

Godden Mackay Logan

Heritage Consultants

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Godden Mackay Logan Pty Ltd (ACN 001 179 362) 78 George Street Redfern Sydney Australia 2016. Ph +61 2 9319 4811



Curlew Camp Artists' Walk

Interpretation Plan and Design Study

Report prepared for Mosman Municipal Council
August 2006

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Report Register

The following report register documents the development and issue of the report entitled Curlew Camp Artists' Walk—Interpretation Strategy, undertaken by Godden Mackay Logan Pty Ltd in accordance with its quality management system. Godden Mackay Logan operates under a quality management system which has been certified as complying with the Australian/New Zealand Standard for quality management systems AS/NZS ISO 9001:2000.

The term **Amended** means that specific sections of the report have been altered (and identified in the notes below) but the remainder of the report has not been completely reviewed and updated.

The term **Revised** means that the report has been completely reviewed and updated where necessary and contains information believed to be current as at the date of issue.

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1.0 Introduction

1.1 Background

Godden Mackay Logan has been commissioned by Mosman Municipal Council to prepare an Interpretation Study for Curlew Camp Artists' Walk at Little Sirius Cove. This Interpretation Plan and Design Study was undertaken in two stages. Policies, context and concepts were included in the first stage report Curlew Camp Artists' Walk Interpretation Strategy. The Interpretation Strategy included community consultation in its development and several people associated with the study area have provided input to the report. Interpretive concepts are further developed in the Curlew Camp Artists' Walk Interpretation Plan and Design Study. See Section 2.3 for a description of the Project Methodology.

1.2 Site Identification

The study area includes the southern end of Curraghbeena Point from South Mosman Wharf (once known as Musgrave Street Wharf) and the foreshore of Little Sirius Cove continuing east to Taronga Zoo Wharf. It includes the Curlew Artists' Camp site located on the eastern shores and slopes of Little Sirius Cove, and includes the flat, sandy, rock-strewn shoreline and sloped foreshore area up to the western boundary wall of Taronga Zoo (Figure 1.1).

On the western side of Little Sirius Cove opposite Curlew Camp is the 'cooee point'. This location is within Curraghbeena Reserve, and within this reserve there is archaeological evidence of a pathway and steps cut into and from the natural sandstone. These steps continue towards the children's play equipment currently located in Curraghbeena Park near the corner of Raglan Street and Curraghbeena Road.

Sections of the following public roads and paths are also important to this Interpretation Strategy: Musgrave Street; Charles Dansie Walk, Raglan Street; Curraghbeena Road, steps on the alignment of McLeod Street and section of Curlew Camp Road and a pathway adjacent to it. The public pathway from Sirius Cove Reserve (actually at the head of Little Sirius Cove) to Taronga Zoo Wharf also play an important part in this strategy.

1.3 Limitations

The following report is limited by access to some areas of Curlew Camp where it is overgrown with plant material. Similarly, investigation of Curraghbeena Reserve is also obstructed by dense plant growth. Accurate surveys of Curlew Camp and some of the areas surrounding Little Sirius Cove are not available. Permission for reproduction and public use of the images in this report has yet to be sought by Mosman Council and Taronga Zoo.

1.4 Author Identification

This report has been prepared by a specialist team from Godden Mackay Logan Pty Ltd. Cath Renwick, Heritage Consultant, prepared the Interpretation Strategy with guidance from Sheridan Burke, Director, and Geoff Ashley, Senior Associate. Assistance was provided by Landscape Heritage Specialist, Christina Vos and Archaeologist, Matthew Kelly. Mark Dunn, Historian, prepared the history section. This report was reviewed by Geoff Ashley and Sheridan Burke.



Figure 1.1 Red shading indicates the location of the study area.

2.0 Why Interpret?

2.1 Interpretation as a Conservation Process

Interpretation is an essential part of the heritage conservation process. As important as authentic restoration and regular maintenance, the active interpretation of heritage places supports community recognition and understanding of a site's values and significance.

In recent years the importance of integrating interpretation in the conservation process has been highlighted. This trend is confirmed in the recent revisions to *The Burra Charter: The Australia ICOMOS Charter for Places of Cultural Significance 1999*, which states 'interpretation means all the ways of presenting the cultural significance of the place'. Interpretation may be a combination of the treatment of the fabric (eg maintenance, restoration, reconstruction); the use of and activities at the place and the use of introduced explanatory material' (Article 11.1.7).

Article 24.1 of the Burra Charter goes on to state 'Significant associations between people and a place should be respected, retained and not obscured. Opportunities for the interpretation, commemoration and celebration of these associations should be investigated and implemented. The Charter notes that 'for many places, associations will be linked to use'.

Article 25 continues 'the cultural significance of many places is not readily apparent, and should be explained by interpretation. Interpretation should enhance understanding and enjoyment and be culturally appropriate'.

In 2004 the NSW Heritage Office prepared materials to encourage good practice in the interpretation of heritage items across New South Wales. This Interpretation Strategy has been prepared in accordance with the standards set by the NSW Heritage Office's Heritage Interpretation Policy and Guidelines.

2.2 Principles

The approach taken in the development of the Curlew Camp Artists' Walk Interpretation Plan and Design Study encompasses the following key principles:

- involve people associated with the heritage of the study area as well as interested people from the wider community;
- involve people with skills and experience in heritage interpretation;
- ensure all research is thorough and that accumulated materials are publicly available at the completion of the project;
- focus interpretation on the sites' significance and values, and from them develop themes and stories;

-
- investigate current users and potential audiences;
 - ensure that recommendations and devices have potential to engage and provoke public interest;
 - ensure that recommendations and devices are accessible, reversible and compatible with the character of the places in which they are sited;
 - ensure that recommendations and devices are integrated with conservation and planning; and
 - ensure that recommendations and devices are sustainable into the future by providing for maintenance, evaluation and review.

2.3 Approach

In developing the brief for this project staff of Mosman Municipal Council and Taronga Zoo identified a staged approach to the work. Godden Mackay Logan has incorporated other elements in line with recommendations for good practice in interpretation from the NSW Heritage Office. The project approach is shown in the flowchart in Figure 2.1.

A public meeting was convened by Council on 23 November 2004, at which input and advice was received by the project team and subsequent contacts followed through.

Council placed the draft Interpretation Strategy on public exhibition for comment. The feedback received has been considered and incorporated in the Design Study (Section 7). Council staff considered the recommendations of the draft report submitted in April 2006. In July 2006 Godden Mackay Logan met with Allen Madden of the Metropolitan Local Aboriginal Land Council regarding the interpretation of Aboriginal values. In the meantime Council send a letter to the Metropolitan Local Aboriginal Land Council undertaking to implement the Mosman Aboriginal Heritage Study Action Plan. Allen Madden endorsed the recommendations relating to Aboriginal heritage and provided input for its interpretation along the Curlew Camp Artists Walk in this report.

Interpretation Methodology for Curlew Camp Artists' Walk	
STAGE 1: Interpretation Strategy: Context and Concepts	
Introduction—Why interpret?	<ul style="list-style-type: none"> Review Context: location, place ownership, management, associated people, cultural protocols. Interpretation Policy: Place, Visitor, Client.
Statement of Significance—What's the Story?	<ul style="list-style-type: none"> Analysis of historic development of place and its context. Identification of key themes. Interpretation concepts arising from significance of place.
Audience—Who needs to know?	<ul style="list-style-type: none"> Existing and target visitation.
Inventory of Place—What's there already?	<ul style="list-style-type: none"> Pre-visit information. Buildings, public domain and cultural landscape. Associated collections, movable and archaeological heritage. Existing associated interpretation. Site circulation and accessibility. Existing wayfinding, security and arrival/exit. Interpretive resources.
Community Consultation	<ul style="list-style-type: none"> Presentation of research and initial interpretive concepts to interested community members.
Interpretation Strategy—What's proposed?	<ul style="list-style-type: none"> Interpretation opportunities and constraints arising from the significance of the place. Draft policy statement. Key themes/messages. Interpretation methods (active and passive). Interpretive locations and devices. Conservation management issues (if necessary). Stakeholder/client review.
STAGE 2: Interpretation Plan and Design Study: Content and Implementation Scheme	
Developing the Plan	<ul style="list-style-type: none"> Key texts and illustrations (excluding copyright). Staged summary of activities, installation tasks, timing and responsibilities. Concept design and fabrication overview. Maintenance plan. Interpretation evaluation and review process.

Figure 2.1 Interpretation Methodology.

3.0 Historical Overview

3.1 The Story of the Site

3.1.1 Pre-European Occupation

The area around the Curlew Camp and the shores of Little Sirius Cove and Mosman Bay included the country of the Cammeray and Booragy, and was populated by the Cammeragal (Cam-mer-ray-gal or Gamaragal) and the Borogegal Aboriginal people. Contact between Europeans and the local Aboriginal population occurred as early as 28 January 1788, when Captain Hunter and Lieutenant Bradley, from the *Sirius*, landed at Chowder Bay while surveying the harbour and met with a sizable number of Cammeragal men. A number of such encounters are recorded in the first years of European settlement, however, by the mid-1790s, outbreaks of smallpox within the Aboriginal community had so reduced their numbers that encounters were fewer and the Aboriginal population more wary of Europeans.¹

The North Shore, particularly around the study area, was not settled by Europeans in any significant numbers until the 1820s. By this time most, if not all, of the original Aboriginal population had left the area and there are few reports of contact with local Aboriginal people from the 1830s onwards. In the 1870s, an old man known as Tarpot was reported to be living in a cave at the head of Mosman Bay, while a few Aboriginal people lived at the head of Quakers Bay, at a place called Red Hand Bay in the 1890s.²

Visits to the site revealed a number of midden sites around Little Sirius Cove within the study area, remaining as indicators of the use of the area by its original inhabitants.

3.1.2 Discovering 'the Bush'

During the 1880s, temporary camps began to emerge in Melbourne and Sydney, visited at weekends by young professional men wishing to escape the dust, pollution and crowds of the city. These temporary camps and the general popularity of outdoor recreation appeared at the same time as the emergence of broader nationalist sentiment, and appreciation of the Australian bush and the general restorative qualities of nature.

Other factors influencing these general shifts included the establishment of Sydney's Royal National Park in 1879, which was promoted in the *Picturesque Atlas of Australasia* (Vol 1, 1886) as a 'metropolitan pleasure ground', and a suitable place for recreation, leisure and the '...free enjoyment of all innocent natural propensities'.³ Other local publications promoted similar lifestyle pursuits, as well as including satirical pieces on artists, bohemians and impressionists.⁴

Sydney's northern harbour foreshores provided idyllic places to which city folk could escape for recreation and leisure, and became popular excursion destinations, usually visited as part of the weekend excursion trips run by the harbour ferry companies to the pleasure gardens or dance halls

located there. These establishments were serviced by regular ferry services to the North Shore, which had began during the 1860s.

Similarly in Melbourne, well-favoured beauty spots in the outer lying suburbs became newly accessible through the extension of the railway system in the 1880s and artists' camps were established at Box Hill (Houston's Farm), Mentone, Heidelberg (Eaglemont and Charterisville) and Blackburn. On Sydney's North Shore, artists' camps were established at Balmoral, Chinaman's Beach, Edwards Beach and Little Sirius Cove (Curlew).

3.1.3 Curlew Camp

In 1890, clothing manufacturer Reuben Brasch and his brothers established a camp site for themselves on the waterfront at Little Sirius Cove. The Brasch family owned and operated a department store, Reuben Brasch Pty Ltd, on Oxford Street opposite Hyde Park, and on the weekends, it is suggested, the brothers rowed across the harbour from Parsley Bay to the camp site.⁵

Initially, the camp was a weekend getaway for the Brasch brothers, William Galloway (an interstate footballer), R White (a champion runner) and other friends of the Braschs. The camp developed as a social centre with regular gatherings occurring.

During the 1890s depression, the Sydney camps became more permanent dwellings. Although the official status of occupancy is uncertain, it is suggested that the presence of these camps was generally tolerated by respective land owners on whose property the camps were established.⁶

Curlew Camp was located in the bush on the eastern shore of Little Sirius Cove below the present site of Taronga Zoo. The camp had a fresh water creek nearby and a sandy beach (Whiting Beach) around the corner. The camp was made up of canvas tents built around stone walls, with fences and wooden walkways, as well as a selection of chairs and benches. A bush oven is also thought to have been built.

Curlew Camp became one of a small group of Artists' Camps in Australia that appeared firstly in the outer suburbs of Melbourne in the 1880s. These camps, usually located at or in close proximity to well-favoured beauty spots, provided an ideal environment for artists to practice the contemporary international artistic style of painting *en plein air*, sketching outdoors, from nature, in oils.

Two of Curlew's more notable residents, Tom Roberts and Arthur Streeton, first visited the camp site in the early 1890s, and stayed there intermittently during the 1890s (see Figures 3.1 and 3.2).⁷



Figure 3.1 Tom Roberts at Curlew Camp
(photo: R Cherry, reproduced from *Bohemians in the Bush*)



Figure 3.2 Arthur Streeton at Curlew Camp
(photo: R Cherry, reproduced from *Bohemians in the Bush*)

Other inhabitants of and visitors to the camp included Livingstone Hopkins, also known as Hop, who worked for *The Bulletin*, as well as artists Julian Ashton, AJ Daplyn, AH Fullwood, William Lister Lister and Nelson Illingworth.⁸ Other visitors included Sidney Barberfield, FS Delmar, a linguist friend of Roberts and Streeton, and Professor Marshall-Hall, Professor of Music at the University of Melbourne.

In a map printed c1902, a range of routes to the camp were depicted (Figure 3.4). To get to the camp, a ferry was caught from Circular Quay to Musgrave Street Wharf, then visitors followed a track over Curraghbeena Point, eventually making their way down the eastern slope of the Curraghbeena headland to the shoreline opposite the camp. From this point visitors could be picked up by rowing boat from the camp, or continue to walk around the shore of Little Sirius Cove. An alternative route was shown from Musgrave Street Wharf, along Musgrave and Clanalpine Streets and then down to the Little Sirius Cove foreshore, or one could continue along the higher streets to Prince Albert Street, and head south along the eastern ridge of Little Sirius Cove towards Little Sirius Point.

By the later 1890s and early 1900s, the camp had become well enough established to include a weatherboard dining hall, a billiards tent and well-kept gardens (Figure 3.3).



Figure 3.3 Curlew Camp c1900. (Source: F Delmar, reproduced from *Bohemians in the Bush*)

A 1907 list of provisions for Curlew Camp and other documentary evidence of the period identify early twentieth-century inhabitants of the camp as including Fred Lane (former Olympic swimmer and Sydney printer) and several others.

The camp was occupied for approximately 22 years, being finally abandoned in 1912 when the location was chosen for the new Taronga Zoo.

The area was not populated again following the closure of the Curlew Camp. Some camps appeared in the Mosman area during the depression years of the early 1930s, but these were clustered around Beauty Point, the Spit and Pearl Bay on Middle Harbour.⁹

3.1.4 Late Twentieth Century Activities at Curlew Camp

In 1991, a series of public programs were conducted at the Curlew Camp site by the Art Gallery of New South Wales, in conjunction with their *Bohemians of the Bush* exhibition. During this program, the former artists' camp was interpretively constructed by volunteers, including tents and pathways defined by treated pine logs and with timber and rope handrails. Photographs from 1991 show the Camp area to be quite open and relatively clear of vegetation at that time.

Activities associated with the exhibition included 'The Painters' Walk'. The 'Walk' directed visitors to particular locations around the harbour foreshore, from Cremorne Point to Balmoral Beach, from where several artists associated with the local area, including Curlew Camp, sketched and painted. Other activities included painting classes at the Curlew Camp site.

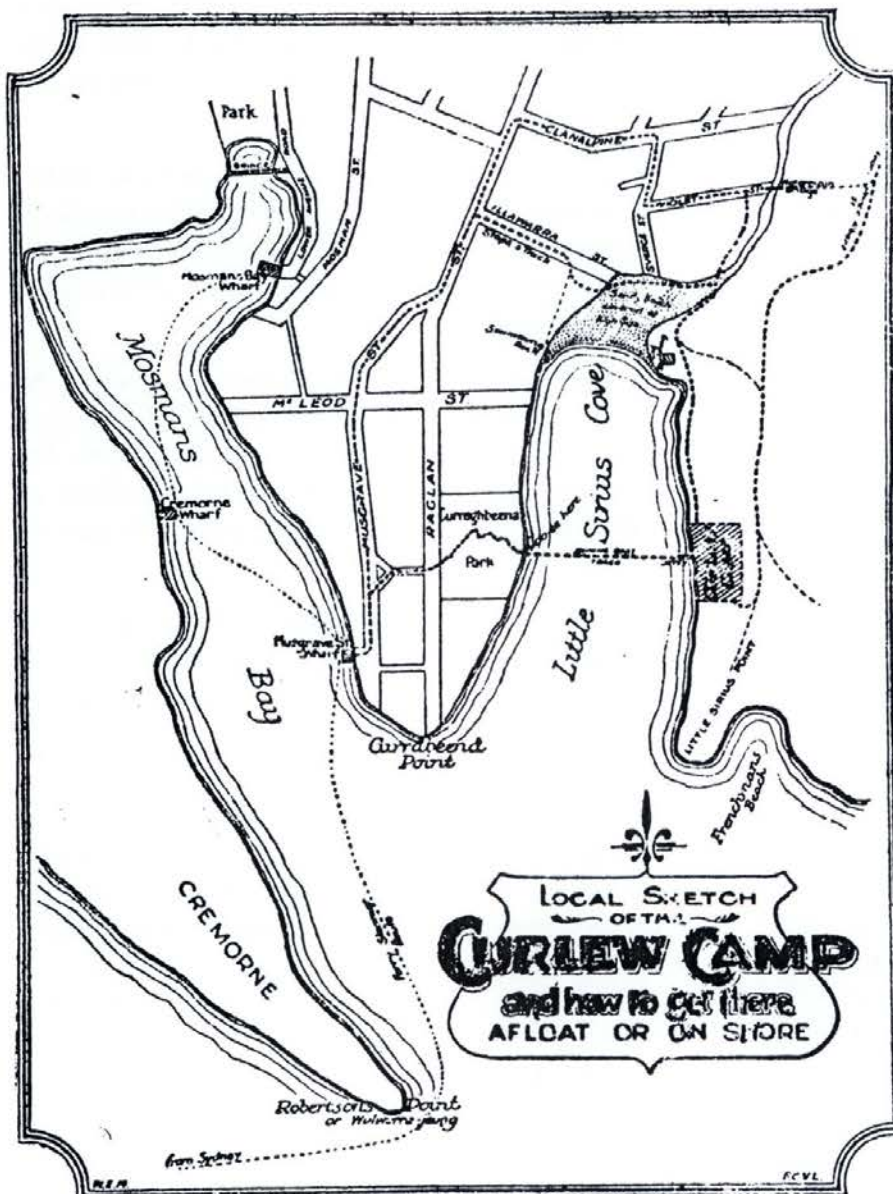


Figure 3.4 Map printed in early c1902 showing access routes to Curlew Camp.

3.1.5 Arthur Streeton

Arthur Streeton was born in Victoria in 1867 and grew up in Melbourne. With a talent for sketching and water colours, Streeton enrolled in night classes at the National Gallery of Victoria School of Design between 1882 and 1887, with his skill earning him an apprenticeship as a lithographer in 1886.¹⁰ In 1887 Streeton met the artist Tom Roberts, who asked him to join a painting group which included Frederick McCubbin and Louis Abrahams. In 1888 Streeton was involved in the establishment of an artists' camp at Heidelberg in Melbourne on the Yarra River, where he was joined by Roberts and Charles Conder.

In 1890 Streeton visited Sydney to negotiate the sale of one of his landscape works to the Art Gallery of New South Wales. During his visit he was accompanied by Roberts, and together they travelled to Mosman where they rowed in the bay and picnicked on the shores.¹¹ It is likely that Roberts introduced Streeton to the Braschs during this visit, as Roberts had met the Braschs at the wedding of his friend Louis Abrahams and Golda Brasch in 1888.

Although Roberts returned to Melbourne, Streeton stayed on in Sydney, living for a time with his sister in Summer Hill. Streeton is thought to have first visited the Curlew Camp to paint in the spring or early summer of 1890, when he painted a view of a tent on the shore on a cedar dress board. The dress board had been supplied by Reuben Brasch.¹² Streeton continued to visit Curlew Camp, on and off, over a five-year period. Streeton's letters record that he planted two coral trees to mark the location of Curlew Camp.

During his stays at Curlew, Streeton painted many of the vistas and views around the camp and harbour foreshores nearby. The atmosphere, light and activities of the harbour and its foreshores provided suitable subject matter for experimenting *en plein air* in his characteristic style, formed and consolidated in Melbourne in the 1880s.

3.1.6 Tom Roberts

Tom Roberts had visited Curlew Camp during 1890 with Streeton, but it was in late 1891 that he moved across to Curlew and stayed on a long-term basis. For four and a half years, Roberts lived at Curlew, while maintaining a studio in the city for portrait work and commissions, and partaking in excursions to the country where he worked on his paintings *The Golden Fleece* and *Bailed Up*. It was portrait painting, and occasional work for the *Picturesque Atlas of Australasia*¹³, that allowed Roberts to maintain a steady income through the years of the 1890s economic depression. More than half of Roberts' paintings between 1885 and 1900 were portraits.¹⁴

During his time at Curlew, Roberts painted a number of landscapes including *Mosman's Bay* in 1894 and *The Camp, Sirius Cove* 1899.

In 1896 Roberts married Lillie Williamson and they moved to Balmain, although he continued to visit Curlew until he left for England in 1903.

Roberts was regarded as a mentor to younger painters and, determined to create a recognisable Australian art, was an influential member of Sydney's art milieu through his involvement in the Society of Artists (of which he was president from 1895–97).¹⁵

The presence of Roberts and Streeton in Sydney, their support for impressionist techniques and their determination to create a recognisable 'Australian' art, won favour with the radical element in the Art Society of New South Wales, creating the impetus to form their own group in 1895, which they called the Society of Artists. The groups divided over differences of opinion regarding the inclusion of amateurs in the group. The Society of Artists consisted of professional members (many working for various local illustrated press), who had previously formed an elite subgroup of the Art Society - the Art Society Sketch Club, who met regularly to discuss business and provide criticism of each others' work. As well as campaigning for the purchase of local art, both the Art Society and Society of Artists introduced innovatory practices to Sydney such as painting out-of-doors, advocating *plein airism*, and the latter, impressionist techniques.

3.1.7 Other Activities at Curlew

As well as Streeton and Roberts, a number of other prominent artists either lived or visited Curlew while it was an artists' camp. Henry Fullwood moved to the camp after losing his savings in the bank crash of 1893. He remained at the camp until his marriage in 1895. During this time he painted *Tidal Flats, Mosman Bay, Sydney Harbour Ferry* in 1893 and *Sirius Cove* in 1894.

Other Sydney artists at the camp included Mahony, Donovan, Percy FS Spence, all of whom were remembered in Streeton's correspondence to Roberts. Of these Sydney artists however, only Fullwood is recorded as a permanent resident at the camp.¹⁶

AJ Daplyn was another visitor to the camp with his work, *Boating Scene, Sydney Harbour* appearing to show the wharf in Sirius Cove. GV Mann, an architect and later director of the NSW Art Gallery, also stayed at the camp for a short period. Sculptor Nelson Ilingworth lived at the camp in the mid-1890s. He had been an instructor in modelling at the Sydney Technical College until being retrenched in 1893 during the depression. Frederick Delmer, a photographer, also lived at the camp during which time he documented the community through his photographs. From the late 1890s to 1900, Rodney Cherry stayed at Curlew, during which time he took a number of photographs of the Camp.

From the 1900s, after the artists left the camp, Curlew continued under the proprietorship of Olympic swimmer Fred Lane. Lane also ran a printing business in the city (Smith and Lane). His companions included a group of men, who were interested in enjoying an outdoor bohemian lifestyle.

3.1.8 Australian Plein-air Painting

Plein-air painting in Australia is related to the fact that towards the close of the nineteenth century, artists, and writers, became less tentative about experimenting in translating new ways of seeing the

Australian landscape onto canvases. This way of seeing became more pronounced 'in the 1890s when the bush became increasingly linked with national identity'; the bush being seen to exemplify the best qualities of Australian life, as perceived by the urban middle classes who visited it.¹⁷

Plein-air painting in Australia, including works of art produced at Curlew Camp, stemmed from a European tradition established in the 1790s of sketching from nature in oils. However, these late eighteenth century pioneers of plein-air painting were primarily undertaking landscape sketches, out-of-doors in oils, that were later worked up into finished works in the studio.

Plein-air painting in Australia was largely via the influence of the Barbizon School of Millet, Corot and Bastien-Lepage whose examples caused artists in Europe, England and America to abandon the studios and set up their easels in the countryside. Visiting Paris in 1883–1884, Tom Roberts was impressed by the style of artists like Bastien-Lepage.

Roberts, Streeton and Charles Conder were the three principals in the movement of painting *en plein air* in Australia. As defined by the artists themselves, the works they produced were 'impressions and sketches'.¹⁸ That is, rapid impressions from nature, that were developed with the objective of capturing fleeting moments, or atmospheric conditions, such as light at particular times of day.

The first public exhibition of 'impressions and sketches' occurred in 1889 in Melbourne, in the now famous *9 by 5 Impression Exhibition*. The *9 by 5 Impression Exhibition* catalogue of 1889 defined to the public the artists' ideal as follows:

*An effect is only momentary: so an impressionist tries to find his place. Two half-hours are never alike and he who tries to paint a sunset on two successive evenings, must be more or less painting from memory. So, in these works, it has been the object of the artists to render faithfully, and thus obtain the first records of effects widely differing, and often of very fleeting character.*¹⁹

Initially criticised for the 'slap-dash brushwork' and 'sleight of hand methods of execution'²⁰, the works, and associated publicity, were deliberately provocative, and succeeded in attracting much public attention, with almost all exhibited works sold in two weeks. These works have increasingly become regarded as works of art in their own right. Streeton later described the exhibition as 'the first definitive upward move'—in Australian painting.²¹

Variously called Impressionism, impressionism, Australian impressionism, the Heidelberg School and *plein airism*, the plein-air style of painting that was developed and consolidated in Melbourne in the 1880s, and continued in Sydney and elsewhere in Australia in the following decades, is now closely identified with the development of a style of painting influenced by the European plein-air tradition, via the Barbizon School, emerging nationalism, and characterised by a new and distinctive way of seeing and representing the light, colour and atmosphere of the Australian landscape.

3.2 The Significance of the Site

Curlew Camp is historically and culturally significant at a national level as part of a group of similar places that played an important role in the redefinition of Australian landscape painting, and is the only such place in New South Wales. It is significant for its strong association with prominent Australian artists, in particular Tom Roberts and Arthur Streeton, and the works they painted there. Roberts and Streeton, together with their contemporaries in Sydney and Melbourne, were instrumental in redefining the Australian landscape for Australian and English audiences in the 1880s and 1890s. Works of art painted at Curlew provide important documentary evidence of a significant creative achievement in Australian art—the development of a new approach to Australian landscape painting that was influenced by the European tradition of painting *en plein air*, via the Barbizon School—emerging nationalism, and is characterised by a new and distinctive way of seeing and representing the light, colour and atmosphere of the Australian landscape.

Curlew Camp is associated with and provides physical evidence of its use during a number of historical phases, including the increased general use of Sydney Harbour for recreation and leisure at the end of the nineteenth century, and Curlew's particular use for accommodation during the 1890s depression, at which time it also provided a congenial environment and suitably bohemian lifestyle enjoyed by artists and others. The harbour foreshore siting and broader setting of Curlew Camp provided artists with the means, inspiration and subject matter for painting *en plein air*, in the characteristic style formed and consolidated earlier in Melbourne in the 1880s.

Curlew Camp is a significant cultural landscape for its physical remains which demonstrate the historic use and occupation of the site, from pre-European occupation to its late nineteenth and early twentieth century use. The extant earth terraces, retaining walls, graffiti inscription and other physical remains at Curlew Camp demonstrate its use as an artists' camp. Physical remains of pre-European activity in the vicinity of Curlew Camp (midden deposits) suggest a long historic pattern of human use and occupation of the place.

The broader setting for the site is extensive, and consists of a group of related places that are associated with and contribute to the cultural significance of Curlew Camp.

In largely the same landscape as that experienced by the artists in the 1890s, Curlew Camp still evokes the sense of place, atmosphere, colour and light represented in iconic Australian works of art that were created at, and of, Curlew and its surrounding foreshore environs by prominent Australian artists. Other aesthetically distinctive natural elements that are represented in art works or historic photographs of the artists at work or engaged in leisure activities, remain relatively unchanged at the site. The broader harbour setting and various headlands that formed the background or subject of some of these iconic works can also be easily identified.

It is likely that Curlew Camp is held in high esteem by the local Mosman and broader Sydney and Australian artistic communities for its association with prominent Australian artists, in particular Tom

Roberts and Arthur Streeton, the iconic works of art produced at and of the place, and a significant period in Australia's cultural and artistic development.

Physical remains and surface archaeological deposits at Curlew Camp may potentially represent important tangible evidence of its occupation as an artists' camp during the late nineteenth and early-twentieth centuries. Physical remains of a former pathway and steps cut into and from the natural sandstone, on the foreshore opposite Curlew Camp, provide important evidence of a former approach to Curlew Camp, that is associated with the use of the camp from the 1890s to at least 1912 when the land was resumed for Taronga Zoo.

3.3 Historic Themes for Interpreting Curlew Camp Artists' Walk

3.3.1 Introduction

In preparing to interpret places it is important to present their past in an informative, interesting and easily accessible way. This is achieved through communicating and delivering information about the key themes which have formed the site, which are derived from the Statement of Significance and other assessments, using a variety of media.

Over recent years a national framework of historic themes has been developed by the Australian Heritage Commission, published in 2001. The *Australian Historic Themes Framework* aims to 'assist in structuring research and to emphasise the historical values of a place to reverse the prevalence of fabric-based assessment by identifying historical processes that might be used in assessing and interpreting heritage significance'. Nine national theme groups were identified, with focused subthemes based on activities. The NSW Heritage Office has also developed State themes that, to a large degree, link with the national framework.

3.3.2 Key Historic Themes

Interpretation along the Curlew Camp Artists' Walk will focus on the following key national and state themes (see Figure 3.5). Site-specific recommendations for interpretive media along the route are outlined in Section 6.0.

Theme	Subtheme	Local representation
National: Appreciating the natural wonders of Australia NSW: Environment—naturally evolved		
	Appreciating the natural wonders of Australia	
		<i>The sandstone bay and Sydney Harbour</i>
		<i>Experiencing nature in the late nineteenth century</i>
National: Peopling Australia NSW: Aboriginal cultures and interactions with other cultures		
	Living as Australia's earliest inhabitants	
		<i>Creation stories pertinent to Little Sirius Cove</i>
		<i>Use of resources in or around Little Sirius Cove</i>
		<i>Cultural practices in or around Little Sirius Cove</i>
National: Developing local, regional and national economies NSW: Transport		
	Moving goods and people	
		<i>Improved ferry and train services provided new opportunities for people to get into the 'bush'</i>
National: Developing Australia's cultural life NSW: Creative endeavour		
	Pursuing excellence in the arts and sciences	
		<i>The importance of plein-air painting in the process of developing an Australian art style</i>
		<i>Activities, aspirations and achievements of the 'plein-air' artists camping and working at Curlew Camp</i>
		<i>The role Sydney's weather and harbour environment played in inspiring artists at the camp</i>
National: Developing Australia's cultural life NSW: Leisure		
	Organising recreation	
		<i>Better public transport in the late 18th century allowed city dwellers to spend leisure time in the natural environment</i>
		<i>Activities of people who created, and supported activities at, Curlew Camp including recreation and relaxation</i>
		<i>Government reservation of public access foreshore</i>

Figure 3.5 Key Historic Themes for the Curlew Camp Artists' Walk.

3.4 Environmental Messages

There may also be management topics that the Taronga Zoo and Mosman Council would like to communicate to visitors and walkers that might include information about:

- environmental pathogens;
- companion animals; and
- weed management.

3.5 Endnotes

- ¹ *Aboriginal Heritage Study of the Mosman Local Government Area* (NSW National Parks and Wildlife Service, Sydney Harbour Federation Trust, Mosman Council and Metropolitan Local Aboriginal Land Council), prepared by Australian Museum Business Services, August 2004.
- ² Souter, G 1994, *Mosman: A History*, Melbourne University Press, Melbourne, p 32.
- ³ Burn, Ian, 'Beating About the Bush' in Bradley, Anthony & Terry Smith (eds.), *Australian Art and Architecture: essays presented to Bernard Smith*, Oxford University Press, Melbourne, 1980, pp 87-88.
- ⁴ *Bohemians in the Bush: The Artists' Camps of Mosman*, Exhibition Catalogue, Art Gallery of NSW, 1991, p 73, shows an illustration of 'Hop', Editor of *The Bulletin*, from *The Bulletin* 1884. Topliss, Helen, *The Artists' Camps: 'plein-air' painting in Australia*, Hedley Australia Publications, Alphington, Victoria, 1992, p 134, shows 'An Artist's Adventures with a Big Canvas' from *The Illustrated Sydney News*, Saturday 18 July 1891.
- ⁵ *Bohemians in the Bush*, p 49.
- ⁶ *Bohemians in the Bush*, p 31.
- ⁷ McQueen, Humphrey, *Tom Roberts*, Macmillan, Australia, 1996, p 345.
- ⁸ Clarke, p 151.
- ⁹ Souter, op cit, p 193.
- ¹⁰ *Australian Dictionary of Biography*, 1891-1939, Volume 12, 1990.
- ¹¹ *Bohemians in the Bush*, p 50.
- ¹² *ibid*, p 50.
- ¹³ *ibid*, p 32.
- ¹⁴ *Australian Dictionary of Biography*, 1891-1939, Volume 11, 1988.
- ¹⁵ *Bohemians in the Bush*, p 59, 13-18.
- ¹⁶ *Bohemians in the Bush*, p 52.
- ¹⁷ Topliss, op cit, pp 50-51.
- ¹⁸ Clarke, Jane, *Golden Summers: Heidelberg and Beyond*, Melbourne, 1999, p 113.
- ¹⁹ Topliss, op cit, p 21.
- ²⁰ Smith, James, *The Argus*, 17 August 1889, in Clarke, p 112.
- ²¹ Clarke, 1999, op cit, p 112.

4.0 Site Inventory

4.1 Existing Situation

The vehicle and pedestrian routes on Curraghbeena Point and around Little Sirius Cove are long established. There are many locations where tracks intersect with roads, urban paths and steps. There are also several informal access points where residential blocks open onto tracks and footpaths.

Several of the formal access points and stretches of track are, in certain areas, in need of repair. These include the areas of track to the seaward side of Curlew Camp Road as well as sections of the track between Sirius Cove Reserve and the Taronga Zoo Wharf. The track to the site of Curlew Artists Camp from the higher commuter route needs work to bring it to safe standard.

Areas of Curlew Camp are impenetrable due to dense plant growth. Mounds of cut, stacked weeds and fallen trees evidence the continuing work of the Taronga Zoo Bushcare Group throughout the site (Figure 4.1).

Pedestrian access to the 'cooe' site, located on the opposite shore to Curlew Camp and marked on the historic map 'Cooee here' (Figure 3.4) is also limited because the area is completely overgrown. The steps that are reputed to lead to the 'cooe' site have not been fully investigated as part of this study (Figure 4.2).

Historically Curlew Camp was accessed by water. Early photos show a small plank jetty.

Within Curlew Camp are several mature coral trees, one growing at the water's edge and thought to have been one of a pair planted by Streeton to mark the location of the camp, fell and died in early 2004. It exposed a selection of ceramic, glass and metal artefacts. Other coral trees have grown from seedlings or have struck from falling branches throughout the site.

4.2 Track Network

Mosman, Manly and North Sydney councils, Taronga Zoo, Sydney Harbour Federation Trust, NSW National Parks and Wildlife and other land managers provide a variety of harbour foreshore walks in the vicinity of Little Sirius Cove. At present there are a range of track types and grades and levels of accessibility. There is little information publicly available about the continuation of routes along the foreshore where land management changes from one owner to another. There is also a lack of orientation information about routes that provide links between tracks to avoid areas of private land.

4.3 Associated People

There are several distinct groups of people with an interest in the site.

4.3.1 Aboriginal People

There may be some, as yet unidentified, Aboriginal people with connections to the site. While undertaking an extensive investigation into the Aboriginal Heritage of Mosman Local Government Area, staff of the Australian Museum found that no Aboriginal people responded to their call for participation.¹ Representatives of the Metropolitan Local Aboriginal Land Council contributed to that heritage study.² In the absence of the identification of traditionally associated people, the Metropolitan Local Aboriginal Land Council would provide assistance and advice.

4.3.2 Family Associations

There are a number of people who have a strong attachment to the site because their relatives facilitated or participated in activities at the camp. They include but may not be limited to:

- David and Nancy Bailin—descended from the Brasch family; and
- Oliver Streeton—descended from Arthur Streeton.

4.3.3 Local Associations

Another distinct group is characterised as people with personal knowledge or experience of Little Sirius Cove from the middle of the twentieth century. They may include neighbours, or former neighbours, as well as current or former zoo volunteers or employees.

Several neighbours have had an involvement with this project including John Dansie, a Raglan Street resident, who kindly showed the project team the steps in Curraghbeena Reserve and explained their potential relevance. Several other local people came to the Community Information Meeting held in November 2004 at Council's Chambers.

Wendy Kinsella, Bush Regeneration Officer at Taronga Zoo, has been running a team of volunteers managing the impact of weeds in and around the area of Curlew Camp. Several of the bush regeneration team have a strong connection to the place including Terry Mohan who also attended the Community Information Meeting.

4.3.4 Artistic Associations

Others who may have particular attachment to the site are people who participated in activities associated with the 1991 Art Gallery of New South Wales exhibition *Bohemians in the Bush*. Several people involved in these activities attended the Community Information Meeting by invitation and generously offered advice. Albie Thoms and Linda Slutzkin were both involved in the re-enactment at Curlew Camp and also collaborated on the exhibition catalogue for the Art Gallery of New South

Wales. The Art Gallery of New South Wales Society Journal *Look*, in their March 2005 edition, published a story about the project to interpret heritage significance at the Curlew Artists' Camp.

4.3.5 Public Agencies

Several public agencies have an interest in the study area and in the current project. Mosman Municipal Council and Taronga Zoo are commissioning the project. Adjoining local councils including North Sydney and Manly may also have an interest, particularly with regard to the potential for through-walks along the harbour foreshore. The Art Gallery of New South Wales has an interest in Curlew Camp as a heritage site of artistic endeavour and accomplishment in Australia.

4.4 Interpretive Resources

Interpretive resources are the materials, actual and documented, that have a potential to inform one or all segments of the identified audience (see Section 5.3) about the significant values along the route.

Available interpretive resources include:

- historic map (Figure 3.4) showing routes to Curlew Camp and the 'cooee' site;
- historic photographic images (subject to copyright of images and documentation);
- paintings made at or near to Curlew Camp;
- known archaeological remains at Curlew Camp, such as the stone retaining walls, and, potentially, further archaeological potential within the study area;
- sandstone steps leading to the 'cooee' point;
- 'found' artefacts collected in the past at Curlew Camp and stored at Taronga Zoo;
- a variety of sites along the route that are the viewpoint (place from which a plein-air painting was made) for, or subject of, a painting of the period 1890–c1903;
- an Aboriginal midden at the southeast corner of Sirius Cove Reserve; and
- access to views.

There is a wealth of images available, both painted and photographic, that may allow opportunities to provide a variety of 'then and now' comparisons.

4.4.1 Curlew Artists' Camp Remains

Several low retaining walls and level platforms throughout Curlew Camp appear to be in a reasonable condition (Figure 4.3).

Some pathways are accessible while others are blocked by plant material. Engraved graffiti, 'CURLEW 1890', is readily discernable on a large rockface within the camp (Figure 4.4).

A preliminary historical archaeological assessment of the site and its vicinity was conducted in October 2004 by Godden Mackay Logan.³ The general findings of this assessment concluded that the archaeological research potential of the site itself was medium to low. However, relics at the site have the potential to provide information about occupation at the site in an important historical period from the 1890s to 1912 when the land became part of Taronga Zoo. It was also recommended that:

- *Further survey should be undertaken to map and identify areas of historical archaeological potential across the site.*
- *A qualified prehistorian should also undertake a site assessment and mapping program to identify and assess potential Indigenous sites. (Since 2004, the Aboriginal Heritage Study of the Mosman Local Government Area has been completed.)*
- *Consolidation of the eroding artefact deposits at the water's edge should be undertaken by removing and propping parts of the Coral Tree, in conjunction with reducing surface scuffage through covering with geo-tech fabric and clean fill or providing temporary walkways across the area.*
- *Bush regeneration personnel should be briefed on the impact of their work on the archaeological resource and on the requirements of the NSW Heritage Act and National Parks and Wildlife Act.*
- *Access to the site should be kept to a minimum until more detailed conservation measures are formulated for the longer term.*

Recommendations

It is recommended that all the actions listed above are carried out by the land owner in the short to medium term and that potential archaeological sites be stabilised and currently exposed artefacts be actively and appropriately managed.

It should be noted that Taronga Zoo's bush regeneration officer has been briefed on the potential consequences of bush regeneration activity in and around Curlew Camp and volunteers have ceased working on site in the short term.

4.4.2 Associated Remains

The sandstone steps on the eastern slopes of Curraghbeena Park, opposite Curlew Camp may represent tangible evidence associated with the camp.

Recommendations

It is recommended that the steps be exposed and stabilised, and interpreted as part of the works to implement the interpretation of Curlew Artists' Camp.

4.4.3 Aboriginal Resources

Aboriginal sites occur on public land throughout Mosman, as identified in the Aboriginal Heritage Study of the Mosman Local Government Area, 2004. Casual site observations identified at least two potential Aboriginal midden deposits along the proposed route of the Curlew Camp Artists' Walk, one at Little Sirius Point and another in the southeastern corner of Sirius Cove Reserve.

Recommendations

It is recommended that potential Aboriginal archaeological sites be stabilised by the land owner and protected from further erosion.

4.4.4 Documentary Resources

Several publications have informed this report. Many contain images, both painted and photographic, and texts that may add to the effective interpretation of Curlew Camp Artists' Walk. They include:

- 1988, *Australian Dictionary of Biography*, 1891–1939, Volume 11.
- AGNSW, 1991, *Bohemians in the Bush: The Artists' Camps of Mosman*.
- Topliss, Helen 1992, *The Artists' Camps: 'Plein-air' Painting in Australia*.
- Souter, Gavin 1994, *Mosman: A History*.
- Smith, Geoffrey 1995, *Arthur Streeton 1867–1943*.
- McQueen, Humphrey 1996, *Tom Roberts*.
- Clarke, Jane 1999, 'Sydney Harbour' in *Golden Summers: Heidelberg and Beyond* (pp 150–152).
- Clarke, Jane 1999, 'The 9 x 5 Impression Exhibition, 1889' in *Golden Summers: Heidelberg and Beyond* (pp 112–116).
- Australian Museum Business Services, 2004, *Aboriginal Heritage Study of the Mosman Local Government Area*.
- Godden Mackay Logan, 2004, *Archaeological Issues, Curlew Camp, Sydney*.



Figure 4.1 Areas of the Curlew Artists' Camp site are overgrown.

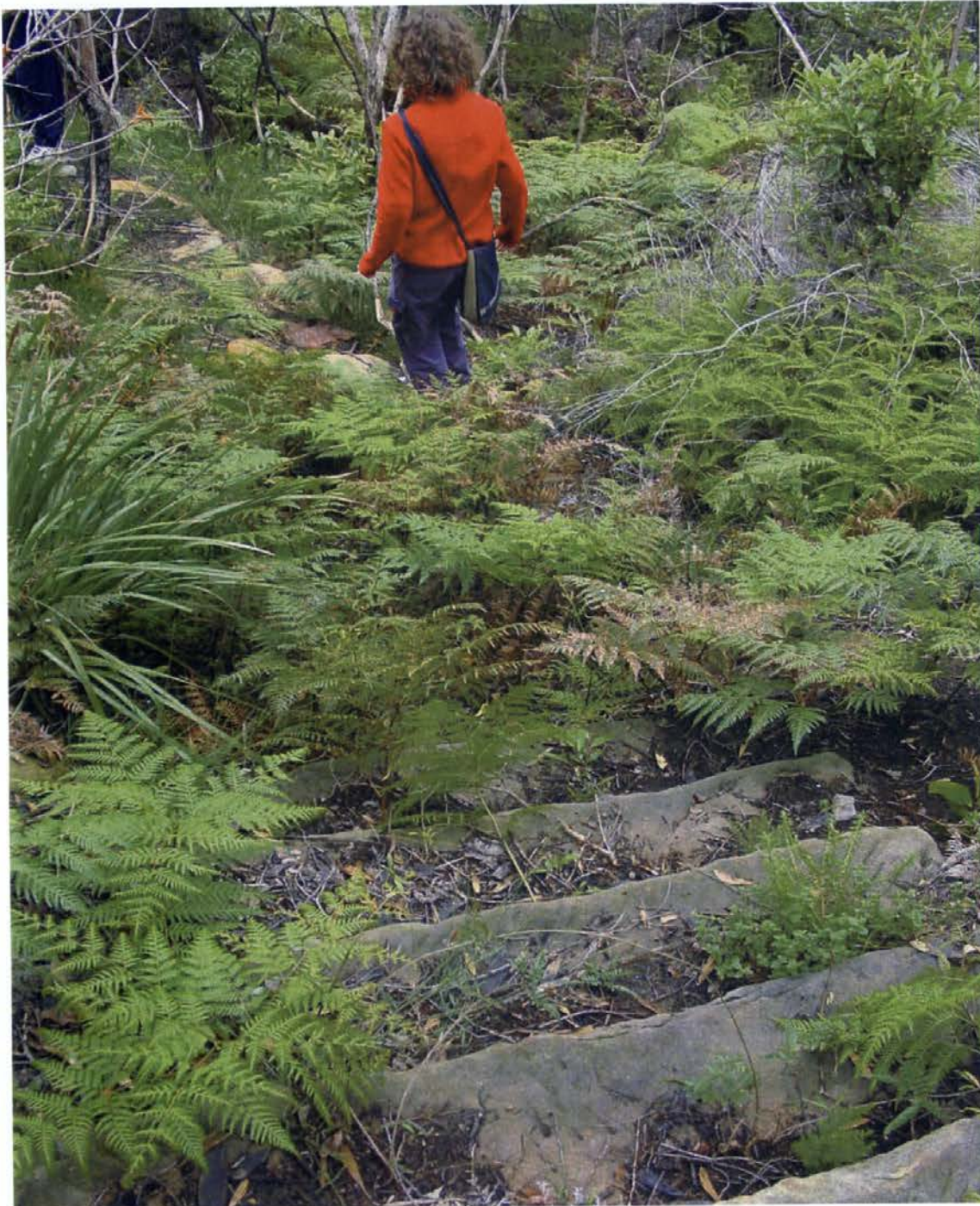


Figure 4.2 Steps to the 'cooe' site are unused and overgrown.



Figure 4.3 A stone retaining wall within Curlew Artists' Camp.

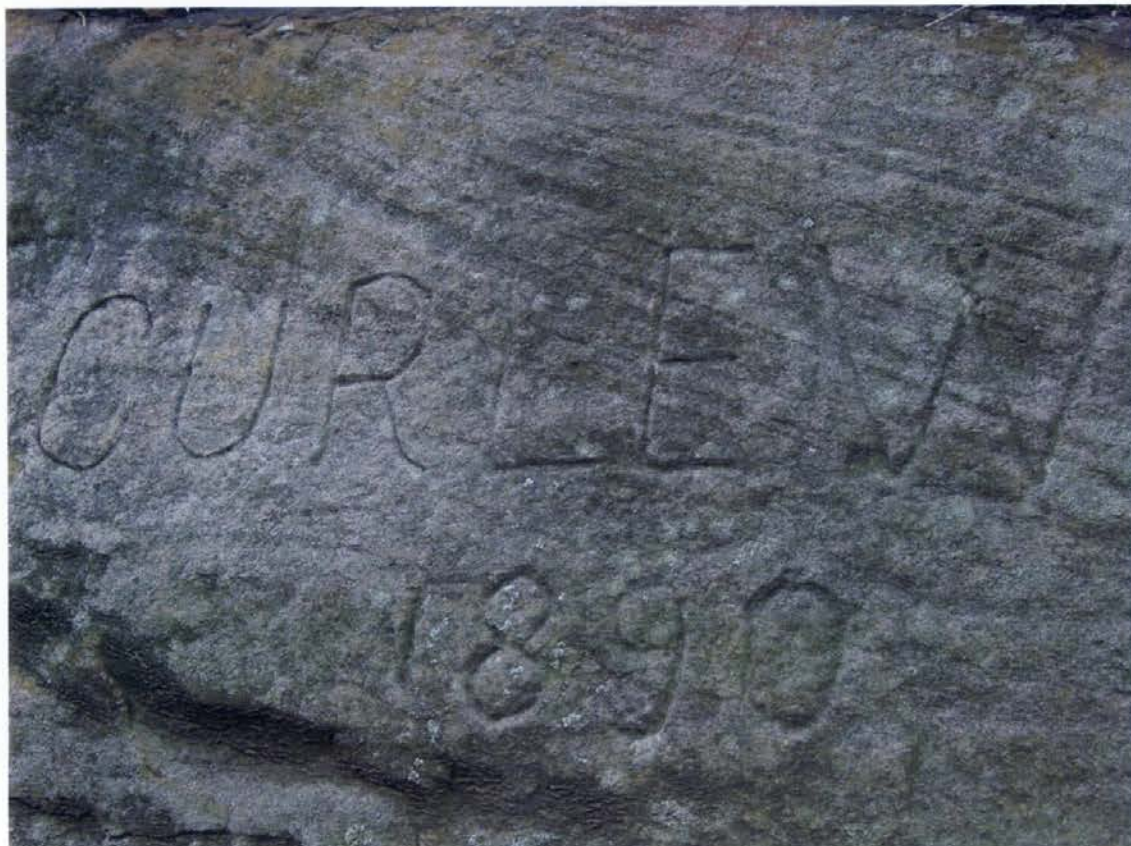


Figure 4.4 Carved sign at camp site.

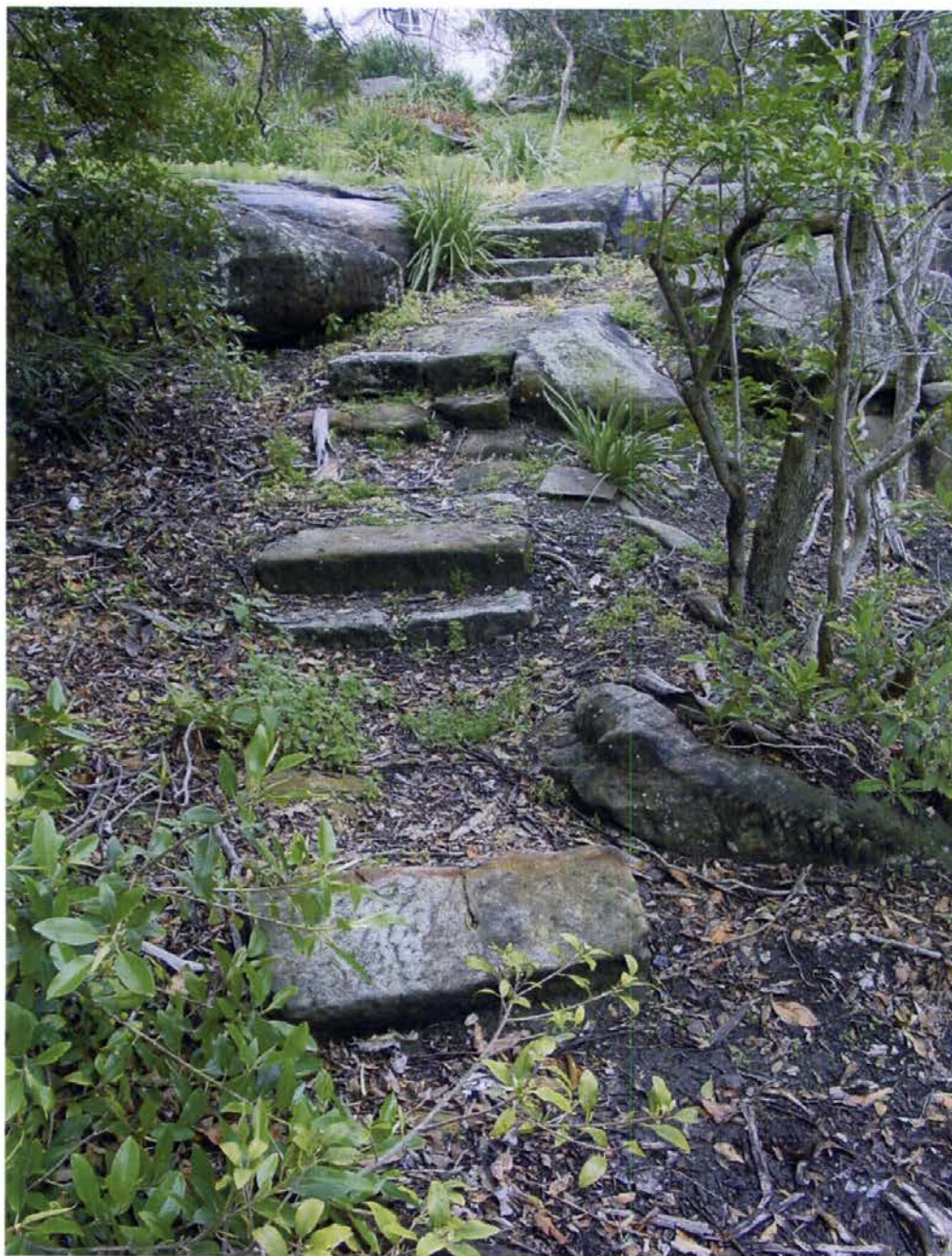


Figure 4.5 Sandstone steps in Curraghbeena Park may lead down to the 'cooee' site.

4.5 Endnotes

¹ Pers comm. Nick de Brett October 2004.

² Aboriginal Heritage Study of the Mosman Local Government Area, prepared by Australian Museum Business Services Draft, August 2004.

³ Godden Mackay Logan Pty Ltd, 2004, Archaeological Issues Curlew Camp, Sydney, prepared for Taronga Park Zoo.

5.0 Interpretive Policy Development

5.1 Opportunities

There are a number of opportunities along the route of the proposed Curlew Camp Artists' Walk that will enhance interpretation of the heritage values of the place.

- The scenic qualities of the route between Musgrave Street Wharf and the Zoo ferry wharf.
- The existing artworks, both paintings and photographs, of Sydney Harbour, Little Sirius Cove and the Artists' Camp.
- Remains of the stonework associated with the Artists' Camp, including retaining walls, engravings and carved steps.
- Archaeological potential of the study area.
- Documentary evidence from a variety of publications about Artists' Camps and plein-air painting.
- Information from people associated with the history of sites along the route of the walk.
- Partnerships with the Mosman Art Gallery and the Art Gallery of New South Wales may encourage public interest in the walk and provide other opportunities to present the values of the artists' work.

5.2 Constraints

As with most public areas there are also a number of constraints to effective interpretation along the route of the proposed Curlew Camp Artists' Walk that may detract from the accessible interpretation of the place.

- The topography of the harbour foreshore around Little Sirius Cove will constrain the number of people who will be able to access the Artists' Camp site.
- The condition of the existing footpath between the two wharves.
- Wheelchair/stroller access is difficult along the existing path, and is in some places impossible. Due to the potential archaeology and the grades involved it would be unacceptably intrusive to attempt full access to the Artists' Camp site.
- To effectively interpret the site there may be a need to construct a viewing platform at or near the site to control public access over the potentially fragile Artists' Camp remains.
- Increasing the numbers of visitors to the site may threaten the security of the archaeological resource.

- The installation of new structures to minimise impact and erosion must be carefully planned in order to avoid damaging the remains.
- The availability of funding resources may constrain the effective interpretation of the site and the walking route. Curlew Artists' Camp has been nominated for listing on the State Heritage register. The Artists' Camp site is owned by the state funded Taronga Zoo and falls within the Mosman Municipal Council lands. Together Council and the Zoo will apply for funding as available to carryout the interpretation works in order to benefit the wider community.

5.3 Audience

The heritage values of the site are important to both the residents of Mosman and the wider community. The interpretation of Curlew Camp and other places along the Artists' Walk will provide a community heritage information resource that has not been previously available. Accessible interpretation of the values will ensure the place is appreciated by the wider community.

Interpretation is most successful when it is targeted specifically to audience needs in terms of orientation, information and personal safety, and when it responds to known audience behaviour.

There is no documentation about the potential users of the Curlew Camp Artists' Walk, though casual observation would suggest that many current users are local and taking advantage of opportunities for relaxation and exercise and a convenient commuter route to the ferry wharves.

Observation of visitors to the urban open space at the head of Little Sirius Cove and the beach area would suggest that most are local, using the area for recreation, entertainment and exercise for companion animals.

The number and type of visitors will change if a longer walk, that includes the Curlew Camp Artists' Walk, is marked and marketed as a tourist through-walk.

Several projected audience segments are described below.

5.3.1 Casual Users for Recreation or Exercise

People walking or jogging for exercise and dog owners walking their pets are the main recreational users of the route of the walk. In its current condition, it is likely that most users are reasonably fit and stable on their legs.

Potential to engage recreational users and exercisers is high but short term. While they are likely to be interested in the history of their locality, if they use the track regularly any interpretation will be ignored after they have explored the place. However, they are likely to bring friends or family to visit and to explore further.

5.3.2 Commuters

People walking along the track to access either Taronga Zoo wharf or South Mosman wharf are essentially commuting along the fastest available route. The section of track between Sirius Cove Reserve and the Taronga Zoo wharf gets concentrated commuter traffic in the morning and early evening.

Potential to engage commuters is low because, even though they are locals, they are simply using the fastest route between home to work. However, some may be interested in local stories and may return with friends or family to visit and explore further.

5.3.3 Recreational Users of Sirius Cove Reserve

People with young children looking for an area of open space to play in or explore are one important user group of the Sirius Cove Reserve. Another group includes people exercising dogs. Given appropriate interpretive information, however, these people are likely to be encouraged to explore Curlew Camp. Dog walkers would have to be encouraged to keep their dogs on leads—a regulation not always adhered to on the track around Little Sirius Cove.

5.3.4 People Interested in Australian Art

The Art Gallery Society of New South Wales may also be interested in participating in specialist tours when both the site and its stories are more accessible. It is of special significance to the Art Gallery of New South Wales because of their ownership of several works created as a response to the Curlew Camp experience.

Members of other galleries may also be encouraged to visit Curlew Camp and experience the Curlew Camp Artists' Walk.

5.3.5 Children and Young People

Groups of children and young people aged 4–18 is a potential audience for excursions to the site. Several schools and other cultural institutions, such as the National Trust or the Art Gallery of New South Wales, may be inspired to visit the site and use it as an inspirational learning environment associated with the history and practice of art.

The National Trust's SH Ervin Gallery has in the past offered such a program for Visual Arts students in years 7–10 (12–16 year olds).¹

5.3.6 Through-walkers

A new audience will develop when a longer walk, continuous, for example, from Middle Harbour to Milsons Point, that includes the Curlew Camp Artists' Walk as a small section, is identified and marketed. Many people, including many international and interstate visitors, undertaking such a

through-walk will be interested in the landscapes, views and other significant values on the northern side of the Harbour.

There are a variety of agencies, including Sydney Harbour Federation Trust; NSW National Parks and Wildlife and several municipal councils, who may need to collaborate on an overall planning process for a through-walk as described. Planning would include track consistency, marking and marketing but it would also need to deliver a thematic interpretive framework for the entire walk. Ideally themes would be interpreted along the walk where they are most appropriate without unwarranted repetition.

5.4 Interpretation Policy for the Curlew Camp Artists' Walk

The Interpretation Policy for the site is to interpret the significance of the sites heritage values (as outlined in the statement of significance in Section 3.2) employing a range of media and access opportunities.

The interpretation of the site will:

- involve associated people;
- interpret the site's significance and values, with a strong focus on the Artists' Camp, the artists and their art, and including broader themes;
- develop site-specific themes and stories that are clear, accurate and concise;
- respond to current users and potential audiences;
- engage and provoke public interest, allow for alternative audiences and provide a variety of experiences;
- be as accessible as possible given the terrain;
- be reversible;
- be compatible with the character of the places in which they are sited but distinguishable as new works;
- be integral to conservation and planning;
- be sustainable into the future by providing for maintenance, evaluation and review;
- allow for secure conservation of in-situ fabric and archaeological remains at the site;
- ensure against any compromise to the research potential of the fabric or in-situ archaeological remains;

-
- ensure all known artefacts from the site collected by zoo staff members are properly archived and stored by the site owner. These may be displayed in Taronga Zoo's Heritage Museum or other appropriate places;
 - be resilient to vandals; and
 - provide 'value for money'.

The fragile nature of the site remains and difficult access to the site requires conservation management procedures to be implemented, see Section 6.7.

5.5 Endnotes

- ¹ National Trust of NSW website, www.nsw.nationaltrust.org.au/schoolpro13.html, 19 November 2004.



6.0 Interpretation Strategy

6.1 Interpretive Aims

Interpretation of the heritage values along the proposed Curlew Camp Artists' Walk provides an opportunity to engage visitors and residents in the stories of the place. By making a connection with the past, they will better understand the context of their surroundings.

This Interpretation Strategy aims to orient visitors and residents to the location, ambience and history of sites along the proposed Curlew Camp Artists' Walk and in particular to the activities and works of the artists that practiced at the Camp. It intends to convey information about other values significant to the place, as well as creating opportunities for people to experience the places and stories first-hand.

The route of the Walk and improved access to Curlew Artists' Camp provide unique opportunities for people to experience the 'then and now' characteristics of the place. Visitors may contemplate the changes over time but will also experience the many features that are unchanged from the time that Australian landscape painting was redefined by artists associated with the place.

By focusing on both the historic documentation, including art made at the time of the artists' camp, as well as the site's archaeological evidence and those of associated places, locals and visitors can be provided with direct and tangible links to the history of the place, which will enhance their appreciation and understanding.

6.2 Methods

A wide range of interpretative devices are available for heritage places—from simple interpretive signs to complex soundscapes and from art installations to public events. In the case of Curlew Camp Artists' Walk, a range of devices are proposed including:

- interpretive orientation boards at key locations;
- use of an historic access route to the Artists' Camp;
- reconstruction of the existing access path and construction of a viewing platform near the shore;
- interpretive installations;
- interpretive signs with photographs;
- interpretive pavement;
- guided walking and boating tours;
- public events linked to Mosman Art Gallery's proposed exhibition on Artists' Camps; and
- webpages accessible from Mosman Council and Taronga Zoo's websites.

Interpretation devices are shown on Figure 6.1 and developed in the following section.

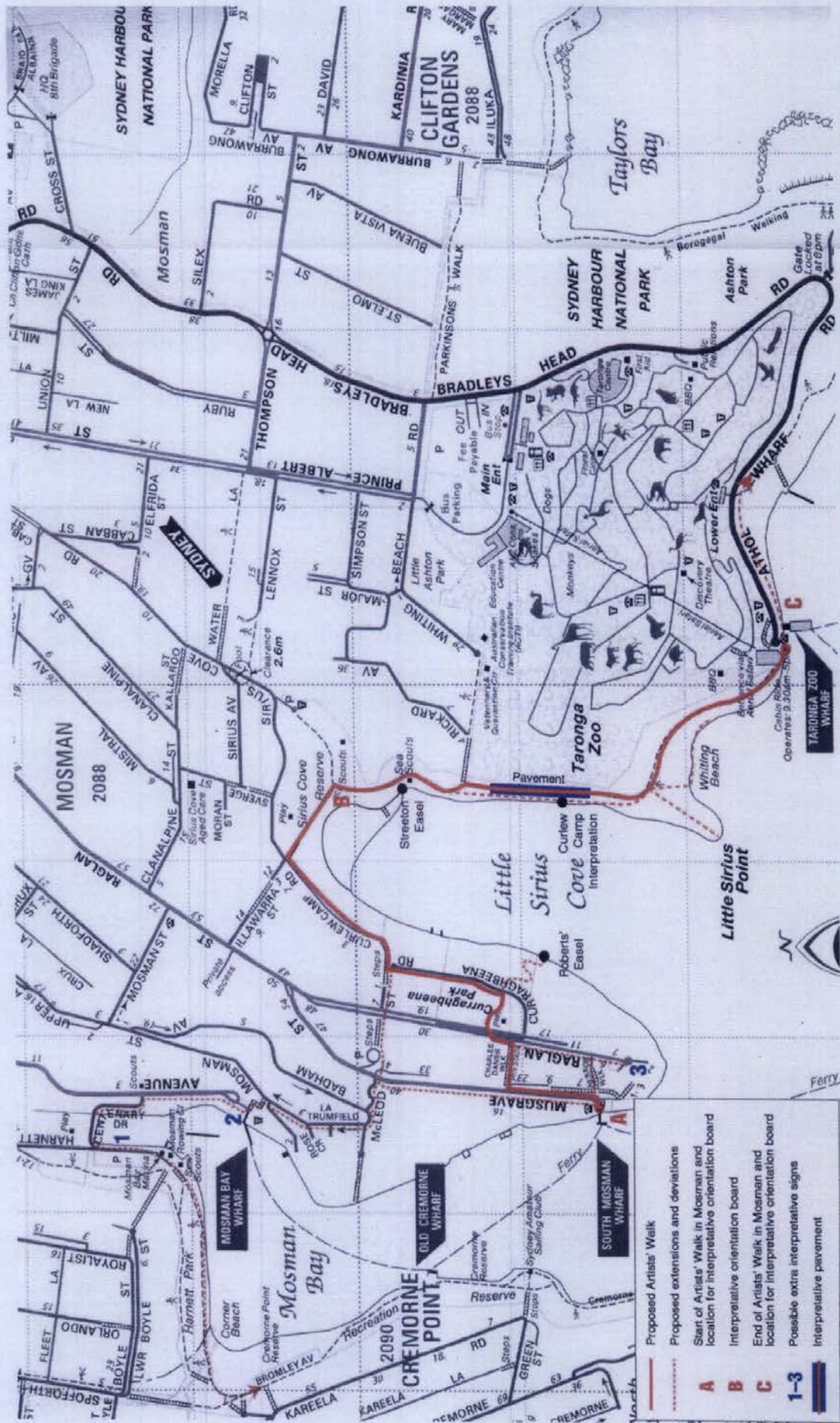


Figure 6.1 Curlew Camp Artists' Walk route with interpretation nodes.

6.3 Key Messages

In planning for concise and accessible interpretation of a place, key messages provide a site-specific focus on the most essential components of communication.

6.3.1 Key Historic Messages—follow from the historic themes identified in Section 3.3.

Theme	Key Message
Living as Australia's Earliest Inhabitants	
	<i>Creation stories pertinent to Little Sirius Cove—as appropriate, to be negotiated with Aboriginal community members</i>
	<i>Use of resources in or around Little Sirius Cove—as appropriate, to be negotiated with Aboriginal community members</i>
	<i>Cultural practices in or around Little Sirius Cove—as appropriate, to be negotiated with Aboriginal community members</i>
Appreciating the Natural Wonders of Australia	
	<i>The beauty of Sydney's harbour and the views from Little Sirius Cove continue to inspire</i>
	<i>Sydney's harbour has always provided many good places to camp and Curlew Camp is associated with the trend to explore nature at the end of the 19th century</i>
	<i>Appreciate and respect Little Sirius Cove</i>
Moving goods and people	
	<i>Better public transport in the late 18th century allowed city dwellers to spend leisure time in the natural environment</i>
Pursuing Excellence in the Arts and Sciences	
	<i>Plein-air painting, oil sketching in the open air, started in Europe, and was explored in Australia by artists who were inspired by the Australian landscape and climate</i>
	<i>Artworks associated with Curlew Camp display a new way of seeing and representing the light, colour and atmosphere of the Australian landscape</i>
	<i>Arthur Streeton was inspired to make many plein-air paintings while visiting Curlew Camp</i>
	<i>While living at Curlew Camp Tom Roberts commuted to his city studio to make portraits, but he was also inspired to make many plein-air paintings while living at Curlew Camp</i>
	<i>Sydney's weather and harbour environment stimulated a variety of artists at the camp over a period of more than twenty years</i>
Organising Recreation	
	<i>In the late 19th Century Australians began to spend more time discovering nature</i>
	<i>Brasch brothers established this camp as a weekend retreat for themselves, very soon it became an inspiration to artists</i>
	<i>An amazing list of Australia's cultural elite visited Curlew Camp—it may have inspired great conversations as well as great art</i>
	<i>Fred Lane and others supported ongoing activities at Curlew Camp from around 1905</i>

Theme	Key Message
	<i>In 1991 the Art Gallery of New South Wales staged a re-enactment of Curlew Camp activities associated with the exhibition 'Bohemians in the Bush'</i>

6.3.2 Key Interpretive Experience Messages—highlight opportunities available to visitors exploring the Curlew Camp Artists' Walk.

Experiencing Curlew Artists' Camp
<i>This walk provides a unique opportunity to explore a place, and its physical remains, relatively unchanged from the late 19th century</i>
<i>The atmosphere on the site of Curlew Artists' Camp aims to evoke the time when great Australian artists were developing their styles</i>

6.3.3 Key Management Messages—may be required by Taronga Zoo and Mosman Council and other authorities.

Managing this special place
<i>Environmental pathogens are causing dieback in this area</i>
<i>Keep companion animals under control</i>
<i>Approaches to weed invasion and management</i>
Exploring the Harbour Foreshore
<i>The Curlew Camp Artists' Walk links to paths that continue east and west along the harbour foreshore</i>

6.4 Media and Locations

A variety of interpretive media are proposed for Curlew Camp Artists' Walk (Figure 6.1). These aim to orient and interpret the significance of the area to a variety of audiences. Parts of the walk are used extensively by a variety of people as outlined in Section 5.3. This strategy aims to engage the variety of potential audiences with several interpretive devices and at several locations along the length of the walk.

6.4.1 Proposed Route of Curlew Camp Artists' Walk

The route of the proposed Curlew Camp Artists' Walk has developed over a long period and is approximately 2.5 kilometres long. There are many formal access points where the route intersects with roads, urban paths and steps. There are also several informal access points where citizens approach the track from their own residential blocks.

Several of the formal access points and long stretches of track are, in certain areas, in need of upgrading. These include the areas of track to the seaward side of Curlew Camp Road as well as several sections of the track between Sirius Cove Reserve and the Taronga Zoo Wharf. The track down to the camp site from the higher level commuter route needs extensive work to bring it to an appropriate standard.

The proposed route of the Curlew Camp Artists' Walk links the South Mosman ferry wharf and the Taronga Zoo ferry wharf. A simple option is available to extend the Walk to link into the North Sydney Council's walking track system to the west and the Bradleys Head walking track to the east. This would provide residents and visitors with a continuous link from west of Milsons Point to Georges Head. There are also a range of optional deviations to places of interest for people to explore along the way (Figure 6.1).

6.4.2 Interpretive Orientation Boards

Interpretive orientation boards are proposed at three key locations on the route of the walk. These will be located at South Mosman Wharf, near Taronga Zoo Wharf and at the eastern side of Sirius Cove Reserve.

Each of these boards will provide:

- orientation to the walk, including a map of the route;
- text and images to briefly introduce all significant themes to be encountered on the walk; and
- information about length, access, and duration of the walk along with optional extensions to the walk.

- | | | |
|----|----------------------|--|
| a) | Theme | Living as Australia's earliest inhabitants |
| | Key message/s | You can see evidence of the lives of Cammeragal people when you walk around here. |
| b) | Theme | Appreciating the natural wonders of Australia |
| | Key message/s | The beauty of Sydney's harbour and the views from Little Sirius Cove are an inspiration
Appreciate and respect Little Sirius Cove |
| c) | Theme | Moving goods and people |
| | Key message/s | Better public transport in the late 18th century allowed city dwellers to spend leisure time in the natural environment |
| d) | Theme | Pursuing excellence in the arts |
| | Key message/s | Sydney's weather and harbour environment stimulated a variety of artists at the camp over a period of more than twenty years
Artworks associated with Curlew Camp display a new way of seeing and representing the light, colour and atmosphere of the Australian landscape |
| e) | Theme | Experiencing Curlew Artists' Camp |
| | Key message/s | This walk provides a unique opportunity to explore a place, and its physical remains, relatively unchanged from the late-nineteenth century |

		The atmosphere on the site of Curlew Artists' Camp aims to evoke the time when great Australian artists were developing their styles
f)	Theme	Managing this special place
	Key message/s	Environmental pathogens are causing die back in this area Keep companion animals under control Approaches to weed invasion and management
g)	Theme	Exploring the Harbour Foreshore
	Key message/s	The Curlew Camp Artists' Walk links to paths that continue east and west along the harbour foreshore

6.4.3 Route of the Curlew Camp Artists' Walk

The main route of the proposed Walk follows, as closely as possible, the route shown in a historic map¹ (Figure 3.4). While the road layout has changed in the intervening years, the proposed route leaves from South Mosman Wharf, once known as Musgrave Street Wharf, passes along Musgrave Street, goes left up Charles Dansie Walk, across Curraghbeena Park (skirting the play equipment), down several historic sandstone steps and onto Curraghbeena Road. At the termination of Curraghbeena Road, the route turns right onto the McLeod Street steps, then left onto a bush path adjacent to the alignment of Curlew Camp Road. Continuing across Sirius Cove Reserve the route follows the shape of the Cove and continues along a well beaten track to Taronga Zoo Wharf (Figure 6.1).

Reveal, and Restore and Interpret the Steps to 'Cooee' Point

An alternative route is illustrated on the historic map referred to above. It includes a walk down through Curraghbeena Reserve to a point on the shore where visitors were instructed to 'cooee here' to call for a rowing boat to come and take them across the water to the camp.

It is recommended that the track and steps that lead from Curraghbeena Park to 'cooee' point be uncovered and restored. They could then be used as an interpretive node on the Artists' Walk. Where no steps are found to exist, the pathway would be made accessible with modern steps and walkways.

Waymarkers

The landscape on the route may be confusing to walkers attempting to follow the Curlew Camp Artists' Walk. It has a number of parallel roads and small laneways, some with many steps, and the forward route is often obscured as it travels over the ridge of Curraghbeena Point and through the foreshore bushland. To provide certainty for walkers on the route, waymarkers are recommended. There are a number of alternatives, but to be useful to the walker they must have some height and

stand out from their surrounding landscape without intruding unnecessarily on the range of landscapes in which they must sit.

Possibilities for appropriate waymarkers include:

- a 'milestone'—made from concrete with a whitewash, these would both evoke the time period in which Curlew Camp was in operation and also provide a substantial vehicle for branding both the Artists' Walk and Mosman Municipal Council's and Taronga Zoo's involvement;
- a purpose-designed waymarker—a slender wooden or metal post that would be useable across the Mosman Municipality in other locations where wayfinding is unclear. It could reflect the cream and green paintwork evident on other municipal assets; or
- a simple waymarker—a slender wooden or metal post with a small but boldly coloured plate branding the Walk and marking the route.

6.4.4 Access to Curlew Camp

In order to provide access to Curlew Camp and interpret its significance, it is proposed to stabilise and, where necessary, reconstruct the access steps and track to the camp site (Figure 6.2). At the termination of the track, near the shore, a low, broad timber platform would be constructed, mimicking the timber camping platforms of Curlew Camp, to allow people to stand in the area of the Camp and imagine the activities of the past. Exact siting will be discussed and mapped in the Interpretation Plan to follow this report and once a survey plan has been provided and archaeological impact assessed. The reconstructed steps and track down to the camp side adjacent to the shore will allow safe access for visitors who are able to negotiate a well-made stepped pathway. The structures will allow visitors to see the rock where 'Curlew 1895' is engraved and also provide a view to the cove. It is expected that most people will enjoy the views and be discouraged from further investigation off the track. These measures will allow for appreciation of the historic evidence at Curlew Camp site while also protecting the archaeological remains.

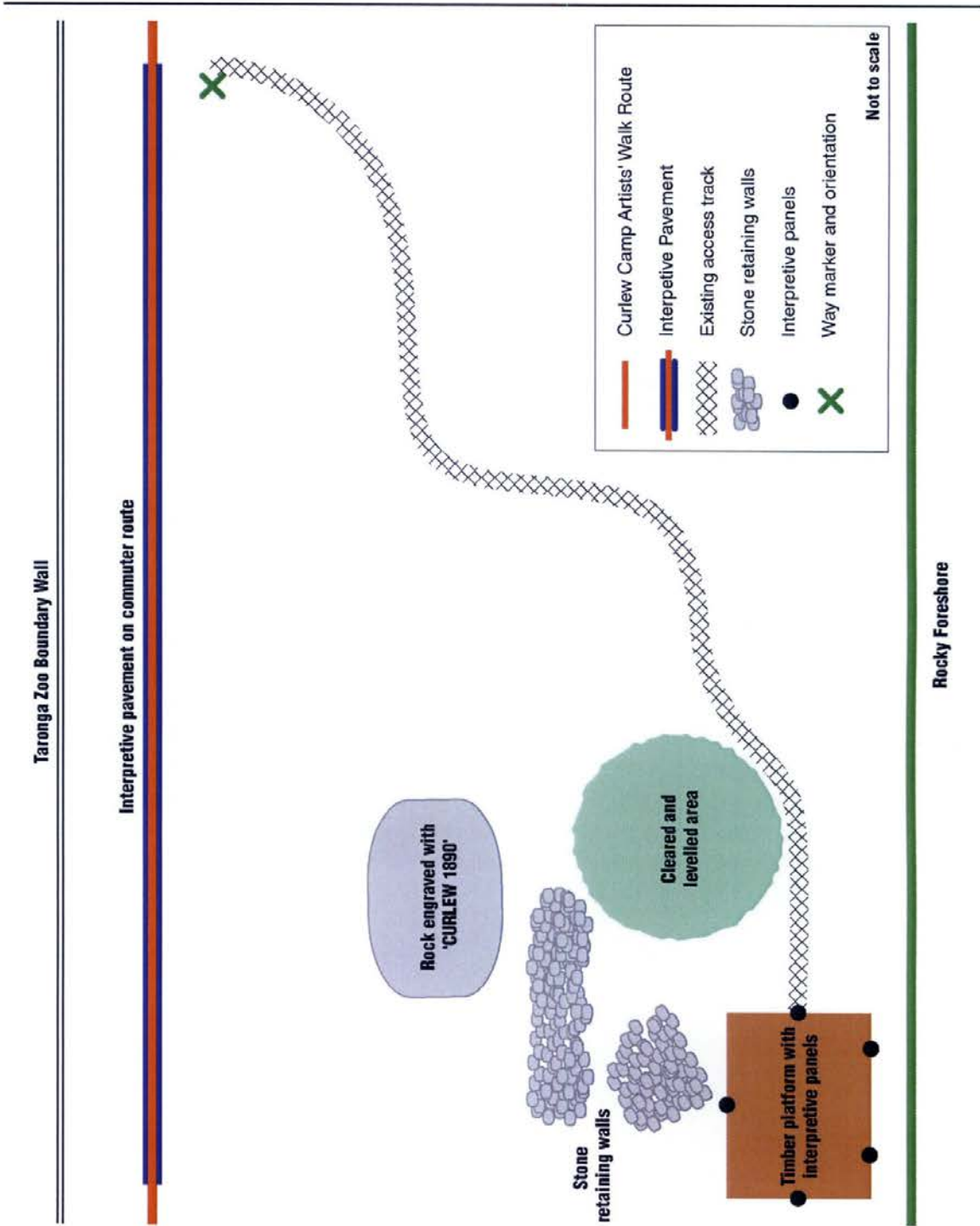


Figure 6.2 Schematic representation of Curlew Artists' Camp Interpretive Precinct (not to scale).

6.4.5 Interpretive Panels at the Camp

Up to six interpretive panels showing photographs of people and activities at Curlew Camp would be located at this interpretation node.

Texts would refer to the historic themes of the site and incorporate key messages as outlined above. Mountings for the panels would incorporate creative elements to evoke the past uses of the place, showing the way people camped and worked there. The platform may also include sculptural pieces to evoke the camp: tent pegs, paint brushes, palette or chair.

a) At the Camp

Theme	Appreciating the natural wonders of Australia
Key message/s	Sydney's harbour has always provided many good places to camp and Curlew Camp is associated with the trend to explore nature at the end of the nineteenth century

b) At the Camp

Theme	Pursuing excellence in the arts
Key message/s	<p>Artworks associated with Curlew Camp display a new way of seeing and representing the light, colour and atmosphere of the Australian landscape</p> <p>Plein-air painting—oil sketching in the open air—started in Europe, but was transformed in Australia when artists were inspired by the Australian landscape and climate</p> <p>Arthur Streeton was inspired to make many plein-air paintings while visiting Curlew Camp</p> <p>While living at Curlew Camp Tom Roberts commuted to his city studio to make portraits, but he was also inspired to make many plein-air paintings at Curlew Camp</p>

c) At the Camp

Theme	Organising recreation
Key message/s	<p>Brasch brothers established this camp as a weekend retreat for themselves, very soon it became an inspiration to artists</p> <p>Fred Lane and others supported ongoing activities at Curlew Camp from around 1905</p> <p>An amazing list of Australia's elite visited Curlew Camp—it may have inspired great conversations as well as great art</p>

d) **At the Camp**

Theme Organising recreation

Key message/s In 1991 the Art Gallery of New South Wales staged a re-enactment of Curlew Camp activities associated with the exhibition *Bohemians in the bush*

e) **At the Camp**

Theme Experiencing Curlew Artists' Camp

Key message/s The atmosphere on the site of Curlew Artists' Camp aims to evoke the time when great Australian artists were developing their styles

Interpretive panels will include photographs of the artists, accommodation and other residents and visitors at Curlew Camp (subject to availability and copyright).

6.4.6 Easel Installations

In order to evoke past landscapes and the experiences of plein-air painters in the late nineteenth century, it is proposed to install two reproductions of paintings made at points along the route at the site of each of the painting viewpoints. These would be robustly constructed and firmly mounted on metal structures with the form of an easel. The siting of these reproductions is critical, as the comparison of nineteenth-century landscape to the contemporary vista will be important for effective interpretation.

The easel installations will represent one of each of Streeton's and Roberts' works (subject to availability, copyright and permission for use). A number of paintings would be suitable for this purpose, however, the location of those that follow are most accessible:

- Tom Roberts' *The Camp*, Sirius Cove 1899 (see Figure 6.3).
- Arthur Streeton's *Near Streeton's Camp* at Sirius Cove, 1892 (see Figure 6.4).

The easels will have minimal text associated with them and, hopefully, the reproduced artworks will provoke curiosity about both the style of painting and the reasons for its location.



Figure 6.3
Tom Roberts *The camp, Sirius Cove* 1899. oil on canvas on paperboard, 25.4 x 34.6.
Collection: Art Gallery of New South Wales.
Photograph: Ray Wodbury for AGNSW.
accn#6928

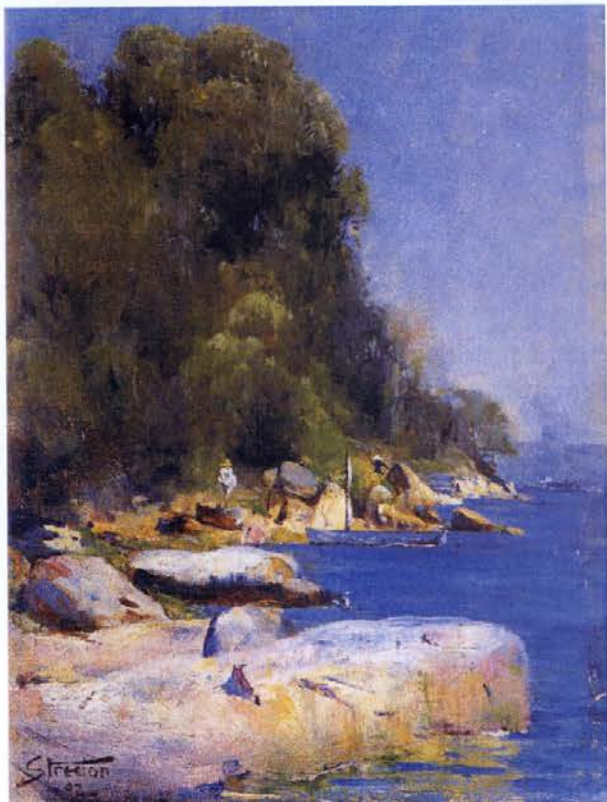


Figure 6.4
Arthur Streeton *Near Streeton's Camp at Sirius Cove* 1892. Oil on canvas on cardboard.
Bequest of Howard Hinton 1948. The Howard Hinton Collection, New England Regional Art Museum, Armidale, NSW
Image reproduced from *Bohemians in the Bush*.

6.4.7 Interpretive Pavement

In order to mark the site of Curlew Camp and engage through-walkers, such as the commuters and exercisers, it is proposed to mark the extent and location of the camp on the current commuter route which runs above it, adjacent to the Zoo boundary wall. Interpretive pavement would indicate to walkers that Curlew Camp was once situated below them closer to the shore. It would also indicate, possibly with a small interpretive sign, a view across to the 'cooee' site. This section of pavement would be made of different material to the rest of the commuter route and would include images and sculptural pieces to evoke the camp below. Materials might include coloured concrete edging to the section of path with ceramic and metal inlays to highlight activities of the artists, their lifestyle at the camp and the artistic production of the Camp.

6.4.8 Guided Tours

Guided tours along Curlew Camp Artists' Walk would be an added bonus for locals and visitors who require more information. These activities could be scheduled regularly, but are likely to be required infrequently. They should be scheduled to coincide with art exhibitions, anniversaries and heritage open days such as Heritage Week or Sydney Open.² Commentaries could be devised for specific use by walking tour guides, tours with an art theme and boating tours.

6.4.9 Public Events

Mosman Art Gallery has an exhibition on Artists' Camps scheduled.³ This would be an ideal occasion to invite family members, other associated people and the general public to celebrate this part of Mosman's rich heritage. This event could have a special souvenir colour pamphlet, similar to the one devised for the 1991 *Bohemians in the Bush* exhibition at the Art Gallery of New South Wales.

6.4.10 Webpage

Develop and maintain an internet-based A4 'print your own' map and brochure that would be accessed on both Council's and the Zoo's websites. Similar to the interpretive orientation boards, it would provide a map, text and images to introduce all themes and information about length, access, and duration of the walk, along with optional extensions to the walk. A webpage could also provide links to other sites, where users could access further information.

6.5 Extensions to the Curlew Camp Artists' Walk

In order to provide an extended experience associated with the Curlew Camp Artists' Walk, it is proposed to offer users an option to continue from the end of the walking track in Cremorne Point Reserve, near Corner Beach at the western extremity of Mosman Council lands, along the Curlew Camp Artists' Walk and on to the Bradleys Head walking track. Information about this continuous walk would be provided on the interpretive orientation boards and webpages described above.

Locations 1 and 2 on Figure 6.1 are sites for extra interpretive panels highlighting paintings of the area made prior to the period of Curlew Camp.

The Sydney Harbour Federation Trust, NSW National Parks and Wildlife and neighbouring councils are all working on opportunities to provide extended walks. As the long foreshore walk develops across jurisdictions, strategic interpretive planning for the extended route will be important. There will be a need for appropriately spaced and themed interpretation nodes along this potentially very long harbour walk to avoid repetition and emphasise significant values at relevant sites.

6.6 Deviations on the Curlew Camp Artists' Walk

A variety of deviations are indicated on Figure 6.1 that present opportunities to highlight other features of the area.

Lookout at Curraghbeena Point—Location 3 on Figure 6.1 is a site for an extra interpretive panel highlighting a Streeton painting, *Cremorne, 1893*, showing the view from that vantage point.

Little Sirius Point—a walk along the path to Little Sirius Point will provide walkers with another perspective of the harbour and the cove and may also provide an opportunity to interpret the Aboriginal midden if appropriate.

Whiting Beach—the steps down to Whiting Beach provide walkers with an alternative environment to explore along their way.

6.7 Conservation Management Issues

6.7.1 Archaeological Remains

The ephemeral nature of the camp remains requires careful management of public access. The informal stone walls which indicate tent site and walkways are easily disturbed by walkers or bush regeneration workers.

It is recommended that access to the site should be minimised until detailed conservation measures are in place for long term protection. Bush regeneration workers should be briefed about the impact of their work on the archaeological resource and on the remnants of the NPWS Act and the relics provision of the *Heritage Act 1977* (NSW) which cover the site.

6.7.2 Aboriginal Sites

The unknown evidence of Aboriginal occupation of the camp area also warrants careful site management practices in accordance with the *National Parks and Wildlife Act* regulations.

It is recommended that the site should be assessed and mapped for potential Indigenous sites.

6.7.3 Survey

It is **recommended** that a detailed survey of the camp site and associated remains be undertaken by suitably experienced archaeological site managers to identify site elements and provide detailed advice on their stabilisation and ongoing management to protect them from future erosion before interpretative works commence.

6.7.4 Interim Works

Less urgent, but necessary, is a survey of the study area to locate, with a GIS system, various steps, stairs and tracks visible, in part, through bush regeneration activities (eg Curraghbeena Reserve area).

In the interim it is **recommended** that several exposed sites (eg the base of the fallen coral tree) be urgently stabilised and covered to prevent damage and erosion.

6.7.5 Coral Tree Markers

The site was originally 'marked' by the planting of coral trees close to the foreshore. One has recently fallen, revealing a rubbish dump and fill with relics relevant to the era of Curlew Camp. These relics need to be covered and not disturbed further (eg by the removal of the tree stump).

It is **recommended** that the Zoo considers replanting a coral tree to replace the lost tree to continue the heritage marker. Alternatively, represent the trees' heritage values with a tall red interpretive marker.

6.7.6 Conservation Management Plan

It is **recommended** that a Conservation Management Plan be developed for Curlew Camp and associated sites to guide decision-making into the future.

6.7.7 Collaborative Management of Extended Walking Track

There are a variety of agencies, including Sydney Harbour Federation Trust; NSW National Parks and Wildlife and several municipal councils, who may need to collaborate on an overall planning process for a through-walk as described. Planning would include track consistency, marking and marketing but it would also need to deliver a thematic interpretive framework for the entire walk. Ideally themes would be interpreted along the walk where they are most appropriate without unwarranted repetition.

6.8 Summary of Recommendations for Interpretation and Conservation

Recommendations	See section
Interpretation	
Upgrade, including rebuild as necessary, paths, steps and bridges/boardwalks along the route of the Curlew Camp Artists' Walk.	6.4.1
Provide interpretive orientation boards South Mosman Wharf, near Taronga Zoo Wharf and at the eastern side of Sirius Cove Reserve.	6.4.2
Mark the route of the Curlew Camp Artists' Walk, following as closely as possible the route shown in a historic map ⁴ (Figure 3.4). To provide certainty for walkers on the route, waymarkers are recommended.	6.4.3
Reveal, restore and interpret the steps to 'Cooee' Point. Where no steps are found to exist, the pathway would be made accessible with modern steps and walkways.	6.4.4
Stabilise and, where necessary, reconstruct the access steps and track to the camp site	6.4.4
Construct a low, broad timber platform at the termination of the access track.	6.4.4
Install up to six interpretive panels on the timber platform described above.	6.4.4
Install two interpretive easel installations: one at the 'Cooee' Point and one on the eastern shore of Little Sirius Cove near the Sea Scout building.	6.4.5
Install interpretive pavement along approximately 200metres of the commuter path above the site of Curlew Camp.	6.4.6
Develop guided tours to include and interpret the values along Curlew Camp Artists' Walk.	6.4.7
Plan for public event to coincide and extend the interpretive value of the planned Mosman Art Gallery exhibition.	6.4.8
Develop and maintain a internet presence for Curlew Camp Artists' Walk on Mosman Council and Taronga Zoo websites.	6.4.9
Assess value of deviations along the Curlew Camp Artists' Walk and include them in track planning if appropriate.	6.5

Recommendations	See section
Conservation	
<p>Protect the remains and relics of the Camp at the site as recommended in the preliminary historical archaeological assessment, Archaeological Issues Curlew Camp, Sydney, by Godden Mackay Logan dated October 2004:</p> <ul style="list-style-type: none"> • keep access to the site to a minimum until more detailed conservation measures are formulated for the long term; • brief bush regeneration group about the impact of their work on the archaeological resource and on the requirements of the NSW Heritage Act and National Parks and Wildlife Act; • identify and map areas of historical archaeological potential across the site; • assess and map the site to identify potential Indigenous sites; and • consolidate the eroding artefact deposits at the water's edge and reduce surface scuffage by covering with geo-tech fabric and clean fill or providing temporary walkways across the area. 	6.7
Assess and protect the remains and relics of Curlew Camp.	6.7.1
Assess and protect the remains and relics of possible previous Aboriginal occupation at the site.	6.7.2
Survey the Camp site and seek detailed archaeological management advice in order to stabilise and sustainably manage it.	6.7.3
Survey and record on GIS the wider study area to locate all remains associated with the Artists' Camp site.	6.7.4
Urgently stabilise archaeological site currently at risk of further deterioration.	6.7.4
Replant the coral tree marker for the site.	6.7.5
Commission a Conservation Management Plan for Curlew Camp site and associated remains.	6.7.6

6.9 Interpretation Plan and Design Study

Tasks	To be carried out by
Interpretation Plan	
Review stakeholder comments on Strategy and develop Interpretation Plan	Godden Mackay Logan interpretation staff
Select appropriate media for interpretive installations	Godden Mackay Logan interpretation staff with Council
Select images for use on interpretive media (excluding copyright clearance)	Godden Mackay Logan interpretation staff and Aboriginal community, as appropriate
Prepare concept designs for interpretive media and installations	Godden Mackay Logan interpretation staff and Aboriginal community, as appropriate
Prepare Implementation Program	Godden Mackay Logan interpretation staff
Outline Maintenance Strategy	Godden Mackay Logan interpretation staff
Outline Evaluation Strategies	Godden Mackay Logan interpretation staff
Implementation	
Detailed design of interpretive media including signs, mountings, landscape elements and copyright clearances	Subject to a separate commission
Production of interpretive media including signs, mountings and landscape elements	Subject to a separate commission
Installation of interpretive media including signs, mountings and landscape elements	Subject to a separate commission

6.10 Endnotes

- ¹ Rubensohn, JR c1902, photograph only of original map *Local Sketch of the Curlew Camp and how to get there Afloat or Onshore*. Possibly Smith and Lane Printers. Photograph held at the Art Gallery of New South Wales.
- ² Sydney Open is an annual event facilitated by the Historic Houses Trust of New South Wales where places of heritage interest are open to the public.
- ³ Pers comm November 2004, Tony Geddes, Director, Mosman Art Gallery.
- ⁴ Rubensohn, JR c1902, photograph only of original map *Local Sketch of the Curlew Camp and how to get there Afloat or Onshore*. Possibly Smith and Lane Printers. Photograph held at the Art Gallery of New South Wales.



7.0

Interpretation Plan: Content and Implementation

7.1 Stakeholder Comment on Interpretation Strategy Overview

The Curlew Camp Artists' Walk Interpretation Strategy was submitted to Mosman Municipal Council and Taronga Zoo in April 2005. Council put the strategy on public exhibition, along with an explanatory poster (Appendix A), for more than six weeks. Very little feedback resulted from the consultation. The responses received focused mainly on:

- the current condition of the route of the Curlew Camp Artists' Walk;
- the potential increase in pedestrian traffic along the walking track along the boundary lines of homes;
- materials for use on the route; and
- appropriate level of interpretive media.

In early 2006 a proposal was received by Council from Michael Blakeney promoting the possibility of a sculptural installation in the intertidal zone.

7.2 Benefits of Interpretive Media for the Curlew Camp Artists' Walk

Interpretation is a vital conservation action as it will engage communities, including local residents and other stakeholders, in heritage management by informing and consulting them and offering an opportunity to participate. Community support will build interest and visitation that will, in turn, result in accessible interpretation for heritage places, and a responsibility for the ongoing management of heritage. Interpretation will act as a catalyst for the 'virtuous cycle', promoting a sustainable future for heritage and its enjoyment by present and future communities. The adaptation of the 'virtuous circle' concept from economic theory to heritage conservation is encapsulated in the diagram at Figure 7.1, developed by English Heritage in 2004.¹

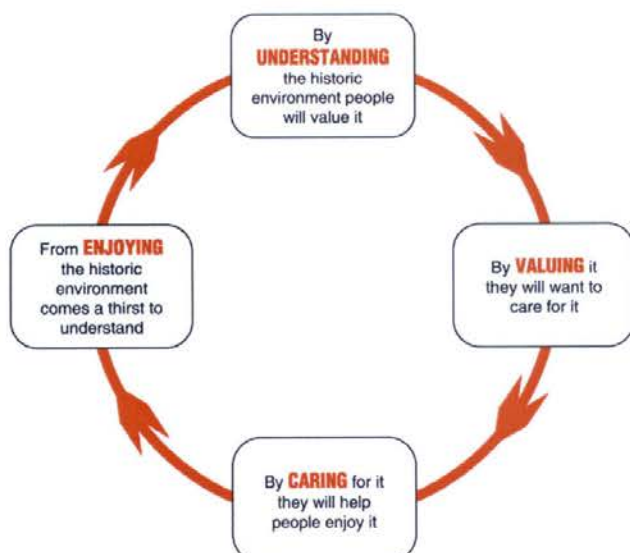


Figure 7.1 The Virtuous Circle—applied to heritage management by English Heritage 2004.

7.3 Staging Interpretive Activities on Curlew Camp Artists' Walk

A varied suite of actions is recommended in the preceding pages to conserve and interpret Curlew Camp and the proposed Curlew Camp Artists' Walk. Locations for interpretive devices are shown on Figure 6.1 and details for their content, design and implementation are illustrated and described in the following pages.

It is recommended that the work on the Curlew Camp Artists' Walk route, and the artists' camp site itself, is undertaken in stages.

Appropriate consultation with Aboriginal communities is recommended as soon as there is general agreement that the approach described below meets with Council approval. At that point, the approach to conserving and interpreting Aboriginal values would need to be considered in collaboration with appropriate Aboriginal people or with the Metropolitan Local Aboriginal Land Council.

7.3.1 Stage 1

Stage 1, to be undertaken within 12 months, would include the urgent work to stabilise, protect and conserve the Curlew Camp site, the Aboriginal midden and the steps to 'cooe' point to protect them against further erosion, visitor impacts and weed invasion. Other work would include upgrading the paths, steps, bridges and boardwalks along the route of the Curlew Camp Artists' Walk, installing interpretive orientation boards at three locations and marking the route with waymarkers. It would also include the development of a website for the Curlew Camp Artists' Walk and negotiations with various agencies to promote a foreshore throughwalk.. Stage 1 would culminate in a community event to mark completion of the first stage of the project.

7.3.2 Stage 2

Stage 2, to be undertaken within 12–24 months, would include upgrading the access to the Curlew Camp site, the installation of further interpretive media, construction of a viewing platform with interpretive panels and another celebratory community event.

7.3.3 Stage 3

Stage 3, to be undertaken within 24–36 months, includes the commissioning and completion of a vital Conservation Management Plan for the site and associated places to guide their management into the future. In this final stage, consideration would be given to further interpretive works including the installation of a coral tree marker, one or more sculptural pieces in the intertidal zone and interpretive installations on the proposed extensions and deviations to the route of the Curlew Camp Artists' Walk. Again, at the completion of works, a celebratory community event would be arranged.

7.4 Actions for Stage 1

7.4.1 Assess, Protect and conserve the Remains and Relics of Curlew Camp, including the Steps to 'Cooee' Point

The most urgently and vitally important action for the future of Curlew Camp is to stabilise, conserve and protect its remains and relics and the associated site such as the steps to 'cooe' point. A preliminary historical Archaeological Assessment was made by Godden Mackay Logan in late 2004.² Several of its recommendations have been carried out. The Zoo's bush regeneration group have been informed about the impact of their work on the archaeological resource, and access to the site seems to have been kept to a minimum in the intervening months. However, the following recommendations remain to be acted on:

- assess and map areas of historical archaeological potential across the site;
- assess and map the site to identify potential Indigenous sites; and
- consolidate the eroding artefact deposits at the water's edge and reduce surface scuffage by covering with geo-tech fabric and clean fill or providing temporary walkways across the area.

Comprehensive stabilisation works would be necessary before public access could be guaranteed not to have further impacts. The informal stone walls, steps and walkways are easily disturbed by walkers, workers or others. It is recommended that access to the site should be minimised until detailed conservation measures are in place for long term protection, but that access be provided as soon as possible. Workers should be briefed about the impact of their work on the archaeological resource and on the remnants of the NPWS Act and the relics provision of the *Heritage Act 1977* (NSW) which cover the site.



Figure 7.2 These photographs show relics and remains at the camp.



Figure 7.3 Steps below the playground in Curraghbeena Reserve.



Figure 7.4 Track edging below Curraghbeena Road on route to 'Cooee' Point.

7.4.2 Assess and Protect the Remains and Relics of Aboriginal Occupation

There are several sites that show evidence of Aboriginal occupation near the Curlew Camp site. The current track, near the western side of Sirius Cove Reserve, traverses a midden which is being eroded. There are likely to be several ways to conserve the midden including re-routing the track, stabilising the midden and protecting the midden from further erosion by providing a small section of boardwalk.

It will be necessary to consult with, and seek the participation of, appropriate Aboriginal people, including the Metropolitan Local Aboriginal Land Council, in order to resolve issues of conservation and interpretation. All Aboriginal sites should be managed in accordance with the National Parks and Wildlife Act regulations.

The whole route of the track and adjacent areas should be assessed and mapped for potential Aboriginal sites. Further information on Aboriginal heritage sites and values will be found in AMBS Consulting's study Aboriginal Heritage Study of Mosman Local Government Area.



Figure 7.5 These photographs show relics and remains at an Aboriginal midden on the proposed route of the Curlew Camp Artists' Walk.

7.4.3 Upgrade, including Rebuild as Necessary, Paths, Steps and Bridges/Boardwalks along the Route of the Curlew Camp Artists' Walk

The route of the Curlew Camp Artists' Walk combines regularly-used pedestrian footpaths and stairways, well-maintained sections of foreshore walkway as well as significant stretches that are badly in need of repair. Before the route is promoted further as a cultural tourism activity, it must be made safe and improved. An appropriate level of maintenance for the walking track will also need to be resourced and provided for.



Figure 7.6 These photographs show a variety of areas of pavement on the proposed route of the Curlew Camp Artists' Walk.

7.4.4 Provide Interpretive Orientation Boards at South Mosman Wharf, near Taronga Zoo Wharf, and at the Eastern Side of Sirius Cove Reserve


Interpretive orientation boards are to be provided at South Mosman Wharf, near Taronga Zoo Wharf, and at the eastern side of Sirius Cove Reserve. A schematic proposal is provided below. The orientation boards will be sited sympathetically at each location so as to avoid obstructing views but accessible to visitors, commuters and residents.

Each of these boards will orient readers to the route of the walk; text and images to briefly introduce all significant themes encountered on the walk and information about length, access and duration of the walk, along with optional extensions.



Figure 7.7 The photographs show examples of information boards. A concept for a Curlew Camp Artists' Walk information board, lower right.

Content for Interpretive Orientation Board for South Mosman Wharf

Location	South Mosman Wharf on notice boards near entry/ exit (final location will be decided with input from Wharf lessees and Council staff).
Size	Surface area approximately equivalent to 1000mm x 700mm.
Style	Simple bold graphic style with emphasis on images using branding text from historic map.
Materials	Full colour UV stabilised laser print on appropriate substrate with anti-graffiti laminate.
Primary Heading	Explore Curlew Camp Artists' Walk
Secondary Heading	Everything needed for a healthy life
Image	Metropolitan Local Aboriginal Land Council (MLALC) has recommended that an image of a rock engraving (located in the Mosman Municipality) be used to illustrate the sign. (Image can be sourced from the Mosman Aboriginal Heritage Study and to be confirmed by MLALC)
Caption	Cammeragal rock engravings show important animals, including this whale (to be confirmed by MLALC)
Image credit	Mosman Council (to be confirmed by MLALC)
Text	Cammeragal country surrounds us here. You will see evidence of their lives as you explore the Curlew Camp Artists' Walk. Aboriginal people maintain their connections to country and their traditions.
Secondary Heading	Art in Nature
Image	
	Image reproduced from <i>Bohemians in the Bush</i> (permission for public use yet to be sought).
Caption	Mosman wharf in 1894 when Tom Roberts created this evocative painting.
Image credit	Tom Roberts <i>Mosman Bay</i> , 1894. Oil on canvas on cardboard. Bequest of Howard Hinton 1948. The Howard Hinton Collection, New England Regional Art Museum, Armidale, NSW
Text	The beauty of Sydney's harbour and the views from Little Sirius Cove are an inspiration. With ferries providing transport, Sydneysiders began to explore the beauty of this area in the 1890s.

Secondary Heading **A New Way to See the World**

Image



Image reproduced from *Bohemians in the Bush* (permission for public use yet to be sought).

Caption Sketched quickly on a piece of cedar board, Streeton has captured a moment in Little Sirius Cove with the smoke from a steamer in the harbour.

Image credit Arthur Streeton *Sirius Cove* c. 1890. Oil on cedar panel. Art Gallery of Western Australia, Perth.

Text Sydney's blue skies and glinting harbour stimulated a variety of artists in Mosman over a period of more than twenty years. The art that resulted seemed to display a new way of seeing the world. It represented the light, colour and atmosphere of Australia.

Secondary Heading **Explore Curlew Camp Artists' Walk**

Image Modern map of the walk as well as a reproduction of the historic route map.

Text The Curlew Camp Artists' Walk links to paths that continue east and west along the harbour foreshore (expand as appropriate).
Consider inclusion of management messages relating to companion animals, environmental pathogens and weed management

Interpretive Orientation Board for Sirius Cove Reserve


Location	Eastern side of Sirius Cove Reserve adjacent to walking track.
Size	Surface area approximately equivalent to 1000mm x 700mm.
Style	Simple bold graphic style with emphasis on images using branding text from historic map.
Materials	Full colour UV stabilised laser print on appropriate substrate with anti-graffiti laminate.
Primary Heading	Explore Curlew Camp Artists' Walk
Secondary Heading	Everything needed for a healthy life
Image	Metropolitan Local Aboriginal Land Council (MLALC) has recommended that an image of a rock engraving (located in the Mosman Municipality) be used to illustrate the sign. (Image can be sourced from the Mosman Aboriginal Heritage Study and to be confirmed by MLALC).
Caption	Cammeragal rock engravings show important animals, including this whale (to be confirmed by MLALC).
Image credit	Mosman Council (to be confirmed by MLALC).
Text	Cammeragal country surrounds us here. You will see evidence of their lives as you explore the Curlew Camp Artists' Walk. Aboriginal people maintain their connections to country and their traditions.
Secondary Heading	Art in Nature
Image	

Image reproduced from *Bohemians in the Bush* (permission for public use yet to be sought).

Caption	Streeton evokes an idyllic lifestyle in bush surrounding Little Sirius Cove in this painting.
Image credit	Arthur Streeton <i>Souvenir of Little Sirius, Sydney Harbour c. 1896</i> . . Oil on canvas. Australian National Gallery, Canberra.
Text	The beauty of Sydney's harbour and the views from Little Sirius Cove are an inspiration. With ferries providing transport, Sydneysiders began to explore the beauty of this area in the 1890s.
Secondary Heading	A New Way to See the World
Image	



Image reproduced from *Bohemians in the Bush* (permission for public use yet to be sought).

Caption	Sketched quickly on a piece of cedar board, Streeton has captured a moment in Little Sirius Cove with the smoke from a steamer in the harbour.
Image credit	Arthur Streeton <i>Souvenir of Little Sirius, Sydney Harbour c. 1896</i> . . Oil on canvas. Australian National Gallery, Canberra.
Text	Sydney's blue skies and glinting harbour stimulated a variety of artists in Mosman over a period of more than twenty years. The art that resulted seemed to display a new way of seeing the world. It represented the light, colour and atmosphere of Australia.
Secondary Heading	Explore Curlew Camp Artists' Walk
Image	Modern map of the walk as well as a reproduction of the historic route map.
Text	The Curlew Camp Artists' Walk links to paths that continue east and west along the harbour foreshore (expand as appropriate). Consider inclusion of management messages relating to companion animals, environmental pathogens and weed management

Interpretive Orientation Board for Taronga Zoo Wharf

Location	Approximately 50metres along the walking track at western edge of Taronga Zoo Wharf
Size	Surface area approximately equivalent to 1000mm x 700mm.
Style	Simple bold graphic style with emphasis on images using branding text from historic map.
Materials	Full colour UV stabilised laser print on appropriate substrate with anti-graffiti laminate.
Primary Heading	Explore Curlew Camp Artists' Walk
Secondary Heading	Everything needed for a healthy life
Image	Metropolitan Local Aboriginal Land Council (MLALC) has recommended that an image of a rock engraving (located in the Mosman Municipality) be used to illustrate the sign. (Image can be sourced from the Mosman Aboriginal Heritage Study and to be confirmed by MLALC).
Caption	Cammeraigal rock engravings show important animals, including this whale (to be confirmed by MLALC).
Image credit	Mosman Council (to be confirmed by MLALC).
Text	Cammeraigal country surrounds us here. You will see evidence of their lives as you explore the Curlew Camp Artists' Walk. Aboriginal people maintain their connections to country and their traditions.
Secondary Heading	Not only Art
Image	



Image reproduced from *Bohemians in the Bush* (permission for public use yet to be sought).



Image reproduced from *Bohemians in the Bush* (permission for public use yet to be sought).

Caption

Life at Curlew Camp allowed time for sport and relaxation, as well as artistic pursuits.

Image credit

Top: Playing cricket at Whiting Beach near Curlew Camp, photograph by R. Cherry, private collection (permission for public use yet to be sought)..

Bottom: The billiards tent Curlew Camp, photograph by Norman Studios Jean Rubensohn Collection (permission for public use yet to be sought).

Text

The Brasch brothers established Curlew Camp on Little Sirius Cove as a weekend retreat for themselves but very soon it became an inspiration to artists. An amazing list of Australia's cultural elite visited Curlew Camp—it may have inspired great conversations as well as great art.

Fred Lane, a local printer, and others supported activities at Curlew Camp from around 1905—it is hard to imagine a more pleasant life than whiling away the hours in fine company.

Secondary Heading

A New Way to See the World

Image



Image reproduced from *Bohemians in the Bush* (permission for public use yet to be sought).

Caption	Sketched quickly on a piece of cedar board, Streeton has captured a moment in Little Sirius Cove with the smoke from a steamer in the harbour.
Image credit	Arthur Streeton <i>Sirius Cove c. 1890</i> . Oil on cedar panel. Art Gallery of Western Australia, Perth.
Text	Sydney's blue skies and glinting harbour stimulated a variety of artists in Mosman over a period of more than twenty years. The art that resulted seemed to display a new way of seeing the world. It represented the light, colour and atmosphere of Australia.
Secondary Heading	Explore Curlew Camp Artists' Walk
Image	Modern map of the walk as well as a reproduction of the historic route map.
Text	The Curlew Camp Artists' Walk links to paths that continue east and west along the harbour foreshore (expand as appropriate). Consider inclusion of management messages relating to companion animals, environmental pathogens and weed management

7.4.5 Waymarkers

Mark the entire route of the Curlew Camp Artists' Walk with simple, cost-effective waymarkers. The route of the walk follows roads, footpaths, pedestrian steps and foreshore pathways. One-time visitors or through-walkers could easily be confused by the meandering route and would be reassured by regularly-spaced, consistent and easily-visible waymarkers along the route.

Council and the Zoo should determine the appropriate colour scheme for the waymarkers. There are several alternatives: the Mosman Council standard cream and green livery, evident on other municipal assets along the route; the colours associated with the 'Mosman is ...' brand; and an alternative, negotiated with the Zoo that may be specific to the Curlew Camp Artists' Walk.

Waymarkers should be purpose-designed for Curlew Camp Artists' Walk and::

- should be manufactured from either slender (c 100mm x 100mm) square-section galvanised metal or timber,
- should stand between 500mm and 600mm above ground level;
- should include directional arrows in both eastward and westward directions indicating the continuing route of the Walk
- should include a boldly coloured plate branded with a symbol or set of words, such as a paint brush, a palette or the words Curlew Camp Artists Walk; and
- should be spaced to allow walkers to always see the subsequent waymarker from both directions. Spacing can be established when the waymarkers are being installed. Consideration should also be given to encroaching plant material, locations should ensure that regrowth does not obscure waymarkers.

The access points to Curlew Camp Artists' Walk should also be clearly marked both on street signs and on footpaths. These would provide a substantial vehicle for branding both the Artists' Walk and the involvement of Mosman Council and Taronga Zoo.



Figure 7.8 Slender interpretive bollards at the Australian National Botanic Gardens.



Figure 7.9 Simple branded waymarkers at Tidbinbilla Nature Reserve, ACT.

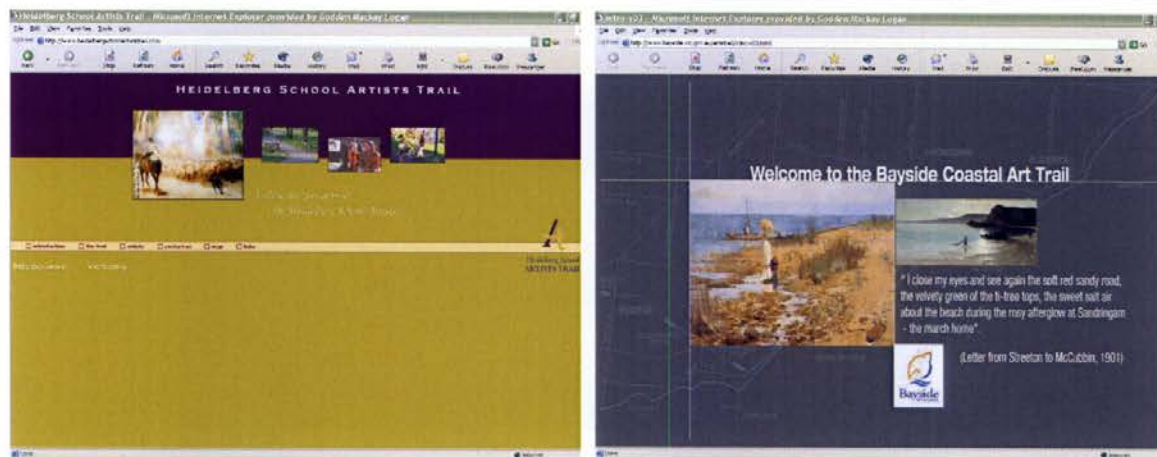


Figure 7.10 Interpretive waymarkers in the Australian National Botanic Gardens, Canberra.

7.4.6 Develop and Maintain an Internet Presence for Curlew Camp Artists' Walk, Linked to the Mosman Council and Taronga Zoo Websites

Develop and maintain an internet presence for Curlew Camp Artists' Walk. It would include:

- a 'print your own' route map and brochure, with text and images to introduce all themes and information about length, access and duration of the walk, along with optional extensions to the walk; and
- further information on the work and life of the artists who painted in Mosman, not necessarily limited to the 'en plein air' artists. The Curlew Camp Artists' Walk website would have links to Mosman Council and Taronga Zoo's websites, as well as to other associated websites such as The Art Gallery of NSW, Heidelberg School Artists Trail and Bayside Coastal Art Trail and the Tom Roberts Festival.



www.heidelberg-school-artists-trail.com

www.bayside.vic.gov.au/arttrail/intro-v03.html

Figure 7.11 The Heidelberg School Artists Trail and Bayside Coastal Art Trail websites provide an excellent model for the Curlew Camp Artists' Walk website.

7.4.7 Commence Negotiations with Adjacent Councils and State Agencies to Promote the Foreshore Throughwalk

In order to fully harness resources to implement, manage and promote an extended through-walk along the northern harbour foreshore from The Spit, Mosman to Kirribilli, several agencies need to be engaged in, and commit to, the project. They include the Sydney Harbour Federation Trust, the Department of Environment and Conservation (NSW National Parks and Wildlife) and several municipal councils. These agencies would collaborate on a planning process to provide consistency in waymarking, accessibility and interpretation. Themes and key messages would be interpreted along the walk where they are most appropriate without unwarranted repetition. Waymarking would provide walkers with a known route and duration, and access and difficulty would also be widely available.

Mosman Council has a vital role to play in such a throughwalk and could commence negotiations by offering to host a meeting of recreation planners from each of the agencies, providing a minute taker and generally encouraging progress.

7.4.8 Celebrate the Completion of Stage 1 with a Community Event

At the completion of Stage 1, it would be appropriate to celebrate the achievements so far with a public gathering that would build interest in the site and the future of the project, and engender understanding of Curlew Camp and the associated sites along the Artists' Walk. Key community participants, family members of the associated artists and other campers would be invited along with the general public to celebrate the activities at Curlew Camp, the associated artists and their art.

The event could include a guided walk where knowledgeable and experienced guides lead interested groups to the sites on the Artists Walk. This would be similar to the activities in 1991 that were designed to accompany the Art Gallery of NSW's *Bohemians in the Bush* exhibition. This event

could be scheduled to coincide with a relevant art exhibition, either at Mosman Gallery or the Art Gallery of NSW, significant and relevant anniversaries or heritage open days such as Heritage Week.



Figure 7.12 Curlew Camp re-enactment associated with Bohemians in the Bush, AGNSW, 1991.

7.5 Actions for Stage 2

7.5.1 Stabilise and, Where Necessary, Reconstruct the Track and Access to the Curlew Camp Site and Construct a Low, Broad Timber Platform to Terminate the Access Track

Stabilise and, where necessary, reconstruct the track and access steps to Curlew Camp. At the termination of the track, near the shore, construct a low, broad timber platform. The platform would both protect the surrounding remains and interpret the timber camping platforms of Curlew Camp. It would allow people to stand in the area of the Camp and reconstruct the activities of the past in their imagination. The platform would be 500mm above ground level to discourage further investigation of the site. An appropriate location for the viewing platform would be on the flat section below the 'Curlew 1895' engraved rock where the cove, the engraved rock and several sections of rock retaining wall are all visible and adjacent to one of the fallen coral trees planted by Streeton. However, this area must first be assessed for potential archaeological impacts and if there are no significant impacts, the section of boardwalk and viewing platform would be built. The remains of the Streeton planted coral trees must also be protected from damage during construction.



Figure 7.13 A particularly difficult section of track might be made more accessible with constructed wooden steps.



Figure 7.14 Areas proposed for viewing platform below the 'Curlew 1895' engraved rock.

7.5.2 Install up to Four Interpretive Panels on the Timber Platform

Up to four simple interpretive panels would be displayed either on or adjacent to the viewing platform described above. Each would interpret an aspect of people and their activities at Curlew Camp.

Designed to be site-specific, each interpretive panel would be oriented to emphasise the experience of the camp. Small interpretive sculptural elements, similar to those used on the interpretive pavement described below (Section 7.5.4), could also be used to evoke camp life: tent pegs, paint brushes, palette or chair.

Sign A—At the Camp

Location	At the western-most section of the platform looking up the cove to the reserve.
Size	Surface area approximately equivalent to 300mm x 300mm.
Style	Simple bold graphic style with emphasis on photograph.
Materials	Full-colour anodised aluminium with anti-graffiti laminate.
Primary Heading	Inspiration from nature

Image




Photograph reproduced from Cherry Collection—permission for public use yet to be sought

Caption Inspired, Streeton sketches *en plein air* or out in the open c1892.

Image credit Photo: Cherry Collection thought to be held at Art Gallery of New South Wales

Sign B—At the Camp

Location	At the southern-most section of the platform looking down the cove to the harbour.
Size	Surface area approximately equivalent to 300mm x 300mm.
Style	Simple bold graphic style with emphasis on photograph.
Materials	Full-colour anodised aluminium with anti-graffiti laminate.
Primary Heading	Life and art <i>en plein air</i>
Image	

Photograph reproduced from Cherry Collection—permission for public use yet to be sought

Caption	Roberts continued to work in his city studio while visiting Curlew regularly.
Image credit	Photo: Cherry Collection thought to be held at Art Gallery of New South Wales.

Sign C—At the Camp

Location	At the eastern-most section of the platform.
Size	Surface area approximately equivalent to 300mm x 300mm.
Style	Simple bold graphic style with emphasis on photograph.
Materials	Full-colour anodised aluminium with anti-graffiti laminate.
Primary Heading	Camping Conversations

Image



Photograph reproduced from Cherry Collection—permission for public use yet to be sought.

Caption

The Brasch brothers established this Curlew Camp as a weekend retreat, but soon many others visited—some of Australia's young elite—it may have inspired great conversations as well as great art.

Sign D—At the Camp

Location	At the northern-most section of the platform looking up towards the engraved rock.
Size	Surface area approximately equivalent to 300mm x 300mm.
Style	Simple bold graphic style with emphasis on photograph.
Materials	Full-colour anodised aluminium with anti-graffiti laminate.
Primary Heading	The comforts of home

Image



Photograph reproduced from Cherry Collection—permission for public use yet to be sought.

Caption Not like camping these days ... the billiard tent at Curlew in the early 1900s

Image credit Photo: Cherry Collection thought to be held at Art Gallery of New South Wales

7.5.3 Install Two Interpretive Easels

Two interpretive easels are proposed for the route of the walk, one, the Streeton easel is to be located in an accessible site in Sirius Cove Reserve, and the second is proposed for the currently inaccessible 'cooe' site. The siting of these interpretive installations is critical, as the comparison of nineteenth-century landscape to the contemporary vista will be important for effective interpretation. The reproduced artworks will provoke curiosity about both the style of paintings and the reasons for their location. They will highlight the change, or lack of changes within the vista of each painting.



Figure 7.15 Example of an 'easel' style installation at Luna Park, Sydney.



Figure 7.16 Concept for an easel on-site in Sirius Cove Reserve.

The Streeton Easel

Design, construct and install the 'Streeton' interpretive easel on the eastern edge of Little Sirius Cove near the Sea Scout building. A high-quality, uv stable actual size reproduction of Streeton's painting should be mounted at or close to the alignment of the view point of the painting as possible. The installation would include an appropriate credit for the artist and the owner, in this case the New England Regional Art Gallery. The painting will allow insight into the experiences of *en plein air* painters in the late nineteenth century.

Interpretive easel—Arthur Streeton's *Near Streeton's Camp at Sirius Cove*, 1892

Location	On the shore near the Sea Scout Hall Point facing north (viewer looks south)
Size	Image to reproduced at 304mm x 227mm (actual size) mounted on a stylised easel
Materials	Powder coated aluminium or burnished aluminium 'easel' with full-colour anodised aluminium reproduction of the painted image with anti-graffiti laminate

Image



Painting reproduced from The Howard Hinton Collection, New England Regional Art Museum Collection—permission for public use yet to be sought.

Image credit	Arthur Streeton <i>Near Streeton's Camp at Sirius Cove</i> 1892. Oil on canvas on cardboard. Bequest of Howard Hinton 1948. The Howard Hinton Collection, New England Regional Art Museum, Armidale, NSW
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The Roberts' Easel

Design, construct and install the 'Roberts' interpretive easel on the western edge of Little Sirius Cove at the 'cooe' point, opposite Curlew Camp. A high-quality, uv stable actual size reproduction of Roberts's painting should be mounted at or close to the alignment of the view point of the painting as possible. The installation would include an appropriate credit for the artist and the owner, in this case the Art Gallery of New South Wales. The painting will allow insight into the experiences of *en plein air* painters in the late nineteenth century.

Interpretive installation—Tom Roberts' *The Camp, Sirius Cove 1899*

Location	Near the waters edge at 'cooe' point facing west (viewer looks east)
Size	Image to be reproduced at 254mm x 346mm (actual size) mounted on panel with a cut out revealing the same view.
Materials	Powder coated aluminium or burnished aluminium 'easel' with full-colour anodised aluminium reproduction of the painted image with anti-graffiti laminate

Image



Painting reproduced from Art Gallery of New South Wales Collection—permission for public use yet to be sought.

Image credit

Tom Roberts *The camp, Sirius Cove 1899*. Oil on canvas on paperboard, 25.4 x 34.6. Collection: Art Gallery of New South Wales. Photograph: Ray Wodbury for AGNSW. accn#6928

7.5.4 Install Interpretive Pavement along 40 metres of the Commuter Path above the site of Curlew Camp

Design, manufacture and install interpretive pavement along 40 metre section of commuter path that passes above the site of Curlew Camp adjacent to the Zoo boundary wall. There are a range of alternative surfaces suitable for this section of path. Some public comments have suggested that a hard surface such as concrete paving would not be suitable in such a location.

However, the interpretive elements could be mounted on the specifically formed edging of a crushed granite pathway and would mark the location below of the former Curlew Camp with small place-making elements made from a variety of materials. The individual elements would include 2- or 3-dimensional representations of palettes, paintbrushes, tent pegs, hats, coral tree flowers and leaves, eucalypt flowers and leaves, an oar, rope and other suitable elements seen in the photographic images of the time. This installation could be developed in conjunction with a public art program and community celebration.

Interpretive pavement

Location	On the commuter path above the site of Curlew Camp adjacent to Taronga Zoo's boundary wall.
Size	Approximately 40 metres by at least 1000mm width
Materials	Metal, resin, masonry, ceramic interpretive sculptural elements embedded in edging on both sides of walkway.

7.5.5 Continue to Update the Curlew Camp Artists' Walk Project Website with Links from Both Mosman Council and Taronga Zoo Websites

Continue to develop, enhance and maintain an internet presence for Curlew Camp Artists' Walk along the lines of recommendations above.

7.5.6 Continue Negotiations with Adjacent Councils and State Agencies to Promote the Foreshore Throughwalk

Continue to plan for, implement, manage and promote an extended through-walk along the northern harbour foreshore from The Spit, Mosman to Kirribilli.

7.5.7 Celebrate the Completion of Stage 2 with a Community Event

At the completion of Stage 2, celebrate the achievements of the project with another public event similar to that described above. Each community event will build on the good will of the previous one and will further stimulate an interest the history of Curlew Camp and build enthusiasm for its future conservation.

7.6 Actions for Stage 3

7.6.1 Commission a Conservation Management Plan for the Curlew Camp Site and Associated Remains

Building on previous surveys and assessments, it will be necessary to commission a Conservation Management Plan or Heritage Management Plan for Curlew Camp and associated sites to guide decision-making into the future. It would be drafted in association with Mosman Council and Taronga Zoo planning staff and provide for public access but ensure that the remains and relics are not compromised.

7.6.2 Restore and Conserve the Steps to 'Cooee' Point

Following the assessment, stabilisation and conservation works outlined in Stage 1, the steps at 'cooe' point will require further conservation work to bring them to a state appropriate for regular se.

7.6.3 Continue to Update the Curlew Camp Artists' Walk Project Website with Links from Both Mosman Council and Taronga Zoo Websites

Continue to develop, enhance and maintain an internet presence for Curlew Camp Artists' Walk along the lines of recommendations in above.

7.6.4 Install Interpretive Coral Tree Marker

Install a tall red marker interpreting the location of one of the two original coral trees planted by Streeton to mark the site. The location is adjacent to the proposed site of the interpretive platform at the termination of the walk into Curlew Camp, where the original trees stump lies fallen. Prior to installation, consideration would be given to impacts on the surrounding landscape and archaeology. The replanting of coral trees is recommended against by Taronga Zoo's bush regeneration coordinator.

Interpretive installation—Coral tree marker

Location	At the location of the fallen coral tree at Curlew Camp.
Size	Slender 12 metre high red topped pole to evoke marker for site.
Materials	Powder coated aluminium

7.6.5 Proposed Statue of Artists

In January 2006 a letter was received by Council from a supportive community member, Michael Blakeney, outlining an idea for a focus to the Walk:

A life size figurative bronze (?) sculpture of Arthur Streeton squatting on his haunches paining ... to be mounted on a rock ... facing west across Little Sirius Cove.

Then proposal goes on to describe other parameters including lighting and location, and refers to the photograph below as a model for the sculpture.



This proposal is likely to present issues for Maritime NSW as the authentic location is below the high water mark in the intertidal zone.

Following all the other works proposed to interpret the site this proposal should be considered again on its merits and taking into account its general community support. If it proceeds similar consideration should be given to remembering Tom Roberts in a similar way.

7.6.6 Confirm and Embed Program of Interpretive Guided Tours

Over the next few years, as conservation and interpretation actions are carried out in the study area, community interest in Curlew Camp and its associated places will build. As a result of the two previous celebratory events, community members may develop an interest in offering focused guided tours. Interested community members and guides working for other organisations, such as Mosman Gallery or the Art Gallery of NSW, may choose to become involved in a program of guided activities along the Curlew Camp Artists' Walk. This community energy would have to be harnessed and guided in order to offer training and develop interpretive site-specific commentaries. Walking tours could be offered of the specific locations around Little Sirius Cove or boat tours could be devised with a wider scope incorporating other artists' camps and locations associated with artworks around the harbour.

7.6.7 Assess Interest in, and Value of, Curlew Camp Artists' Walk Deviations and Extensions

As resources permit, it will be important to assess the community interest in, and the resulting value of, options to provide an extended experience associated with the Curlew Camp Artists' Walk. These optional deviations lead to other points of interest near Little Sirius Cove.

Locations 1 and 2 on Figure 6.1 are potential sites for extra interpretive panels highlighting paintings of the area made prior to the period of Curlew Camp.

Location 3 on Figure 6.1, the lookout at Curraghbeena Point, offers an opportunity to feature another Streeton painting, *Cremorne, 1893*, showing the view from that vantage point. The rock platform at Little Sirius Point offers another perspective on the harbour and the cove, and may also provide an opportunity to interpret the Aboriginal midden, if appropriate. The steps down to Whiting Beach have the potential to provide yet another perspective on the landscape and experiences of the campers at Curlew.

7.6.8 Celebrate the Completion of Conservation and Interpretive Works with a Community Event

At the completion of Stage 3, celebrate the achievements of the project with another public event similar to that described above. Each community event will build on the goodwill of the previous one and will further stimulate an interest in the history of Curlew Camp and build enthusiasm for its future conservation. To celebrate the completion of works, it may be appropriate to investigate possible links with the Tom Roberts Festival in 2011.

7.7 Recommended Conservation and Interpretation Actions, Priorities and Responsibilities

Recommended Conservation and Interpretation Actions	Priority	Responsibility
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Stage 1 (to be undertaken in the next 12 months)

Assess, protect and conserve the remains of the Artists' Camp (including the steps to 'cooee' point).	Urgent	Taronga Zoo, with archaeological and heritage advice
Assess, protect and conserve the remains of Aboriginal occupation.	Urgent	Mosman Council, with Aboriginal community, archaeological and heritage advice
Upgrade, including rebuild as necessary, paths, steps and bridges/boardwalks along the route of the Curlew Camp Artists' Walk.	High	Mosman Council and Taronga Zoo, with archaeological and heritage advice
Provide interpretive orientation boards at South Mosman Wharf, near Taronga Zoo Wharf and at Sirius Cove Reserve.	High	Mosman Council and Taronga Zoo, with interpretation, design and manufacturing advice
Mark the route of the Curlew Camp Artists' Walk with waymarkers.	High	Mosman Council and Taronga Zoo
Develop and maintain an internet presence for Curlew Camp Artists' Walk linked to the Mosman Council and Taronga Zoo websites.	Medium	Mosman Council and Taronga Zoo
Commence negotiations to promote foreshore throughwalk.	Medium	Mosman Council and Taronga Zoo
Celebrate completion of Stage 1 with a community event.	Medium	Mosman Council and Taronga Zoo, in collaboration with community

Stage 2 (to be undertaken in 12–24 months)

Stabilise and reconstruct the access track to the Curlew Camp site and construct a low, broad timber platform at the termination of the access track.	High	Taronga Zoo
Install interpretive panels on the timber platform.	High	Taronga Zoo
Install two interpretive easel installations—the Streeton easel and Roberts' easel	Medium	Mosman Council
Install interpretive pavement.	Medium	Taronga Zoo, with Council and community input
Continue to update the Curlew Camp Artists' Walk project website.	Medium	Mosman Council and Taronga Zoo
Continue negotiations to promote foreshore throughwalk.	Medium	Mosman Council and Taronga Zoo

Recommended Conservation and Interpretation Actions	Priority	Responsibility
Celebrate completion of Stage 2 with a community event.	Medium	Mosman Council and Taronga Zoo, in collaboration with community

Stage 3 (to be undertaken in 24–56 months)

Commission a Conservation Management Plan for the site and associated places.	High	Mosman Council and Taronga Zoo, with archaeological and heritage advice
Restore and conserve the steps to 'cooee' point.	High	Mosman Council
Continue to update the Curlew Camp Artists' Walk project website.	High	Mosman Council and Taronga Zoo
Install a coral tree or marker for the tree site.	High	Taronga Zoo
Statue of Artists.	Medium	Taronga Zoo, with Council and community input and in association with Maritime NSW
Confirm and embed program interpretive guided tours.	Medium	Mosman Council and Taronga Zoo, with partner agencies
Assess interest in and value of deviations along the Curlew Camp Artists' Walk and install them as appropriate.	Medium	Mosman Council
Celebrate completion of conservation and interpretive works with a community event.	Medium	Mosman Council and Taronga Zoo, in collaboration with the community

7.8 Recommendations for Front End (Developmental) Evaluation

7.8.1 Interpretation Evaluation and Review Process

The location of interpretive media is identified in Figure 6.1. The scale and design of the media will be confirmed by Council staff in collaboration with Godden Mackay Logan. Colour anodised aluminium signs are proposed for their robustness and longevity. Signs will be designed in simple modern format and font, utilising text and photographs detailed above. A specialist sign manufacturer will prepare the specification and tender documents for the metal fabrication.

This Interpretation Plan and Design Study is intended to be practical and achievable. During development, all designs should be tested with formative evaluation techniques by representative members of the audience, Council staff and interpretation experts to ensure successful communication.

7.9 Ongoing Responsibilities

7.9.1 Maintenance Plan

A schedule of maintenance for the interpretive media should be integrated into Council's regular maintenance program for the walkways on the route of the Curlew Camp Artists' Walk.

Maintenance of new interpretive installations and other media should ensure for:

- regular visual checking of the interpretation media for damage and deterioration;
- regular cleaning of the media; and
- continue to provide for conservation and archaeological investigation during all works.

7.9.2 Renewal and Review Process

At the end of each stage of work, interpretive media should be reviewed and evaluated for effectiveness in communicating the identified historic themes. This can be achieved by small informal but well-conceived visitor survey. This should include both Mosman locals and weekend visitors, and seek to establish their level of understanding about the history of the Camp and the surrounding locations. Review of all interpretive media will be required after five years because the sign panels may fade and be outmoded. It will provide an opportunity to present and interpret different aspects of the stories of Curlew Camp. At this time, interpretive specialists should be engaged to review and provide input to a revised interpretive approach.

7.10 Endnotes

¹ English Heritage 2004.

² Godden Mackay Logan nd, Archaeological Issues Curlew Camp, Sydney, for Mosman Council, October 2004.



8.0 Appendices

Appendix A

State Heritage Inventory Form for Curlew Camp

Appendix B

Explanatory Poster for Public Consultation on proposals for Curlew Camp Artists' Walk

Appendix C

Approximate costings to implement interpretation along Curlew Camp Artists' Walk

Appendix D

Contacts for Manufacturers of Interpretive Media.

Appendix A

State Heritage Inventory Form for Curlew Camp

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ITEM DETAILS					
Name of Item	Curlew Camp				
Other Name/s Former Name/s	Curlew Artists' Camp, Curlew, Artists' Camp				
Item type (if known)	Landscape (park, public open space), Archaeological–Terrestrial				
Item group (if known)					
Item category (if known)					
Area, Group, or Collection Name					
Street number					
Street name	Sirius Cove Road				
Suburb/town	Mosman	Postcode		2088	
Local Government Area/s	Mosman Municipal Council				
Property description	Part DP 843294 — waterfront of the Taronga Zoo property (above MHWL) Little Sirius Cove foreshore — NSW Maritime Authority – Australia (below MHWL)				
Location — Lat/Long	Latitude			Longitude	
Location — AMG (if no street address)	Zone		Easting	336838	Northing
					6256736
Owner	Zoological Parks Board of NSW (above MHWL) NSW Maritime Authority – Australia (below MHWL)				
Current use	Public recreation reserve, natural bushland, bush regeneration, harbour foreshore, public open space.				
Former Use	Indigenous, late nineteenth and early twentieth century use as a foreshore camp (from 1890 to 1912), general recreation, public events (Bohemians in the Bush exhibition-related event, 1991).				
Statement of significance	<p>Curlew Camp is historically and culturally significant at a national level as part of a group of similar places that played an important role in the redefinition of Australian landscape painting, and is the only such place in New South Wales. It is significant for its strong association with prominent Australian artists, in particular Tom Roberts and Arthur Streeton, and the works they painted there. Roberts and Streeton, together with their contemporaries in Sydney and Melbourne, were instrumental in redefining the Australian landscape for Australian and English audiences in the 1880s and 1890s. Works of art painted at Curlew provide important documentary evidence of a significant creative achievement in Australian art, the development of a new approach to Australian landscape painting that was influenced by the European tradition of painting <i>en plein air</i>, via the Barbizon School, emerging nationalism, and is characterised by a new and distinctive way of seeing and representing the light, colour and atmosphere of the Australian landscape.</p> <p>Curlew Camp is associated with and provides physical evidence of its use during a number of historical phases, including the increased general use of Sydney Harbour for recreation and leisure at the end of the nineteenth century, and Curlew's particular use for accommodation during the 1890s depression, at which time it also provided a congenial environment and suitably bohemian lifestyle enjoyed by artists and others. The harbour foreshore siting and broader setting of Curlew Camp</p>				



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	<p>provided artists with the means, inspiration and subject matter for painting <i>en plein air</i>, in the characteristic style formed and consolidated earlier in Melbourne in the 1880s.</p> <p>Curlew Camp is a significant cultural landscape for its physical remains which demonstrate the historic use and occupation of the site, from pre-European occupation to its late nineteenth and early twentieth century use. The extant earth terraces, retaining walls, graffiti inscription and other physical remains at Curlew Camp demonstrate its use as an artists' camp. Physical remains of pre-European activity in the vicinity of Curlew Camp (midden deposits) suggest a long historic pattern of human use and occupation of the place.</p> <p>The broader setting for the site is extensive, and consists of a group of related places that are associated with and contribute to the cultural significance of Curlew Camp.</p> <p>In largely the same landscape as that experienced by the artists in the 1890s, Curlew Camp still evokes the sense of place, atmosphere, colour and light represented in iconic Australian works of art that were created at, and of, Curlew and its surrounding foreshore environs by prominent Australian artists. Other aesthetically distinctive natural elements that are represented in art works or historic photographs of the artists at work or engaged in leisure activities, remain relatively unchanged at the site. The broader harbour setting and various headlands that formed the background or subject of some of these iconic works can also be easily identified.</p> <p>It is likely that Curlew Camp is held in high esteem by the local Mosman and broader Sydney and Australian artistic communities for its association with prominent Australian artists, in particular Tom Roberts and Arthur Streeton, the iconic works of art produced at and of the place, and a significant period in Australia's cultural and artistic development.</p> <p>Physical remains and surface deposits at Curlew Camp may potentially represent important tangible evidence of its occupation as an artists' camp during the late nineteenth and early-twentieth centuries. Physical remains of a former pathway and steps cut into and from the natural sandstone, on the foreshore opposite Curlew Camp, provide important evidence of a former approach to Curlew Camp, that is associated with the use of the camp from the 1890s to 1912.</p>	
Level of Significance	State <input checked="" type="checkbox"/>	Local <input type="checkbox"/>

DESCRIPTION	
Designer	N/A
Builder/ maker	Curlew Camp was first established by the Brasch family in the early 1890s.
Physical Description	<p>The Curlew Camp site is located on the eastern shores and slopes of Little Sirius Cove, Mosman, and includes the flat, sandy, rock-strewn shoreline and sloped foreshore area up to the western boundary wall of Taronga Zoo. To the north, the site boundary aligns with the termination of Rickard Avenue (southern end). The southern boundary of Curlew Camp is approximately equivalent to the southern end of the Zoo's western boundary wall. From south to north, the Camp covers approximately 100 metres of this foreshore area (subject to survey).</p> <p>The site includes a series of rock ledges that contain shallow sandy deposits and leaf litter. Small level terraces to be built into the sloped site, enabled by the rock ledges, with enlarged floor space areas created by the construction of low, dry-stone retaining walls, of the local sandstone.</p> <p>The broader setting for the site is extensive, and consists of group of related places that are associated with Curlew Camp (Burra Charter, Article 1.13). In relation to Curlew, related places</p>

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	<p>include the camp's immediate visual and physical environment that evokes a sense of the place as represented in iconic artworks and described in letters/journals written by artists and others who inhabited or visited Curlew, such as Roberts and Streeton. It includes the foreshore areas of Little Sirius Cove, Little Sirius Cove itself, and the opposing foreshore area and eastern slopes of Curraghbeena Reserve, which contains physical remains of a pathway and steps cut into and from the natural sandstone.</p> <p>The broader setting also includes historically related places such as places visited and/or known to be sites of paintings. These include Little Sirius Point, Whiting Beach, and the southern foreshore area below Taronga Zoo, up to Athol Wharf.</p> <p>Other related places include the wider harbour setting for Curlew, which includes views towards features which occur in paintings, and the harbour itself that forms a key aspect of the Camp's sense of place. Views towards nearby headlands that form the harbour's northern foreshore, the southern foreshore areas of the harbour and Sydney Harbour itself also form an integral part of the site's broader setting and visual catchment.</p> <p>Extant physical features within Curlew Camp consist predominantly of built and natural landscape elements, and include low dry-stone sandstone retaining walls, level earth platforms, rock cuttings, a graffiti inscription ('CURLEW 1890' carved into rock face) and a number of pathways most likely created or at least defined with treated pine logs in 1991 in association with the 'Bohemians in the Bush' exhibition public programme.</p> <p>Several tracks run through the Curlew Camp site following the general contours of the land. These tracks are linked to a single track that runs east-west to ascend the slope at the southern end of the camp, linking the site to the harbour foreshore pedestrian walkway that runs from Sirius Cove Reserve to the Taronga Zoo lower entrance (Sky Safari entry) and ferry wharf (Athol Wharf).</p> <p>Within Curlew Camp is a mature coral tree located at the water's edge; one of a former pair which were originally landmarks for locating the site. One of the pair has recently fallen (October 2004), exposing a selection of ceramic, glass and metal artefacts. Other less mature coral trees exist throughout the site.</p> <p>Other places that have important associations with the Camp include the particular locations from where important works of art were painted.</p>
<p>Physical condition and Archaeological potential</p>	<p>The low retaining walls, level platforms and some pathways throughout Curlew Camp appear to be in a reasonable condition. The carved graffiti on the large rockface within the camp ('CURLEW 1890') is readily discernable.</p> <p>Other areas of the site evidence damage from water flow and tidal erosion, with some areas entirely eroded on the lower contours and foreshore of the sloped site. Access to the rock-strewn sandy shoreline is difficult but not impossible and is restricted by fallen trees, erosion and subsidence at the inter-tidal zone.</p> <p>Other areas of the camp are virtually impenetrable due to fallen trees and dense weed infestation. Mounds of cut, stacked weeds and fallen trees evidence the continuing work by the Taronga Zoo Bushcare Group throughout the site. It is also likely that <i>Phytophthora pseudofungus</i> is present on the site.</p> <p>A preliminary historical archaeological assessment of the site and its vicinity was conducted in October 2004 by Godden Mackay Logan for Taronga Zoo. The general findings of this assessment concluded that the archaeological research potential of the site itself was medium to low. However, relics at the site may potentially represent tangible evidence of an important historical period from the 1890s to 1912.</p>



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	<p>Similarly, while the sandstone steps on the eastern slopes of Curraghbeena Park, opposite Curlew Camp, which historically formed an important approach to the Camp, represent tangible evidence associated with an important historic period, their archaeological research potential is limited.</p> <p>Aboriginal sites occur on public land throughout Mosman, as identified in the Aboriginal Heritage Study of the Mosman Local Government Area, 2004.</p> <p>In addition to the historical archaeological material identified above, preliminary site investigations identified two, and possibly more, potential Aboriginal midden deposits within the broader setting of the Curlew Camp site, notably at Little Sirius Point.</p>					
Construction years	Start year	1890s	Finish year	1912	Circa	<input checked="" type="checkbox"/>
Modifications and dates	<p>In 1991, a series of public programs were conducted at the Curlew Camp site by the Art Gallery of New South Wales, in conjunction with their Bohemians of the Bush exhibition. During this program, the former artists' camp was interpretively constructed by volunteers, including tents and pathways defined by treated pine logs and with timber and rope handrails. Photographs from 1991 show the Camp area to be quite open and relatively clear of vegetation.</p> <p>Activities associated with the exhibition included 'The Painters' Walk'. The 'Walk' directed visitors to particular locations around the harbour foreshore, from Cremorne Point to Balmoral Beach, from where several artists associated with the local area, including Curlew Camp, sketched and painted. Other activities included painting classes at the Curlew Camp site.</p>					

HISTORY	
Historical notes	<p>Pre-European Occupation</p> <p>The area around the Curlew Camp and the shores of Little Sirius Cove and Mosman Bay included the country of the Cammeray and Booragy, and was populated by the Cammeragal (Cam-mer-ray-gal or Gamaragal) and the Boroegal Aboriginal people. Contact between Europeans and the local Aboriginal population occurred as early as 28 January 1788, when Captain Hunter and Lieutenant Bradley, from the Sirius, landed at Chowder Bay while surveying the harbour and met with a sizable number of Cammeragal men. A number of such encounters are recorded in the first years of European settlement, however, by the mid-1790s, outbreaks of smallpox within the Aboriginal community had so reduced their numbers that encounters were fewer and the Aboriginal population more wary of Europeans.ⁱ</p> <p>The north shore, particularly around the study area, was not settled by Europeans in any significant numbers until the 1820s. By this time most, if not all, of the original Indigenous population had left the area. There are few reports of contact with local Aboriginal people from the 1830s onwards. In the 1870s, an old man known as Tarpot was reported to be living in a cave at the head of Mosman Bay, while a few Aboriginal people lived at the head of Quakers Bay, at a place called Red Hand Bay in the 1890s.ⁱⁱ</p> <p>Casual site observations revealed a number of midden sites around the harbour within the vicinity of the site area, remaining as indicators of the settlement and use of the area by the original inhabitants.</p> <p>Discovering the Bush</p> <p>During the 1880s, temporary camps began to emerge in Melbourne and Sydney, visited at weekends by young professional men wishing to escape the dust, pollution and crowds of the city. These temporary camps and the general popularity of outdoor recreation appeared at the same time as the emergence of broader nationalist sentiment, and appreciation of the Australian bush and the general restorative qualities of nature.</p>



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Other factors influencing these general shifts included the establishment of Sydney's Royal National Park in 1879, which was promoted in the *Picturesque Atlas of Australasia* (vol. 1, 1886) as a 'metropolitan pleasure ground', and a suitable place for recreation, leisure and the '...free enjoyment of all innocent natural propensities'.ⁱⁱⁱ Other local publications promoted similar lifestyle pursuits, as well as including satirical pieces on artists, bohemians and impressionists.^{iv}

Sydney's northern harbour foreshores provided idyllic places to which city folk could escape for recreation and leisure, and became popular excursion destinations, usually visited as part of the weekend excursion trips run by the harbour ferry companies to the pleasure gardens or dance halls located there. These establishments were serviced by regular ferry services to the North Shore, which had begun during the 1860s.

Similarly in Melbourne, well-favoured beauty spots in the outer lying suburbs, such as Mentone, Box Hill, Heidelberg and Blackburn, became newly accessible through the extension of the railway system in the 1880s.

In Melbourne, camps were established at Box Hill (Houston's Farm), Mentone, Heidelberg (Eaglemont and Charterisville) and Blackburn. On Sydney's North Shore, camps were established at Balmoral, Chinaman's Beach, Edwards Beach and Little Sirius Cove (Curlew).

Curlew Camp

In 1890, clothing manufacturer Reuben Brasch and his brothers established a camp site for themselves on the waterfront at Little Sirius Cove. The Brasch family owned and operated a department store, Reuben Brasch Pty Ltd, on Oxford Street opposite Hyde Park, and on the weekends, it is suggested, the brothers rowed across the harbour from Parsley Bay to the camp site.^v

Initially, the camp was a weekend getaway for the Brasch brothers, William Galloway (an interstate footballer), R White (a champion runner) and other friends of the Brasch's. The camp developed as a social centre with regular gatherings occurring.

During the 1890s depression, the Sydney camps became more permanent dwellings. Although the official status of occupancy is uncertain, it is suggested that the presence of these camps was generally tolerated by respective land owners on whose property the camps were established.^{vi}

Curlew Camp was located in the bush on the eastern shore of Little Sirius Cove below the present site of Taronga Zoo. The camp had a fresh water creek nearby and a sandy beach (Whiting Beach) around the corner. The camp was made up of canvas tents built around a stone wall, with fences and wooden walkways, as well as a selection of chairs and benches. A bush oven is also thought to have been built.

Curlew Camp became one of a small group of Artists' Camps in Australia that appeared firstly in the outer suburbs of Melbourne in the 1880s. These camps, usually located at or in close proximity to well-favoured beauty spots, provided an ideal environment for artists to practice the contemporary international artistic style of painting *en plein air*, sketching outdoors, from nature, in oils.

Two of Curlew's more notable residents, Tom Roberts and Arthur Streeton, first visited the camp site in the early 1890s, and stayed there intermittently during the 1890s.^{vii}

Other inhabitants of and visitors to the camp included Livingstone Hopkins, also known as Hop, who worked for the *Bulletin*, as well as artists Julian Ashton, AJ Daplyn, AH Fullwood, William Lister Lister, and Nelson Illingworth.^{viii} Other visitors included Sidney Barberfield, FS Delmar, a linguist friend of Roberts and Streeton, and Professor Marshall-Hall, Professor of Music at the University of Melbourne.

The route to get to the camp began with a ferry from Circular Quay to Musgrave Street Wharf, Mosman, followed a track over Curraghbeena Point that wended its way down the eastern slope of the

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	<p>Curraghbeena headland to the shoreline opposite the camp (see attached c1902 Plan). From this point visitors could be picked up by boat from the camp, or continue to walk around the foreshore of Little Sirius Cove. An alternative route was also shown from Musgrave Street Wharf, along Musgrave and Clanalpine Streets and then either down to the Little Sirius Cove foreshore or along the higher streets of Mosman to Prince Albert Street that ran along the eastern ridge of Little Sirius Cove towards Little Sirius Point.</p> <p>By the later 1890s and early 1900s, the camp had become well enough established to include a weatherboard dining hall, a billiards tent and well-kept gardens.</p> <p>A 1907 list of provisions for Curlew Camp and other documentary evidence of the period identify early twentieth century inhabitants of the Camp as including Fred Lane (former Olympic swimmer and Sydney printer) and son/s(?), G Gibbons, Mansfield, Humphries, Eddie, and Grace (?), the latter whom wrote a poem about Curlew Camp titled 'Brother Smudgers'.</p> <p>The camp was occupied for approximately twenty-two years, being finally abandoned in 1912 when the point was chosen for the new Taronga Zoo.</p> <p>The area was not populated again following the closure of the Curlew Camp. Some camps appeared in the Mosman area during the Depression years of the early 1930s, but these were clustered around Beauty Point, the Spit and Pearl Bay on Middle Harbour.^{ix}</p> <p>Arthur Streeton</p> <p>Arthur Streeton was born in Victoria in 1867 and grew up in Melbourne. With a talent for sketching and watercolours, Streeton enrolled in night classes at the National Gallery of Victoria School of Design between 1882 and 1887, with his skill earning him an apprenticeship as a lithographer in 1886.^x In 1887, Streeton met the artist Tom Roberts, who asked him to join a painting group which included Frederick McCubbin and Louis Abrahams. In 1888, Streeton was involved in the establishment of an artists' camp at Heidelberg in Melbourne on the Yarra River, with Roberts and Charles Conder.</p> <p>In 1890, Streeton visited Sydney to negotiate the sale of one of his landscapes works to the Art Gallery of New South Wales. During his visit he was accompanied by Roberts, and together they travelled to Mosman where they rowed in the bay and picnicked on the shore.^{xi} It is likely that Roberts introduced Streeton to the Braschs, whom he knew from the wedding of his Melbourne friend Louis Abrahams and Golda Brasch in 1888, during this visit.</p> <p>Although Roberts returned to Melbourne, Streeton stayed on in Sydney, living for a time with his sister in Summer Hill. Streeton is thought to have first visited Curlew Camp to paint in the spring or early summer of 1890, when, on a cedar dress board, he painted a view of a tent on the shore. The dress board had been supplied by Reuben Brasch.^{xii} Streeton continued to visit Curlew Camp, on and off, over a five year period.</p> <p>During his stays at Curlew, Streeton painted many of the vistas and views around the camp and harbour foreshores nearby. The atmosphere, light and activities of the harbour and its foreshores provided suitable subject matter for painting <i>en plein air</i> in the characteristic style formed and consolidated in Melbourne in the 1880s.</p> <p>Tom Roberts</p> <p>Tom Roberts had visited Curlew Camp during 1890 with Streeton, but it was in late 1891 that he moved across to Curlew and stayed on a long-term basis. For four and a half years, Roberts lived at Curlew, while maintaining a studio in the city for portrait work and commissions, and partaking in excursions to the country where he worked on his paintings <i>The Golden Fleece</i> and <i>Bailed Up</i>. It was portrait painting, and occasional work for the <i>Picturesque Atlas of Australasia</i>^{xiii}, that allowed Roberts</p>
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to maintain a steady income through the years of the 1890s economic depression. More than half of Roberts' paintings between 1885 and 1900 were portraits.^{xiv}

During his time at Curlew, Roberts painted a number of landscapes including *Mosman's Bay* in 1894 and *The Camp, Sirius Cove* in 1899.

In 1896 Roberts married Lillie Williamson and they moved to Balmain, although he continued to visit Curlew until he left for England in 1903.

Roberts was regarded as a mentor to younger painters and, determined to create a recognisable Australian art, was an influential member of Sydney's art milieu through his involvement in the Society of Artists (of which he was president from 1895–97).^{xv}

The presence of Roberts and Streeton in Sydney, their support for impressionist techniques and their determination to create a recognisable 'Australian' art, won favour with the radical element in the Art Society of New South Wales, creating the impetus to form their own group in 1895, which they called the Society of Artists. The groups divided over differences of opinion regarding the inclusion of amateurs in the group. The Society of Artists consisted of professional members (many working for various local illustrated press), who had previously formed an elite subgroup of the Art Society - the Art Society Sketch Club, who met regularly to discuss business and provide criticism of each others' work. As well as campaigning for the purchase of local art, both the Art Society and Society of Artists introduced innovative practices to Sydney such as painting out-of-doors, advocating *plein airism*, and the latter, impressionist techniques.

Other Artists/Activities at Curlew

As well as Streeton and Roberts, a number of other prominent artists either lived at or visited Curlew while it was an artists' camp. Henry Fullwood moved to the camp after losing his savings in the bank crash of 1893. He remained there until his marriage in 1895. During this time he painted *Tidal Flats*, *Mosman Bay* and *Sydney Harbour Ferry* in 1893, and *Sirius Cove* in 1894.

Other Sydney artists at the Camp included Mahony, Donovan, Percy FS Spence, all of whom were remembered in Streeton's correspondence to Roberts. Of these Sydney artists however, only Fullwood is recorded as a permanent resident at the Camp.^{xvi}

AJ Daplyn was another visitor to the camp with his work, *A Boating Scene, Sydney Harbour* appearing to show a jetty in Little Sirius Cove. Gother V Mann, an architect and later Director of The National Art Gallery of New South Wales from 1912, also stayed at the camp for a short period. Sculptor Nelson Illingworth lived at the camp in the mid-1890s. He had been an instructor in modelling at the Sydney Technical College until being retrenched in 1893 during the depression. Frederick Delmer, a photographer, also lived at the camp during which time he documented the community and the Camp through his photographs. From the late 1890s to 1900, Rodney Cherry stayed at Curlew, during which time he took a number of photographs of the Camp.

From the 1900s, after the artists left the camp, Curlew continued under the proprietorship of Olympic swimmer Fred Lane. Lane also ran a printing business in the city (Smith and Lane). His companions included a group of men, who were interested in enjoying an outdoor bohemian lifestyle.

Australian Plein-air Painting

Plein-air painting in Australia is related to the fact that towards the close of the nineteenth century, artists, and writers, became less tentative about experimenting in translating new ways of seeing the Australian landscape onto canvases. This way of seeing became more pronounced 'in the 1890s when the bush became increasingly linked with national identity'; the bush being seen to exemplify the best qualities of Australian life, as perceived by the urban middle classes who visited it.^{xvii}



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	<p>Plein-air painting in Australia, including works of art produced at Curlew Camp, stemmed from a European tradition established in the 1790s of sketching from nature in oils. However, these late eighteenth century pioneers of plein-air painting were primarily undertaking landscape sketches, out-of-doors in oils, that were later worked up into finished works in the studio.</p> <p>Plein-air painting in Australia was largely via the influence of the Barbizon School of Millet, Corot and Bastien-Lepage whose examples caused artists in Europe, England and America to abandon the studios and set up their easels in the countryside. Visiting Paris in 1883–1884, Tom Roberts was impressed by the style of artists like Bastien-Lepage.</p> <p>Roberts, Streeton and Charles Conder were the three principals in the movement of painting <i>en plein air</i> in Australia. As defined by the artists themselves, the works they produced were 'impressions and sketches'.^{xviii} That is, rapid impressions from nature, that were developed with the objective of capturing fleeting moments, or atmospheric conditions, such as light at particular times of day.</p> <p>The first public exhibition of 'impressions and sketches' occurred in 1889 in Melbourne, in the now famous <i>9 by 5 Impression Exhibition</i>. The <i>9 by 5 Impression Exhibition</i> catalogue of 1889 defined to the public the artists' ideal as follows:</p> <p><i>An effect is only momentary: so an impressionist tries to find his place. Two half-hours are never alike and he who tries to paint a sunset on two successive evenings, must be more or less painting from memory. So, in these works, it has been the object of the artists to render faithfully, and thus obtain the first records of effects widely differing, and often of very fleeting character.</i>^{xix}</p> <p>Initially criticised for the 'slap-dash brushwork' and 'sleight of hand methods of execution'^{xx}, the works, and associated publicity, were deliberately provocative, and succeeded in attracting much public attention, with almost all exhibited works sold in two weeks. These works have increasingly become regarded as works of art in their own right. Streeton later described the exhibition as 'the first definitive upward move' — in Australian painting.^{xxi}</p> <p>Various called Impressionism, impressionism, Australian impressionism, the Heidelberg School and <i>plein airism</i>, the plein-air style of painting that was developed and consolidated in Melbourne in the 1880s, and continued in Sydney and elsewhere in Australia in the following decades, is now closely identified with the development of a style of painting influenced by the European plein-air tradition, via the Barbizon School, emerging nationalism, and characterised by a new and distinctive way of seeing and representing the light, colour and atmosphere of the Australian landscape.</p>
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Endnotes

- ⁱ *Aboriginal Heritage Study of the Mosman Local Government Area* (NSW National Parks and Wildlife Service, Sydney Harbour Federation Trust, Mosman Council and Metropolitan Local Aboriginal Land Council), prepared by Australian Museum Business Services, August 2004.
- ⁱⁱ Souter, G, 1994, *Mosman: A History*, Melbourne University Press, Melbourne, p 32.
- ⁱⁱⁱ Burn, Ian, 'Beating About the Bush' in Bradley, Anthony & Terry Smith (eds.), *Australian Art and Architecture: essays presented to Bernard Smith*, Oxford University Press, Melbourne, 1980, pp 87-88.
- ^{iv} *Bohemians in the Bush: The Artists' Camps of Mosman*, Exhibition Catalogue, Art Gallery of NSW, 1991, p 73, shows an illustration of 'Hop', Editor of The Bulletin, from *The Bulletin* 1884. Topliss, Helen, *The Artists' Camps: 'plein-air' painting in Australia*, Hedley Australia Publications, Alphington, Victoria, 1992, p 134, shows 'An Artist's Adventures with a Big Canvas' from *The Illustrated Sydney News*, Saturday 18 July 1891.
- ^v *Bohemians in the Bush*, p 49.
- ^{vi} *Bohemians in the Bush*, p 31.
- ^{vii} McQueen, Humphrey, *Tom Roberts*, Macmillan, Australia, 1996, p 345.
- ^{viii} Clarke, Jane, 'The 9 by 5 Impression Exhibition, 1889' in Bradley, Anthony & Terry Smith (eds.), *Australian Art and Architecture: essays presented to Bernard Smith*, Oxford University Press, Melbourne, 1980, p 151.
- ^{ix} Souter, op cit, p 193.
- ^x Australian Dictionary of Biography, 1891–1939, Volume 12, 1990.



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- ^{xi} *Bohemians in the Bush*, p 50.
^{xii} *ibid*, p 50.
^{xiii} *ibid*, p 32.
^{xiv} Australian Dictionary of Biography, 1891–1939, Volume 11, 1988.
^{xv} *Bohemians in the Bush*, p 59, 13-18.
^{xvi} *Bohemians in the Bush*, p 52.
^{xvii} Topliss, *op cit*, pp 50–51.
^{xviii} Clarke, Jane, *Golden Summers: Heidelberg and Beyond*, Melbourne, 1999, p 113.
^{xix} Topliss, *op cit*, p 21.
^{xx} Smith, James, *The Argus*, 17 August 1889, in Clarke, p 112.
^{xxi} Clarke, 1999, *op cit*, p 112.

THEMES

National historical theme	Appreciating the natural wonders of Australia
	Peopling Australia
	Developing local, regional and national economies
	Developing Australia's Cultural Life

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State historical theme	<p>Environment – Naturally evolved</p> <p>Transport</p> <p>Leisure</p> <p>Creative Endeavour</p>
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APPLICATION OF CRITERIA	
Historical significance SHR criteria (a)	<p>Curlew Camp is associated with and provides evidence of its use during a number of significant historical phases.</p> <p>It was established as a weekend get away for professional men (the Brasch family) looking for an escape from the crowded and polluted city at a time when Sydney Harbour, and the benefits of the natural environment generally, began to be promoted for leisure and recreation.</p> <p>During the 1890s Depression, Curlew provided accommodation for men, as well as a suitably congenial and Bohemian lifestyle where prominent artists lived and were able to paint in the European plein-air tradition and continue to paint in a new and characteristically Australian style formed and consolidated at the artists' camps in Melbourne in the 1880s.</p> <p>Works of art painted at Curlew provide important documentary evidence of a significant period in the development of Australian art.</p> <p>Curlew Camp is a significant cultural landscape for its physical remains which demonstrate the historic use and occupation of the site, from pre-European occupation to its early twentieth century use.</p> <p>Physical remains in the vicinity of Curlew Camp (midden deposits) demonstrate a historic pattern of human use and occupation of the place that includes Indigenous and non-indigenous use.</p>
Historical association significance SHR criteria (b)	<p>Curlew Camp, its setting and the surrounding area, that enabled the production and became the subject of many iconic works of art, are strongly associated with prominent Australian artists, most notably Tom Roberts and Arthur Streeton, but also Sydney-based artists including AH Fullwood, Mahony, Donovan and Percy FS Spence. Curlew Camp is important for its association with a significant creative achievement in Australian art, the development of a new approach to Australian landscape painting, painted <i>en plein air</i>, that began earlier in Melbourne in the 1880s.</p> <p>Curlew Camp is also associated with the Brasch family, a prominent Sydney family who owned a department store on Oxford Street opposite Hyde Park, who established the Camp and whose department store provided the drapers boards, used on occasion by the artists in place of canvas.</p>



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<p>Aesthetic significance SHR criteria (c)</p>	<p>Curlew Camp forms the subject of a number of notable paintings by prominent Australian artists Roberts, Streeton and their contemporaries, and the place assists in an appreciation of these works.</p> <p>The extant earth terraces, retaining walls, graffiti inscription and other physical remains at Curlew Camp demonstrate the use of the site as an artists' camp, providing strong evidence of its historic significance.</p> <p>The Curlew Camp site and its setting are evocative of the particular landscape that inspired and is represented in iconic Australian works of art produced in the late nineteenth and early twentieth centuries by prominent Australian artists, including Tom Roberts and Arthur Streeton.</p> <p>Aesthetically distinctive natural elements that comprise and form the setting of Curlew Camp, such as particular rocks, the peaceful atmosphere, beauty, light and sense of place of the harbour, that provided the inspiration for particular paintings by Roberts and Streeton, or are represented in historic photographs of the artists at work or engaged in leisure activities, remain relatively unchanged.</p> <p>The broader harbour setting and various headlands that formed the background or the primary subject of some of these iconic works of art also remain relatively unchanged and can be easily identified, providing a connection between the past and the present.</p>
<p>Social significance SHR criteria (d)</p>	<p>It is likely that Curlew Camp is held in high esteem by the local Mosman and broader Sydney and Australian artistic communities for its association with prominent Australian artists, in particular Tom Roberts and Arthur Streeton, the iconic works of art produced at and of the place, and a significant period in Australia's cultural and artistic development.</p> <p>A full social significance assessment for the Curlew Camp has not been undertaken. However, there has been clearly demonstrated community interest in the public programmes associated with the site during the 1991 exhibition, as well as the public consultation in 2004 associated with the preparation of an interpretation strategy for the site.</p>
<p>Technical/Research significance SHR criteria (e)</p>	<p>The site has potential to contain physical remains and surface deposits associated with the late nineteenth and early-twentieth century European occupation of Curlew Camp. However, areas of the site have been subject to varying degrees of disturbance which may affect the integrity of the remains.</p> <p>Sites in the vicinity of the Camp contain physical remains and surface deposits, such as midden deposits, that evidence pre-European activity in the area.</p> <p>There is potential that the site and its broader setting may contain surface scatterings and deposits at depth relating to Aboriginal occupation and early environmental modifications of the land by the first European occupants of the area.</p> <p>Physical remains on the foreshore opposite Curlew Camp of a pathway and steps cut into and from the natural sandstone provide evidence of a former approach to Curlew Camp, which is shown on a c1902 'Local Sketch of the Curlew Camp and how to get there afloat or on shore'.</p> <p>In the preparation of this nomination, limited archaeological survey and assessment of Curlew Camp was undertaken. There is potential for more information to emerge about Curlew Camp, through further archaeological investigations, additional research, or through the discovery of unknown works of art produced there, that are either in private collections or were painted by then lesser-known artists, including women artists who may have visited Curlew Camp as day visitors.</p>



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Rarity SHR criteria (f)	Curlew Camp is rare as one of only a small group of artists' Camps in Australia (and the only extant camp site with this association in New South Wales), that appeared firstly in Melbourne's outer lying suburbs in the 1880s and then at various harbour-side locations on Sydney's north shore. Curlew Camp contains physical evidence of its occupation by important Australian artists during a significant period in Australian art history.
Representativeness SHR criteria (g)	<p>Works produced at and of Curlew Camp are representative of a new style of painting in Australia, that was influenced by the European tradition of painting <i>en plein air</i>, and via the Barbizon School, emerging nationalism, and is characterised by a new and distinctive way of seeing and representing the light, colour and atmosphere of the Australian landscape.</p> <p>Curlew Camp is culturally significant as part of a group of similar places that played an important role in the redefinition of Australian landscape painting for Australian and English audiences.</p>
Integrity	While the tents and much of the physical evidence of the former lifestyles enjoyed at Curlew Camp have been removed, physical evidence remains extant within the Curlew Camp site, including the rock inscription, level earth terraces, dry-stone retaining walls, cuttings in the rocks, post holes and the harbour context in itself, that effectively provides for an understanding and interpretation of the nature and extent of the place during its inhabitation during the 1890s and first decade of the twentieth century.

HERITAGE LISTINGS

Heritage listing/s	Mosman Local Environmental Plan 1998 (as amended) - Curlew Camp (together with Mia Mia Camp) is listed on Schedule 3 of the Mosman LEP 1998 as an archaeological item of Local significance.
	Sydney Regional Environmental Plan (SREP) No. 23 — Sydney and Middle Harbours — Foreshore Scenic Protection Area.
	Not individually identified in listing, but site area is included within the Sydney Harbour Foreshore Landscape Conservation Area classified by the National Trust of Australia (NSW).

INFORMATION SOURCES

Include conservation and/or management plans and other heritage studies.

Type	Author/Client	Title	Year	Repository
Files, papers, articles, photographs	Various	Curlew Camp	Various	Mosman Library, Local Studies Collection
Illustrated Journal		<i>Picturesque Atlas of Australasia</i> (vol 1)	1886	State Library of NSW
Newspaper	Smith, James	<i>The Argus</i>	17 August 1889	
Archive File — photographs	Various	Sydney Art Societies	1890s-early 1900s	Art Gallery of New South Wales
Essay	Burn, Ian (Bradley, Anthony & Terry Smith (eds.))	<i>Australian Art and Architecture: essays presented to Bernard Smith</i> , pp 83-98.	1980	Oxford University Press, Melbourne

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CD-ROM		<i>Australian Dictionary of Biography, 1891–1939, Volume 11</i>	1988	
Exhibition Catalogue	AGNSW	<i>Bohemians in the Bush: the artists' camps of Mosman</i>	1991	Lou Klepac and the Beagle Press for the Art Gallery of New South Wales
Book	Topliss, Helen	<i>The Artists' Camps: 'plein-air' painting in Australia</i>	1992	Hedley Australia Publications, Alphington, Victoria
Book	Souter, Gavin	<i>Mosman: A history</i>	1994	Melbourne University Press
Exhibition Catalogue	Smith, Geoffrey	<i>Arthur Streeton 1867–1943</i>	1995	National Gallery of Victoria
Heritage Study	Godden Mackay Heritage Consultants	<i>Mosman Heritage Review</i>	1996	Godden Mackay Logan Library
Book	McQueen, Humphrey	<i>Tom Roberts</i>	1996	Macmillan, Australia
Exhibition Catalogue	Clarke, Jane	'Sydney Harbour' in <i>Golden Summers: Heidelberg and Beyond</i> (pp 150–152)	1999	National Gallery of Victoria, Melbourne
Exhibition Catalogue	Clarke, Jane	'The 9 x 5 Impression Exhibition, 1889' in <i>Golden Summers: Heidelberg and Beyond</i> (pp 112–116)	1999	National Gallery of Victoria, Melbourne
Report	Godden Mackay Logan Pty Ltd/Taronga Zoological Parks Board	<i>Taronga Zoo Conservation Strategy</i>	2002	Taronga Zoo, Assets Division
Study	Australian Museum Business Services	<i>Aboriginal Heritage Study of the Mosman Local Government Area</i>	2004	Mosman Municipal Council
Report	Godden Mackay Logan	Preliminary report on Archaeological Issues at Curlew Camp	2004	Godden Mackay Logan Pty Ltd
Oral History Sources	John Dansie, Nancy and David Bailin, Cliff Gentle, Patrick Mills		November 2004	Godden Mackay Logan Pty Ltd



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RECOMMENDATIONS	
Recommendations	<p>A Conservation Management Plan should be prepared for Curlew Camp, that includes a comprehensive archaeological survey and assessment, and addresses landscape management, interpretation and maintenance.</p> <p>Related places should be identified and their association with Curlew Camp interpreted and made known.</p>

SOURCE OF THIS INFORMATION			
Name of study or report	Curlew Camp — Interpretation Strategy (draft in preparation)	Year of study or report	2005
Item number in study or report	NA		
Author of study or report	Godden Mackay Logan Pty Ltd		
Inspected by	Matthew Kelly, Cath Renwick, Christina Vos Sheridan Burke		
NSW Heritage Manual guidelines used?		Yes <input checked="" type="checkbox"/>	No <input type="checkbox"/>
This form completed by	Christina Vos, Geoff Ashley and Sheridan Burke		February 2005



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IMAGES – 1 per page

Please supply images of each elevation, the interior and the setting.

Image caption	Site plan showing location and context (Curlew Camp site area shown with an arrow, and shaded).				
Image year		Image by		Image copyright holder	Sydway, 8th Edition, 2003





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Image caption	Curlew Camp (Reproduced in Thoms, A, <i>Bohemians in the Bush: The Artists' Camps of Mosman</i> , AGNSW, 1991, p 53)				
Image year	c1890s–1900s	Image by	Fred Delmar	Image copyright holder	?






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Image caption	Arthur Streeton painting 'A Little Rotter (sketch painting) at Curlew' (Reproduced in Thoms, A, <i>Bohemians in the Bush: The Artists' Camps of Mosman</i> , AGNSW, 1991, p 50)				
Image year	c1890s	Image by	R Cherry	Image copyright holder	Streeton Collection





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Image caption	Roberts at Curlew (Reproduced in Thoms, A, <i>Bohemians in the Bush: The Artists' Camps of Mosman</i> , AGNSW, 1991, p 58)				
Image year	c1890s	Image by	R Cherry	Image copyright holder	Private collection
					



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Image caption	View of Curlew Camp site on eastern side of Little Sirius Cove, from Curraghbeena Point.				
Image year	2004	Image by	Author	Image copyright holder	Godden Mackay Logan Pty Ltd





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Image caption	Graffiti inscription on sandstone rock face within the Curlew Camp site				
Image year	2004	Image by	Author	Image copyright holder	Godden Mackay Logan Pty Ltd

A photograph of a sandstone rock face with a graffiti inscription. The inscription is carved into the rock and reads "CURLEW" in large, block letters, with "1890" below it. The rock is weathered and has some lichen or moss on it. The background shows some dry leaves and twigs.



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Image caption	Foreshore of Curlew Camp, looking north towards Sirius Cove Reserve				
Image year	2004	Image by	Author	Image copyright holder	Godden Mackay Logan Pty Ltd





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Image caption	Sandstone steps, carved into and from local sandstone, that form a pathway from the ridge of Curraghbeena Point to the western foreshore of Little Sirius Cove, the 'Cooee here' point opposite Curlew Camp (refer c1902 plan reproduced below).				
Image year	2004	Image by	Author	Image copyright holder	Godden Mackay Logan Pty Ltd



Image caption	Local Sketch of Curlew Camp, showing camp site, how to get there on foot from Musgrave Street Wharf.
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Image year	c1902	Image by	FCVL	Image copyright holder	AGNSW
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**LOCAL SKETCH
OF THE
CURLEW CAMP**
and how to get there
AFLOAT OR ON SHORE

FCVL

Appendix B

Explanatory Poster for Public Consultation on proposals for Curlew Camp Artists' Walk

What's the story?

In the bay and headlands around Little Sirius Cove there are many significant places and things that can evoke the past.

There are stories of Aboriginal, natural, social and artistic heritage to be told.

Who knows?

There are many people with family connections to Curlew Artists' Camp and Little Sirius Cove.

Many others have strong memories and contemporary experience living near the cove.

Who wants to know?

Important to both the residents of Mosman and the wider community there are many people who would like to know more about Curlew Artists' Camp and other places along the Walk.

They include: people walking or jogging for recreation or exercise; commuters travelling between home and work; people visiting Sirius Cove Reserve; Australian art enthusiasts; children and young people visiting with school art classes; and people undertaking a longer walk along the harbour foreshore.

What's proposed?

To help tell the stories along Curlew Camp Artists' Walk we are planning to:

- install interpretive orientation boards at South Mosman Wharf, Taronga Zoo Wharf and in Sirius Cove Reserve
- use an historic access route to the Artists' Camp;
- repair and reconstruct the existing pathway around the Cove and down to the Artists' Camp where necessary;
- construct a new platform at the Artists' Camp near the shore;
- install interpretive easels where Tom Roberts and Arthur Streeton made paintings on the shore;
- install interpretive panels with photographs of the Camp; and
- install a section of interpretive pavement above the Camp.

Is and platform



Interpretive pavement



Easel



Orientation board



Way marker



Heritage Interpretation

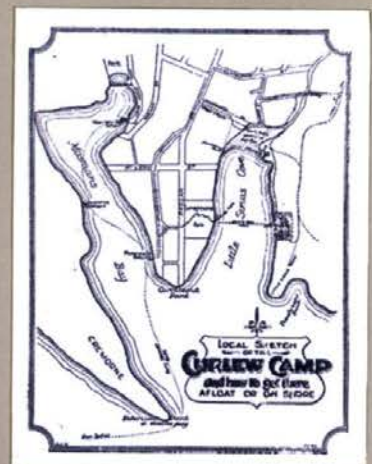
Recreation

In the late nineteenth-century Australians began to spend more time discovering nature.

The Macch brothers established this camp as a weekend retreat for themselves, very soon it became an inspiration to artists.

An amazing list of Australia's cultural elite visited Curlew Camp—it may have inspired great conversations as well as great art. Fred Lane and others supported ongoing activities at Curlew Camp from around 1905.

In 1991 the Art Gallery of New South Wales staged a re-enactment of Curlew Camp activities associated with the exhibition 'Bohemians in the Bush'.



Other ideas include:

- promoting guided walking and boating tours;
- public events linked to Mosman Art Gallery's proposed exhibition on Mosman's Artists' Camps; and
- create webpages, accessible from Mosman Council and Taronga Zoo's websites, to inform people about the Walk and tell some of the stories.

Comments on the draft Interpretation Strategy are invited and should be addressed to the General Manager, PO Box 211 Spit Junction 2088. Fax: 9978 4132

Email: council@mosman.nsw.gov.au
Deliver to the Civic Centre.

The closing date for submissions is 26 May 2005. If you have any enquiries about the draft Interpretation Strategy contact Joe Vertel on 9978 4172.



Appendix C

Approximate costings to Interpret Curlew Camp Artists' Walk

As at July 2006

Approximate Costings to Interpret Curlew Camp Artists' Walk

The approximate costs below will be dependant upon timing of works. It is likely that if one firm provided all the interpretive hardware in one financial year there would be a significant saving. However, if the work is implemented over several years each element would cost more to create, and overall costs will also increase over time.

Interpretive Device	Number	Approximate Costings
Interpretive orientation boards	3	Between \$5,000 and \$8,000 for each, depending on style, materials and location.
Reveal and restore steps to 'Cooee' Point		Between \$10,000 and \$50,000 to reveal and restore or infill the steps to 'Cooee' Point.
Waymarkers	> 120	Between \$25 and \$35 for each depending on style and.
Reconstruction of the existing access pathways		Between \$200,000 and \$300,000 to upgrade the paths, steps, small bridges and boardwalks that are currently in need of upgrading along the c2.7km of track.
Construction of a new platform near the shore	1	\$20,000–\$50,000 to construct a c3m x 4m platform depending on style and materials
Interpretive artists' easel installations	2	Between \$5,000 and \$11,000 for each, depending on style and materials.
Extra interpretive installations for walk extension	3	Between \$1,500 and \$3,000 for each, depending on location, style and materials.
Interpretive signs with photographs	> 6	Between \$1,500 and \$3,000 for each, depending on style and materials.
Interpretive pavement	c200m	Between \$25,000 and \$45,000 for the materials to embed in the pavement. Between \$40,000 and \$50,000 for materials for an edged and concrete hardened crushed granite pavement. This installation might be achieved more engagingly and economically by commissioning a public art activity with community involvement.
Guided walking and boating tours		To be negotiated with council and community groups.
Public events linked to Mosman Art Gallery's proposed exhibition on Artists' Camps		c\$10,000 to be discussed with council and community groups.
Webpages accessible from Mosman Council and Taronga Zoo's websites		c\$5,000 to be discussed with Council and Taronga Zoo—may be achieved in-house.
Marker/s to interpret Campsite coral tree	1 or 2	Each marker approximately \$6,000.

Appendix D

Contacts for Manufacturers of Interpretive Media.

Appendix D

The following list of suppliers are known to have undertaken interpretive design, facilitation and /or manufacture of media. Council should appraise their relative abilities and suitability for the project when seeking quotes.

Designers:		
Site Specific Pty Ltd PO Box 405, Dulwich Hill, NSW 2203 P: 02 9880 7744 M: Judy Denby 0412 893 201 M: Lois Heywood 0408 411 870 E: sitespec@bigpond.net.au	Kaleidoscope Graphics 103 On Clarke, 7–11 Clarke St, Crows Nest NSW 2065 P: 02 94374210 F: 02 9437 5188 M: David Barker 0412 045 203 E: studio@kscope.net.au www.kscope.net.au	Big Island Graphics PO Box 4033 Ainslie ACT 2602 P: 02 6257 1980 F: 02 6257 1980 M: Kim Tatnell 0402 007 650 E: studio@bigislands.com.au www.bigislands.com.au
Public Artists:		
Matthew Harding PO Box 477 Dickson, Canberra, ACT 2602 P: 02 6161 7319 F: 02 6161 7319 M: 0412 045 203 E: matthewharding@apex.net.au www.matthewharding.com.au	Graham Chalcraft Studio 39, Addison Road Centre, 142 Addison Rd, Marrickville 2203 P: 02 9568 4208 M: 0412 507 553 E: gchalcraft@alpha.net.au or vertebrae@vertebrae.com.au	Urban Art Projects 25 Acacia Street, Eagle Farm, Brisbane Queensland 4009 P: 07 3630 6300 F: 07 3630 6346 E: mail@uap.com.au www.uap.com.au
Manufacturers:		
Cunneen Signs 9 Peel Street Holroyd NSW 2142 P: 02 9637 9400 F: 02 9897 3414 E: davidc@cunneen.com.au www.cunneen.com.au	Screenmakers Pty Ltd 1 Bedford St (PO Box 428) Queanbeyan NSW 2620 P: 02 6297 8474 F: 02 6299 3122 E: tony@screenmakers.com.au www.screenmakers.com.au	
Armsign PO Box 7003 Lismore Heights, NSW 2480 P: 02 6625 1122 F: 02 6625 1270 E: armsign@lis.net.au www.armsign.com.au	Signcraft 61–63 Governor Macquarie Drive Chipping Norton NSW 2170 P: 02 9755 4466 F: 02 9755 4477 www.signcraft.com.au	

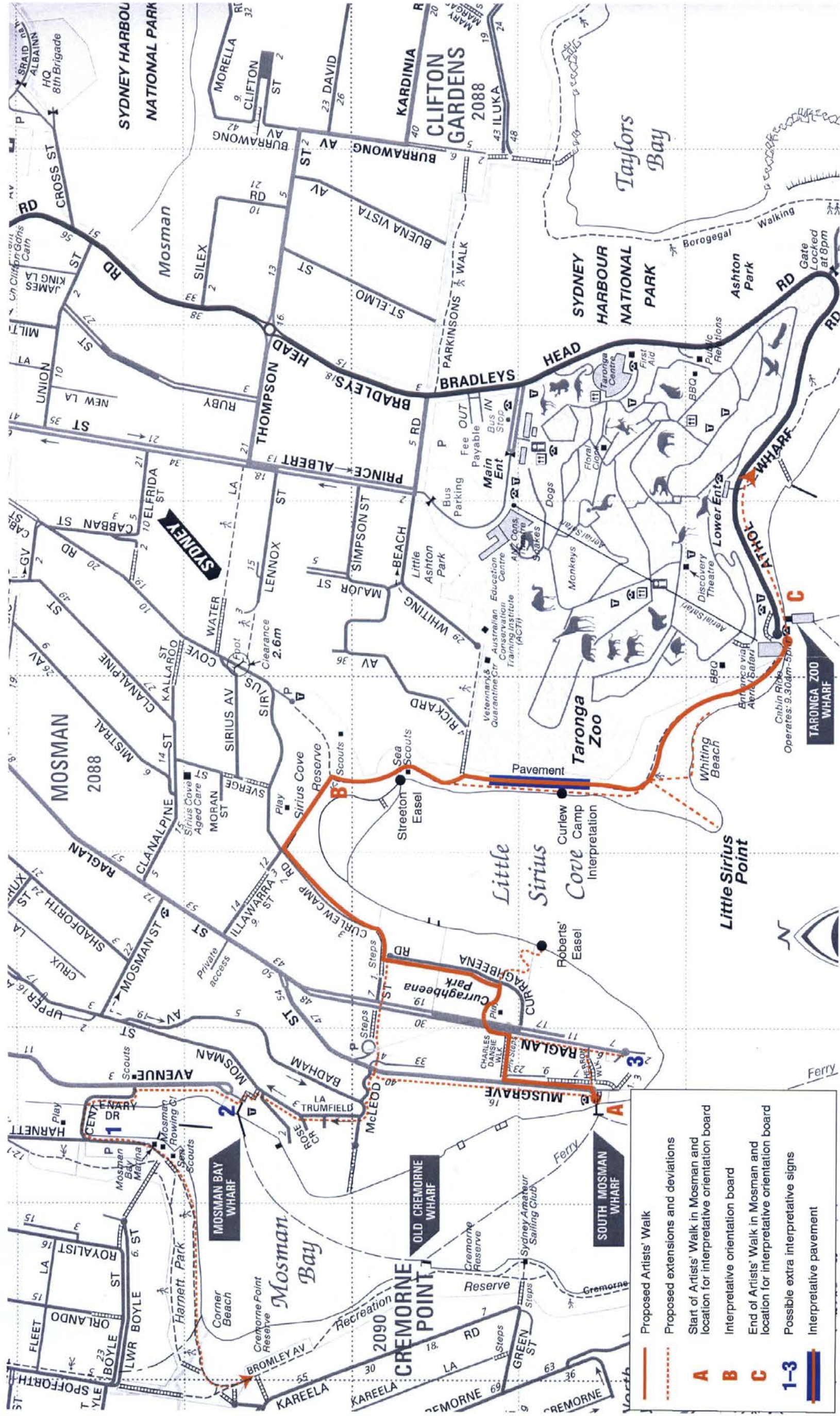


Figure 6.1 Curlew Camp Artists' Walk route with interpretation nodes.