

# **E S & A BANK**

## **BERRY**

### **Conservation Management Plan**



ES&A Bank, Berry 1896  
(Mitchell Library)

**PREPARED FOR**  
**Shoalhaven City Council**

**BY**  
**SIMPSON DAWBIN Associates Architects and Heritage Consultants**

**IN ASSOCIATION WITH**  
**Robyn Florance Historian**

**December 1999**

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APPENDIX 1	Citations:
	Shoalhaven Heritage Study, 1997

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Fig 1:  
Former E S & A Bank  
from Queen Street

## Introduction

This Conservation Management Plan was commissioned in May 1999 by Shoalhaven City Council.

A Conservation Plan was required by Council to ensure that appropriate long term decisions are made with respect to the conservation, ongoing maintenance and future use of the former ES&A Bank building and surrounding curtilage.

The content and format of this report follow the guidelines of *The Conservation Plan* by J S Kerr and the assessment of significance is based on the *State Heritage Inventory* criteria of the NSW Heritage Office as follows:

- Part 1 Investigate Significance
- Part 2 Assess Significance
- Part 3 Manage Significance
- Part 4 Conservation Policy
- Part 5 Implementation strategy

## Scope of This Report

In accordance with the Brief, Parts 3, 4 and 5 of this report are presented as a cursory overview only, to enable conservation management issues to be analysed in further detail in future when redevelopment of the property or change of use is proposed.

## Objectives of this Conservation Management Plan

In summary the objectives of the report are to:

- Establish the cultural significance of the Bank building, outbuilding and component parts.
- Formulate appropriate policies for the conservation and ongoing management of the former Bank and curtilage, taking into account both the significant physical fabric and the ongoing usage requirements.
- That the scope of the study will provide sufficient basis to enable the building owner to establish a works and maintenance program.

# Berry

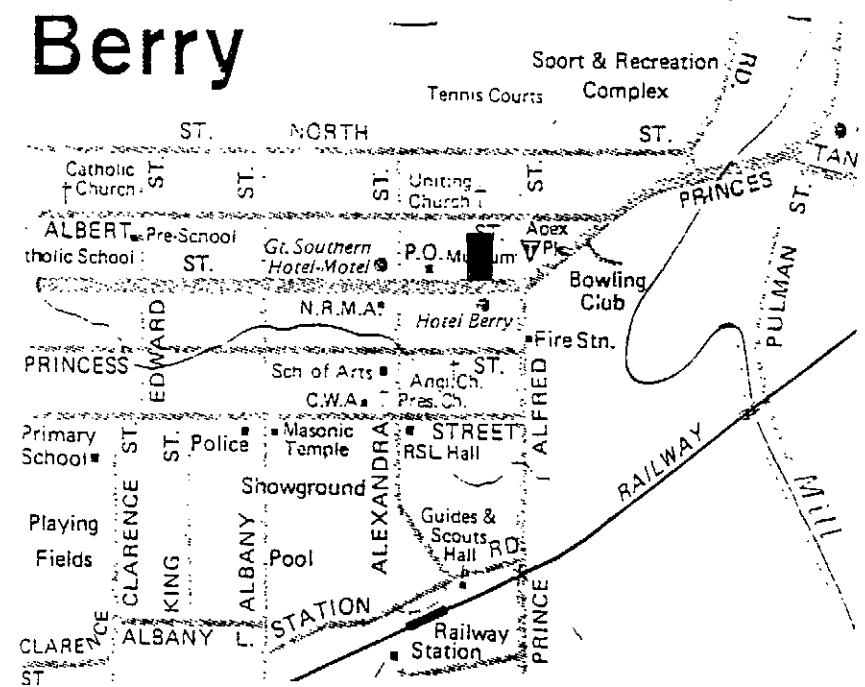
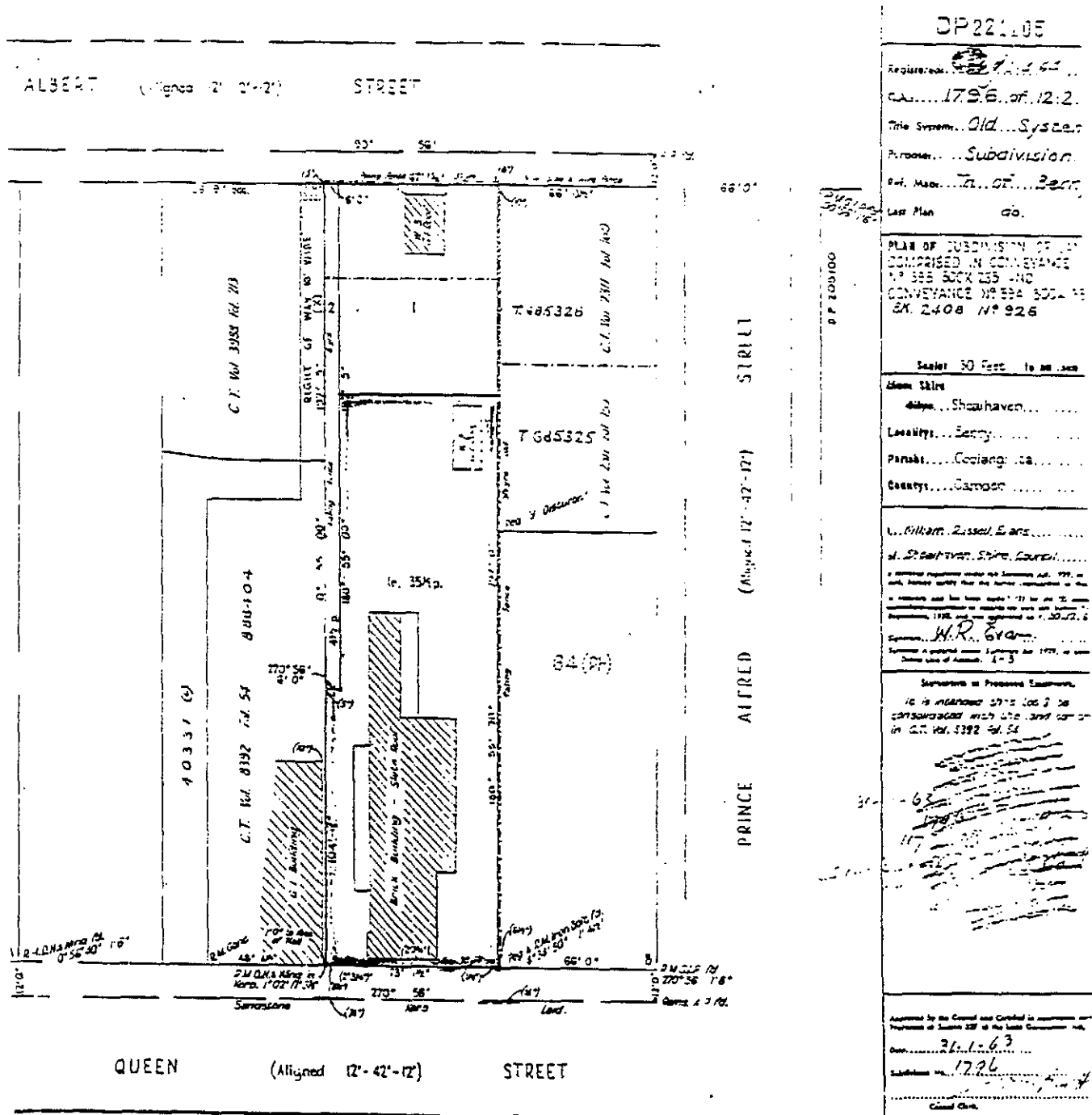


Figure 2: Locality

The study area is the Council owned Lot 1 DP 221105, the former ES&A Bank building and its immediate curtilage as defined by the boundaries of this allotment.

The study area is bounded by Queen Street to the South, Albert Street to the North, the Old Berry Post Office to the East and the Berry Bizarre Store to the West.



**Figure 3:**  
**The Study Area**  
**(Land Survey 1963)**

## **Study Team**

### **The study team comprises:**

Bruce Dawbin of SIMPSON DAWBIN, Architects and Heritage Consultants  
Consultant Historian: Robyn Florance

### **Client Representatives:**

John Drummond, Manager Property Services Group and  
Lorraine McCarthy, Property Services Group, Shoalhaven City Council

### **Acknowledgements:**

The assistance of the following in the preparation of this report is gratefully acknowledged:

June Robson and Mary Lidbetter

The Berry and District Historical Society

Shoalhaven Historical Society

Mr John Ferguson, Builder from 1970 refurbishment

John Flett, Planner, Shoalhaven City Council

Botanist, Mrs Janet Bennett

Ursula de Jong, researcher William Wardell

## EXECUTIVE SUMMARY

### Introduction

This Conservation Management Plan was commissioned by the Shoalhaven City Council for the conservation and ongoing management of the former ES&A Bank Building.

The significance of the site is now widely acknowledged, and this report seeks to identify the nature of and relative levels of significance applicable to the building and its component parts, and establish appropriate conservation policies. The assessments of significance take into account historical documentary material, and physical examination of the fabric of the building.

Preliminary recommendations regarding implementation strategies for the conservation works have been prepared

### Summary of Recommendations

The Assessment of Significance has determined that the building has a high level of Historical, Aesthetic, Social and Associative significance. This report generally recommends that the ES&A Bank should be appropriately conserved and maintained. Conservation policies should be vigorously implemented to preserve the interpretive value of the building as a rare and intact example of the commercial work of the esteemed 19<sup>th</sup> Century architect, William Wardell.

The major outcomes include the following:

- The building fabric should be appropriately conserved using advice from conservation professionals and appropriately qualified tradespeople.
- Guidelines are proposed for appropriate ongoing conservation, management and maintenance of the precinct.
- Significant elements of the building should be restored to original form and materials:
  - Replacement of roof with slate
  - Restoration/ reconstruction of certain interior spaces to their original configuration and finishes, notably the Banking Chamber, Managers office and principal rooms of the residence.
- Policies are proposed which recognise the contribution of the building to the streetscape of Queen Street and townscape of Berry, and the historical fabric of the township.

## PART 1: INVESTIGATE SIGNIFICANCE

The first step in the process of assessing the heritage significance of the ES&A Bank Building and its site is to acquire a comprehensive understanding of the history of the site, in the context of the broader social history of Berry and the Shoalhaven. This involves the assembly of all relevant available documentary material, including photographs, surveys, drawings, news items, together with verbal accounts from people with first hand knowledge of the place.

The physical fabric of the building and existing configuration of the site were inspected. The building revealed a clear account of its history and usage, providing confirmation of the available documentary evidence.

### 1.1 DOCUMENTARY EVIDENCE:

#### Historical Background

##### Robyn Florance

The English Scottish and Australian Banking Company commenced business in Berry in June 1875 in a cottage which was situated adjacent to the Berry Hotel, on the southern side of Queen Street. Mr Robert Finlayson was the first Bank Manager.<sup>1</sup> This was the second branch on the coast and the third in New South Wales.<sup>2</sup>

In 8th March 1884 the English Scottish and Australian Bank purchased Lot 4 Section 3 in the Township of Berry from the Berry Estate for £500 for the purpose of erecting a new bank building.<sup>3</sup>

The E.S. & A. Bank commissioned architect William Wardell to design a series of distinctive "bank" buildings for Wollongong, Berry, Paddington, Balmain and Camberwell. His design called for the gable end of the building to be finished in the form of a steeply stepped parapet reminiscent of a Highland Castle rampart (often referred to as Scottish Baroque), thus giving the E.S. & A. Bank the presentation it sought.<sup>4</sup>

On 2nd August 1884 Wardell wrote to the Bank advising of the tenders received:

Muller & Purdie	£3,484
Buchanan	£2,902
James Linklater	£2,735
W. Stoddart	£2,375
Binns & Milligan	£2,250
Moore & Wolf	£2,048
Ettinghausen & Watkins	£1,939

<sup>1</sup> Lidbetter Mary L., *Historic Sites of Berry*, Berry & District Historical Society Inc., Revised Edition 1993, p 42

<sup>2</sup> Bayley William A., *Shoalhaven*, Shoalhaven Shire Council, Nowra, 1975, p. 111

<sup>3</sup> Bank File - Berry Museum Archives

<sup>4</sup> Bank File - Berry Museum Archives



The contract to erect the bank buildings was awarded to W. Stoddart on 23rd September 1884 with further additions to the value of £2,293.<sup>5</sup> Mr Adam Mann supervised the construction of the building which was completed by October 1885<sup>6</sup>. The following April the Broughton Creek

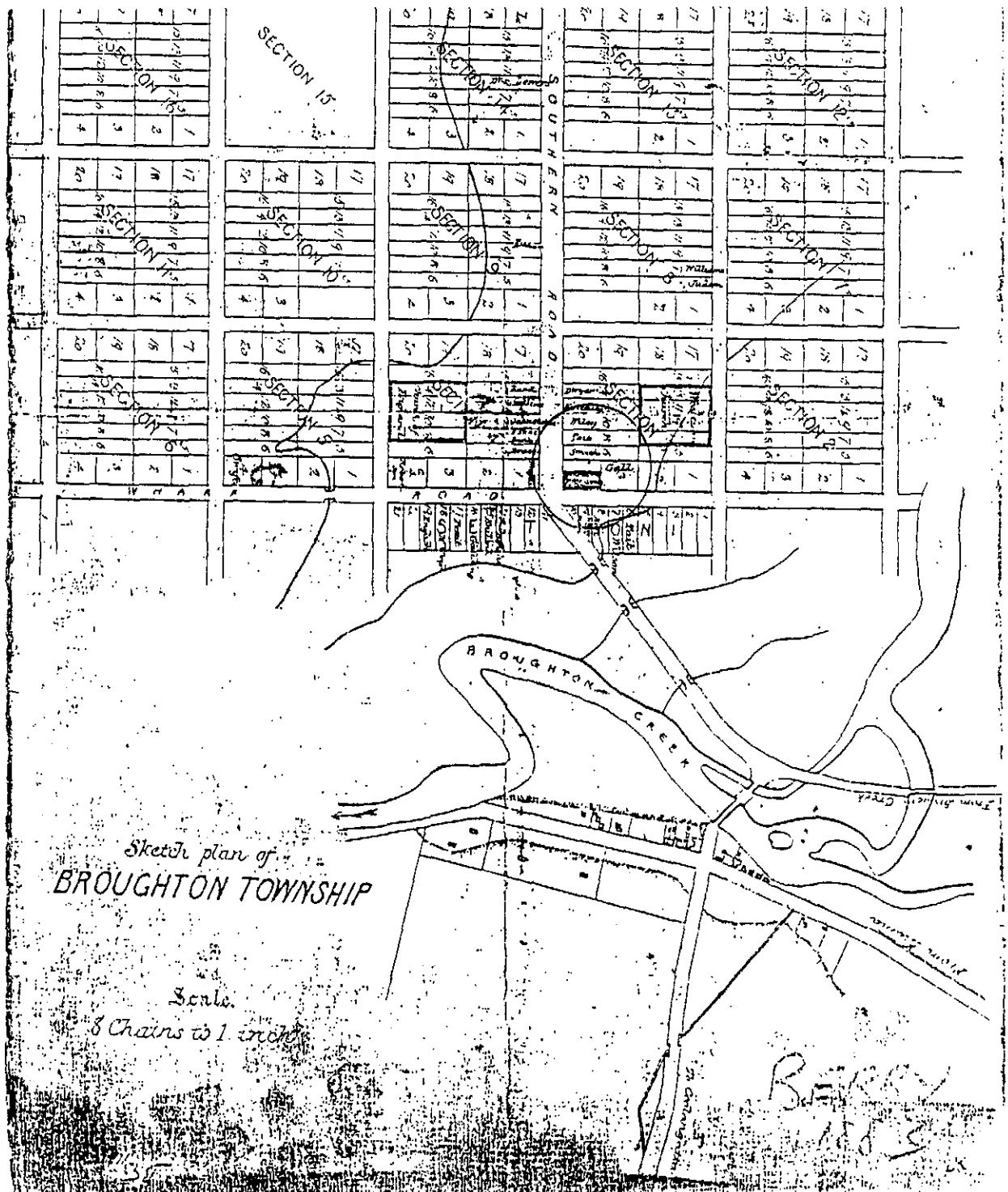


Fig 4:  
Survey of Broughton Township, 1883,  
one year before construction of ES&A Bank

<sup>5</sup> Bank File - Berry Museum Archives

<sup>6</sup> Letter from H.G. Morton to John Hay of 19 May 1885 ML MSS 315/106 Item 1 page 43 CY 2262 frame 28 [Morton refers to Adam Mann supervising construction of the E.S & A Bank]

*Register reported "...Broughton Creek is progressing apace in building - permanent substantial building. Outsiders do not know that the E.S. & A.C. Banking Company have recently completed and now occupy splendid new brick premises at a cost of probably £5,000...."*<sup>7</sup>

Alexander James Colley became the first Bank Manager in the new premises.<sup>8</sup> He was the son of James Colley, Mayor of Kiama, and his wife Margaret Jan Moles<sup>9</sup>, and only 22 years of age - the youngest Bank Manager appointed to that position.<sup>10</sup>

The E.S. & A Bank closed its Berry branch of 20th April 1942.<sup>11</sup>

At a council meeting in April 1943 Berry Municipal Council resolved to purchase the old E.S. & A. Bank Building in Queen Street which had been offered to them by the Bank when it closed down its branch for £1200. Council made an offer of £100 deposit with the balance to be paid at £100 per annum plus interest at 5% which was acceptable to the bank.<sup>12</sup>

When the Bank reopened in December 1951 the premises were leased back to the E.S. & A. Bank.<sup>13</sup> Following the merger with the A.N.Z. Bank, the bank ceased business in Berry in December 1972 although the residence was still occupied under lease<sup>14</sup>.

In October 1975 the Berry & District Historical Society sub-rented the banking section of the building from the A.N.Z. Bank with assistance from Shoalhaven Shire Council in meeting the rental costs.<sup>15</sup> The Museum, which had operated from behind the Chemist shop since 1970, was then moved to the banking chambers.<sup>16</sup>

When the bank's lease ended in 1978 the area of the building leased to the Berry Museum was enlarged and outdoor display set up.<sup>17</sup> In 1983 the residence portion of the building became empty and Shoalhaven City Council agreed to rent the entire building and grounds to the Berry & District Historical Society.<sup>18</sup> The former bank building is now The Berry Museum.

<sup>7</sup> *The Broughton Creek Register Saturday 7th April 1886 Vol 1 No. 1*  
Page 2 Column 3

<sup>8</sup> This appears to be when the move was made to the new building although ANZ Archives information differs. Colley took over as Bank Manager from Finlayson in July 1878 in the old premises.

<sup>9</sup> Cottee Don & McBurney Yvonne, *Terralong Tracks Kiama*, Educational Material Aid, Strathfield, 1987

<sup>10</sup> Reference from National Trust. As Colley was born in 1859 he would have been appointed Bank Manager (22 years) in 1881 when the bank was situated in the cottage.

<sup>11</sup> Antill R.G., *Settlement in the South*, Weston & Co., Kiama, 1982, p 106

<sup>12</sup> Antill op.cit. p 107

<sup>13</sup> National Trust reference

<sup>14</sup> Lidbetter Mary L., *Historic Sites of Berry*, Berry & District Historical Society Inc., Revised Edition 1993, p 63

<sup>15</sup> Lidbetter Mary L., op.cit. p 63

<sup>16</sup> The Berry Museum - *Walk or Drive around Berry "Town of Trees"*

<sup>17</sup> Lidbetter Mary L., op.cit. p 63

<sup>18</sup> Lidbetter Mary L., op.cit. p 63

**E.S. & A. Bank Managers - Berry Branch**

<i>Date</i>	<i>Manager</i>
June 1875	R. Finlayson
October 1885*	A.J. Colley
March 1911	S.G. Bonfield
June 1919	F.A. Bray
1925	T.P. Brown
1928	P.R. Hesse
1937	Douglas F. Martin
1942-49	Branch Closed
June 1943 Berry Municipal Council purchased the property and occupied the building as a Council Chambers.	
1950	P.M.G. Young
1958	K.M. Johnston
1962	M.A. White
1966	B.C. Grimison
October 1970 E.S. & A Bank merged with ANZ Bank Ltd under title of ANZ Banking Group Ltd.	
1972	R.H. Allen
Branch Closed on 6/12/1972	

(Source: Correspondence from H.K. Hall, Archivist, Australian and New Zealand Banking Group Limited 12 March 1975, Berry Museum Archives)

\* This date appears to be incorrect. R. Finlayson was Bank Manager of the E.S. & A. Nowra Branch in July 1878<sup>19</sup>

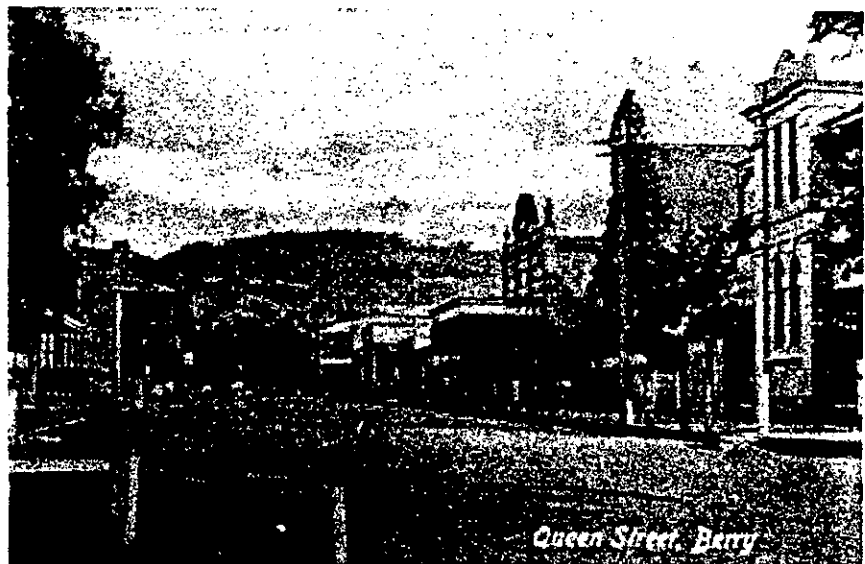


Fig 5:  
Queen Street at the turn of the century, ES&A Bank  
second building from right

<sup>19</sup> Clark Alan, *A Brief History of Banking in the Nowra District*, Shoalhaven Historical Society, Nowra, n.d. p. 3

**MEMORIES OF THE GARDEN**

Mrs Bryan nee Hesse, whose father P.R. Hesse was Bank Manager from 1928, spent some of her childhood in the bank and recalls<sup>20</sup>:

*The Coach house, stables and dunny were along the post office boundary. My father planted the back garden with fruit trees and removed overgrown ones from the narrow entrance garden.*

*The land extended to Albert Street and the boundary with the store next door was near the existing wall of the Bizarre and beyond the carriageway to the back of the Bizarre premises.*

Douglas Frank Martin was transferred to the Berry Branch of the English, Scottish & Australian Bank from the Bourke branch in 1936. His daughter Mrs Audrey Boyd, 62 Millbank Road, Terara recalls<sup>21</sup>:-

*The grounds were spacious and the previous Manager, Mr Harold Hesse had planted a variety of fruit trees, which were fully mature when we arrived. There were peaches, apples, plums, persimmon and some grape vines, a loquat, a mulberry tree as well as oranges and lemons. Mr Leary was employed at various times to cut the lawns with a scythe, which greatly fascinated me and he also pruned the trees at the appropriate time of the year.*

*The garden on the western side, between the residence and what was then Stan Burts garage, was planted with beautiful pink and white variegated camellias and my father planted two macadamia nut trees while he was in residence.*

*Beside the front steps we enjoyed the perfume from a port wine magnolia and wisteria vine.*

*Our wonderful neighbours on the eastern side at the Post Office were Mr and Mrs Arthur Prior, and their son Colin. Mrs Prior was organist at the Presbyterian Church. Also on the eastern side at the rear of the house stood a large shed. Attached to this building was the outside toilet. A large privet hedge had been planted in front of this shed to screen it from the main street of Berry.*

**MEMORIES OF THE RESIDENCE**

**Mrs Bryan recalls:**

*Mrs Wilson lived in a small house behind the Post Office and came once a week to help Mum with the laundry. Water was boiled in Kerosene cans over the open fireplace in the laundry, the lead lined trough was filled and a copper stood in the opposite corner. When we came to live here there was an enormous bath in the laundry. Dad removed it and a normal free standing bath with chip heater was installed in 'our' bathroom - not tiles, not shower. Gloria, the maid, slept in the maid's room but went home on Saturday night.*

*The present 'Bennett Room' was the dining room, the 'Coolangatta Room' was my parents bedroom, the 'Military Room' the girls bedroom and the 'Bedroom' was the boy's room. 'The Wilson Room' was the sitting room/parlour. There was no sink or cooking facilities.*

*The 'Dairy Room' became staff premises after the Hesse's left.*

<sup>20</sup> Berry Museum Archives

<sup>21</sup> Berry Museum Archives

**Audrey Boyd recalls:**

*My father, mother, baby brother Don and I travelled by train all day and all night from Bourke to reach Sydney and stay overnight with friends. We then boarded the train for the delightful little town of Berry. We thought we had arrived in paradise, the contrast was so great after living in the dry western plains for seven years. Mum was pleased with the residence all on one level, another contrast from the very large two storey mansion we had occupied in Bourke.*

*The structure of the inside of the building has not been altered since those times, but of course the kitchen and bathroom was modernised during the time Bruce Grimison was in residence when the Bank re-opened after the War.*

Mr Bruce Grimison, of Osborne Street, Nowra, was Bank Manager from 1966-1971 and was the last manager to live in the residence. He recalls: *The bathroom was extended and very much altered from a shower with a curtain. Toilets were outside on the verandah. The Bank lent Council the money to carry out the necessary renovations.*

## **The Architect**

### **William Wilkinson Wardell, 1823-1899**

William Wilkinson Wardell was born in London in 1823. After some adventure at sea he returned to England and took up the study of engineering which led to employment with the English railway. His railway survey work took him to various parts of England enabling him to study old English buildings which were then attracting his attention and admiration. At this time he met Mr A Welby Pugin who is regarded as the leader of the Gothic revival and Wardell devoted all possible time to its study.

His first commission as an architect appears to have been a small church on the Thames in 1846 and in the twelve years that followed, until his departure for Australia in 1858, he erected about thirty churches in addition to some domestic architecture and civil engineering commissions. In 1850, at the age of 27, he was elected a Fellow of the Royal Institute of British Architects and became a Member of the Institution of Civil Engineers.

Wardell migrated to Victoria in 1858, for health reasons and took up practice at 46 Collins Street, Melbourne. In the same year, his first commission in Australia being St. Patrick's Cathedral. He quickly moved through the ranks of Inspector General of Public Works and Buildings, a post he held for twenty years. During this period he designed a great many public buildings; Government House, The Royal Mint and The Customs House.

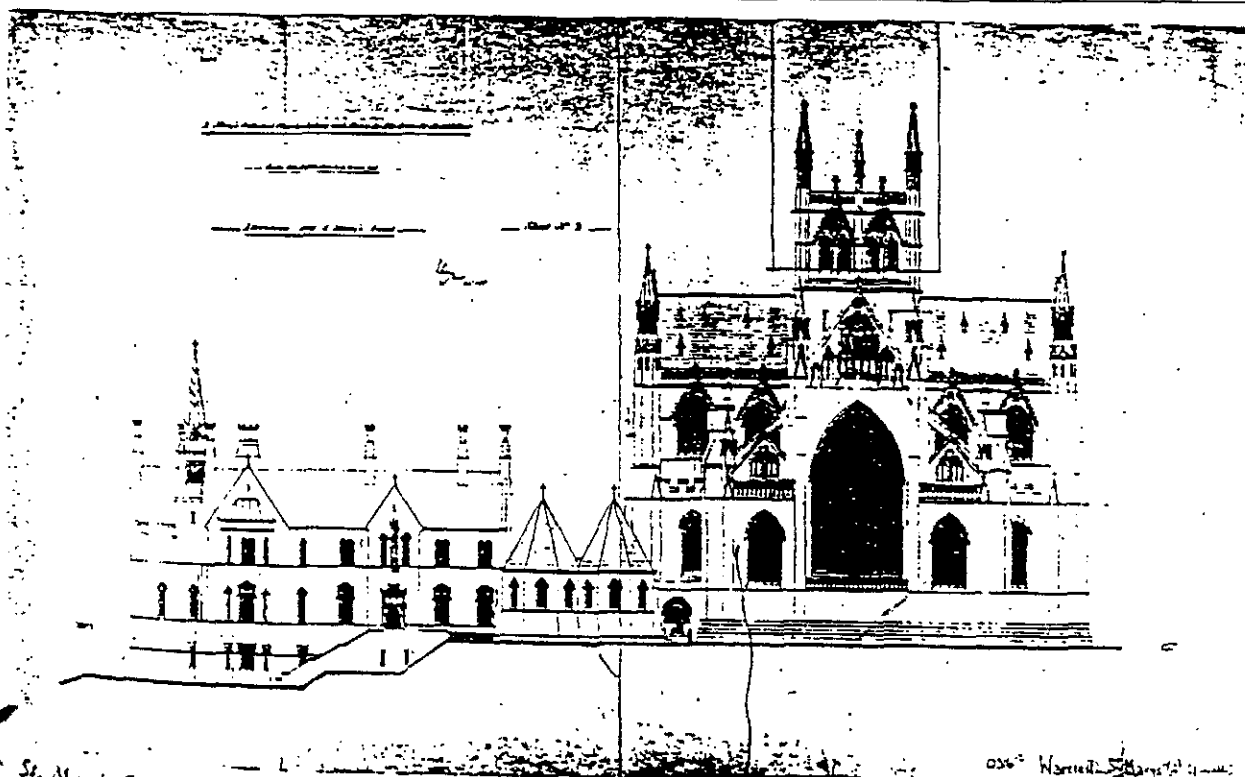
In 1878 he moved to Sydney to further his career in private practice, and was able there, until the end of his life, to give almost daily attention to supervising the construction of St. Mary's Cathedral and St. John's College, University of Sydney. Among other works of this period are the E.S. & A. Bank in Adelaide, The Union Club, "Clivedon" in Melbourne (a lavish seven room Colonial mansion, since demolished). The New South Wales Club, Union Bank and the old M.L.C. offices in Sydney - to mention just a few.

Wardell died in Sydney in 1899 and was succeeded in his architectural practice by his youngest son, Herbert. His eldest son, Edward, was Master of the Melbourne Mint.

### **The Legacy of William Wardell**

*The following two sections on the work of Wardell is adapted from extracts of Ursula de Jong: William Wardell: His Life and Work, 1823 – 1899.*

"Inveni Quod Quaesivi" (I have that which I have sought – Wardell adopted this motto for his coat of arms in 1843 when he was received into the Catholic Church. His conversion brought about a spiritual tranquility and satisfaction which remained with him for the rest of his life, allowing him to pursue his quest for perfection through erecting religious and secular buildings for the glory of God and as scholarly examples of the best of revivalist architecture, interpreted in a highly individualistic manner. Wardell's genius was that he was essentially a practical man who looked at architecture as an architect and as an engineer, and who used strong spirituality and absolute conviction to produce world class buildings of superb quality and feeling. He was a perfectionist and frustrated in much he intended for St Johns College, he wrote to the authorities: "You are about to build not for this generation only, nor for



St. Mary's Cathedral, Sydney. Showing East end, sacristies, and residence. (Cat. 147)

1897 1997

St. Patrick's Cathedral Melbourne

# ST PATRICK'S CATHEDRAL AND WILLIAM WARDELL, ARCHITECT

The man, his plans, life and times

Section and Elevation of the South Eastern Side

Elevation of South Eastern Side

Plate 1/2

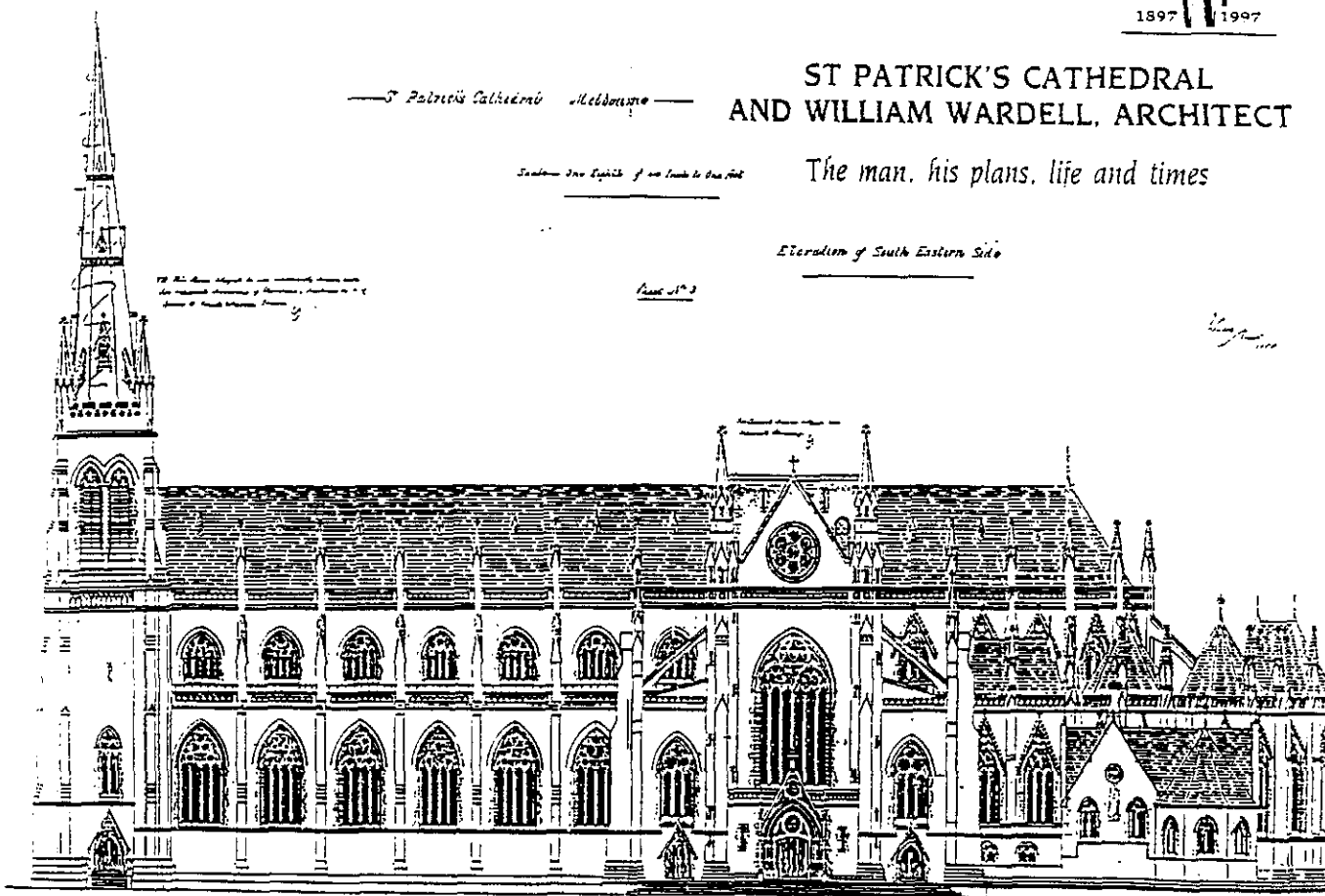


Fig 6:

Wardell's Cathedrals: St Patricks, Melbourne and St Marys, Sydney

*the next, but for those who will exist in centuries yet far removed from us....what you do now, do well".*

For many years, Wardell's contemporary fame and reputation were largely ignored. It is only in recent times that his true place in the cultural history of nineteenth century Australia has been given the recognition he deserves.

Nineteenth Century architects were frequently more concerned with the "battle of the styles" and the superficiality of the prevailing fashion of the day. Wardell demonstrated practical skills in effective spatial planning *... "with an architectural heart, more concerned with ideas, imagination and the handling of space..... as witness in the way St Mary's cathedral responds to its ridgetop site, its noble interior, the robust articulation of its flying buttresses and piers, and the magnificent flight of steps leading up to the main entrance and at St Johns College possessing one of Sydney's finest spatial experiences."*<sup>22</sup>

#### **Wardell's Banks**

It is his large scale public and institutional buildings such as St Marys and St Patricks cathedrals, St Johns College and the Victorian Mint for which William Wardell will be remembered. However a large body of the work of his Sydney practice which is often overlooked was concerned with banks, designing new branches for the English Scottish and Australasian Bank. Wardell's Sydney period from 1878 to 1899 was extremely productive particularly after he accepted Walter Liberty Vernon (later NSW Government Architect) as a partner, commissions including commercial buildings, warehouses and Club buildings..

One of Wardell's closest friends and patrons in Australia was Sir George Verdon, a cultured and refined enthusiast of Gothic architecture. In his youth he had also known Pugin. Through Verdon, Wardell received commissions to provide designs for the ES&A Bank's Head office in Melbourne and branches in Sydney and Adelaide. The Bank in Collins Street, Melbourne became one of the monuments of Victorian Gothic Revival with strong Venetian influence. The ornate interior is in contrast with the restraint of the exterior. Wardell achieved a remarkable sumptuousness with modern materials. *Structure and decoration have been skilfully integrated, notable is the treatment of the plated steel joists which have been painted a soft blue with the bolt heads picked out in gold.*

The ES&A Banks were distinctive because of their Gothic style. They thus became historically and architecturally important. In contrast to the Melbourne Banking house, which represents the epitome of secular Gothic Revival architecture in Australia, the Sydney branch is a tiny gem. This building presenting a single façade to George Street, arranging a diversity of elements achieving a composition of extreme simplicity.

The suburban branches of the ES&A bank at Wollongong (1883), Berry (1884), Paddington (1884), Balmain (1840), and Camberwell (1885) form a significant group of buildings using a northern European architectural influence, derived via Scotland. Their dominating feature was a steep and / or stepped gable roof line. They were built of brick with contrasting

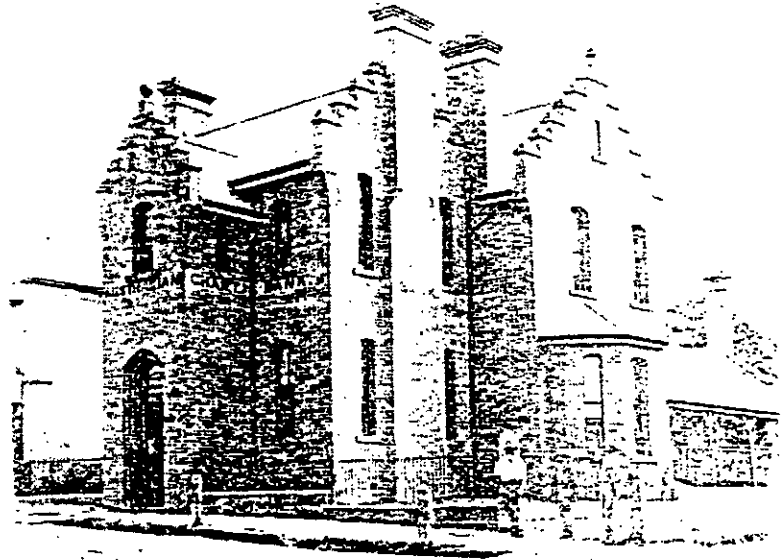
<sup>22</sup> John Haskell SMH 13/3/84



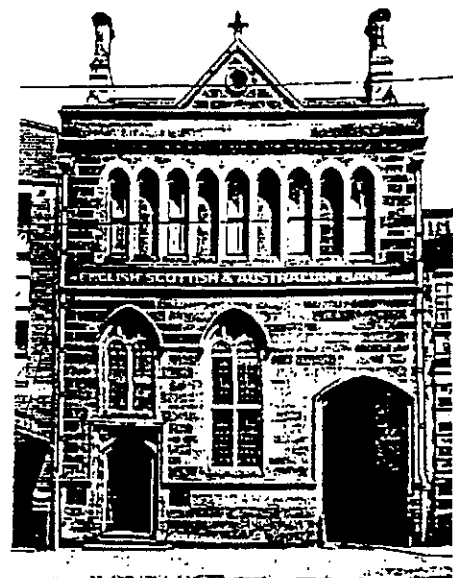
brickwork around rectangular or slightly pointed window and door openings forming a band marking stories.

This group have the warmth and domesticity usually associated with the Arts and Crafts movement in contrast to the cool austere classical influence common in many banks of the period. Wardell's designs were in a simple homespun domestic style with skillful interpretation of stripped down use of Gothic idiom.

The ES&A Bank at Berry is now the sole survivor of the Bank's suburban branches designed by Wardell.



ES&A Bank Melbourne (Cat. 179)



Bank Sydney George St. (Cat. 181)

Fig 7 :  
ES&A Banks by Wardell,  
Top: Wollongong  
Middle: Melbourne  
Bottom: Sydney

## 1.2 PHYSICAL EVIDENCE,

### Introduction

This Section describes the physical fabric of the Bank Building within the boundaries of the Council holding.

### The Building

The building as it exists in 1999 is extraordinary for the intactness of the original fabric. In spite of past renovations, the legibility of the spaces remains clear, and its present use as museum has not obscured the original banking functions of the interior.

### Stages of development:

<u>Year</u>	<u>Physical development</u>	<u>Events</u>
1884	Bank, original construction	Opening of Branch 1943, ownership by Council 1951, reopening of Bank
1951	Removal of fireplace, Alterations to managers office Wc's to rear verandah Bank, bathroom/kitchen & laundry upgrade	
1970	External and internal renovations	1972, closure of Bank
1975	Berry Museum, Banking chamber	1983, residence vacated Museum occupies

## SCHEDULE of BUILDING ELEMENTS

### Location No Element Name

A1	The Streetscape	B6	Lounge
A2	Site boundaries	B7	Staff Room
A3	South Elevation	B8	Main Bedroom
A4	East Elevation	B9	Dining Room
A5	North Elevation	B10	Bathroom
A6	West Elevation	B11	Bedroom 2
A7	Roof	B12	Bedroom 3
A8	Landscaping	B13	Kitchen
A9	Outbuildings, Garage	B14	Store room
B1	The Entry Vestibule	B15	Rear Verandah
B2	The Banking Chamber	B16	Maids Room
B3	Strong Room	B17	Laundry
B4	Managers Office	B18	Side Verandah
B5	Hallway		

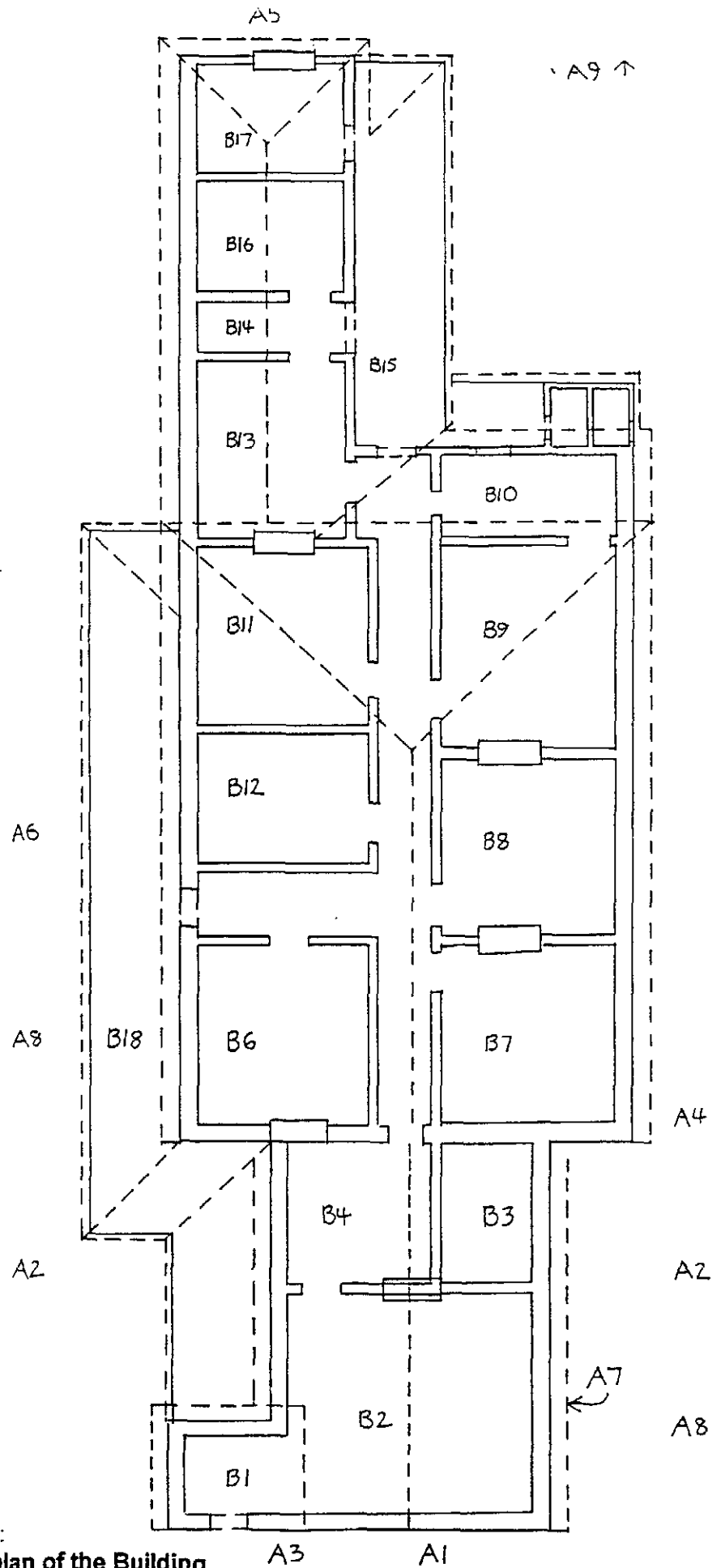


Fig 8:  
Key plan of the Building

## EXTERNAL ELEMENTS



Fig 9:

Former Bank and former Post Office, buildings which remain prominent in the streetscape in their new roles.

### A1 The Streetscape

The building façade faces directly onto the street pavement slightly set back from the front boundary. The site is located in the central commercial precinct of Berry, towards the east end of the block between Alexandra Street and Prince Alfred Street. The former ES&A Bank completed an important grouping of Victorian buildings comprising the Old Post Office, the Commercial Bank (now Bunyip Inn) and the Hotel Berry. The only single storey structure in the group, the ES&A Bank with its unusual brick façade has been a prominent feature in the streetscape since the 1880's.

The garden area to each side of the building has also contributed to the streetscape providing balance to the otherwise largely built up precinct.

### A2 Site boundaries

The site dimensions of 73'1 1/2" x 104'7" of 1884 remain unaltered.

The front boundary is defined by a picket fence with double gates to the east side and a single gate to the west for access to the entry to the residence.

### Building Exterior



Fig 10:

South elevation to Queen Street

Paling fences flank the rear yard on the side boundaries, except where the side wall of the Berry Bizarre is located on the boundary

### A3 South Elevation

The main street elevation is generally in original condition and the recent repainting has sought to recreate the original colour scheme. Signage for the Museum instead of the Bank is the only significant new element to the façade. Stone step cappings to the parapets are in fair condition with some algae buildup, however failure in the stone joints indicates that repair work may be imminent. The ball finial should be checked for stability. The window joinery is deteriorating through breakdown of paint coatings



Figs 11,12:  
Façade, Main entry and window details



Fig 13:  
Bank from the rear



# ES&A BANK, 1970

Fig 14:  
Detail of slate roof

Fig 15:  
South façade

*Photos: Courtesy Berry & District  
Historical Society*



**North Elevation**

The rear of the building was formerly the private quarters of the bank manager with a verandah and several doors of the residence opening into the back yard. The fibro wc enclosure in the verandah detracts from the original form of the building. Generally the rear section of the building is in greater need of maintenance than the remainder of the building

**A4 East Elevation**

The side wall facing the Post Office show evidence of damage to brickwork from rising damp from the ground and falling damp from roof and gutters. The wall has been painted, probably an unsuccessful attempt to deal with the damp penetration.

**A6 West Elevation**

The main entry to the residence is from the verandah on the west side of the building.

**A7 Roof**

The manganese colour French pattern terra cotta tiles replaced the original slate roof in 1970. Water penetration has occurred in the past at parapets, chimneys and dormer indicating failure of flashings. Generally in sound condition however following recent remedial work.

**A8 Landscaping**

Landscaping is an important feature of the external precinct of the site, and the garden to the west side of the residence has contributed strongly to the streetscape since the early days of the bank. Museum volunteers have cultivated the garden and plantings include camellias, hydrangeas, roses, jacaranda, tree fern, palms, predominantly exotic species consistent with the traditional Victorian landscape as evidenced in early photographs.



Fig 16:

Verandah and garden to west side of the residence. Main entry to the residence on left

### A9 Outbuildings, Garage

A simple weatherboard and iron garage is located at the rear of the yard. It is used as storage for items salvaged from the building including four panelled internal doors and a set of glazed doors.



Fig 17:  
Garage

## INTERIOR SPACES

### Generally:

- The interior fabric is remarkable for its intactness, and throughout most interior spaces, original fabric remains or is readily able to be interpreted. During the banking years, alterations were limited to bathroom and kitchen areas, and it was not until 1970 that more significant alterations affected original fabric in other areas.<sup>23</sup>

### PRESENT CONFIGURATION OF EACH SPACE

#### B1 The Entry Vestibule

The front entry door is a solid cedar framed door with recessed panels of diagonal boarding, the frame is distinctively Wardell with Gothic highlight divided into small glass panes. The door and frame are original but resheeted to the external face.

The cedar frame and four pane highlight to an internal screen remains intact, however the double pivot doors were removed during renovations in 1970

#### B2 The Banking Chamber

The shell of the Banking Chamber remains intact, however all joinery fittings have been removed. A distinctive desk with semicircular cutout left by the bank is now used as the front desk for the museum.

The fireplace hearth and mantelpiece have been removed and replaced with glass fronted cabinet, possibly installed during the 1940's. The original slate hearth remains under the carpet.



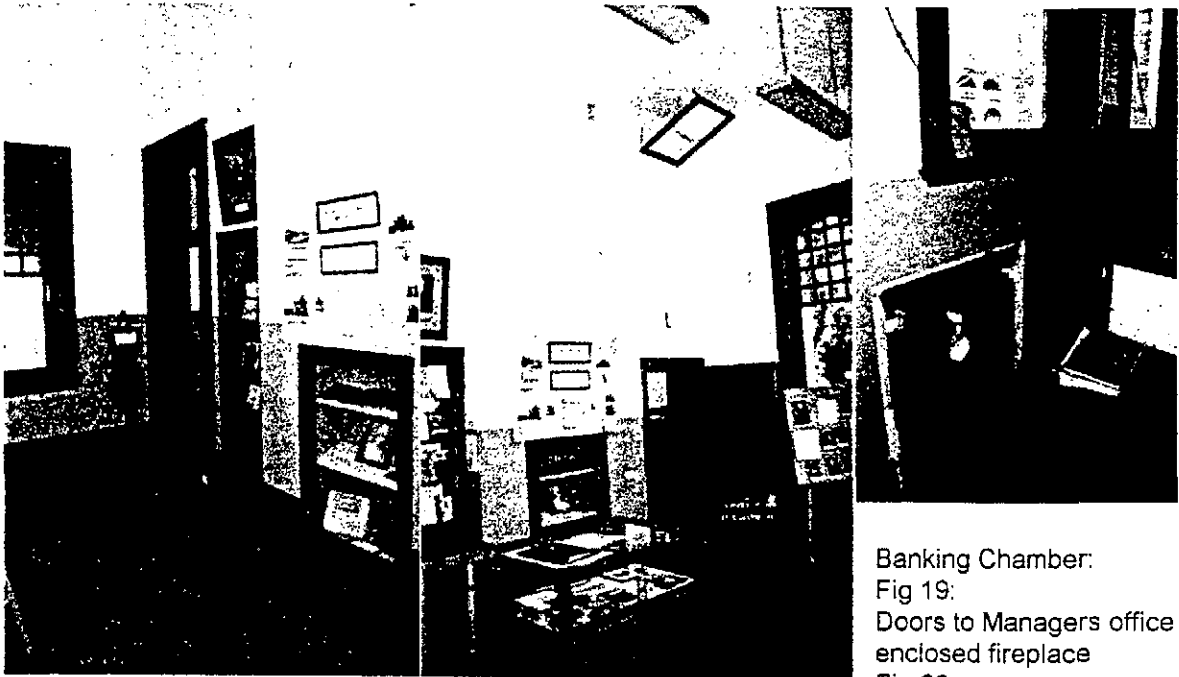
Fig 18:  
Banking chamber,  
pivot door frame

<sup>23</sup> Refer P23 for description of 1970 refurbishment



The original cedar joinery counter has also been removed. The counter extended north-south across the chamber with a lifting flap at the fireplace ends and staff access to the Strong Room.

The original cedar joinery counter in the banking chamber existed up until the renovations of 1970, and its ultimate fate is unknown. A shadow profile in the paintwork on the south wall is the only remaining evidence of the detail of the counter. An area of the west wall has been scraped to reveal original paint finishes.



Banking Chamber:

Fig 19:

Doors to Managers office and enclosed fireplace

Fig 20:

View to strong room

Fig 21:

South wall: profile of counter

The ceiling is diagonal timber lining boards, with wide timber cornice. Lighting is modern suspended fluorescent fittings

The distinctive high rendered skirting extends to the perimeter of the Banking Chamber and also throughout all principle rooms in the bank and the residence to the rear.

The space is used as the principal display area by the Museum.

### **B3 Strong Room**

This space is still intact and features a secure masonry vaulted ceiling and steel safe door. The Strong Room is used as a store by the Museum. The ceiling has been recently painted and the concrete floor is cracked.

### **B4 Managers Office**

Located between the Banking Chamber and the manager's residence to the rear, this room generally retains its original form. An exception is the second door with meranti joinery opening into the public space. The purpose of this door was to enable staff access to the staff room and amenities at the rear via a screened off corridor separating it from the managers office. This screen was reportedly still in place in 1975 after the Museum occupied the Banking Chamber.<sup>24</sup>

<sup>24</sup> Mary Lidbetter, account of the building as vacated by the Bank in 1975



Fig 22: Main door and infilled to managers office

An intact carved marble fireplace to the south wall is the prominent feature of this space, however the cast iron grate is missing.

The doors to the Banking Chamber and the Hall are both missing.

#### B5 Hallway

A door frame and highlight without door originally separated the private residence from the staff working areas. The pointed arch is consistent with the Wardell Gothic detailing of the building. A second screen was installed in the 1930's to allow direct access to the Staff Room without encroaching on the residence. The missing doors to the original first screen are possibly the pair now in storage in the garage at the rear. Textured wallpaper now painted over extends to a height of 1500 above floor level to the full length of the hall.

A skylight diffuser is located near the door to kitchen. A dormer window penetrates the roof at this point.



Fig 23: Hallway to Residence



Fig 25: Coolangatta Room



Fig 26: Entry Hall, Residence



Fig 24: Fireplace to Lounge

#### B6 Lounge

The main Living room of the residence, the marble mantel piece and cast iron fireplace remain intact. Now known as the Wilson Room, the room is generally in original condition

#### B7 Staff Room

Originally a bedroom, this was used as staff lunch room after 1937 until closure of the bank, and is now known as the Dairy Room. The chimney breast remains but fireplace and mantelpiece have been removed. The fireplace opening is bricked up and rendered. Location of a sink and bench is visible on the wall and a tap remains.

#### B8 Main Bedroom

Now the Coolangatta Room, this was the Bank Manager's main bedroom. A white/ grey marble mantelpiece remains but the fireplace has been removed. Damage to plasterwork and paint is evidence of past damp penetration, resulting from failed chimney flashings. This area is currently undergoing restoration.

#### B9 Dining Room

Now used as the office for the Museum known as the Bennett Room, this was formerly the Manager's Dining Room. The fireplace has been bricked up but the marble mantelpiece remains intact. Evidence of past

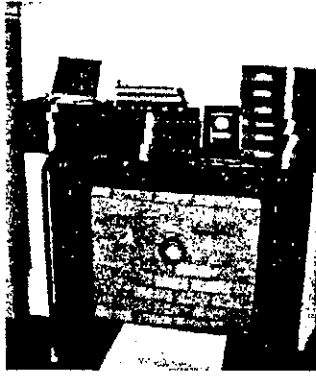


Fig 27:  
Mantelpiece to  
Dining Room

damp penetration through the wall by peeling paint above the fireplace and above the old sink

Door hardware to both doors to hallway are brass with ebony knobs and mortice lock sets.

A door to the rear opens to the bathroom, now renovated. Frame to this door is crudely detailed and opposite hung to original.

#### **B10 Bathroom**

Until renovations in 1970, the bathroom floor was fully lead lined, with 100mm coving at walls and lino floor covering. The bathroom now comprises a bath, pedestal basin and shower recess.

#### **B11 Bedroom 2**

Generally in original configuration and finishes are intact, including the white marble fire place, open grate and mantelpiece. This 15'x14' room was used as children's bedroom, and a door connected through to the adjoining bedroom.

#### **B12 Bedroom 3**

Now referred to as the museum's Military Room this room was used as a third bedroom by the managers family. The smallest of the bedrooms at 11'0"x 14'0", finishes are rather spartan with no fireplace.

#### **B13 Kitchen**

The original kitchen for the residence still serves as a lunch/ staff room for Museum volunteers. Two pantries with separate access to the verandah are located adjacent. The window was replaced and opening enlarged during the 1970 renovations.

A flush door to the Hall is not original, and is opposite hung.

Floor is modern vinyl tile

The hearth and mantelpiece have been removed and servant bell indication removed, apparently during the 1970 renovations.

Finishes to kitchen are in poor condition with extensive peeling paint.

#### **B14 Store room**

This room opens directly onto the verandah.

#### **B15 Rear Verandah**

Two WC cubicles are accessed from the verandah, comprising a fibro lean-to structure in poor condition.

Condition of deck deteriorating with cupped boards and rotted ends. Verandah post plinths are lined with boards, possibly concealing rot damage.

#### **B16 Maids Room**

Currently used as Store by the Museum, the former maid's room had direct access to the kitchen via the rear door to the kitchen.

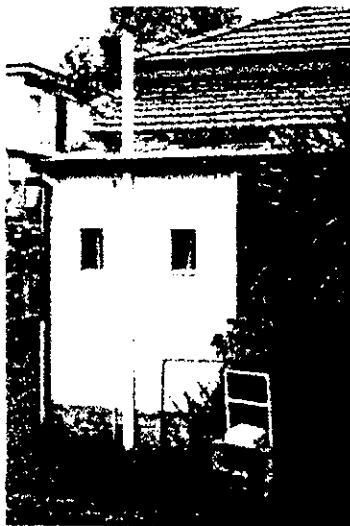


Fig 28:  
WC enclosure to rear  
verandah

**B17 Laundry**

The old laundry was originally fitted with a fireplace and copper. Later a chip water heater served a bathtub within the room, but only the upper section of the chimney remains. This is the only room in the building with a concrete floor, apart from the strong room.

**B18 Side Verandah**

The verandah deck has been largely reconstructed in recent years and is in good condition. The fabric of the verandah roof is original.

The front entry door is a significant joinery item with sidelights and arched highlight to classic Wardell detail

### 1.3 ANALYSIS OF DOCUMENTARY AND PHYSICAL EVIDENCE

#### ***Documentary evidence***

Inconclusive documentary evidence is available in relation to the construction of the building, apart from surveys, street plans and accounts of the work of the building's architect, William Wardell. Unfortunately original construction drawings have been lost, and we have relied on contemporary description and physical evidence to determine the extent of original fabric remaining. Good photographic evidence remains which reveals the form of the building in the context of the streetscape and the garden in its original condition. Due to the high profile of Wardell as one of the most significant architects of the late 19<sup>th</sup> century, considerable material relating to his work exists and has been the subject of research. Ursula de Jong from the Department of Visual Arts of Monash University has published a detailed account of the work of Wardell<sup>25</sup>, and has referred to the extensive commissions he undertook for the Bank. Research such as this has confirmed the integrity and consistency of Wardell's unique style in the detailing and finishes throughout the building.

#### ***The building fabric as evidence***

The fabric of the building itself has provided detailed and reliable evidence as to the development and history of the building. Much of the original fabric has survived to confirm available documentary evidence in tracing the evolution of the building.

#### ***The 1970 Alterations***

Major alterations were carried out on behalf of the Shoalhaven Shire Council for which a full works specification and drawing still exist. It was during this project that much of the fabric was irreversibly altered and internal joinery and fittings removed from the bank during a process of modernising and upgrading the interior. We are indebted to the room by room description of the fabric of the building and account of the work by Mr John Ferguson, one of the builders involved in the 1970 refurbishment.

Alteration to original and significant fabric included the following:

- Removal of slate roof and replacement with French pattern manganese terra cotta tiles. Much of the slate was in good condition and was disposed of at the tip.
- Removal of the banking chamber counter
- Removal of cedar pivot doors to internal entry vestibule
- Removal of plaster and lath ceilings deep cornices and ceiling roses throughout the building and replacement with Gyprock
- Removal of carpet rugs to each room bordered with black japanned boards and laying of broadloom carpet, now replaced with vinyl
- Removal of bell board in kitchen and quadrants in ceiling.
- Removal of fireplace in staff room.
- Interior repainted in conjectural Victorian colour scheme which is not in accord with evidence from paint scrapes for original colours and dado detail.
- Removal of copper and section of chimney in laundry

<sup>25</sup> William Wilkinson Wardell: His Life and Work, 1823-1899

**1975, end of the Banking era**

Mrs Mary Lidbetter describes the building and the fate of some interior fixtures, in 1975 after the Bank had vacated:

*.....The heavy double glass and timber swing doors at the inner entrance had been removed before the Museum took over. As had most banking fixtures. The partition that remained was of modern construction.*

*This above head high partition extended from between the two doors into the manager's office and turned a right angles approximately level with western window and extended to east of the fire-place where it tuned to the southern street wall the tellers desk had been in this south-eastern corner but had been removed before we moved in. The only other fixture remaining was the desk (now in use by the Museum). This desk had been built into the partition and at the time the Museum occupied the building was the only thing supporting the partition at all.*

*This partition was removed (partly as it would fall anyway) and with permission used to build fixtures for Museum use. All timber was used or stored in the garage.*

*The chimney in the banking chamber had been converted to a cupboard before the building was occupied by the Museum.*

*All interior doors removed in these rooms and later in the other rooms were removed with permission and are stored on the rafters of the garage. Council officers discussed the possibility of storing them in Nowra but a joint decision was made that it would be safer to have them on the premises, being less likely that they would be used elsewhere or stray.*

*No timber or other parts of the building have been removed permanently from the property.*

The above information is invaluable in improving our knowledge of original fabric, providing a basis for an appropriate program for conservation of the building.

**Landscaping**

Early photographs of the building taken in 1896 and 1913 clearly indicate some detail of the garden in the open areas to each side of the residence. The 1896 photograph (Fig 29A) indicates fairly unruly growth of bushes and shrubs to the west side of the garden, while on the opposite side of the building the space is left clear. By 1913 (fig 29B), a well tended garden on both sides is well established with some bushes and trees reaching maturity. A diversity of plants is evident, mostly of exotic species as was fashionable in Victorian and Edwardian gardens. Visible species identified by a botanist include *Araucaria*, *Camellia*, *Populus*, and *Archontophoenix cunninghamiana*, and several *rosa spp.* The garden would have been 19 years old at the date of this photograph and is significant in terms of providing a guide for future garden planning.

Volunteers of the Historical Society have re-established the garden in traditional form and the following diagram and table was supplied by Mrs Jean Robson identifying the major plantings in 1999. (fig 30)



Fig 29A :  
ES&A Bank and garden in 1896

Fig 29B :  
ES&A Bank in 1913, from verandah of Berry Hotel  
Illustrating well planned and established garden

(Both photographs: Mitchell Library, courtesy Berry and District Historical Society)



## Plants in the Garden of the E S &amp; A Bank Building

LOCATION	PLANTS ETC
1	Jacaranda mimosifolia
2	Cinnamomum camphora
3	Macadamia tetraphylla (very poor condition)
4	† Scherflera actinophylla (someone's unwanted indoor plant)
5	Cordyline australis (?)
6	Dracena
7	Camellia japonica:- † Alba plena Paulina maggi Monisu (A memorial planted by Bill Bennett's relative about 7 years ago)
8	Palms - Arecastrum romanzoffianum (Cocos Palm) (planted about 5 years ago to replace †Archontophoenix cunninghamia - Bangalow)
9	Micrelia rigo
10	Hydrangea
11	Begonia schaffii - 'Cleopatra'
12	Fuchsia magellanica
13	Pelargonium (Geranium) - Ann Tilling & a single compact pink variety
14	Canna indica - sp. (red & yellow)
15	Abelia sp.
in front of veranda	Ferns:- Adiantum aethiopicum Neoprolepis exaltata Microsorium sp.
Over garage	Pea Vine
Back fence	Morning glory
16	Stromanthe (previously someone's indoor plant)
17	Begonia cordifolia
18	Astroemeria ouicella
Along edge of path	Myosotis (forget-me-not) Violets Campanula Impatiens † Rose - Dorothy Perkins (rambler)
Over back shed	evergreen perennial climbers. Dolichus ligosus Anredora cordifolia

D.H. & Wing Rd.  
0° 56' 40" 1' 6"

R.M. Gorge  
48' 4 1/2"

1' 0" to face of Wall

R.M. D.H. & Wing in  
Kerb. 1° 02' 17" 5 1/2"

Sandstone

Kerb

IDENTIFICATION OF SPECIES IN GARDEN Sept 1999

Fig 30:

QUEEN

Identification of species in Garden of Berry Museum, September 1999  
(Kindly supplied by Mrs J Robson)



## PART 2: ASSESS SIGNIFICANCE

### Basis of Assessment

This study uses the NSW Heritage Assessment Criteria<sup>26</sup> to evaluate the nature and degree of significance of the site as a whole and key contributory components. The nature of cultural significance is assessed under four categories including *historic, aesthetic, technical/scientific and social significance*.

The **degree** of significance takes into account the rarity or representative nature of the item or feature.

### Citations and Existing Listings

The Heritage significance of the former ES&A Bank building is recognised by the following listings:

- The Register of the National Trust. (Appendix 1)
- The Shoalhaven Heritage Study 1998 by Peter Freeman and Roger Hobbs, Inventory listing  
, (Appendix 1), and is listed on the Shoalhaven LEP 1998.
- Illawarra Regional Heritage Study, Perumal, Murphy, Wu, 1993.

### Summary Statement of Significance

The former ES&A Bank is significant principally as an outstanding work of architecture. The strong stylistic quality and resolution of the design and detailing proclaim this building as the work of an extraordinary architect.

The fact that the architect was William Wardell, one of the pre-eminent practitioners of the 19<sup>th</sup> century in NSW and Victoria, elevates the building to a level of outstanding significance. Wardell's design philosophy is clearly expressed in all aspects of the fabric of the building, which remains intact and legible to this day.

The building is rare as the only example of Wardell's prolific ES&A Bank commissions to have survived to the present day in NSW.

The building was one of the earliest commercial buildings in the Berry town centre. It has heritage significance through its value to the local business community and its aesthetic contribution to the townscape.

The building continues an important role for the community as the Berry Museum and headquarters of the Berry & District Historical Society. The museum display has established a centre of considerable tourist interest and is an important resource for local history research.

The building and its site display high significance within the three of the four major *heritage assessment criteria*: Historical, Aesthetic and Social significance.

<sup>26</sup> NSW Heritage Manual, (Heritage Office 1997)

**Historical Significance**

The ES&A Bank has historical significance representing the commercial activity for the local area by the forerunner of the present day ANZ Bank.

As one of the few remaining smaller scale buildings of the noted architect William Wardell, the building is a complete and intact record of interior spaces, detail joinery and style of architecture which is distinctively the work of this architect.

**Aesthetic Significance**

The design of the building is Victorian Gothic in style, but the facade expresses the heritage of the ES&A Bank through the distinctive detailing of the stepped ramparts, reminiscent of the medieval castles and grand houses of Scotland.

The building is a fine example of late Victorian architecture and remains a most significant element in the streetscape, and the facade is visible on approach from the east and west approaches along Queen Street.

Aspects of the interior are also highly significant components of the building. The work of William Wardell is apparent throughout, and the more important interior spaces are in original condition and retain considerable charm and design quality.

**Social Significance**

The bank was one of three major banks represented in the town. Together with the post office adjacent, this group was the centre of commercial and business activity during the period of growth of the town following freehold sale of the Berry estate.

**Comparative significance**

The building is a unique example of bank design of the Victorian period. Banks traditionally were conceived as imposing classical edifices, the old Commercial Bank opposite (now Bunyip Inn) being a typical example repeated frequently in country towns in NSW. A comparison should be made with other Wardell suburban branches, notably Wollongong, however all are now demolished. The only surviving Wardell designed bank is the ANZ in Melbourne, which is a much larger and imposing example of Wardell's Gothic influence.

**Levels of Significance****Regional significance**

The item has regional significance as the last surviving example of a series of Wardell's Bank commissions. Its significance is enhanced by its originality of design and intactness of fabric.

Regional significance is recognised by its listing on the Illawarra Regional Study.

**Local Significance**

The Berry ES&A Bank is highly significant at a local level through its contribution to the most important streetscape in the town, the main street between Prince Alfred Street and Alexandra Street.

Local significance is recognised by listing on Shoalhaven City Council's LEP 1997

### State Significance

The building is currently not listed as an item of State significance. Under the following criteria the Berry ES&A Bank is eligible for inclusion in the State Heritage Register as an item of environmental significance:

- (b) *an item has strong or special association with the life or works of a person or group of persons of importance in NSW's cultural or natural history*
- (c) *an item is important in demonstrating aesthetic characteristics and /or a high degree of creative or technical achievement in NSW.*

### Degrees of Significance

The Statement of Significance describes the general nature of the significance of the building as a whole.

To enable decisions to be made regarding the long-term conservation and development of the place, the following assessments of the degree of significance of the various elements of the place have been made.

The degree of significance of the various elements has been divided into six categories:

High significance	A
Considerable significance	B
Some significance	C
Little significance	D
Compromised significance	Compr
Intrusive elements	Int

### Schedule of Significant Items within the Bank Precinct

*Numbers in brackets refer to Significant Items referred to in Key Plan, page 18.*

*Conservation recommendations are included in Part 5 of the report.*

### External Elements

#### A1 The Streetscape

The ES&A Bank with its unusual brick façade has been a prominent feature in the streetscape since the 1880's. A

#### A2 Site boundaries

The front boundary is defined by a picket fence with double gates to the east side and a single gate to the west for access to the entry to the residence.

Paling fences to rear yard on the side boundaries.	C
Street pavement, formerly site of hitching posts	Compr
Sandstone kerb	A

### Building Exterior

A3 South Elevation A

A4 East Elevation A

<b>A5</b>	<b>North Elevation</b>	<b>A</b>
<b>A6</b>	<b>West Elevation</b>	<b>A</b>
<b>A7</b>	<b>Roof</b>	<b>Compr</b>
<b>A8</b>	<b>Landscaping</b>	<b>A</b>
<b>A9</b>	<b>Outbuildings, Garage</b>	<b>C</b>

### Interior Spaces

<b>B1</b>	<b>The Entry Vestibule</b>	<b>A</b>
	The front entry	<b>A</b>
	The cedar Pivot door frame and four pane highlight to an internal screen	<b>A</b>
<b>B2</b>	<b>The Banking Chamber</b>	
	The shell of the Banking Chamber	<b>A</b>
	A desk with semicircular cutout	<b>A</b>
	The fireplace hearth and mantelpiece	<b>Compr</b>
	The original slate hearth remains under the carpet.	<b>A</b>
	Diagonal timber lining board ceiling	<b>A</b>
	Suspended fluorescent fittings	<b>Int</b>
<b>B3</b>	<b>Strong Room</b>	
	masonry vaulted ceiling and steel safe door.	<b>A</b>
<b>B4</b>	<b>Managers Office</b>	<b>A</b>
	Second door with meranti joinery, to the public space.	<b>C</b>
	Carved marble fireplace	<b>A</b>
<b>B5</b>	<b>Hallway</b>	
	A second screen allow direct access to the Staff	<b>C</b>
	Textured dado	<b>A</b>
	Skylight and shaft	<b>Compr</b>
	Dormer window penetrates the roof at this point.	<b>A</b>
<b>B6</b>	<b>Lounge</b>	<b>A</b>
	Marble mantel piece and cast iron	<b>A</b>
<b>B7</b>	<b>Staff Room</b>	<b>A</b>
	Sink and bench fixings on the wall and tap	<b>Compr</b>
<b>B8</b>	<b>Main Bedroom (Coolangatta Room)</b>	<b>A</b>
	White/ grey marble mantelpiece	<b>A</b>
<b>B9</b>	<b>Dining Room</b>	<b>A</b>
	Marble mantelpiece.	<b>A</b>
	Door hardware to both doors to hallway	<b>A</b>
<b>B10</b>	<b>Bathroom</b>	<b>D</b>
<b>B11</b>	<b>Bedroom 2</b>	<b>A</b>
	White marble fire place, open grate and mantelpiece	<b>A</b>

<b>B12</b>	<b>Bedroom 3</b>	<b>A</b>
<b>B13</b>	<b>Kitchen</b> A flush door to the Hall is not original, and is opposite hung. Floor vinyl tile	<b>Compr</b> Int Int
<b>B14</b>	<b>Store rooms, 1&amp;2</b>	<b>B</b>
<b>B15</b>	<b>Rear Verandah</b> Two WC cubicles. Verandah post plinths	<b>A</b> Int Compr
<b>B16</b>	<b>Maids Room</b>	<b>A</b>
<b>B17</b>	<b>Laundry</b> upper section of the chimney remains.	<b>B</b> A
<b>B18</b>	<b>Side verandah</b>	<b>A</b>

## **PART 3 - MANAGE SIGNIFICANCE, DEVELOPMENT OF CONSERVATION POLICY**

### **Introduction**

The previous section has established that the former ES&A Bank has considerable historic, aesthetic, and social significance

The development of an appropriate set of Policies for the conservation, use and management of the site must take into account the opportunities and constraints arising from:

- 1. the Statement of Significance**
- 2. the requirements of the site owners and the community, the available resources and feasible options for future use of the place**
- 3. the physical condition of the place**
- 4. requirements imposed by external factors**

### **Opportunities and Constraints arising from the Statement of Significance**

The former ES&A Bank is significant for a variety of reasons, consequently the building and its curtilage need to be protected and exploited in an appropriate manner.

The Bank completed an important grouping of Victorian buildings comprising the Old Post Office, the former Commercial Bank and the Hotel Berry. The only single storey structure in the group, the ES&A Bank with its unusual brick façade has been a prominent feature in the streetscape since the 1880's.

The garden area to each side of the building has also contributed to the streetscape providing balance to the otherwise largely built up precinct.

In order to protect this unique visual character and to ensure that both the integrity and legibility of the place is not lost through inappropriate development, certain constraints should apply to any future redevelopment in the vicinity:

- usage which may impact on the significance of the building and curtilage should be prohibited;
- reconstruction of fabric should be limited to ensure that the legibility and integrity of the original fabric is not obscured
- alterations or new development should be strictly limited and controlled to ensure that there is no loss of visual character;
- significant fabric should be appropriately conserved;
- views and vistas from outside the site should be preserved;
- surrounding development should be controlled to limit physical and visual impact

- specialist consultants and tradesmen should be used for the conservation and other work on the site;

Opportunities arising from the significance of the place should be considered in any redevelopment program, and include:

- The aesthetic value of the building in the townscape and streetscape
- The legibility of the fabric which enables interpretation of the evolution of the fabric
- The building remains a tangible example of living history for the benefit of the local community

Management policies must ensure that the structure is fully protected from inappropriate alterations, poorly executed conservation, and inappropriate usage.

### **Opportunities and Constraints Arising from Ownership and Use**

#### *Ownership by Council:*

The flexibility and demonstrated adaptability of the building

The costs involved in implementing a meaningful conservation program would be difficult to sustain unless the site is developed in a manner which not only retained its heritage significance but provided a useful and valued asset for the benefit and enjoyment of the people of the Berry District and beyond.

#### *Council objectives*

Shoalhaven City Council has invested considerable resources into ongoing maintenance over the years.

There are no plans at present for any redevelopment or change of use to the building,

#### *Tourism*

The appropriateness for ongoing use of the building as a museum is considered in the long term management objectives for future use. The building performs a valuable function for the local community and researchers into local history and provides a setting of appropriate heritage character for the extensive displays of the museum. Considerable opportunities exist for expanding the tourist potential of the old bank building.

#### *Public Access*

Public access imposes specific requirements on the site through the need to provide facilities to satisfy the comfort needs and safety of visitors.

Issues of access which must be considered include:

- parking for visitors
- fire egress compliant with code
- disabled access

## **Opportunities and Constraints Arising from Physical Condition**

Refurbishment in the future should have regard for the fine detailing of interior elements and ensure that original finishes are not obscured, such as plaster detailing, cedar joinery, and unpainted face brick.

Conservation policy should accommodate the effects of visitor usage and resulting wear and tear on building fabric.

A future conservation program should provide the opportunity to review the colour scheme: ascertain original colours, paint scrapes, and reconsider the authenticity of the existing colour scheme.

## **Constraints and Requirements Imposed by External Factors**

### *Statutory Requirements*

Any conservation or development on the site must be cognisant of the regulations of relevant government agencies:

- Compliance with Worksafe, and Business and Consumer Affairs Building Code of Australia re:
  - Controls for buildings, amenities, fire protection and egress
- State Government Heritage requirements



## PART 4 CONSERVATION POLICY

### Introduction and Conservation Objectives

The purpose of the conservation policies set out in this section is to provide a set of mandatory principles relating to the care and development of the Bank building and site in a manner which retains its significance while allowing it to be effectively utilised as a community facility. Its use should recognise the value to the community, and future management should ensure this resource is enhanced to its full potential:

In this section, policy statements are provided in *italics* and should be read with the associated text to aid interpretation.

#### *Terminology:*

"Should" in the context of this report implies mandatory requirement for compliance.

"May" implies suggested or optional compliance.

Conservation terminology including terms such as 'place', 'conservation', 'restoration', 'reconstruction', 'adaptation' etc follow the definitions of the Burra Charter

### Conservation Work

*Policy (1.1): The future conservation and development of the building (hereinafter referred to as the place) should be directed towards maintaining and interpreting its heritage significance in accordance with the principles of the Australia ICOMOS Charter for the Conservation of Places of Cultural Significance (the Burra Charter).*

*Policy (1.2): The significance of the place should be made clearly evident to the observer and the means of interpretation should be compatible with the retention of that significance*

*Policy (1.3): The statement of significance as set out in Part 2, together with recommendations for specific items contained in this policy section, should be accepted as the basis for future conservation.*

*Policy (1.4) : The conservation of all elements of high degree of significance should be a combination of preservation and restoration.*

*Policy (1.5): The conservation of elements of some significance include preservation, restoration, reconstruction, and adaptation.*

*Policy (1.6): In some specific instances, limited adaptation and reconstruction may be allowed in accordance with the Burra Charter to allow and assist interpretation..*

*Policy (1.7): In some instances, elements of compromised significance may be reinstated to their original form and condition.*

*Policy (1.8): Intrusive elements should be removed.*

**Coordination and Advice**

The recommendations of this Conservation Management Plan should be implemented via a co-ordinated decision-making process. Continuity of competent advice is also important for the successful long-term implementation of this plan.

*Policy (2.1): A responsible co-ordinating and management body should be appointed to implement the recommendations of this Plan.*

*Policy (2.2): Persons with relevant conservation expertise should be engaged for the consistent interpretation of this Plan and the resolution of conservation issues as well as for the design, documentation and supervision of on site works.*

*Policy (2.3): The policies outlined in this document should be endorsed as a guide to future planning and work.*

*Policy (2.4): This document should be reviewed as the need arises but at a minimum of five year intervals.*

**Community Consultation and Management**

Members of the Berry and District Historical Society, the Shoalhaven Historical Society, The Berry Main Street Committee and the local community at large should have some means of contributing to the ongoing use and management of the place within the constraints of this Conservation Plan.

*Policy (3.1): The community should be able to contribute to decisions regarding the use and management of the site.*

**The Setting, Boundaries and Curtilage**

Policies are proposed which ensure that the contribution of the Bank to the streetscape of Queen Street and townscape of Berry is maintained and protected from inappropriate development on the subject site or adjoining sites. Existing heritage protection is provided by listing of the Bank on the Shoalhaven LEP and inclusion within the Berry Conservation Area, also listed on the LEP. Further recognition of the contribution of the group of buildings to the Berry townscape is given by the fact that both adjacent buildings, the old Post Office and the former bank building which is now occupied by the Berry Bizarre are listed heritage items. Development to the rear off Albert Street may impact on the subject site, in the vicinity of the Rural Fire Brigade building.

*Policy (4.2) Prohibit or restrict development in the immediate surrounding area that may adversely impact on the significance of the Bank building or external precinct.*

**Compatible Uses**

The use of the building as a museum in recent years has been compatible with the objective of minimising impact on the original banking form, fabric and layout of the building.

*Policy (5.1) Future uses of the Bank building should be compatible with maintaining and interpreting the form and layout of the building in its banking configuration.*

**Recovery of significant spaces**

Much of the interior of the building remains in near to original form and current uses are consistent with the objective of restoring the interior.

*Policy (6.1) Each of the interior spaces designated as significant shall be restored to original form and finishes. Remove all elements identified as intrusive in the Schedule of Significance, Part 2.*

*Should current use be incompatible with this objective, reconstruction or restoration of affected interiors shall remain the long term objective.*

**Maintenance and repair**

The original joinery throughout the building was in Australian red cedar. Repair and modifications have resulted in the removal of cedar joinery and cabinet work and the use of infill joinery using alternative species such as Meranti and refinishing in paint, obscuring the original stained finishes.

*Policy (7.1): Surviving joinery should be conserved. Missing elements and inappropriate infill and repairs to joinery should be replaced with Australian Red Cedar or Kalantas in matching profile and finish.*

**Colour Selection**

During 1999 an external colour scheme was prepared for execution by volunteer labour under direction from Council. This colour scheme was based on interpretation of historical photographs verified by visual analysis of paint scrapes taken at representative locations of the building. Inaccuracies in the present internal colours have been established during preparation of this report which should be rectified in due course.

*Policy (8.1): A future interior colour scheme should be prepared by a specialist heritage colour consultant and take account of scientific analysis of paint scrapings taken from original fabric of the building.*

**Public Access and Security**

*Policy (9.1): The building should always remain accessible to the general public. Safety, security and retention of significance of the place should be maintained at all times..*

*Policy (9.2): Provision should be made to allow disabled access*

**Services**

*Policy (10.1) All intrusive elements relating to services should be removed, including old electrical wiring and installation, plumbing fixtures and old pipework.*

*Policy (10.2): All new services should be provided in a manner which does not adversely impact on the heritage significance of the site.*

**Landscaping**

Extensive evidence exists through photographs or contemporary description as to the configuration of gardens on the site at different periods.

*Policy (11.1): Elements of significant landscaping should be retained, and intrusive elements removed, in accordance with the Schedule of Significant Items, page 34.*

*Policy (11.2) As far as practicable the gardens should be reconstructed to their early distribution of planting based on the interpretation of a photograph taken in 1913, and contemporary description*

**Project Funding**

As a community based Council owned property, funding for conservation, interpretation and redevelopment work is available from a number of sources, in addition to promotion and marketing to ensure the maximum commercial potential is derived from the asset.

*Policy (15.1): All opportunities for grant funding and sponsorship of conservation work should be pursued.*

**Recognition of Significance**

*Policy (16.1): The former Berry ES&A Bank should be recognised as an item of State Significance in the State Heritage Register under criteria (b) and (c).*

## PART 5: IMPLEMENTATION STRATEGY

### Introduction

Implementation strategies should take account of the various factors that affect the 'what, how and when' for actions identified in the preceding policy section. The Client's requirements will have a major input together with such factors as availability of funding, resources for management, and community support for conservation and redevelopment work, all of these impacting directly on the timing, extent of work, and priorities for work.

This section outlines an approach to the implementation of conservation policies taking account of the client's requirements and other external influences. This is intended as a brief summary of strategies for implementation the form of recommended practical guidelines. Any alternative strategies proposed by the client however should conform to the recommendations of the *Policies* section.

### General principles for the Implementation of Upgrading and Conservation Program

The building remains generally in good condition and has been regularly maintained by Council.

Design, documentation and site supervision of all work should be carried out by specialist conservation consultants, and site work by specialist tradesmen.

### Definitions

This section utilises definitions from the *Australia ICOMOS Charter for the Conservation of Places of Cultural Significance* (the Burra Charter) as follows:

***Fabric*** means all the physical material of the place.

***Conservation*** means all the processes of looking after a place so as to retain its cultural significance. It includes maintenance and may according to circumstance include preservation, restoration, reconstruction and adaptation and will be commonly a combination of more than one of these.

***Maintenance*** means the continuous protective care of the fabric, contents and setting of a place, and is to be distinguished from repair. Repair involves restoration or reconstruction and it should be treated accordingly.

***Preservation*** means maintaining the fabric of a place in its existing state and retarding deterioration.

***Restoration*** means returning the EXISTING fabric of a place to a known earlier state by removing accretions or by reassembling existing components without the introduction of new material.

***Reconstruction*** means returning a place as nearly as possible to a known earlier state and is distinguished by the introduction of materials (new or old) into the fabric.

***Adaptation*** means modifying a place to suit proposed compatible uses.

**Compatible use** means a use which involves no change to the culturally significant fabric, changes which are substantially reversible, or changes which require a minimal impact.

### **Public Access and Security**

Policy (9.1)  
Policy (9.2)

Provision should be made to allow disabled access via unobtrusive ramps of reversible construction onto the west verandah and into the side entry to the residence.

### **Services**

Policy (10.1)

All intrusive elements relating to services should be removed, including old electrical wiring and installation, plumbing fixtures and old pipework. Intrusive fluorescent lights should be replaced with appropriate fittings.

### **Landscaping**

Policy (11.2)

The gardens should be reconstructed to their early distribution of planting based on the interpretation of a photograph taken in 1913, and contemporary accounts.

### **Maintenance of the Asset**

Since the last major renovations in 1970, Council has taken responsibility for regular maintenance of the building. The grounds and gardens have been enthusiastically cared for by volunteers from the Historical Society, consciously recreating the original plantings of the late nineteenth century.

Unfortunately the work in 1970 involved the removal of original fabric which will be costly or impractical to reverse at this stage. This includes the replacement of the slate roof with tiles, painting of the rear section of the east wall and removal of the plaster and lath ceilings throughout the building.

In recent years damp has been a problem in the vicinity of fireplaces and chimney breast to the east facing rooms and through the east wall. Repairs to flashings to all chimneys have improved the internal damp situation and upgrading of gutters and downpipes has reduced water ingress through the external wall. Recent water penetration has been reported near the skylight over the hallway outside the door to the kitchen, possibly due to failure of flashings to the dormer above.

All timber floors appear firm and there is no evidence of excessively damp underfloor conditions. Verandahs however have suffered from excessive exposure and lack of paint over the years and rot is now affecting posts, some rafters and floor boards.

## **Short Term Strategy**

### **Maintenance and Conservation Priorities**

Policy (7.2)

Urgent maintenance which should be addressed by the building's managers include:

- Repair damaged plasterwork and ceilings affected by damp penetration to rooms to north of hallway, and repaint.
- Seal flashings to rear dormer window

- Replace badly affected timbers to side and rear verandahs, repair rotted rafters, replace cupped floorboards to rear verandah, replace patched posts to rear verandah to original turned profile without cover boards, and replace sections of fascia to rear verandah.
- Remove sheet lining to front entry door and restore to original detail.
- Point up joints and repair stonework cappings and details to parapets and chimneys.

### Ongoing Maintenance

Maintenance by Council's staff should be executed in accordance with this Conservation Plan, and using appropriate techniques materials and equipment. Specialist advice should always be sought where significant fabric is involved.

## Medium Term Strategy

### Landscaping

Policy (11.1)  
(11.2):

The gardens to the east and west side of the residence should be reconstructed in accordance with the 1913 photograph using a combination of interpretation and informed conjecture. Basic species selection should be based on the analysis in Section 1.3.

### Recovery of Significant Spaces

Policy (6.1):

Having regard to compatible use for each of the interior spaces, each significant space should be restored to original form and configuration:

#### Banking Chamber

- Attempt to procure or purchase and reinstate original cedar pivot doors to entry lobby
- Remove cabinet from fireplace opening and reconstruct marble fireplace and mantelpiece
- Remove secondary door to Managers office and seal doorway with finishes to match original
- Replace fluorescent light fittings and replace with suspended fittings compatible with original.
- Determine original finish to board ceiling. Strip back and seal or paint accordingly
- Restore all original cedar joinery and finish to original stained finish. Joinery affected by removal or alteration should be reconstructed using Australian red cedar or equivalent, to original profile and finish. Joinery which originally was clear finished in stain, laquer or shellac should be stripped of paint and refinished as original.

#### Managers Office

This space should be restored to original configuration and finishes, including making good after removal of secondary door to Banking Chamber.

**Bathroom**

- Remove wc's from rear verandah and make good as original. Convert each of the Pantry Stores into wc's for each sex, retaining door opening onto verandah.
- Strip out bathroom and reconstruct as store room or pantry off Dining Room, make good door. Adapt old Laundry and fitout as new modern bathroom with new fixtures and fittings.

**Long Term Strategy**

Replace tiled roof with genuine Welsh Penrhyn slates to original size and pattern with lead flashings.

**Promotion and Marketing**

*Policy (15.1)*

**Grant Funding**

Council may be eligible for grant funding to assist in meeting the capital cost of the conservation and upgrading work at the outset.

*Policy (15.1)*

As grant funding is normally allocated on a \$ for \$ basis, this support for the work will be limited by local resources.

Potential sources for conservation funding include:

NSW Heritage Office, Heritage 2001 program – remaining 2 years from 1999 - 2001



**Future Planning and Maintenance Strategy**

The longer term management of the site should be overseen by the management committee and be subject to the terms and conditions of this Conservation Management Plan. Decisions for the future will be dependent on Council's policies and community input.

Ongoing use by the Berry and District Historical Society as a museum and local history resource centre has proved to be a successful adaptation of the Banking Chamber and Residence. While this may be an appropriate use at the present time, the situation should be monitored at regular intervals to ensure protection of the significance of the heritage item.

**Alternative Options for Use of the Building**

In the event of alternative use being proposed in the future, Council must ensure that such arrangements are in the best interests of the Bank building and ensure that the heritage significance of the property is retained. The following conditions should apply in these circumstances:

- The property is more rigorously maintained through an improved financial return.
- Opportunities to raise the profile of the building are exploited through a greater level of activity and volume of use by the community and attendance by the public.

**Opportunities for Development or Adaptive Reuse**

The high degree of significance and intactness of the building and surrounding curtilage must severely restrict options for redevelopment of the site, as the potential impact on the fabric is unlikely to be acceptable.

Any proposal for alterations and additions affecting the fabric or form of the building must be conceived at the highest level of sympathetic design with the existing. Adaptive reuse may be considered only under the strictest controls outlined in this Conservation Management Plan.

Internal alterations may be contemplated in areas of lesser significance such as the store rooms and the laundry. Any form of extension to the rear wing beyond the laundry should be in the form of a pavillion linked to the main building, in order to retain the integrity of the original building.

*Policies (5.1)  
and (6.1)*

**BIBLIOGRAPHY:**

- |                                 |   |
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| Bayley William A.<br>1975       | <i>Shoalhaven</i> , Shoalhaven Shire Council, Nowra,  |
| Clark Alan                      | <i>A Brief History of Banking in the Nowra District</i> ,   |
| De Jonj, U                      | William Wilkinson Wardell:<br>His Life and Work, 1923 - 1899  |
| Shoalhaven                      | Historical Society, Nowra, n.d.   |
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| Lidbetter Mary L                | <i>Historic Sites of Berry</i> , The Berry & District<br>Historical Society, Leader Printery Nowra,<br>Revised Edition 1993 |
| The Berry Museum                | <i>Walk or Drive Around Berry "Town of Trees" n.d.</i>  |

Unpublished works

- |                          |   |
|--------------------------|---|
| Freeman Peter            | <i>Shoalhaven City Council Heritage Study 1995-1998</i>                       |
| Shoalhaven Shire Council | <i>Specification for Renovations to ES&amp;A Bank Building, Berry 9/10/70</i> |

## APPENDIX 1

### Citations:

Shoalhaven Heritage Study Listing

NAME	Victorian Bank Building (former E.S. & A. Bank)	REFERENCE
ADDRESS	135 Queen Street	B001.01
	Berry	NSW 2535
OTHER NAMES	Berry Museum	
GROUP		

RELATED ITEMS Queen Street Conservation Area

CATEGORY Bu

SUB CATEGORY 0502

REAL PROPERTY DESCRIPTION Lot 1 DP 221105

OWNER Shoalhaven City Council

ZONING Special Uses 5(a) Museum

MAP

GRID

DATE OF SURVEY 29/5/96 PG

PROPERTY NO. 5119

#### HERITAGE LISTINGS

- ☒ Register of the National Estate (AHC) - Register
- ☐ Register of the National Estate (AHC) - Interim
- ☒ Register of National Trust (NSW)
- ☒ Within National Trust Conservation Area
- ☐ Register of Significant Twentieth Century Architecture (RAIA)
- ☐ Heritage Council Register - Section 130 Order
- ☐ Heritage Council Register - Permanent Conservation Order
- ☐ Heritage Council - Interim Conservation Order
- ☐ Heritage Council Register - Nomination
- ☐ NSW Government Department Heritage Register (S170 Heritage Act)
- ☐ Institute of Engineers (NSW) Heritage Register
- ☐ Regional Environmental Plan Heritage Schedule
- ☒ Local Environmental Plan Heritage Schedule
- ☐ Local Environmental Plan Heritage Schedule - Conservation Area
- ☐ Draft Listings
- ☒ Heritage Study Listings
- ☐ Other Listings :

PHOTOGRAPH / PLAN

FILM ROLL

NEGATIVE NO.

NAME Victorian Bank Building (former E.S. & A. Bank)  
 ADDRESS 135 Queen Street  
 Berry NSW 2535  
 OTHER NAMES Berry Museum

REFERENCE NO.  
 B001.01

#### DESCRIPTION

Description: A Victorian Mannerist Scottish Baronial style building constructed in 1886. It is single storey with a residence attached. Construction is of polychrome brick in Flemish bond and a tiled roof with sturdy chimney. Features include asymmetrical stepped voussoirs to openings and in string course and chimney; circular louvred vent; masonry corbels and caps on gable steps and window sills; pointed arched double-hung windows, with multiple panes; and a fanlight above the doorway. There is a skillion verandah at rear.  
 Modifications:

#### HISTORICAL NOTES

A branch of the English, Scottish and Australian bank was situated in Pulman Street, Broughton Mill Creek, as early as 1875. The first manager was Robert Finlayson, and the first two customers were the storekeepers John Stewart and James Wilson. On 20 March 1884 the ES&A Bank purchased a 1000 sq m site in Queen Street from the Berry Estate. The new bank was designed by leading architect William Wardell and completed in 1886. The first manager in the new premises was Mr A J Colley, son of James Colley of Kiama. In June 1943 the Berry Council purchased the building and used it as the Council Chambers, later renting it back to the bank. In 1978 the bank ceased operations in Berry, and the building became the property of the newly proclaimed City of Shoalhaven. The building was handed over to the Berry Historical Society for use as a museum.

#### STATEMENT OF SIGNIFICANCE

An outstanding former Victorian Mannerist bank building of unique design, which forms a focus in the Queen Street streetscape. Historical association with former Berry Council. Regional significance (Illawarra).

#### HISTORICAL THEMES - STATE

17 (Commerce)

#### HISTORICAL THEMES - REGIONAL

#### EVALUATION OF SIGNIFICANCE - SUMMARY

	RARE	REPRESENTATIVE
EVOLUTION - ASSOCIATION (Historical)		L
CREATIVE - TECHNICAL (Aesthetic)	R	
COMMUNITY ESTEEM (Social)		L
RESEARCH POTENTIAL (Scientific)		
OTHER		

#### HISTORICAL THEMES - LOCAL

17.1 (Banks)

NAME	Victorian Bank Building (former E.S. & A. Bank)	REFERENCE N
ADDRESS	135 Queen Street	B001.01
	Berry	NSW 2535
OTHER NAMES	Berry Museum	

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**CONSERVATION ACTION RECOMMENDED**

Damp penetration to interior is causing damages to finishes and museum collection.

Priorities for maintenance:

Flashings for chimney, Gutters etc, Strip paint to North side, restore brickwork, repair damage from damp internally - plaster and paint cracking

Investigate front door - panelled original door, oversheeted later date.

Should be checked for condition of original external panelling.

Longer term proposals to strip back paint to ceiling and architraves to reveal original stained timber interior to old Bank public space.

**INFORMATION SOURCES - WRITTEN / ORAL / GRAPHIC**

Written : Perumal Murphy Wu, Illawarra Regional Heritage Study Review, September 1993, M Lidbetter, 1993, Historic Sites of Berry  
Bruce Dawbin inspection 19/3/1996

Oral :

Graphic :

Location:

**FURTHER INFORMATION**

Date: 1886

Historical Period: 1876-1900

Architect/Designer: W Wardell

## APPENDIX 2

Proposed Colour Scheme 1999  
(Simpson Dawbin)

**BERRY MUSEUM**  
**QUEEN STREET, BERRY**

**PROPOSED COLOUR SCHEME**

Based on interpretation of early photographs of building and interpretation of paint scrapes

**PRELIMINARY**

- Strip paint from banded brick to front elevation
- Strip paint from eastern wall to rear wing

Remove using heat gun or chemical strippers, do not sand or water pressure blast to avoid damage to surface of bricks and mortar joints.

**COLOUR SCHEME**

(Pascos Heritage Colour Card)

**FRONT FENCE,**

Pickets	Biscuit	(2)
Intermediate post and gate posts	Drab	(3)

**WINDOWS**

Frames	Dark Crimson	(1)
Sashes	"	
Doors, front entry	"	
Side and rear	"	
Oriel and louvres to gable	"	

**FASCIAS**

Main Roof	Manilla	(4)
Verandah	Manilla	(4)

**GUTTERS AND DOWNPIPES**

As Existing

**POSTS TO VERANDAHS**

Dark Crimson (1)

**PLINTH BASES TO POSTS**

Biscuit (2)

**BRACKETS TO VERANDAH  
 POSTS**

Manilla (4)

**PURLIN BEAM TO VERANDAHS**

Dark Crimson (1)

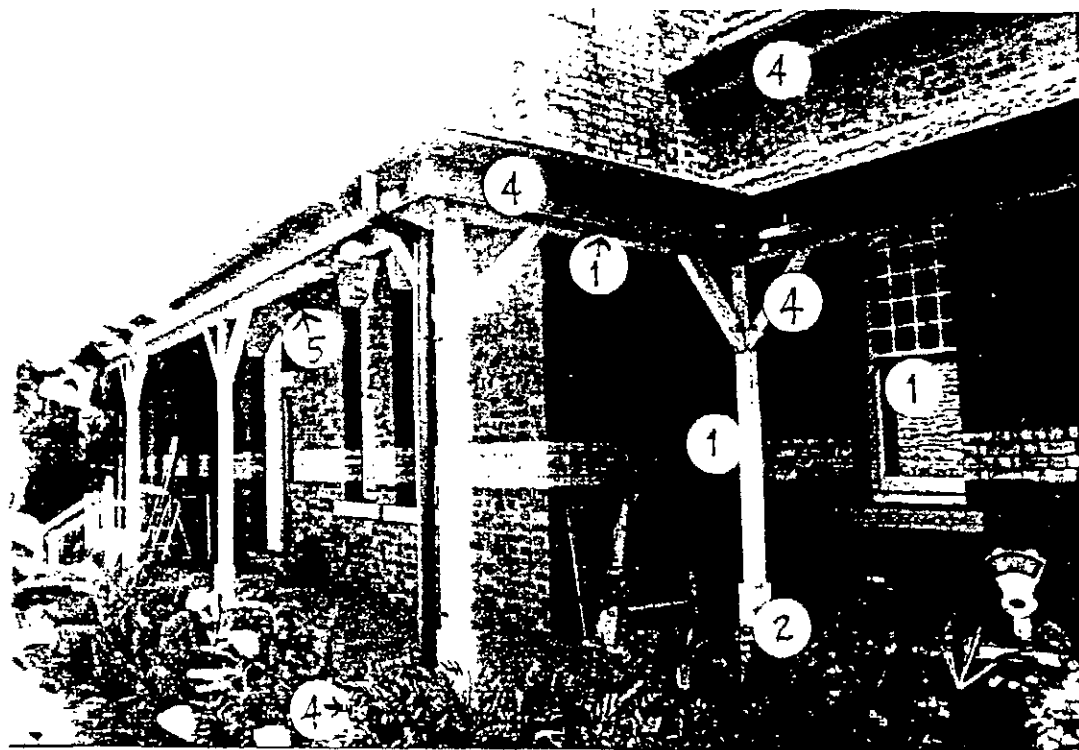
**FASCIA TO VERANDAH FLOOR**

Manilla (4)

**SOFFIT TO VERANDAHS &  
 EAVES including Rafters**

Eau de Nil (5)





## BERRY MUSEUM

Key to Exterior Colours

**INTERIOR**  
**Coolangatta Room**

**INTERIOR JOINERY (Cedar)**

Skirtings	Strip back all paint from cedar and clean	
Architraves	Finish in beeswax polish	(A)
Inside of window sashes		
Window sill and reveals		

Picture rail	Stain to match cedar	(B)
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**WALLS**

Lower walls to 1500 above floor	Light Brown	(C)
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Dado line to perimeter of room, 15mm wide	Purple Brown	(D)
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Upper walls, dado to cornice	Eau de Nil	(E)
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Cornice	Ivory	(F)
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**CEILING**

Porcelain (Wattyl Interior Colour Card)	(G)
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Bruce Dawbin

24 September 1999

