Phillip st, P'matta
Yates James, 47 Abercrombie st, Redfern
Yates Jane, 58 Westmoreland st, Forest Lodge
Yates John, 54 Chandos st, North Sydney
Yates John, Harris st, Parramatta
Yates John, 88 Queen st, Woollahra
Yates Joseph, 22 Hopewell st, Pad'ton
Yates Joseph, 31 Morehead st, Redfern
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Yates R., 137 Holtermann st, North Syd
Yates Mrs. Rachael, 33 Kepos st, R'tern
Yates Robert W., police station, Hutchinsonson st, Granville
Yates Sidney, 10 Little Buckingham st
Yates T., 24 Swanson st, Erskineville
Yates Thomas, 17 Trade st, Newtown
Yates Thomas, Albion st, Parramatta
Yates Wm., 90 Wellington st, Newtown
Yates William, Thomas st, Parramatta
Yates William, 60 Weston rd, Rozelle
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Yeo, Bert, Cantor st, Croydon
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Yeo Geo., 13 Orpington st, Ashfield
Yeo James E., 74 Station st, Newtown
Yeo John, Herbert st, Sum. Hill
Yeo John, 14 Old Canterbury rd, Sum. Hill
Yeo M., Herbert st, Summer Hill
Yeo M., 16 Old Canterbury rd, Summer Hill
Yeo Richard, 99 Curtis rd, Balmoral
Yeo Richard, Herbert st, Summer Hill
Yeoman Mrs. F. M., 317 Alfred st, N. Syd
Yeoman G., 17 Fitzroy st, Alexandria
Yeomans Allan, Grazer, 305 Edgecliffe rd, Woollahra
Yeomans George, Camera st, Manly
Yeomans H., 20 Durham st, South An-nandale
Yeomans Mrs. John, Wallis st, Wooll'ra
Yeomans R. J., solicitor, 53 Hunter st
Yeomans R. J., 17 Nook ave, N. Sydney
Yeomans Richard, solicitor, 53 Hunter st; P.R., Ocean st, Woollahra
Yeomans Mrs. Rose, York'ok hotel, 207 Cleveland st, Redfern
Yeomans Samuel, 72 Botany st, Redfern
Yerbury Alfred, 181 Regent st, Redfern
Yetman W. H., Carey st, Randwick
Yewen Publishing Co. (The)—A. G. Yewen, editor; J. Gellatly, manager, 12 Spring st
Yewen A. G., editor, The Yewen Publishing Co., 12 Spring st; P.R., Newport
Yonkerman, Derk P. and Co., Ltd., Tuberculosis Consumption Cure, 64 Pitt st
Yook Mrs. Rose, Adelaide st, Woollahra
York H. H. and Co., manufacturers agents and importers, 56 Market st
York Mrs. Anne, 13 Charles st, Newtown
York C., 25 Little Walker st, N. Sydney
York C. H., 74 Juliett st, Marrickville
York Charles, 19 Little Buckingham st
York Chas. H., May st, Marrickville
York Frank, 58 Thornley st, Leichhardt
York George, Gladstone st, Kogarah
York Mrs. H. T., 143 Bourke st
York Henry, 70 Derwent st, F. Lodge

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Young Christopher K., Avoca st
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Young D. W., Armstrong st, Will
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Appendix 7

Alfred Yewen's Obituary SMH 1923

MR. A. G. YEWEN.

DEATH ANNOUNCED.

A PICTURESQUE CAREER.

Mr. Alfred Gregory Yewen, who for 22 years was associated with the "Sydney Morning Herald," died on Monday at Newport, aged 66 years. He arrived in Australia in 1883 in a precarious condition of health. The climate added 35 years to his life. After an experience of 11 years on papers in Brisbane and Sydney he joined the staff of the "Sydney Morning Herald" in 1899 and remained with it till his retirement in 1921. The funeral took place yesterday morning in the Church of England section of the Manly Cemetery. He has left a widow and two sons—Stanley and Bob—the former a surveyor cadet in the Government service. By special request the members of Mr. Yewen's own family were the only mourners present at the graveside.

AN APPRECIATION.

(By E.B.)

By the death of Mr. Alfred Gregory Yewen, which occurred at his residence, Bungan Head, Newport, early on Monday morning, there passed away a notable contributor to the pastoral annals of Australia and a picturesque and forceful personality of the district in which he lived. Born at the Canteen, Croydon Barracks, Surrey, in 1857, his father, a former bandmaster in the British Army, he was the fourth son among nine children. When 30 years of age he came to Australia for the sake of his health, and settled for a while in Queensland. Then, coming on to Sydney, he took an active part in politics. In those days Mr. Yewen was an ardent Socialist. In the Old Country he had come within the personal influence of such well-known men as William Morris, George Bernard Shaw, and Walter Crane; and on arrival here he placed his services at the disposal of the ultra-democratic party. The Labour movement—hardly as it is known today, but as it existed for many years prior to the war—was then in its inception, and Mr. Yewen, as writer and platform speaker, took no small part in the stirring events through which the hopes of Democracy were transferred from trades unionism of the old-fashioned order and hitched to the chariot wheel of a Parliamentary Labour party that was itself then non-existent.

Among his most intimate associates at that time were the Right Hon. W. M. Hughes, Mr. W. A. Holman, K.C., Judge Beeby, and Mr. Thomas Routley, now a member of the Board of Trade. Mr. Yewen, to whom half-measures never were congenial, represented the extremist section of this coterie. He rather typified, in fact, "the gentle anarchist" of fiction. But he had landed penniless, and with the remnant of a lung. And when, eventually, the sunshine of Australia began to re-act upon his health and the exigencies of journalistic life, to which he was introduced by the kindness of Dr. Ward, threw him into fresh currents of activity, he took a more optimistic view of things in general. Probably the fact that he saw himself—a lame duck from the start—year by year "making good" in the land of his adoption, supplied the most unanswerable argument of all. In spite of Karl Marx he had got his own head above water; and what industry and perseverance could do for him he began to think that they might do for others. But Gregory Yewen was a worker always. He never "went slow." In the direst days of calamity and bitterness, when he could see little in the world about him but examples of Bendish "expropriation," he had no time for lazy people.

in the old days he seemed quite incapable of seeing the other side of an economic argument, was very much alive to the mysteries of art and science. As a young man he lost no opportunity of self-improvement. Off to work as a London stone mason at 8 o'clock in the morning, the evenings often found him at the feet of Huxley and Tyndal. He liked the monumental things in art and literature. Throughout life he read little current fiction. But the picturesque on a grand scale in nature, in music or on canvas, never failed in their appeal. It was Beethoven and Wagner, Shakespeare, Dumas, and Leighton who won and held his admiration.

In recent years, though ever an interested spectator and often a keen and caustic critic, Mr. Yewen took no public part in matters political and economic. Whatever his views might have been on the prospects of revolutionary change, at all events he kept them to himself. Most likely, having parted with so many fundamental principles from which the superstructure of his earlier creed had sprung, he built no more castles in the air. But taking things more or less as he found them and genuinely disappointed in the trend of the Labour movement in Australia, he focussed his attention upon the work he had in hand, and strangely enough when one comes to think of it that had almost exclusively to do with the primary products of the country, especially with sheep and cattle, upon many aspects of which he became in time an authority of comparatively high standing.

Years ago, when still a poor man, he bought land at Newport, and there, on a great promontory, unfolding an interminable view of coastline, he built—the first portion of it by his own unaided labour—a stone cottage. His family were living at the time at Mosman, and from there he would journey on a "push-bike" over week-ends to the scene of his future home. Sometimes a whole Saturday and Sunday would be occupied by the shifting of a single huge stone. His friends said that he must have the heart of a lion. Still, little by little, hindered sometimes by sickness, sometimes by foul weather, he pegged away, and eventually starting with an angle in the living rock of an old quarry for the first two walls of his sitting-room, he laid the foundations of a house that was destined to be as rugged externally, and internally as hospitable as its owner. That same sitting-room, by the way, covered with a high Gothic, unceded roof, is to-day the repository of a particularly fine collection of oils and water-colours from the studios of the best-known local artists, whilst the landscape northwards from the adjacent verandah is probably the most extensive and beautiful to be obtained from any headland on the coast of New South Wales. The house grew in size as the purse of my friend expanded. Room was added to room, and now, though it is still a residence, only one storey high, many flights of stairs have been found necessary to chase the new additions up and down the hill. Such as it is, this unique creation, built, at least in part, by this remarkable man with the remnant of a lung, will out-weather the worst storm that hustles up the coast in the next hundred years.

Mr. Yewen's literary experience covered some thirty years of Australian journalism, and, though latterly he had perforce confined his attention to questions affecting the pastoral industry, during the earlier portion of his career it was unusually diverse. He assisted the late Gresley Lukin on the Queensland "Boomerang;" for two years or more he sub-edited the Brisbane "Worker," and subsequently—this was after a period of seclusion (and doubtless reflection); during which, he shared a strange menage in the country, with two ill-assorted mates, one an anarchist, who was irritable and bad-tempered, and the other a Communist, who was hopelessly lazy—he sub-edited the "Stock and Station Journal." Later on, in conjunction with the late Dr. Gellatly, he founded a short-lived but high-class periodical known as "The Three A's" (All About Australia), and from that he drifted into daily journalism, becoming a valued member of the reporting staff of the "Sydney Morning Herald."

For fourteen years in this capacity he attended the fat stock sales at Homebush, where he made many friends amongst both buyers and sellers. Indeed, his knowledge of the trade, no less than his integrity, won the admiration of all with whom he came in contact. Later—until his health precluded the possibility of regular literary work—Mr. Yewen wrote the weekly wool article for this journal. He also contributed extensively to "Dalgety's Review," and for many years was responsible for the contents of the encyclopaedic annual published by that firm for the information of the whole wide world on matters relating to the pastoral interests of Australia.