

BERRY SCHOOL OF ARTS

Conservation Management Plan 2000



prepared for
Shoalhaven City Council

by

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Prologue

At the School of Arts, a broadsheet lies
Sprayed with sarcasm of flies:
'The Great Golightly Family
Of Entertainers Here To-night' –
Dated a year and a half ago,
But left there, less from carelessness
Than from a wish to seem polite.

Extract from
Country Towns
by
Kenneth Slessor
1932

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EXECUTIVE SUMMARY

The Conservation Management Plan was commissioned by the Shoalhaven City Council to guide the ongoing conservation and management of the Berry School of Arts.

The Berry School of Arts has high levels of social, historical and research heritage values.

The School of Arts has been in continuous use as the community focus since its construction in 1906. The building's use remains true to its founding philosophy of being open to all users, as a general purpose meeting place and as a venue for a wide variety of activities and functions whilst adapting to accommodate changing circumstances.

The antecedents of the Berry School of Arts began in the 1866 with a meeting in the former Pulman St school house, now the CWA rooms. Also within direct line of sight is its 2nd home at the rear of Queen Street. The building also 'tells the story' of the development of local government, which originally rented space to now being responsible for many of the services that commenced in the building.

The Arts and Crafts brick building and its weatherboard dressing rooms, is largely unaltered. The modest layers of alterations, in themselves, clearly tell the story of how the Berry community has adapted to and accommodated change.

The building has strong association values with the Berry/Hay families and the prominent architect, Howard Joseland, who was also involved with the 'garden suburb' movement. These associations had a major influence on its ability of the to deal with loss of tenants and services plus changes in technologies and demographics.

Berry township has survived transition from private into public ownership, and from product dependency to adapt to changing circumstances to have a vibrancy of its own right. This is important as the Berry School of Arts represents that history and why the community still holds high esteem for the building and all that it represents.

The draft findings were presented to a public meeting, which followed numerous individual meetings with Berry representatives and organisations. Issues and recommendations raised during the community consultation process have been incorporated into the Plan

This Plan recommends that the Berry School of Arts should remain as a community focus providing a variety of cultural activities and functions. In so doing the site should be conserved.

The policy recommendations deal with more general management issues, as well as individual building elements and these have been prioritised in order to achieve cost effective outcomes. Key broader recommendations include:-

- The primary use of the building to remain as a community cultural centre providing a variety of functions and activities to the Berry community.

- Guidelines are proposed for appropriate on-going conservation, maintenance and management of the site
- Policies are recommended for the appropriate on-going conservation and management of the site and its environs
- In consultation with Council staff, professional expert advice be sought for 1:100 flood overland flows, building damp, access and BCA requirements
- Additions may be accommodated at the rear of site and alterations may occur within identified parts of the building under the guidance of an accredited heritage practitioner
- Review of the statutory instruments include incorporation of the site within the conservation area and the visual curtilage being protected through management guidelines.
- An interpretation and education programme be implemented

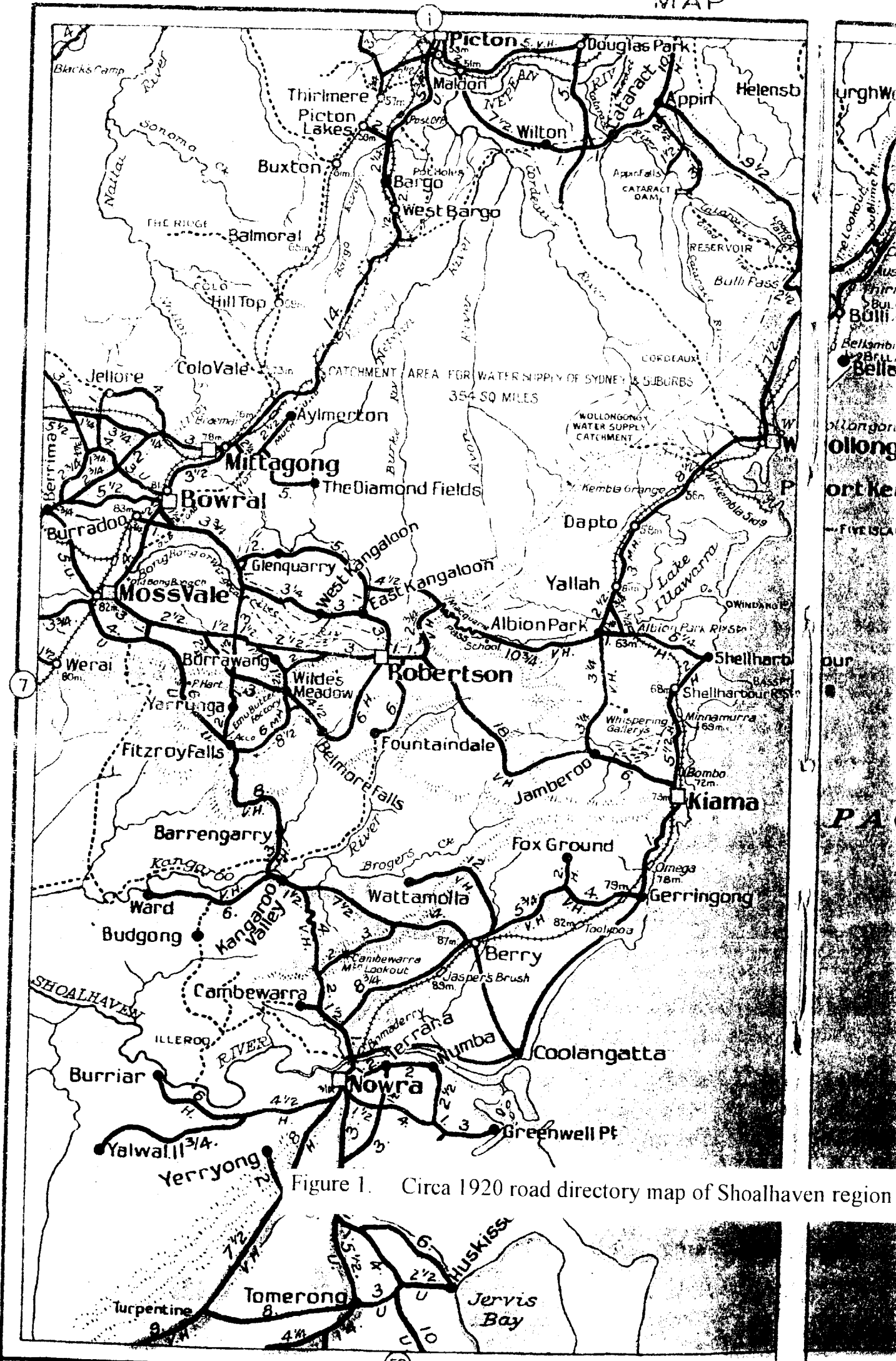


Figure 1. Circa 1920 road directory map of Shoalhaven region

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1. Introduction

1.1 Why this Plan came about?

The *Berry School of Arts* is well recognised within the local community as a place highly valued and with much community esteem. Current best heritage practice requires that a Conservation Management Plan (hereafter called the CMP) be put in place prior to the making of management decisions about a heritage place. Accordingly Council seeks to firstly understand the heritage values of the Berry Schools of Arts and to set in place appropriate management measures which will conserve its significance.

1.2 The study brief

The brief required a conservation assessment of the building and the vicinity immediately associated with the *Berry School of Arts*. This included land associated with other outbuildings, whether these buildings exist or otherwise, and the visual and physical curtilage of the building and its setting within the town of Berry. The brief also required consideration of where modifications, alternations and additions maybe considered.

1.3 What does a 'CMP' contain?

The assessment of heritage significance forms the basis of future decisions about a 'place' because it clarifies the heritage values. This leads to decisions that will retain these values in the future. The NSW heritage management system consists of a three steps process, being to:

- INVESTIGATE HERITAGE SIGNIFICANCE

- To research the historical context of an item, its setting and context
- To investigate the setting and context of the heritage item
- To establish historical themes
- To gather oral histories of people associated with the item
- To investigate the community's understanding of the item
- To document and investigate the physical evidence about the place
- To develop a time line and indicative chronology of alterations to a place

- ASSESS HERITAGE SIGNIFICANCE

- To undertake comparative analysis
- To assess using aesthetic, historical, social and technical values
- To assess using the NSW Heritage Council criterion
- To formulate a Statement of Significance

- DEVELOP HERITAGE MANAGEMENT POLICY

- To analyse constraints and opportunities arising from significance
- To analyse management implications arising from significance
- To analyse statutory controls and their relationship to significance
- To analyse owner and user requirements
- To gather feed back from the community
- To consider options

To formulate conservation and management recommendations

1.4 Guiding methodologies

The structure of this CMP follows the general structure and guidelines as set out in J.S. Kerr *The Conservation Plan*, 1996 National Trust of Australian (NSW).

Assessment procedure complies with the *NSW Heritage Manual update Assessing heritage significance*, as issued in the August 2000 by the NSW Heritage Office.

Heritage assessment criteria are those as recommended by ICOMOS Australia in *The Burra Charter; the Australian ICOMOS Charter for Places of Cultural Significance* as revised and ratified in November 1999, and generically by its predecessor companion document, the *Illustrated Burra Charter: making good decisions about the care of important places* 1992. The revised *Burra Charter* 1999 is included as Appendix A.

1.5 Acknowledgments

Shoalhaven City Council and the assistance of many individuals have made this CMP possible. The generosity of numerous individuals who have donated their time, knowledge, expertise and guidance most willingly are acknowledged below. Such benevolence provided within the spirit of community co-operation is indicative of the esteem for this place as held by many individuals.

Shoalhaven City Council representatives

John Drummond	Property Services Manager
Lorraine McCarthy	Property Services project co-ordinator
John Flett	Strategic Planner
Wayne Beckenham	Asset Officer, City Services Division
Michael Dunne	Community Services
Ajith Goonatileke	Drainage Engineer
Carol Andrews	Local History Librarian

Berry Community representatives

Berry and District Historical Society for use of its archives materials: in particular, Mary Lidbetter, June Robson, and Nancy Thomas	
John Bowden	President, Berry School of Arts Management Committee
Val McMahon	Chair, Berry Community Activities Centre
Keith Miller	former President and committee member for 42 years of Berry School of Arts Management Committee
Sonny Sims	Chairman, Bomaderry Branch, NSW Lands Council
A Clark & C Andrews of the Shoalhaven Historical Society	
Gordon W Lee	Secretary <i>Lodge Broughton</i>
Helen Rutley	

Donation from Professional inputs

Barrie Brennan	Hon Fellow, Uni. New England (Mechanics' Institutes in NSW)
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Merilyn Bryce	Librarian, ACIRRT, Uni. Sydney (PhD Free Libraries Movement)
Roger Hobbs	Australian Heritage Commission
Roy Lumby	20 th Century Heritage Society (Joseland)
Ingrid Mason	Power House Reference Librarian
Helen Perry	Stanton Library, North Sydney Council
Dr Ross Thorn	Theatre and Cinema Register of NSW (Lyric) National Trust of Australia (NSW)
Libraries of	Australian National Archives, Kingswood Dept of Public Works Archives & Historic Houses Trust

1.6 Terms and abbreviations

The terms used are those as defined within the above methodologies' documentation.

Abbreviation	Terminology
A&H	Berry Agricultural and Horticultural Society
BCA	Building Code of Australia
CMP	Conservation Management Plan
Council	Shoalhaven City Council
EP&A Act	Environmental Planning & Assessment Act 1979
fabric	As defined in the ICOMOS <i>Burra Charter</i> , being the physical evidence of a 'place'
ICOMOS	International Council on Monuments and Sites
LEP	Local Environmental Plan
L G Act	Local Government Act, 1993
SHI	State Heritage Inventory
SHR	State Heritage Register
should	In the context of this CMP implies mandatory requirement for compliance
may	In the context of this CMP implies suggest or optimal compliance

1.7 Author identification

The study team comprised of Susan Jackson-Stepowski, Heritage Advisor and Planner, James Phillips, Weir & Phillips Architects, and Margaret Niehus, Historian.

1.8 Locality and site maps

The site is located on the north east corner of Alexandra and Princess Streets, Berry.

Today Berry is a small village within the City of Shoalhaven local government area on South Coast of NSW. By road, Berry is approximately 145 km south of Sydney, 10 km inland from Seven Mile Beach and 18 km north of the main commercial and administrative centre of Nowra, located on the Shoalhaven River. The railway station of Berry is approximately 3 hours travel time from Sydney and, as at August 2000, the single adult fare cost \$7.40.

Berry township lies approximately 10 metres above sea level with nearby watercourses subject to tidal influences and overland flows during heavy rainfalls.

Figure 1 contains a geographical location taken from a circa 1920s road atlas which illustrates the infrastructure then within the Illawarra region and other settlements noted in the Historical Context of this report

Figure 2 contains Council's GIS plan of the town of Berry and the location of the Berry School of Arts site.

Figure 3 is a subdivision plan of the vicinity of the Berry School of Arts allotment and includes contour line of the surrounding land and nearby, officially unnamed, creek (but generally referred to a Princess Creek).

1.9 Site identification summary

Name	Berry School of Arts
Address	Alexandra Street corner Princess Street, Berry NSW
Land title	Lot 8, DP 924675P, vol. 1569, folio 155, Parish of Coolangatta
Land Description	The land is rectangular in shape with approximate dimensions 59.5 metres by 33 metres, stated area of 1833.73m ² and a slope from the south to the lowest point in the north west corner.
Building Description and location	<p>Part two storey and part one storey cavity brick building under a complex pitched corrugation iron roof + single storey brick clad additions to east side under corrugated iron skillion and shallow gable roof forms; timber fenestrations; part concrete slab and part timber floors; modest single storey skillion roof weatherboard rear portion; overall building dimensions approx. front portion excluding awning 14 metres wide x 7.5, hall 10x22, supper room 7x15 + kitchen and dressing rooms. Other improvements including site landscaping to the north and west.</p> <p>The building line is set back 7.5 metres from the main Alexandra Street kerb, and 13 metres from the western Princess Street road kerb.</p>

The two storey portion is 9m from the southern setback while the single storey supper room is 1.5 metres from the adjoining tennis court boundary.

The rear building line varies from 19.5 from the dressing rooms and 26 metres from the kitchen wing.

No survey plan was available at the time of writing

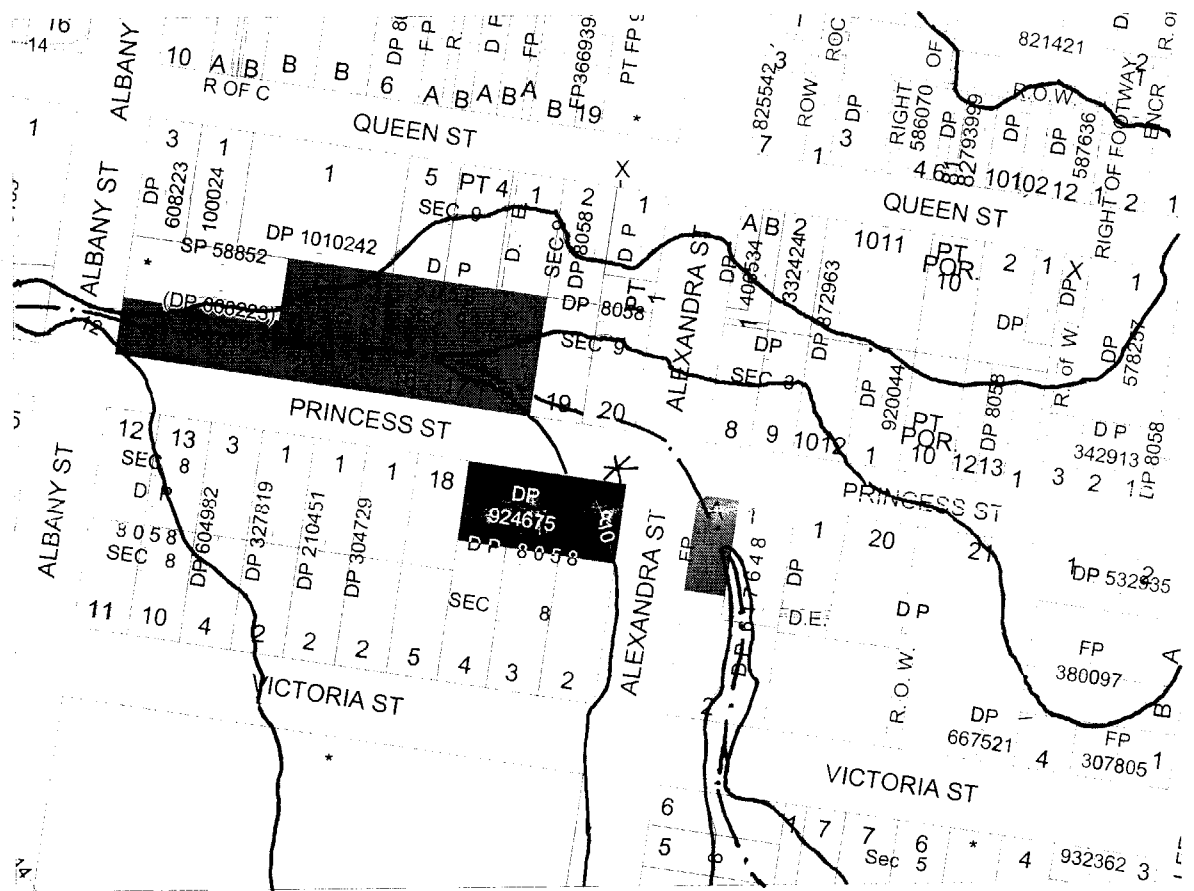
Current owner	Council of the City of Shoalhaven
Operator	Building management changed on 1 September 2000 from Berry School of Arts Management Committee by delegation under section 377 of the Local Government Act, 1993, to a lease let to the Berry Community Activities Centre
Local Government Area	Shoalhaven City Council
LGA classification	Community land (general community use) under L G Act, 1993
Landuse zoning	Special Uses 5(A) School of Arts, Shoalhaven LEP 1985
Development controls	Draft Shoalhaven LEP N ^o LP26 – heritage item
Original grant	1822 <i>Coolangatta Estate</i> of 28,300 hectares to Alexander Berry and Alexander Wollstonecraft
Building Opening Date	18 January 1906
Architect	Howard Joseland, in partnership Hugh Venerables Vernon
Builder	Alex Johnston with bricklayer, S Elliott

Figure 2. Berry town map



Figure 3. Site location with contour lines

- KEY**
- Contours
 - Lot Numbers
 - Parks
 - DP Text
 - Waterway
 - Cadastre
 - * the site
 - DP924675
 - creek



↑ ↑
note: contour lines



2. Investigate heritage significance

The first step in the process of assessing heritage significance is to gain an understanding of the place. The goals of the investigative phase include:

- To research the historical context of an item and its setting
- To investigate the setting and context of the heritage item
- To establish historical themes
- To gather oral histories of people associated with the item
- To investigate the community's understanding of the item
- To document and investigate the physical evidence about the place, that may include the building's fabric, its context, setting and curtilage
- To develop a time line and indicative chronology of alterations to a place

[Please note that footnotes can be found in Appendix 1: Bibliography and Endnotes]

2.1 Contextual setting

High community esteem for its civic buildings and cultural tourism values reside in Berry's picturesque setting and temperate climate, being strongly evocative of parts of England. The 'Englishness' of both the natural and cultural landscapes is enhanced by the village-like quality of Berry township. It is the town's compactness, with most of its facilities being accessible by foot, which reinforce the concise and well defined spatial relationships. This 'sense of place' provides a strong differentiation of Berry from more usual dispersed and drawn out, shoe-string development of many Australian country towns.

The climate has encouraged a greater than normal interest in gardening, facilitated by favourable soils and rainfall, and a stable population. The town's natural and cultural attraction draws in retirees from local farms and those from more urbanised places to settle in Berry.

These demographic characteristics add to the pool of users for facilities, such as the School of Arts, and as well as bring income to the town. The whole dynamic of the town adds to its intellectual life as well as to import new ideas and technologies. The town is not afraid to progress whilst retaining its 'sense of place' rooted within its history and a strong desire to conserve its heritage places.

2.1.1 The building's setting

First impression is of a strong decisive structure set within an open setting. This is irrespective of the approaches to the site, except that from the main highway/Queen Street is lessened in impact by the foliage of mature trees in summer. The building is an obvious magnet of interest within the town.

The allotment differs from those within the same block having a north-south orientation. Although the church has the same orientation, its allotment and those to the south have an east-west orientation. The civic nature of the block is reinforced by the modest size of the church on the opposing corner of Victoria Street and by its roofline echoing that of the School of Arts building. The open space, currently occupied by the tennis court, also adds to the civic nature of this precinct.

Adjoining the rear portion of the School of Arts allotment is an opens space incorporating the remnant of the former bowling green and in the mid distance view lines the modest timber CWA hall, also having a north-south orientation parallel to its Victoria Street boundary alignment. All these buildings have historical associations.

The photograph from the Wollongong Library not only illustrates the pastoral setting of the building but also demonstrates the early implementation of single species streetscape tree plantings indicative of the 'garden suburb movement'.

Joseland would have been familiar with public domain landscaping, such as use of a single species of street trees, through his involvement in the Kensington 'garden suburb' competition and his earlier training in London.

Historic references are made to the building's location, such as the account of the opening day's events. Note that according to Dr Hay, the Queen Street site was 'no longer available', maybe because of its higher economic and hence saleable value. When understood in the context of the school of arts movement and that of 19th and early 20th centuries rural society reasoning as to why and where such a building was sited, the Berry School of Arts site fulfilled community aspirations of the day.

2.1.2 Other buildings in the vicinity of Berry School of Arts

Berry's history began as the private town of *Broughton Creek* on land that was part of a large landholding, the nucleus of which had been granted to colonial settler, Alexander Berry in 1822.

In the 1860s, when a nominee of the Legislative Council, Berry donated land and provided funds for construction of a schoolhouse in *Broughton Creek*. The building had continual use for this purpose until 1884, but was also used by the entire community as church for all Christian Protestant denominations and community meetings. In 1914 the structure was purchased by Berry Bowling Club and removed to its present site for use as a clubhouse. Following the construction of a new Bowling Club in 1963 the building was sold to the Berry Country Women's Association and continues to be used for their meetings.¹

The Presbyterian Church was built on its present site in 1934 but the history of this church dates back to the 1860s. Services were held in the schoolhouse building until 1884 when a small corrugated iron and timber church was constructed on land donated by David Berry in Victoria Street. This church in time proved to be at an inconvenient distance from both rail transport and the town centre.

David Berry a promised land and building materials for a new church, to be built on its present site but he died in 1889 before the transfer of the land's title. Complications arose when probate of Berry's will was challenged, delaying construction of the current building until 1934.²

The significant historical feature of this church is the inclusion of a set of stained glass windows from the former *Scot's Church* in York Street, Sydney, built in 1823 by the Reverend John Dunmore Lang. *Scot's Church* was demolished during the construction of the Sydney Harbour Bridge.³

These two buildings add to the significance of the Berry School of Arts, making this entire section between Victoria and Princess Streets appropriate for later integration as a historic precinct.

2.2 Historical context for the town of Berry

2.2.1 Introduction

Originally known as *Broughton Creek*, the community changed the name of the town to Berry in 1888. This necessitated a change to the title of the Berry-Bomaderry Municipality by an Act of Parliament and in 1890 became Berry Municipality.⁴ Its earlier name was derived from the waterway that linked the town with the Shoalhaven River. From the early 1820s and for nearly sixty years, tenants of the great Berry estates together with other small holding settlers, brought dairy produce to Broughton Creek's wharves from outlying farms to be loaded on the estate's vessels. This method of transportation continued until around the First World War when increased use of the Illawarra railway line led to the decline of coastal shipping in the Shoalhaven and Broughton Creek.⁵

2.2.2 Aboriginal Occupation

Traditional aboriginal knowledge suggests that aboriginal people have been in Australia since the Dreaming, the time when the world was created.⁶ Their history and laws were not written down in books but passed from generation to generation through story and song.

Archaeologists date the arrival of the first aborigines on the Australian continent more than 50,000 and possibly 60,000 years ago. Arriving from south east Asia, even during periods of low sea level they had an 80 km ocean barrier to cross.⁷ Aboriginal people arrived in the south east of Australia around 40,000 years ago in a time when many of the *megafauna* still roamed the landscape. Around 4,000 years ago changes took place in the lives of these people with the arrival from the north of the dingo as well as the development of new tools including the spear thrower.

By around 2,000 years ago an increase in population along the coastal strip led to improved fishing techniques and a greater dependence on seafood in the diet. Recent calculations put the aboriginal population of Australia in 1788 at between 1 and 2 million.⁸ The people between La Perouse in the north and Wreck Bay in the south were

the Dharawal. Their neighbours to the north were the Eora and Dharag while the area to the south was inhabited by the Yuin.

After 1788 the aboriginal people of the southeast coast suffered a series of invasions by European settlers. First came the establishment of colonies in the estuaries of the major rivers, then the sealers and whalers who destroyed vital food sources, killed men, stole women and spread small pox in advance of more general settlement.

Small pox decimated the population and by the time of clearing and fencing brought on by closer settlement, the economic base of the aboriginal population, along with much of the population itself, had been removed.⁹

The Wadi-Wadi families and clans north of the Shoalhaven met their first Europeans when cedar getters arrived there in 1808. Many of these desperate white men were absconded prisoners from Sydney or Van Dieman's Land and roamed the coast with the whalers, seeking out cedar logs to add to their bounty of whale oil and sealskin furs. When several of the cedar cutters were killed in skirmishes with the Wadi-Wadi, interest in settling white families in the region was lost for a time.

Clans north of the Shoalhaven River had lived since the 1820s on the grounds that make part of the Berry estate, their camps in a gully at the northern foot of Coolangatta mountain. Many worked for the Berry family and successive managers of the estate had seen to their care. To assist in the relocation of their indigenous neighbours five old buildings were transferred from Coolangatta for their accommodation and five new houses were built in 1900 at a total cost of £300. John Hay gave £50 and allowed rations to three families who formerly lived on his estate. In addition, the Department of Fisheries provided a six-metre boat and a supply of fishing gear. In 1903, when a public school was established at Roseby Park, over one hundred people including 42 children were permanently settled there.¹⁰

2.2.3 The importance of the waterways to settlement of the area

Although the *shoal mouth* of a river was noted by George Bass in 1797, the area inland was explored by Surveyor James Meehan in 1805. The *Shoalhaven* was largely left to private cedar cutters who were hampered by lack of transport. The prodigious rate of cedar cutting in both the Hunter and Illawarra settlement areas led to the prohibition of unauthorised cutting on Crown in 1819.¹¹ Around 1821 set quota licences began to be issued to cedar cutters who were allowed to return to Broughton Creek and other southern areas for a limited time.¹²

Thus Broughton Creek remained the province of cedar getters with little done to improve road access in the region. Around 1818 Charles Throsby made his way down a rugged mountain track from Appin. Throsby, searching for new areas to graze his cattle, was on an expedition with Meehan who hoped to find an inland route to Jervis Bay from the west.¹³

MAP Figure 4 Historical map 4a Shoalhaven land holdings c 1893

ILLAWARRA DISTRICT

Showing the location of the free Grants, and the large purchase Grants



RAILWAYS SHOWN THUS
MAIN SOUTH COAST ROADS SHOWN THUS

NOTES

Particulars of the free grants at Bellambi, Altona and Bulli have not been shown on this map. The lands along the main lines were disposed of in numerous small portions by auction for £1000. But a few small isolated areas, have here not so disposed of prior to the Crown Lands Act of 1862 coming into operation on 1st January, 1862 were reserved as Government Reserves under the Act. Areas marked Reserve and numbered between 12 & 20.

Reference to Veterans' Grants at West Dapri

- A. John Robins (Veteran) promise and Grants, 100 acres.
- B. Charles Clayton (Veteran) promise, Augustus Hayward, Grants, 100 ac.
- C. Thomas O'Brien (Veteran) promise, Francis O'Brien (Veteran) Grants, 100 ac.
- D. Richard Miller (Veteran) promise, Elizabeth Gray (Veteran) Grants, 100 ac.
- E. James Mitchell (Veteran) promise and Grants, 100 acres.
- F. Benjamin Blundon (Veteran) promise, Francis O'Brien, Grants, 100 ac.
- G. John McKeay (Veteran) promise and Grants, 100 acres.
- H. Daniel McCoy (Veteran) promise, John Barren (Veteran) Grants, 100 ac.
- J. Christopher Echlin (Veteran) promise, John Edwy Manning (Veteran) Grants, 100 acres.
- K. John Burnes (Veteran) promise, William Sulzerland, Grants, 100 ac.

- Reference to small Grants in Minnamurra R.
- 1. James Marks 50 ac. Free Grant
 - 2. Thomas Walker 50 ac. Free Grant
 - 3. R. Miller 50 ac.
 - 4. R. Miller 50 ac.
 - 5. W. Ritchie 50 ac. Free Grant

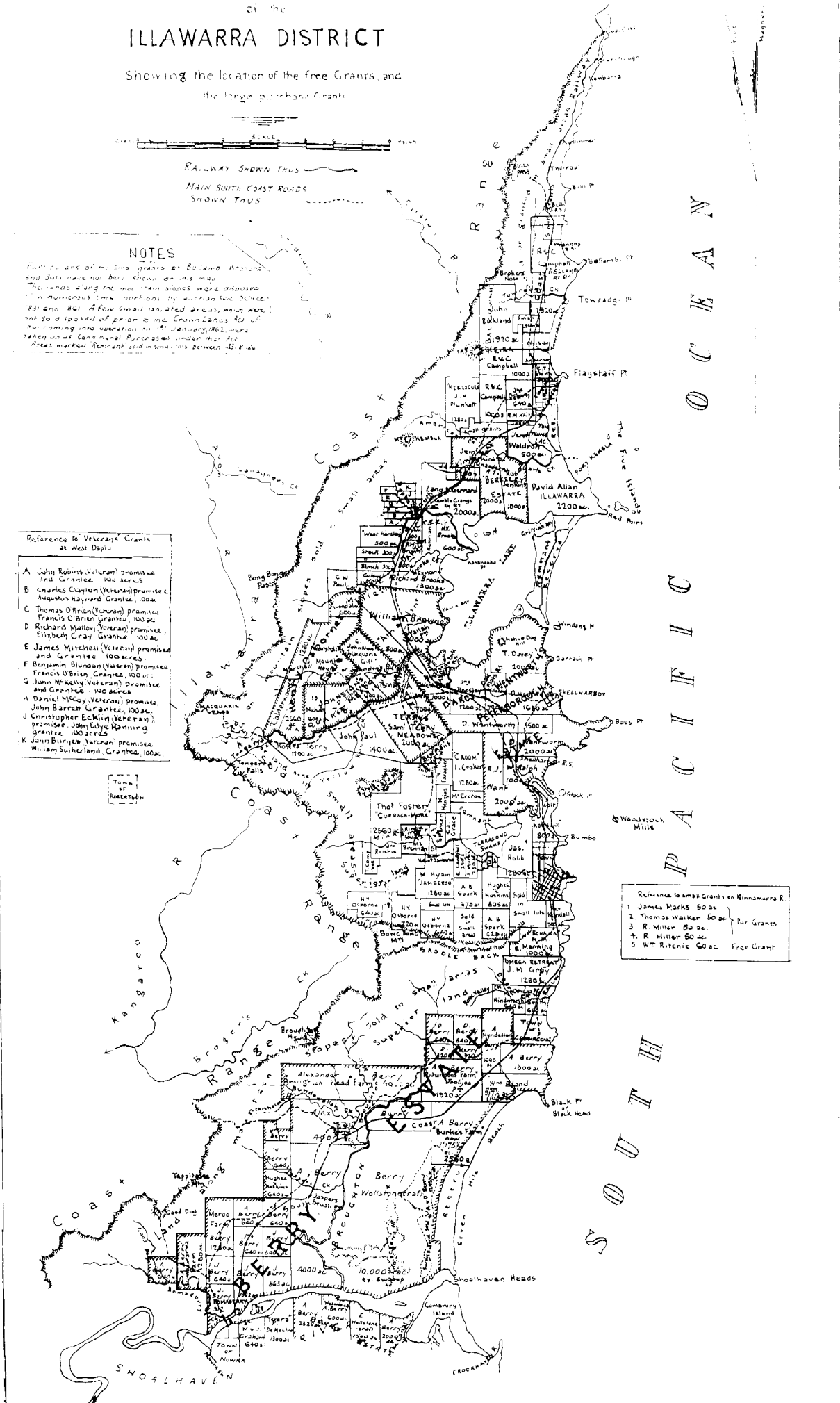
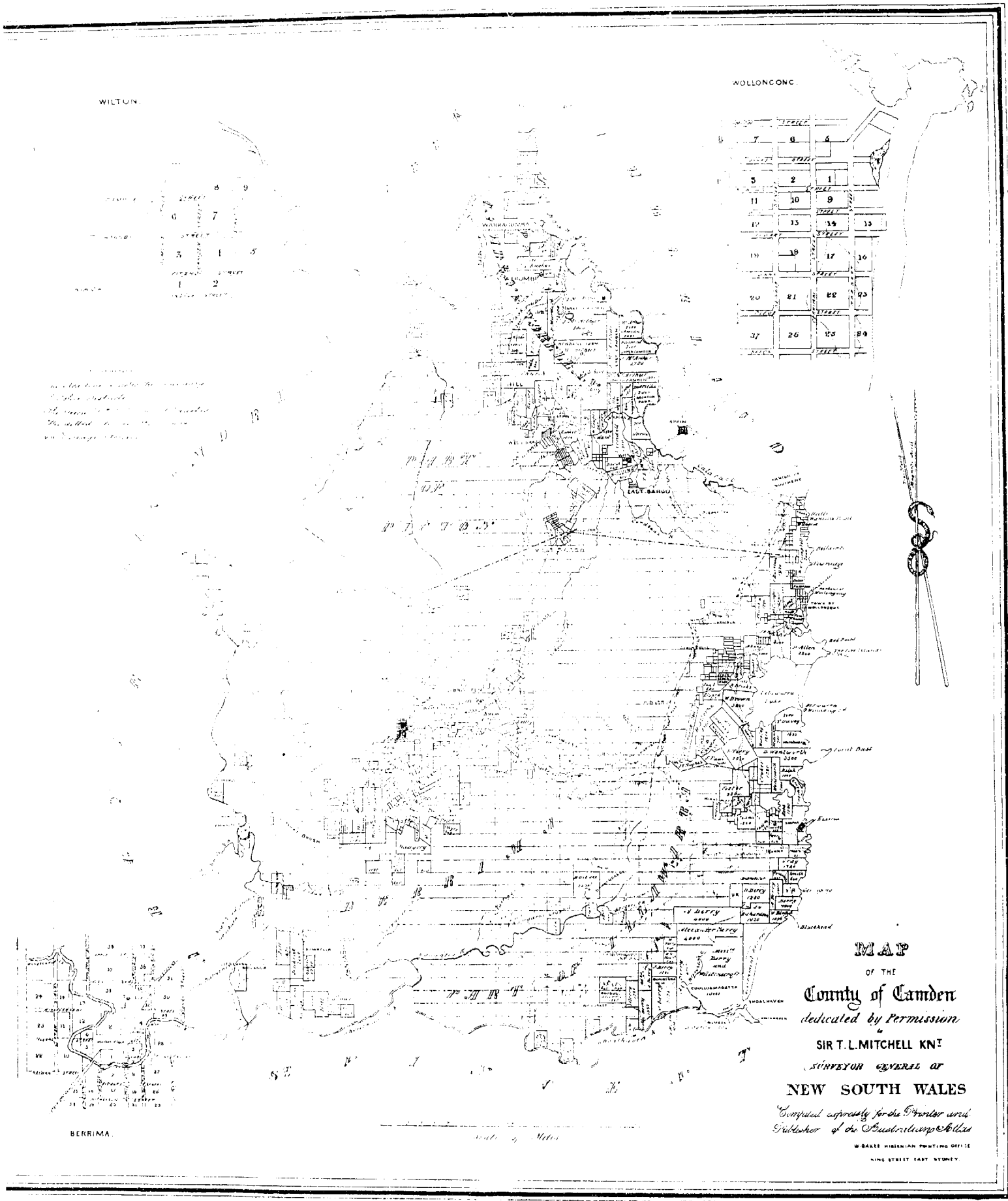


Figure 4 Historical map 4b Alexander Berry circa 1843



When Alexander Berry sailed up Broughton Creek in January 1822 on his initial expedition to the Shoalhaven River, he saw evidence of the cedar harvests but also noted the massive wealth suggested by many stands of young cedar.¹⁴ Berry and his partner, Edward Wollestoncraft, were to later profit greatly from these forests. By the 1830s they had become owners of the largest landholdings in this part of the colony.¹⁵ [refer to historical maps in Figure 4]

In 1822 Berry found the banks of the north side of the Shoalhaven to be *'clear of timber to some extent but farther up, good forestland with fine grass (was observed) on the alluvial flat'*. Berry also noted a beautiful sugar-loaf hill, called *Coolangatta* by the indigenous residents, rising from low land *'an excellent distinguishing landmark'*, and *'an extensive meadow which runs northerly, and a little beyond this there is a creek'*. This creek is noted on a map showing Meehan's exploration of the Shoalhaven River area and marked as Broughton Creek.¹⁶

With his companions, Johnstone, Edwardson and an aboriginal man, Charcoal, who had come with the group from Sydney, Berry camped on the north side *'abreast of the island'* and in the morning sailed into the entrance to Broughton Creek. After travelling for two miles, possibly as far as Long Nose Point, they found an area with *'rich alluvial land and forest ground'* but were obliged to terminate their expedition due to the *'indisposition of Mr Johnstone'*.¹⁷ This *'verdant meadow'* is where Berry later set up his operations and where he was to build his homestead on Coolangatta Estate.¹⁸ On his first expedition Berry's party met several of the Wadi-Wadi *'who gave (Berry) a friendly reception'*. One member of the clan, 'Botoo' *'accompanied (the group) at his own request'*, offering to show them the way to a good road to Lake Bathurst.¹⁹

On his second voyage to the Shoalhaven in June 1822, Berry selected *Coolangatta* to be surveyed as a site for the 10,000 acres promised by Governor Brisbane. Two men brought by Berry to work at the Coolangatta settlement had been drowned on the party's first attempt to enter the Shoalhaven, and the vessel consequently entered the nearby Crookhaven River. Berry decided to attempt clearing a channel between the two rivers to allow a passage for their small ship, the *Blanche*. Berry's assigned convicts were directed to cut a canal through the isthmus of land then separating Crookhaven River from the Shoalhaven, which they subsequently completed in a very short time. This canal allowed ships a safer passage from the Shoalhaven River to the sea and is still in use today. The original entrance to the Shoalhaven is now completely blocked and except in flood time, the canal now forms the river's only outlet to the sea.²⁰

Farmers who followed Berry to the Shoalhaven after 1822 had a struggle to access markets with their produce. They were forced to use roads that were barely bridle tracks to reach port from which their produce could travel to Sydney, the main market. Those who came from the outlying areas of Cambewarra and Kangaroo Valley were obliged to carry their farm produce on horseback to the landing place at Broughton Creek.²¹ Michael Hindmarsh, who settled in the Shoalhaven soon after Berry's arrival, remarked in 1825, *'water carriage is the only means settlers have of sending their produce to market'*.²²

From the outset of his establishment of the Broughton Creek Estate, Berry made a landing place for his vessels to load their cargoes of timber. A crude landing was formed by dumping loads of rocks against the banks of the Creek. In 1824 Berry directed his manager, David Souter, to send cedar to Sydney on the 'sloop', and to construct a barge to deliver the sawn cedar to ships waiting in the river.²³

Berry warned that in its construction the barge needed '*a very strong breast hook above and below two bow ports, otherwise it (would) be impossible to load her with any planks of 40 to 50 feet long*' (12 to 15 metres).²⁴

Berry also wrote that '*the spars better be cut and made at Broughton Creek*', to ensure '*good ones and that they might be more easily brought down*'. Thus a sawmill had begun operations by 1824 and seven free sawyers were employed by Berry and Wollstonecraft. Their camp was set up on the banks of Broughton Creek.²⁵ Many thousands of metres of timber from the huge cedar trees provided the initial source of wealth for Berry and his partner.

In 1824 construction was begun on a wharf near the emerging village settlement. This structure became known as the '*Broughton Creek Double Creek Wharf*' by virtue of its location, on the northern bank of Broughton Creek at a point where it meets Broughton Mill Creek. Thus located the wharf enabled dual operation from both sides.²⁶

Edward Wollstonecraft died in 1832. By then Berry had married to his sister and resided at *Crows Nest* in Sydney. He handed the management of his Estates to his brother, David, who had come from Scotland in 1834 to assume this responsibility.

In 1856 when a gazetted road was built connecting Gerringong to Broughton Creek, construction of a bridge below the *Double Creek Wharf* restricted its use. Around 1858 a second landing place, the *Hardwood Wharf*, was built adjacent to Wharf Road.

Alexander Berry not only supplied most of the ships calling at Broughton Creek, and his other estates, but also built many of his own vessels either at the Shoalhaven or in Sydney. In 1824 the first of many vessels, the *Water Mole*, was launched at Shoalhaven.²⁷ The *Illawarra Steamship Navigation Company*, of which Berry was a director, launched the *SS Coolangatta* on 25 June 1865 at Darling Harbour and this became the first steam vessel to use Berry's new wharf at Broughton Creek to load produce and passengers for Sydney.²⁸

Bayley notes that in this remarkable era of coastal shipping, the Shoalhaven was behind only Sydney, Newcastle and Wollongong as fourth of the busiest ports in nineteenth-century New South Wales.²⁹ In 1870 and again in 1873, flooding of the Shoalhaven River caused severe damage to the area but worst affected was the private town of Terrara, owned by the De Mestre family, and Numba owned by the Berry Estates. In the wake of the latter flood the people of this small town moved to locations closer to the small but higher settlement of Nowra.³⁰

By the 1880s roads had been cleared, allowing their use by wheeled-traffic, and bridges were constructed over the many waterways. The increase in population and construction of a bridge across the Shoalhaven in 1881 were responsible for the later regional dominance of Nowra.

Residents of the Shoalhaven region had been persuaded in 1858 to submit a petition to government to fund dredging work on Berry's 1822 canal.

By that date it had become hazardous. Engineers sent to report on the proposal rejected it as '*of a costly and stupendous character (that) would be constantly met with engineering difficulties*'.³¹ Perhaps the destructive floods that struck this river system in the 1860s and 70s had the good effect of clearing the channel sufficiently, since in 1879 it was announced that the steamer *My Own* would provide direct communication from Sydney to Broughton Creek village.

2.2.4 The development of Broughton Creek settlement

Development of the town of Broughton Creek was centred on its waterways and received great encouragement when Alexander Berry decided to lease a part of his huge Estate for farming and to form a town. By 1840 most of the inhabitants of the town were Berry tenants.

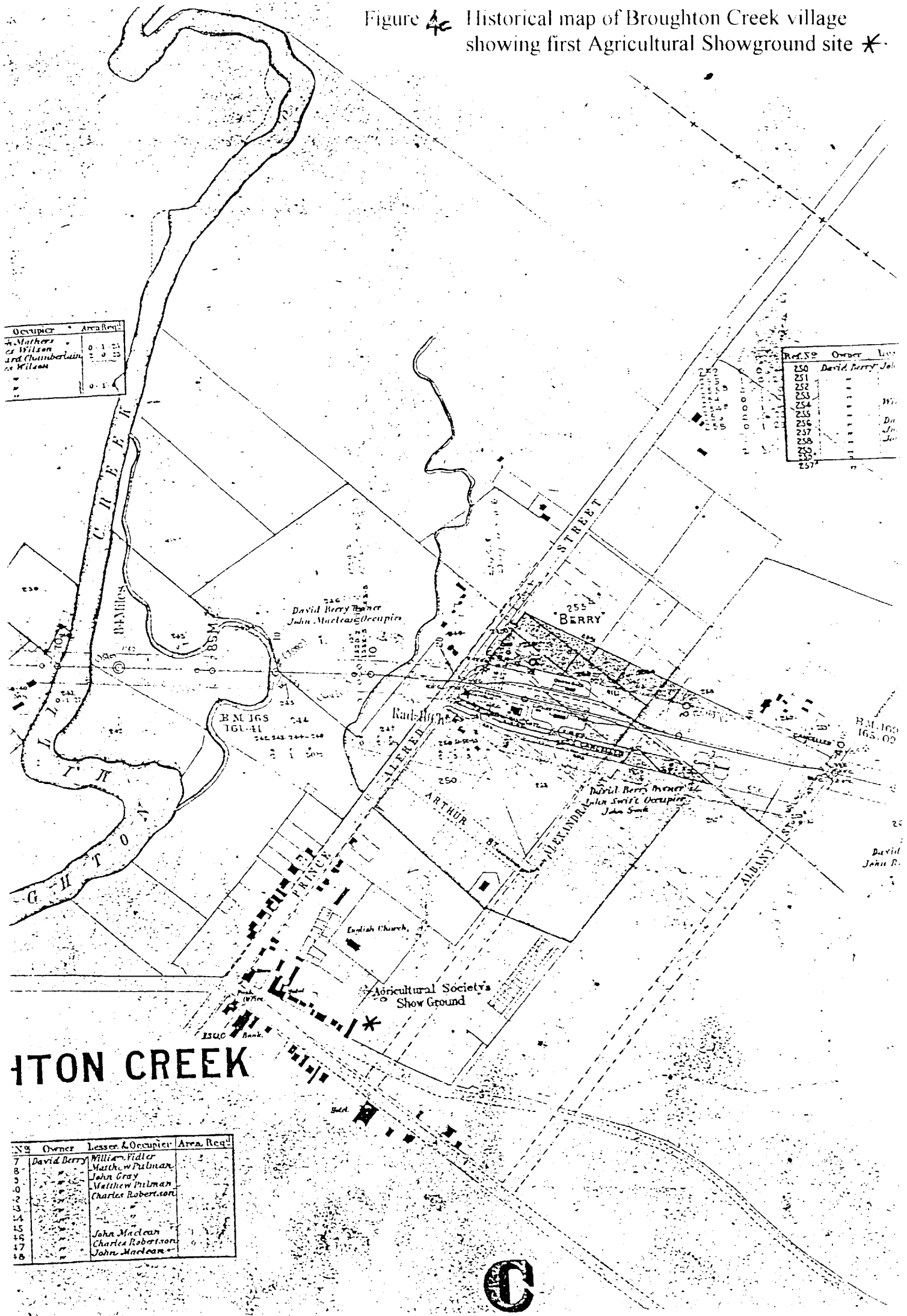
A visitor to Broughton Creek, noted in 1858 that '*at Broughton Creek there is a good water power mill (but) no church, no store (or) post office*'.³² In October 1861 Donald Stewart established a post office service in his homestead *Mananga*. The free selection system of disposing of crown land began the same year but farmers were obliged to go to Cambewarra or other less fertile and more mountainous areas. Also in 1861 Alexander Berry provided the land and funds for construction of a church where all denominations might worship.³³

In 1873 the *Kiama Examiner* carried another visitor's description of Broughton Creek town as being '*scarcely more than a village*'.³⁴ Believing that due to the extensive crops and dairy farming the visitor observed that Broughton Creek might have been '*a place of considerable importance if it was not a private town*'.³⁵

Such visitors travelled by steamer to the village and noted that the first wharf the vessel approached was the higher. But just one kilometre from the village the water near the second wharf was '*never so brackish but cattle could drink and thrive on it*'.³⁶ A typical steamer day at Broughton Creek was described as:

At the upper wharfs there were some wild looking men, lank, long-haired, and brown, who had come down from the mountains in charge of kegs of butter, carried on the backs of horses, a keg swung on each side by way of balance. If the farm of any of them had yielded only one full keg for that trip a dummy filled with ballast was substituted for the genuine article. Bullock teams, of four to six beasts, loitered at the wharf waiting their turn to unload corn and potatoes, or dead pork and living calves.

Figure 4c Historical map of Broughton Creek village showing first Agricultural Showground site *



Occupier	Area Req.
Mathers or Wilson and Chamberlain or Wilson	0.1.23
	0.0.23
	0.1.1

Ref. No.	Owner	Area
250	David Berry, John	
251		
252		
253		
254		
255		
256		
257		
258		
259		
260		

David Berry Owner
John Maclean Occupier

David Berry Owner
John Swift Occupier
John Smith

BROUGHTON CREEK

No.	Owner	Lesser & Occupier	Area Req.
7	David Berry	William Vidler	2
8		Matthew Pullman	
9		John Gray	
10		Matthew Pullman	
11		Charles Robertson	
12			
13			
14			
15		John Maclean	1
16		Charles Robertson	6
17		John Maclean	
18			



In 1875 a disused cottage was converted to a branch of the English Scottish and Australia Bank. Two years later the telegraph, already in service between Kiama and Jervis Bay was connected to Broughton Creek. This was amalgamated with the post office and relocated into a building constructed for the purpose by James Wilson of Wilson and Company, which established as merchants in 1857.

A former employee of the Berrys, Wilson had previously operated the ferry used by residents of Back Forest.³⁷ In 1871 *Town and Country Journal* reported on the progress of Broughton Creek where, on steamer day, after the butter and produce had been despatched the farmers crowded into Mr James Wilson's store to purchase their week's necessities. '*The proprietor and his assistant are fairly rushed with demands for store goods*', the visitor wrote in 1873.³⁸

When Wilson's success became known, other businesses and services were encouraged to follow. In partnership with T.M. Richards, Wilson set up the tannery in 1866, employing as many as twelve men.³⁹ He went on to become a major business proprietor in the settlement, establishing the first butchery and chemist shop, in addition to the general store.⁴⁰ James Wilson was elected mayor on 22 January 1869 and after his death in 1902 a memorial to honour his contribution to the progress of the town was raised by the townspeople of Berry.⁴¹

Broughton Creek town was moved to higher ground in 1883. The new township was planned with on a grid with regular streets. A new school was constructed on land given by David Berry who also provided a site for a new Post Office building, which opened for business on 10 November 1883.⁴² The E.S. & A. Bank also purchased land from the Berry Estate for a new building in 1884. By 1885 four churches served their congregations, with four stores and two banks, the E.S. & A. and the Australian Chartered Bank.⁴³

With 162 signatures on the petition⁴⁴, the district councils of Broughton Creek and Bomaderry were incorporated as the Broughton Creek-Bomaderry Municipality, in the gazette of 4 September 1867. At a public meeting in 1888 it was agreed that the name of the new town should be changed to *Berry*⁴⁵. To secure the use of the name, a committee was formed to gain permission from David Berry, the only surviving brother of the Berry family, with the assistance of his cousin, John Hay. Before this could be done however the permission of Parliament was also required. In 1890 the Berry Municipal Naming Bill was passed in the New South Wales Parliament and Broughton Creek-Bomaderry Municipality became Berry Municipality⁴⁶.

David Berry died in proceeding September of 1889 and to honour their benefactor the townspeople decided to dedicate a park at Station and Alexandra Streets. Trees were planted and a memorial constructed, inscribed by his tenants and district friends to '*Our kind and considerate landlord and true friend of the people, David Berry*'⁴⁷.

ent Parish of Coolangatta map - 7th Oct 1902
 (info contained pre dates this by a number of years) -
 No accession NO

"BROUGHTON'S HEAD FARM"

P A R I S H O I

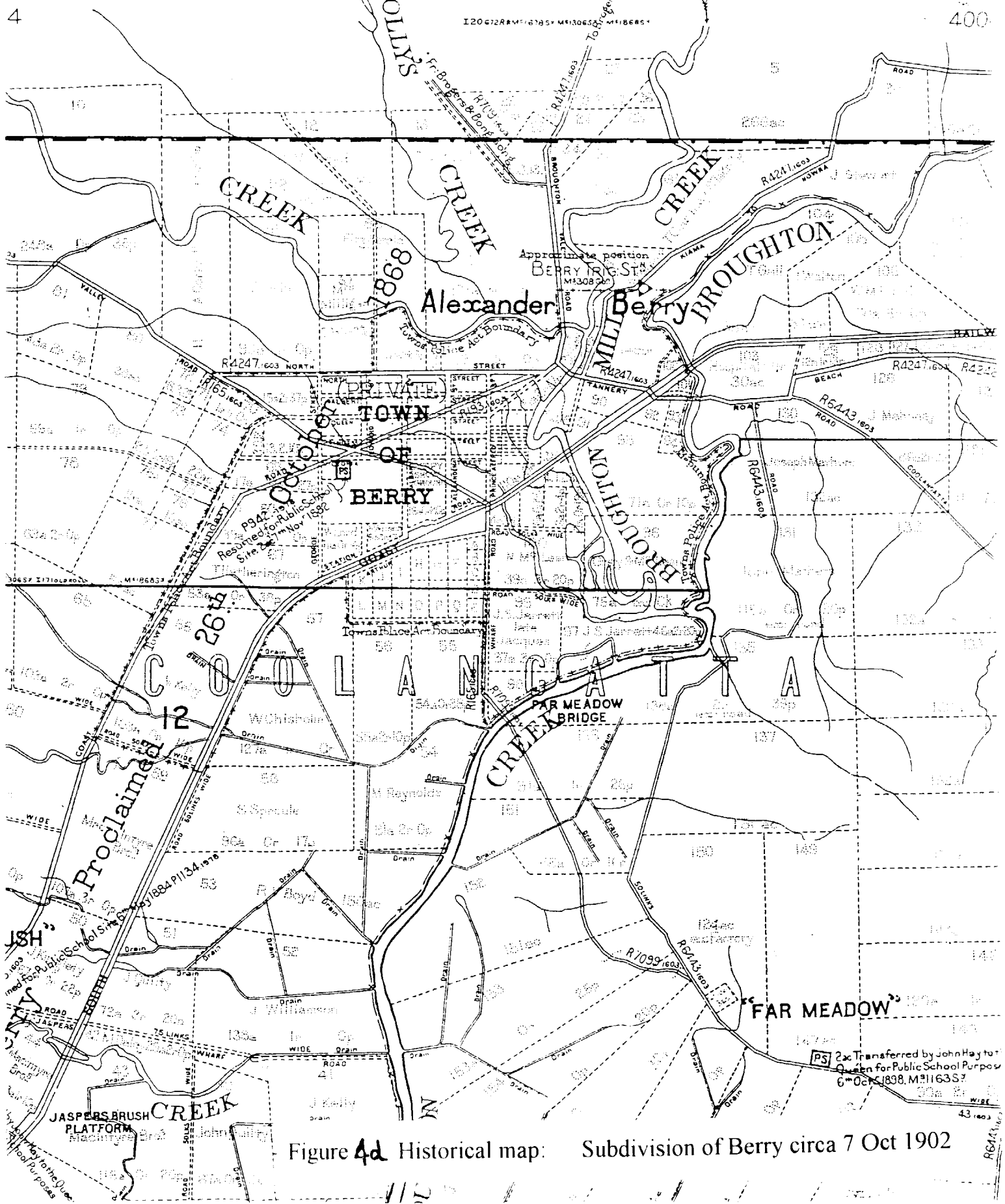
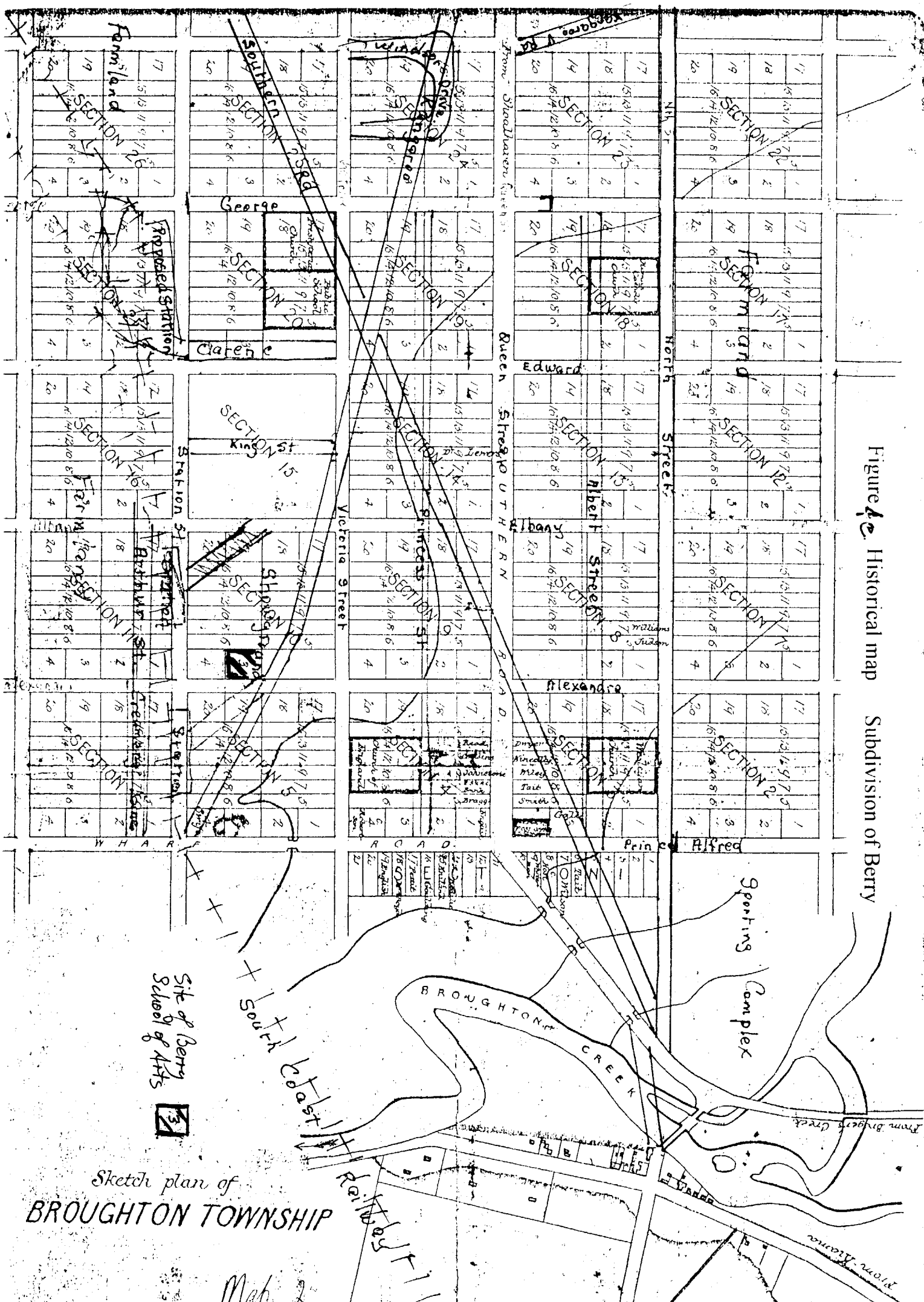


Figure 4d Historical map: Subdivision of Berry circa 7 Oct 1902

Figure 4e Historical map Subdivision of Berry



Sketch plan of
BROUGHTON TOWNSHIP

Map 2

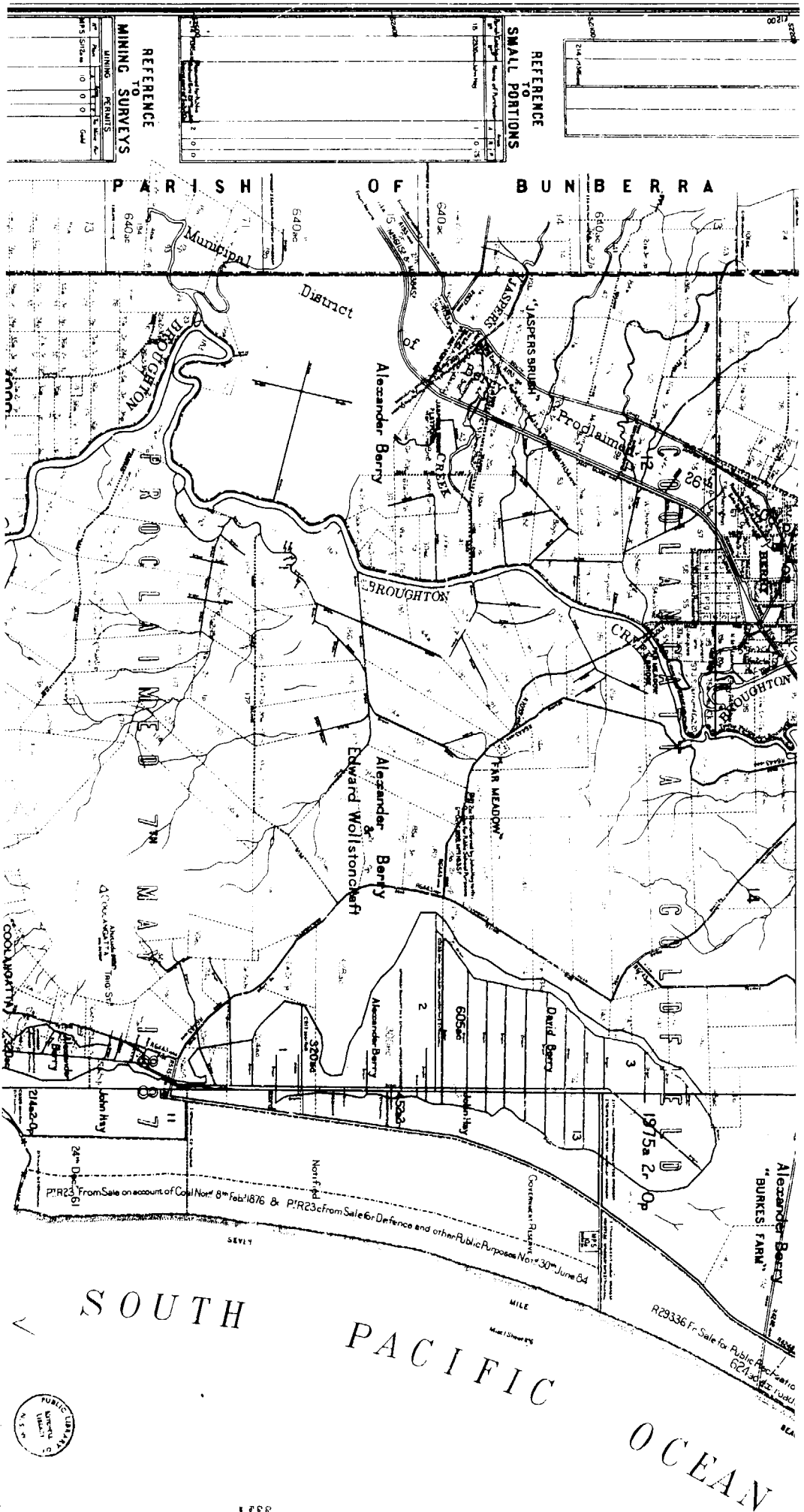


Figure 4^o Historical map Berry and environs c1900

The death of David Berry in May 1889 brought into play major structural changes for the *Berry Estates* and a new challenge for the town to make and survive the transfer from the patronage of a private town to public free title.

2.2.5 From private company town to a public town patronage

John Hay inherited the Berry Estates in May 1889, including the land on which most of the town of Berry is built. Major changes to the former Berry Estate were already under way, landholdings were being broken up, with land sub-divided for sale and management of the Estate was changing hands. By the turn of the century Alexander Hay had become the Estates' manager and thus he was charged with implementing the new management measures.

David Berry's will contained several major beneficiaries, including construction of hospital in Berry and a legacy to St Andrew's University, Scotland. At this time the University was in dire need of funds and hence sought immediate access to this money. In return for recurrent funding of a new hospital, arrangements were entered into with the colonial government. But economic depression and rural drought hit in the 1890s. The net effect of these circumstances brought about the break up of the Berry Estates, both on the north shore of Sydney and in the Shoalhaven. Hay was forced to change the status of Berry township from a private to a public town and subdivision plans were drawn up.

John Hay still operated as a benefactor and supported measures to aid the economic well being of the region. The Illawarra railway line was extended as far as Bomaderry, crossing the Coolangatta Estate over land given by Hay. A station was opened at Berry in 1893 and in 1899 trains stopped at a private siding at Coolangatta provided for the use of the sawmill. Railway sidings at Bomaderry were allocated to dairy farmers and gradually ended the era of water transport which had served the area for seventy years.⁴⁸

On taking possession of the Berry Estates, the Hay family members involved themselves more closely in the affairs of the Berry community. Alexander Berry had been deeply interested in the aims of the New South Wales Agricultural Associations since its inception in the 1820s and his brother David continued this association. When the two Hay brothers assumed management of the Berry Estates both regularly attended meetings of the Berry Agricultural and Horticultural Association (A&H).

In 1887 the Association held the first Broughton Creek Show on its original showground - the two acres of land behind Wardell's store in Queen Street, given by Alexander Berry in 1861. The building constructed there as its *Exhibition Hall* was occupied by the A&H Association until 1888. This structure was sited well back from the street, screened by a stand of trees planted by members and their visitors. A few mature trees with substantial canopies at the current newsagents is a living record of this historical layer. [Refer to Historical maps in Figure 4 which show the original road layout and the relationship of the first showground and the 'long room' hall].

When the A&H moved to its new 10 acre showground, donated by David Berry, and new *Exhibition Hall* adjoining the old courthouse in 1889, its former building was assigned to the Berry School of Arts Society.⁴⁹

Thomas Ross Lewers, secretary of the Berry School of Arts, in a letter to John Hay on 20 May that year, was able to report a move by the School of Arts into the Old Masonic Room, at the A&H Hall.⁵⁰ These premises, and with it most of the trees, have since been removed. The former hall was broken up to construct four cottages, one of which remains standing at the northern apex of the David Berry Memorial Park⁵¹ and now serves as the caretaker's cottage

Berry was chosen to host the New South Wales National Agricultural Show of 1893. The N.S.W. Governor, Lord Jersey, travelled by train to Berry, being welcomed at the station by Alexander Hay, half-brother to John Hay. The Governor was escorted to an official ceremony at the new Berry Courthouse, which stood alongside the new Agricultural and Horticultural Association hall. In 1898 Berry was again chosen for this duty, however as the events of 1893 resulted in a financial disaster for the A&H, such honours were declined in future years.⁵²

The Hays were also deeply involved in the affairs of the Berry School of Arts. Lewers reminded John Hay in 1889 of the '*duplicate volumes and periodicals*' promised to its predecessor, the Literary and Debating Society, from the library at *Coolangatta*.⁵³ The Berry townspeople also raised funds to furnish and stock their new premises. A Reading Room Bazaar was held over two days on 8-9 August 1889, and David Berry was persuaded to act as the event's patron but died before the Bazaar could be held.⁵⁴

This relationship with the owners of the Berry Estates was of great importance as the entire town was dependent in some way on the good offices of the Berry/Hay family. Many of the township's public buildings were sited on land donated by them and the family also gave generously of both materials and funds for construction of buildings.

In 1905 John Hay donated the land in Alexandra Street, on the corner of Princess Street, for construction of a purposely design building that is the current Berry School of Arts.⁵⁵ The land was used as security for a loan to finance the construction. At a special committee meeting John Hay was thanked '*for his liberality in arranging the money for the new building and his gift of the land on which the building was to be constructed*'.⁵⁶

Sir John Hay died in 1910 and was succeeded by his brother Alex to ownership of the Berry Estates. Alex died in 1941 and five years later the homestead at *Coolangatta* was destroyed by fire while the then owners were away. The damaged property was later sold to become a commercial development.

2.3 Mechanics Institutes and Schools of Arts Movement

In order to gain an understand the Berry School of Arts site and its significance, a brief summary of the mechanics institutes and schools of arts movements of the 19th century is required.

The first mechanic's institutes were established in 1790 in Nottingham and soon after in Glasgow, United Kingdom. Whilst some of these 'adult schools' were set up for profit with pupils paying a fee for their education, most were established by religious groups determined to reduce adult illiteracy.

Mechanic's institutes were the forerunners of the later working men's colleges that sought to spread an understanding of science among artisans and demonstrate such application to their industry. The industrial and social conditions that inspired the Chartist's movement and Christian socialism, prompted the founding of working men's colleges. The first of these was established in Sheffield, England, in 1842.

Both mechanics institutes and working men's colleges were in some way dependent on voluntary effort or financed by public benefactors. These in turn were to develop into the technical colleges of modern education.

Mechanic's Institutes were familiar to colonial governors from the time of Governor Bourke. Australian colonists believed that each adult with a vote should acquire sufficient literacy to read and understand the issues. Adult education was espoused as the surest means to this end, an end that seemed achievable when the government in the 1840s decided to sponsor the movement. In championing the movement, however, this well-meaning governor perhaps overlooked unfortunate results, such as the rise of the Chartists, that had come from encouraging the education of working men in England.

The movement was introduced into Australia in 1826, when the first unsuccessful attempt was made to establish several 'evening schools and mechanic's institutes for young men' in the Sydney area. In 1829, the Governor of Van Dieman's Land, Colonel George Arthur, granted land for the construction of a building in Hobart to house such a group. The Van Dieman's Land Mechanic's Institute was intended for '*the protection of trade and the promotion of knowledge among its members*'.

In 1833, the New South Wales Governor, Major-General Richard Bourke, instituted the establishment of such a facility for young men in a house at Church Hill and in 1840 a sum of £200 was placed on the estimates as a subsidy for this organisation.

The city of Newcastle constructed a building to accommodate their mechanic's institute in 1841, which had been in operation since 1835. Adelaide established a mechanic's institute in 1838, and Melbourne in 1839. But by 1880 there were 70 mechanic's

institutes established in New South Wales. Later these were to be called a variety of names, but most commonly *schools of arts*.

In 1879 the Sydney Mechanic's School of Arts founded a technical, or working men's college, and from this developed the Technical Colleges subsequently Colleges of Technical and Further Education (TAFE).

When the Berry School of Arts building was constructed in 1906, the School of Arts and Mechanics Institute Movement was still at its peak in New South Wales.

These organisations were to play an important part in adult education, the role for which they had originally been conceived. In addition to providing library facilities, courses of lectures were delivered on a wide range of subjects including science, literature, history, music, and art.

Other Schools of Arts were established in the Illawarra and the south coast region of New South Wales. Wollongong formed a School of Arts in the 1870s, Kiama in 1889, while Jaspers Brush, Pyree and Kangaroo Valley also established their own schools of arts.

One of the persisting themes about both individual establishments and within the movement generally, is the constant tussle between local community needs and aspirations and how to fund them. Despite the provision of varying forms of government subsidy, many establishments in time had difficulty in paying their way. To augment their income, some became recreation halls with billiard rooms, ultimately diminishing the idea of educational facilities for their members. Irrespective, many of the community services begun in these local centres were eventually taken over by various arms of government and developed into core service providers managed from a centralised State base. With the changing perspectives of the various tiers of government in regard to these services, many were forced to look elsewhere for income and to adapt to change for their survival. Similarly the physical infra structure itself also became subject to changing economic regimes to suited government at differing times.

2.4 Historical associations from written evidence

2.4.1 Former homes for the Berry School of Arts committee

The Berry School of Arts committee existed as an established entity before the planning of its new building was begun and in deed this is the forth home for the organisation. This demonstrates how the developing community accommodated and adapted to changing circumstances and how this community expressed their collective aspirations.

In 1879 the old courthouse at Broughton Creek was observed to have housed the '*municipal chambers and a free library*'. Combined with the timing, this observation suggests this library may have be the first of the Reading Rooms occupied by the Broughton Creek Literary and Debating Society, originally formed in 1866⁵⁷. This

earlier group which changed its name prior to 1888, since the society's 'Manuscript Journals' were produced from that year.⁵⁸ From this evolved the Berry School of Arts. Subsequent to 1879, meetings were held at the former Agricultural and Horticultural Association's exhibition hall from 1889 until the current building was constructed for the Berry School of Arts Society in 1906.⁵⁹

Thus the Berry School of Arts has association with the current CWA rooms, being the former Pulman Street school house in which the Literacy Society was formed, the Gilham Street care takers cottage being a remnant of the first A&H 'long room' hall, the A&H Association and Hall. The current School of Arts site is central to all these places within the township of Berry and existing viewlines remain unimpeded between many of these historic elements.

2.4.2 Patronage and finances

Historical associations related to the patronage from the Berry/Hay family, the architect and how the prevailing financial circumstances prior to the First World War.

The first design of the current building had been drawn up by the builder, Alick Johnston of Berry. References indicate this to have been a more ornate Victorian style. Due to funding subsidies of the time, the overall plan may have been based a Public Works pattern, although confirmation of this is yet to be located. Irrespective, given Hay's involvement in the financing the project, no doubt he sought his brother-in-law's advice and passed the project to Joseland. Comments at the building's opening speak of its modern and up-to-date appearance. The building's facade are characteristic of Joseland's restrained use of the Free Federation style and honest use of materials.

The financing for construction of the Berry School of Arts had been arranged before Alexander, half-brother of John Hay, and then manager of the former Berry estates, had set the foundation stone on 24 May 1905.⁶⁰ Total cost of the construction was £2,100. S. Elliott of Nowra was responsible for the bricklaying.⁶¹

The strong movement toward construction of Mechanics Institutes and Schools of Arts in New South Wales was a direct result of government financial encouragement. The Berry School of Arts received a grant of £199/15/10 from the Colonial Treasury in 1907 and a further £26/16/7 was paid as the first installment of a series of annual maintenance grants⁶². Hay donated the land outright to the Committee, which then used this asset to raise the residual funds for the building's construction. A mortgage of £1,511/3/11 was taken on the land and, while the sum of John Hay's promised donation is not clear from the statement of accounts, it is likely to have been around £400.

The treasurer's report of 1907 announced a debt of £1,800. It was made up of £1,200 loaned by a Mrs Jeffries, and £600 owed to Sir John Hay. Over the following four years, over £400 in mortgage interest was paid. In 1912 Mrs Jeffries called in her loan. As Hay had died in 1810, the committee approached the trustees of his Estate for relief

from this debt. They were treated extremely generously, receiving a donation of £450, and the balance of £150 owed to the Estate was simply wiped from the books. In addition, Mrs Jeffries was paid in full and terms of £50 annually were allowed for repayment of the new loan. The School of Arts Society was in a much more agreeable situation financially but possibly because of these new circumstances the government subsidies were discontinued in 1915.⁶³

The need to secure a regular income, despite the generosity of the trustees of Hay's estate, competed with the cultural and intellectual aspirations of the School of Arts committee. A billiards table had been purchased in 1903, while still in the old premises, and this proved to have been a profitable investment. In its first year the society gained £35/18/3 from Billiards Room receipts.⁶⁴ In early 1914 the committee approved the purchase of a second billiards table to be installed in the large room upstairs. Receipts from billiards were almost doubled in 1914, amounting to £62/11/9, while other rents amounted to £146/8/3.⁶⁵ By 1915 the mortgage debt was effectively halved and the minutes of the Annual General Meeting expressed optimism for the future of the society.

2.5 Phases resulting in building modification and changes

Like other similar institutions, the Berry School of Arts followed a path adapting to changing circumstances in order to survive, moving from its Literacy Society base to the provision of a billiards room and later picture shows whilst remaining a community function centre and focus.

Many of the *Journals* of the 1890s, although highly fragile, continued to survive within the local Museum and at Riverview College Library in Sydney. These demonstrate the vibrancy of the organisation in this period and how heavily involved various community representatives were.

The Chronology contained in Appendix B contains numerous references to the array and types of social events associated with the site and how the site functioned as a major community focus. Throughout the 20th century, despite waxes and wanes of activity and prosperity, the building largely remained the same despite some modifications to accommodate changing community needs and services.

The School of Arts opened on 18 January 1906. The building was operational immediately, with an evening of dramatic and musical entertainment following the celebrations which included a sports carnival. Guests were free to wander the building's reading room and library, and to admire its billiard and lodge rooms.⁶⁶ The *Town and Country Journal* of January 17, 1906 records the names with a photography of the committee members as:-

President A J Colley, vice presidents Jas. English and Thos. M'Lay, secretary Geo. Gilliam, treasurer Jas. Wilson, librarian J Jacobs, and

committee members Messrs Lovegrove, Bouse, Osbourne, Quirk, Watts, Baralay, Jas. Robertson, a Binks, Dunlop, Cox and Love.⁶⁷

Minutes record that the upper floor had been deliberately designed for use the Berry Council and early photographs indicate that, at least for a short time, the upper meeting room was also being used by as a Masonic Lodge room.

Shortly after its completion, the new building was struck by a severe gale, causing damage that required the expenditure of £130 for repairs whilst scenery valued at £23 was completely ruined.⁶⁸ Minor modifications were found necessary as the committee settled into its new home. In 1906 kerbing, guttering and asphalt were used to seal the approach to the front of the building for the comfort of the members⁶⁹, but also maybe because the building contained the Council offices. This treatment lasted for more than twenty years but in July 1930 Mr Schofield reported that *the footpath in front of the institution, recently resurfaced, had suffered considerable damage from heavy rain*. A kitchen with a copper and benches was installed in 1911 at a cost of £17/12/-. The supper room, mooted in 1914, was a later addition to the building.⁷⁰

A marble tablet engraved with the names of local men who had enlisted in the 1914-18 War was installed on the front wall of the Berry School of Arts⁷¹. Sir Walter Davidson, Governor of New South Wales, and Lady Davidson unveiled the memorial on 1 February 1922. Several trees were planted in the street to commemorate the occasion.⁷²

The first connection of electricity in Berry was made in 1927 when the supply of power reached the town from the power station at Port Kembla.⁷³

Al Jolson had been seen by Sydney audiences that year when *The Jazz Singer*, the first movie to be made with sound was screened.⁷⁴ To meet the demand for this new sensation the committee permitted Mr J. McIntyre to rent premises at the School of Arts for his Lyric Theatre. This addition to the entertainment register necessitated several modifications, a projection room was constructed on the northern end of the gallery and there is some indication that the stage was altered to provide space for a screen. The introduction of the pictures was mutually satisfactory despite some friction between McIntyre and the other tenants.⁷⁵

An awning bearing the legend 'Lyric Theatre' required some modification of the front of the building, detracting from the aesthetic appeal of its façade.

In 1928 a contract was let to Mr J Blow to concrete the floor of the kitchen at a cost of £5/15/-, while in October 1929, the dressing rooms were found to be in a deplorable condition and this problem was handed over to the works committee.⁷⁶

The Great Depression had an effect on the running of the School of Arts. While in 1914 twenty-six schoolchildren sat for the examinations and 12 scholarships were awarded. These scholarships often included books as well as membership of the library but in

1930, the Society offered only a Reading Certificate to one boy and one girl scholar, which gave free membership of the School of Arts to June 1931.⁷⁷

The committee rejected an application in September 1930 from the organisers of a boxing contest to hold an event in the School of Arts hall. The electrical installation, however, had been altered to accommodate changes made to the operating room of the pictures in April 1930, and had to be paid for, so the boxing match went ahead. There was then a matter of conflict over the use of chairs that were often borrowed for their own functions from the pictures, by the Red Cross Ladies, tenancy of the building dated from 1914. At the risk of offending these long-term tenants, in 1931 Mr McIntyre was given permission to screw down the chairs in the picture theatre to prevent their removal.⁷⁸

Despite the repugnance with which the committee on first application greeted such non-intellectual events and functions as boxing matches and picture shows, they provided financial benefit. A committee member had observed in 1911 that besides the obvious financial benefits to be gained, encouraging members such as those who were billiards players or who only wanted boxing matches and the pictures, was bringing male members into close contact with the institution and all its benefits.⁷⁹

In 1931 regular tenants of the hall requested a 22 per-cent reduction in their rental. In January 1931 Mr Wilson was asked to draw up specifications for a concrete and rail fence fronting Princess Street, and the minutes of April 1931 call for a wire netting partition between the Reading Room and the Library. In May 1931 several alterations were made with lights placed at all the exits, the [external] ladies lavatory moved and with paths constructed to it.⁸⁰

The School of Arts committee received an order from the Chief Secretary's Department in 1932 that listed a great number of safety features to be effected to comply with the Theatres and Public Halls Act. Widening of the exit steps was required, and lights installed at the corners of the exterior wall of the building; all exit doors were widened and fitted with spring bolt locks; and widening of the (internal) staircase to ensure the safety of patrons or the upper gallery was required to avoid its closure. An alternative scheme was put into effect and a six foot stairway was placed from the gallery on the north side (exterior) to the ground. The external fire staircase was built in 1932 by Mr J. Blow, to plans supplied by Mr James Wilson who also supervised the project.⁸¹ During this year it was also found necessary to place wire netting over windows in the supper room as a protection against tennis balls from the adjoining court. The cost of all of these items was £54/3/6.⁸²

In 1933 the load-bearing capacity of posts under the gallery was examined to establish whether they might be removed. A reason for the examination has not been established but it was subsequently determined that this work was possible and the posts were removed while the flooring beneath was repaired by Mr Cook.⁸³

In 1955 Harry Waghorn took over the operation of the cinema from Less and Dora Turner, Mr Gordon McIntyre's sister and brother-in-law. A ticket box was installed, 'raycophone' sound system and two Australia C&W' carbon arc projectors.

The hall was licensed for 310 seats and a further 90 in the mezzanine. The local milk bar operator, Bill Blanley, sold items during interval from the former library front room, while the library was run by Mrs McDonald during interval in the reading room on Wednesday and Saturday nights. It appears that this was the only income for the building during this time with no occupants in the upper rooms and dressing rooms not in use, all of which were used more as archival storage.

The committee held title to the land from the time given to it by Dr Hay and this had been used as security since the construction of the building in 1906. Shoalhaven Council took over the ownership of the site and management of the building in 1964 and operation of the building became a committee by delegation under the Local Government Act, 1919. This was brought about by a number of factors. Over a number of years the building had deteriorated markedly from lack of maintenance. Changes in regulations for public halls required a major upgrading of the building's facilities but which the committee could not afford. Income had decreased with the shifting demographic profiles and, in part, due to technological advances which permitted greater accessibility to a wider range of entertainment choices.

Usage of the Berry School of Arts continued to play an important role in the town of Berry. Despite the loss of a consistent source of income when the billiard tables were removed (anecdotally to the rear of premises in Queens Street), and the *Lyric Cinema* was closed in 1968, the building became the venue for other community functions.

As no other premises in Berry was large enough, the hall was used for dances and balls by local organisations, such as the football club, although antidotal oral histories indicate a lack of respect for the premises was not uncommon.

The A&H Association has continued to have annual bookings. Its *Show Queen* competition was a part of its 1934 annual show celebrations, and was won by the aptly named Miss Cheadda McKinnon (sic). In 1965 the same organisation presented Mrs Dudley Atkins with a token of their appreciation at a testimonial function at the Berry School of Arts.⁸⁴

The Berry Camellia Society Exhibition was held on 7 July 2000. St Patrick's Easter Parade and Concert was held in April, entertaining the school's parents and friends; and the ladies of the Berry branch of the Red Cross, founded in 1914, continue to meet in the same rooms they have occupied for almost ninety years.

The Berry School of Arts has had a significant role in the history of the town of Berry and has been in continuous use. Once the material needs of their lives had been satisfied, the people looked to the School of Arts for those more instructional and enlightening needs of the spirit.

2.6 Richard George Howard Joseland, architect [1860-1930]

Being a centre of community attention, the construction of a new home for the Berry School of Arts created much attention at the time. Although the search for a new home commenced in the mid 1890s, this did not eventuate until after federation and the beginning of the new century. In keeping with community aspirations and that the implied statement that such a building thus exemplified, its design was very topical. Here the Berry Hay patronage continued through the involvement of the architect, Howard Joseland.

Richard George Howard Joseland was born in England in January 1860. On leaving school he elected to study architecture and was articled to Haddon Brothers, architects. In 1881 he was made chief assistant to G. T. Robinson architect and art director of the firm of London architects, George Trollope and Sons. G. T. Robinson was among the early followers of Pugin, who sought to raise the character of design in industrial art⁸⁵ as exponents of the Arts and Crafts movement.

Joseland left England due to ill health. After a time in New Zealand, Joseland came to Sydney where he married Isabella Alice Taylor and set up an office in Castlereagh Street in 1888. By invitation in 1889 he was asked to join Walter Liberty Vernon, who was in the process of dissolving his partnership with William Wardell, and surveyors Oxley and Mocatta, in the Kensington Freehold Corporation's competition for the Sydney '*Kensington Estate*'⁸⁶. This they won the first premium of £250 but the 1890s Depression prevented this scheme from being realised. Under the motto *Rus in Urbe*, this scheme was to be a seminal example of the application of the principles of the Garden City Movement. These ideas were familiar to Joseland from his work in England.

Joseland entered subsequent projects, with J. Barnet jnr. unsuccessfully for the Maitland Town Hall, and successfully with Vernon for the City Avenue Company building in Pitt Street.

When W. L. Vernon was appointed Government Architect on 1 August 1890, Joseland was invited to not only take over his practice but also into Vernon's office in Union Bank Chambers, Pitt Street.

In September 1891, Isabella died aged 29 leaving Joseland with their young daughter Katherine. It was at this time that he was instrumental in the formation of the Sydney Architectural Association and became its president in 1893. The Association did not survive the depression and folded in 1894.

Joseland may have meet his second wife whilst in her native New Zealand but it was most likely that Joseland and the Hay family mixed in the social milieu of Sydney of the 1890s. Joseland married Blanche Augusta Hay, a half-sister of John Hay, at *Coolangatta* in 1895. Like his first wife, Blanche was from Auckland.⁸⁷

Joseland's first project in the Shoalhaven district was in 1892, completing work on '*Coolangatta Park*' for his brother-in-law, John Hay.⁸⁸ As well as completing a number

of projects on Sydney's North Shore, Joseland designed the grandstand at Berry Showground in 1893 and undertook further commissions for local property owners, a hotel at Greenwell Point, completing residences 'Managa' in 1894 and 'Greenleaves' in 1895. Each of these constructions incorporate such Queen Anne detailing as projecting gables, symmetrical massing, encircling verandahs and gambrel roofs.⁸⁹ The 1893 'Pomona' was Joseland's first Shoalhaven expression of the Federation style while 'Illowra' (1906) is a later version of this idiom. 'Terara House' (1906) was built for Hugh Mackenzie and 'Congla', also built on the Terara Estate, are further examples of this style.

In November 1903 Joseland took Hugh Venables Vernon,⁹⁰ Walter Liberty's son, into his practice as a junior partner. The partnership lasted until 1914 and these years proved to be the most productive. As well as the buildings in and around Berry, their work included commercial work in the city plus residential and church work in Sydney's suburbs.

Initially plans for a building to house the Berry school of arts and the local council had been drawn up along the lines of the standard pattern by the local builder. The façade however was in a high Victorian style harking back to late 19th examples. Most probably at the invitation of his brother-in-law Sir John Hay, Joseland with H V Vernon assisting, undertook the redesign of the *Berry School of Arts* in 1905. The new building opened in 1906 and displayed Joseland's preference for the 'honesty' of the building materials, lack of adornment and his formative training in the arts and crafts movement. For the community this represented a very 'up-to-date' building in keeping for social sensibilities of the time.

The project also confirmed Joseland's close association with the Hays, who also commissioned Joseland to design the *David Berry Memorial Hospital* in 1908. This was Joseland's largest commission in the area, consisting of a ward block, an operating block, a kitchen block and an isolation block. The then State Premier, who opened the building on 18th September 1909, specially congratulated the architects on their work.⁹¹

Joseland's work, for the greater part, was domestic in nature.⁹² He was responsible for the design of many substantial houses on Sydney's North Shore, particularly on the Berry estates at North Sydney and Wahroonga, where he himself lived. Joseland is celebrated for his rejection of the decorative excess of late Victorian architecture, advocating designing for the climate; use of appropriate materials; and the exclusion of irrelevant embellishments. These principles contributed to the widespread use of the Queen Anne and Federation styles in Australian domestic architecture.⁹³

Joseland's involvement with the development of the Sydney Architectural Association is significant as it was the precursor of the Institute of Architects of NSW, of which he became a fellow in 1906. He was also a member of the Sydney Liedertafel and a keen angler, being among the first to introduce fly fishing to the rivers of NSW. He published *Angling in Australia and elsewhere* in 1924.

On 20th July 1930 Joseland died of cancer. He was survived by his daughter from his first marriage, and a son and daughter from his second. He is buried in South Head cemetery.⁹⁴

2.7 Time line and chronology

Appendix B contains a historical timeline of the antecedents leading to the construction of the building, associations and factors throughout the 20th century which occurred within and around the site. The only plans known to date are those held by Council from its ownership from 1963. Copies of these plans are contained in Appendix C

2.8 Physical evidence from the site

In addition to written and other archival records, an investigation of the physical evidence about the place is undertaken.

2.8.1 Fabric survey sheets

Contained in Appendix E are fabric survey sheets which detail physical research of the building and the site.

2.8.2 Schedule of individual building elements

In order to undertake the physical fabric analysis and to assess its significance, elements have been identified and a list of these can be found at the beginning of Appendix E. Also contained in Appendix E are the Individual Building Element sheets.

Elements have been identified with names that are currently in use and group into three categories:-

Elements dealing with the exterior areas of the site,
prefixed with the letter 'A'

Elements pertaining to the external elevations of the building,
prefixed with the letter 'B'

Spaces within the building, prefixed with the letter 'S'.

A fold out, A4 sized, plan of the building indicating the location of each element.

The element code is consistent throughout the CMP to aid easy identification by any user of the CMP and to assist with management implementation.

In order to make the CMP more user friendly, the Individual Building Element sheets bring together investigation, assessment and management summaries onto one or two pages for each element

i.e. the Individual Building Element sheets outlining each element's grading, description, management and recommendations.



Berry School of Arts c1906

Showing wind damage to the rear section of the building. The result of this damage is still evident in the hall above the edge of the stage where there is a join in the ceiling lining boards and the two lots of boards vary in size.

Note following:

- Wind damage includes collapse of rear gable or wall.
- Roof debris.
- Street trees in enclosures, varying heights.
- Side door arrangement.
- Gas light over front door.
- Chimney pots.
- Picket fence with diagonal returns.
- Post and rail fences.
- Paving to front.

From the collection of Berry District Historical Society.

Photograph: 5a.



Berry School of Arts c1906

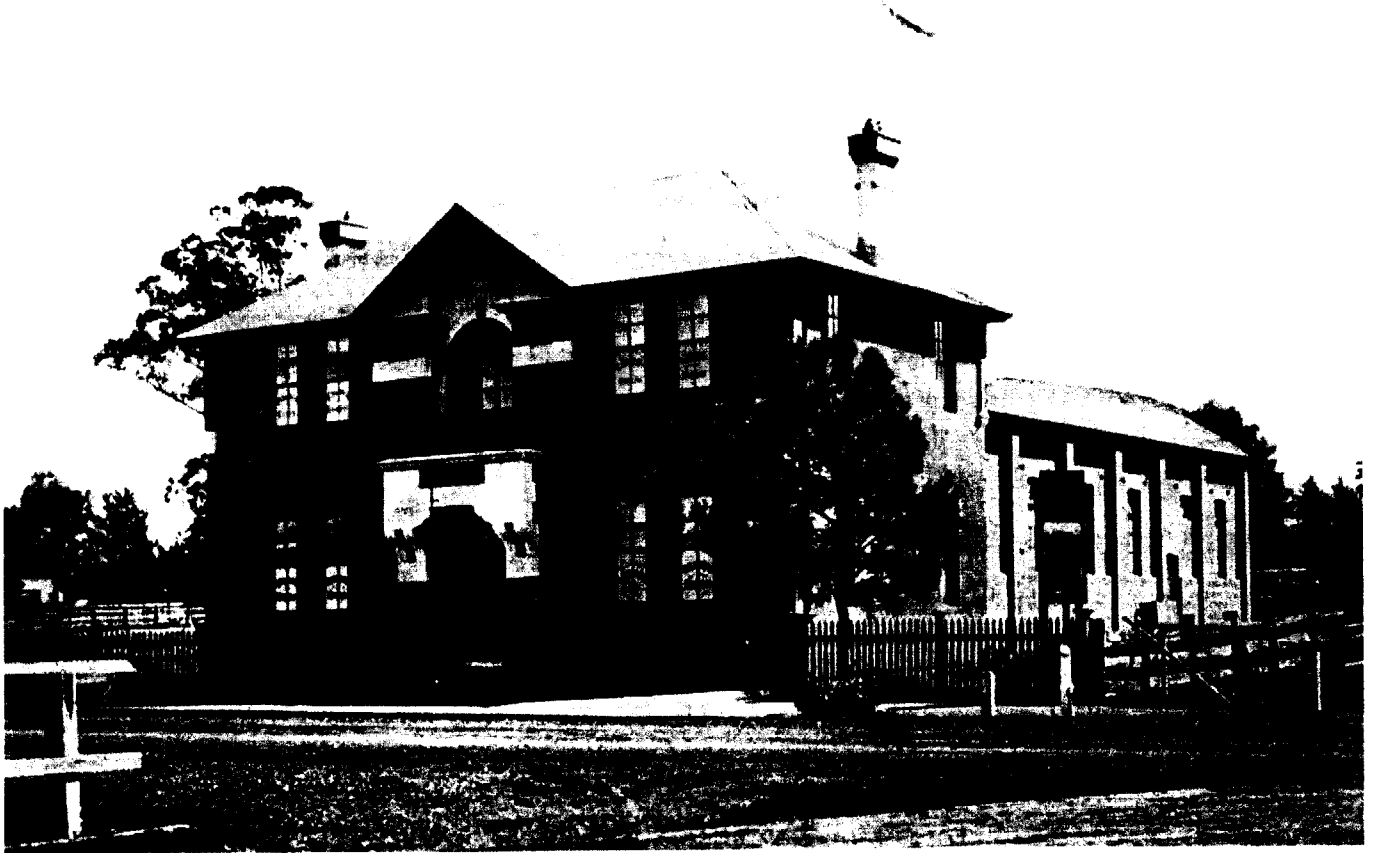
Bird's eye view showing partial side elevation of building and general townscape to south including the railway station.

Note following:

- Street planting, small trees in enclosures, great variation in height. Definite pattern and intent. (*casaurina cunninghamiana*)
- Painted glass widows.
- Alexandra Street may terminate at park.
- Post and rail fences, picket fences.

From the collection of Wollongong City Library and Illawarra Historical Society.

Photograph: 5b.



Berry School of Arts c1906

Showing front and side elevations at around the time of completion.

Note following:

- Street tree without enclosure.
- Hitching rail in front of fence, cross pieces removed.
- Window signs from top left, clockwise: Council Chambers, Lodge Room, Billiards, Library and Reading Rooms.
- Gas light over front door.
- Chimney pots.
- Picket fence with diagonal returns.
- Post and rail fences, remnant post to front in 1965 photo.
- Paving to front.

From the collection of the Berry and District Historical Society.

Photograph: 5c.



Berry School of Arts c1912

Showing detail of the front of the building and changed room usage.

Note following:

- Street tree removed, remnant tussock.
- Widow signs from top left, clockwise: Council Chambers, Berry Agricultural & Horticultural Society, Billiards Room, Library and Reading Room.
- Berry School of Arts sign in fanlight over front door.
- Gas light over front door.
- Absence of chimney pots.
- Picket fence with diagonal returns.
- Broadsheet poster.
- Sign on extreme right.

From the collection of Berry and District Historical Society.

Photograph: 5d.



Berry School of Arts 1927

Note following

- Cast iron lace detail of balcony balustrade.
- Detail of posts under balcony; flagpole off balcony.
- Balcony door detail.
- Stage detail: Limelight covers on stage floor; splay in stage and newel post to stage steps
- Original gas lamps.
- Face brick dado, white painted window panes, picture rail.
- Projection port.
- Painted out windows with clear toplights.

Photograph: 5e.



Berry School of Arts c1965

Showing front and northern elevations.

Note following:

- Verandah awning with framed fascia.
- Clear glass windows.
- Electrical service relocated to side of building from above entry.
- Lyric Theatre sign over verandah awning.
- Honour roll and foundation stone.
- Absence of chimney pots, rusty roofing.
- Remnant post near kerb.
- Timber fire stairs.
- Bricked up toilet windows.
- Vents on roof.
- Asphalt paving to front.

From the collection of Berry and District Historical Society.

Photograph: 5f.

2.8.3 Sequential development phases

From evidence gathered from historical research, photographs, oral histories and fabric analysis, the various phases of change to the building and the site can be plotted. Plans contained within Appendix C illustrate the various alterations, additions and demolitions that have occurred on the site since Council ownership from 1964. These known plans, together with the physical fabric survey of the building form the basis of the indicative plans of the various layers of change that have occurred. These changes have been grouped as summarised below and are illustrated in Figures 7a, 7b and 7c.

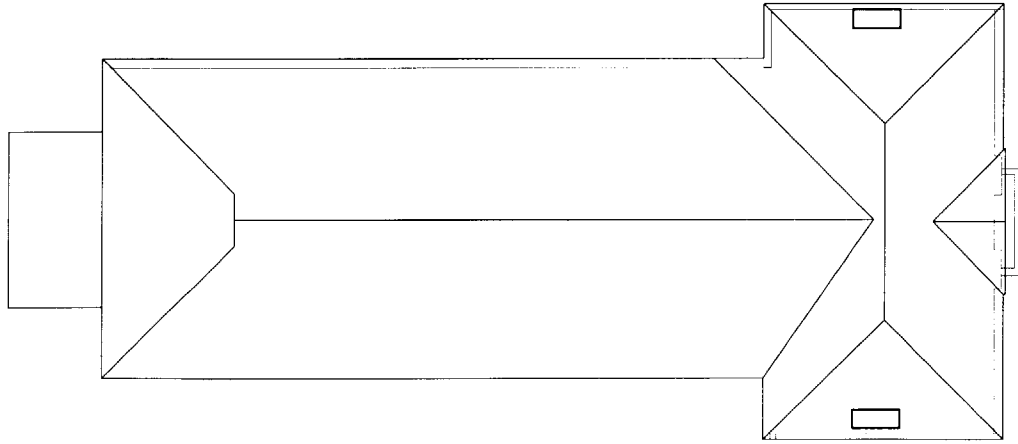
Period A - as built 1906

1. 1906 - original two storey front portion and rear auditorium in brick, with rear timber dressing rooms; oral histories and minutes report drop toilets located towards southeast rear corner of the site and adjacent to the boundary with the former bowling green
2. 1906 - forecourt covered in asphalt by Berry Council

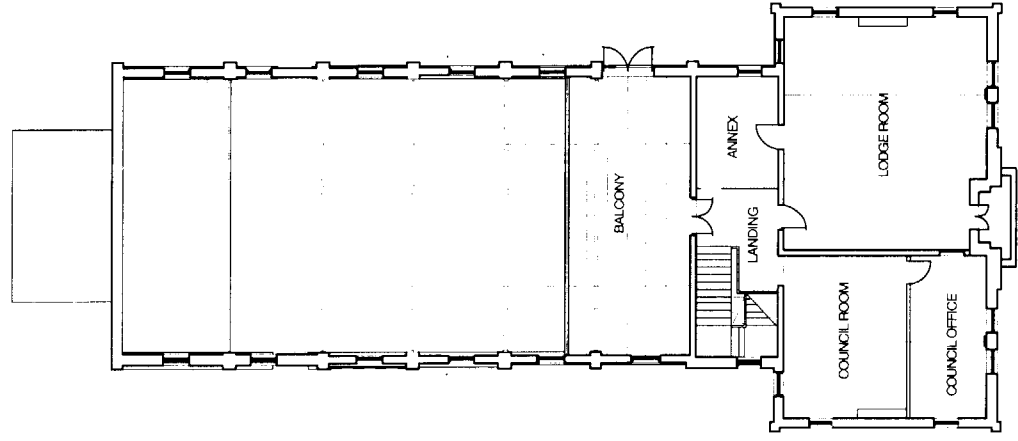
Period B - cinema period

3. 1911 - original kitchen built, location unknown but probably on the site of the current kitchen as air vents and soldier course over doorway indicates a freestanding brick structure; possibly bulk of the building was in timber with brick parapet wall presentation to Alexandra Street as evidence by the south wall of the supper room, arch bars, header courses and air vents
4. 1922 - addition of supper room: assumed conversion of double external doors to swing doors
5. circa 1927 - adaptation of the premises for cinema use
 - 5.1 Conversion of upper floor meeting room annex to a projection room by introduction of a raise floor, construction of a flue for carbon arc projectors and insertion of projection hatch through mezzanine wall into auditorium
 - 5.2 Implied time of raising and foreshortening of stage to accommodate screen and to increase seating capacity but leaving a remnant of the original stage to act as a bandstand for dance, etc use, being indicative of the continuing multiple use of the auditorium.

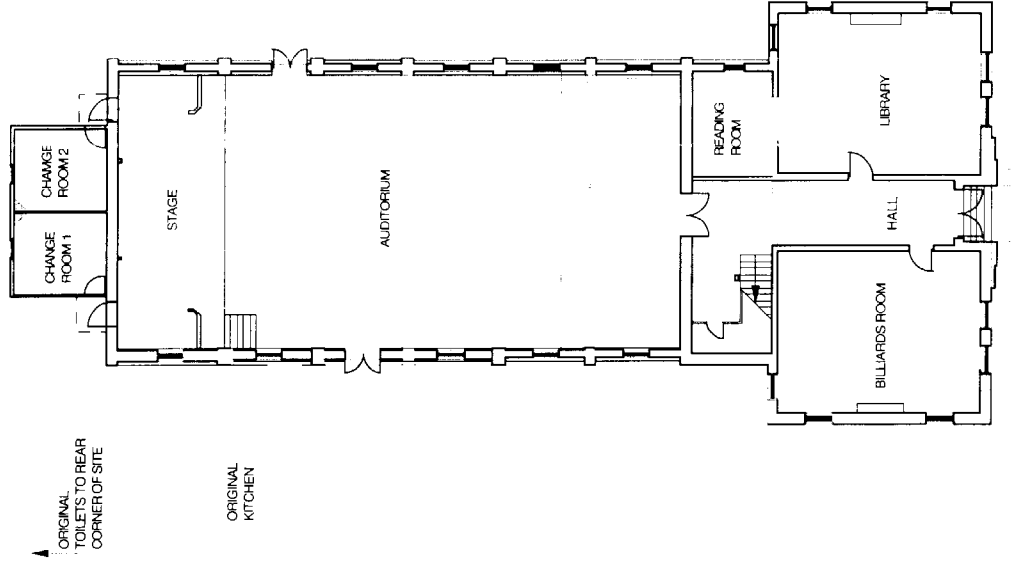
(this occurred sometime after the Gala dinner as the former stage floor level, lime lights and material are evident in the photo: evidence of the former stage position still visible under stage)
 - 5.3 Assumed addition of ticket box



ROOF PLAN

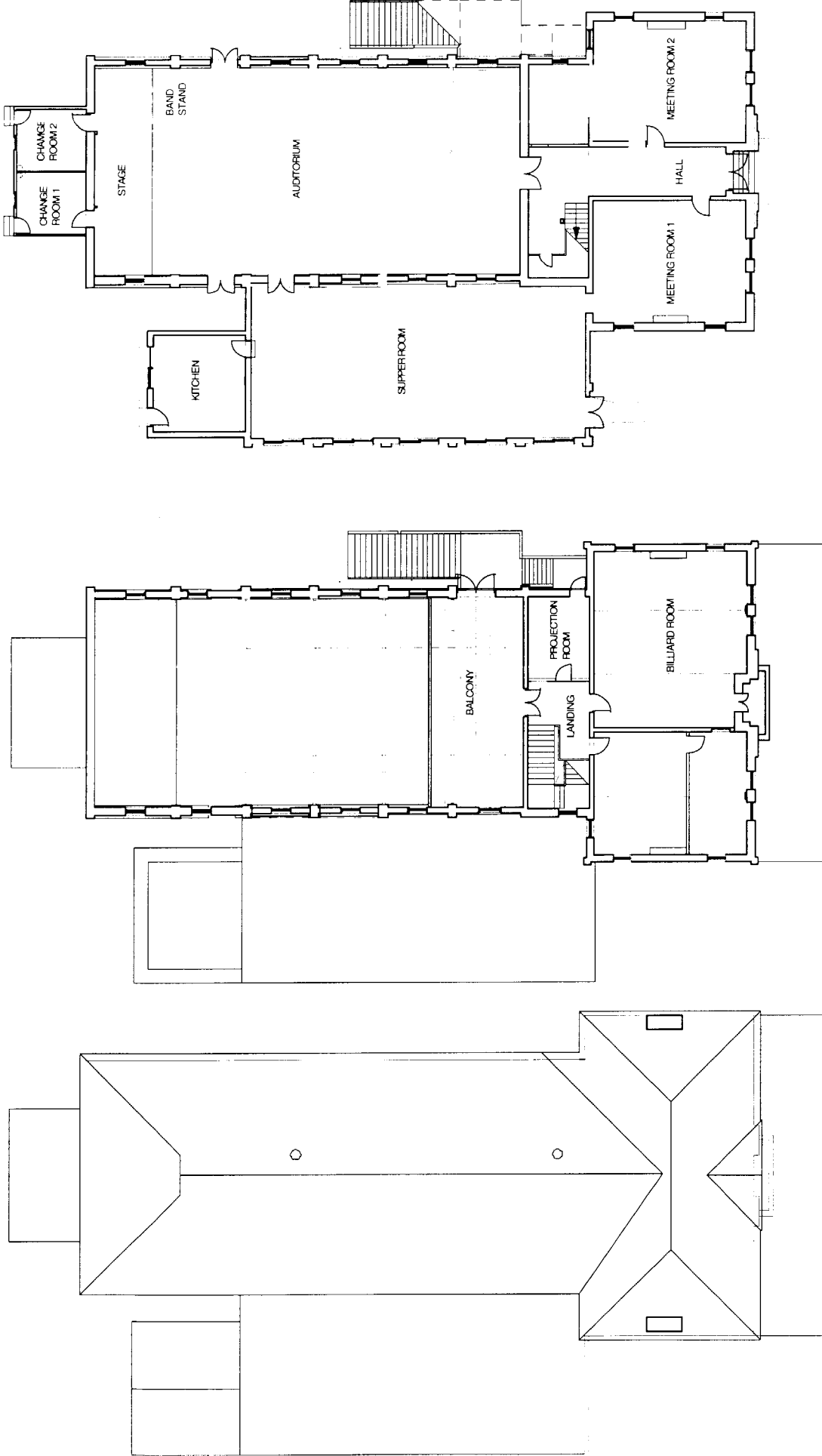


FIRST FLOOR PLAN



GROUND FLOOR PLAN

Figure 7.1
BERRY SCHOOL OF ARTS: AS BUILT 1906

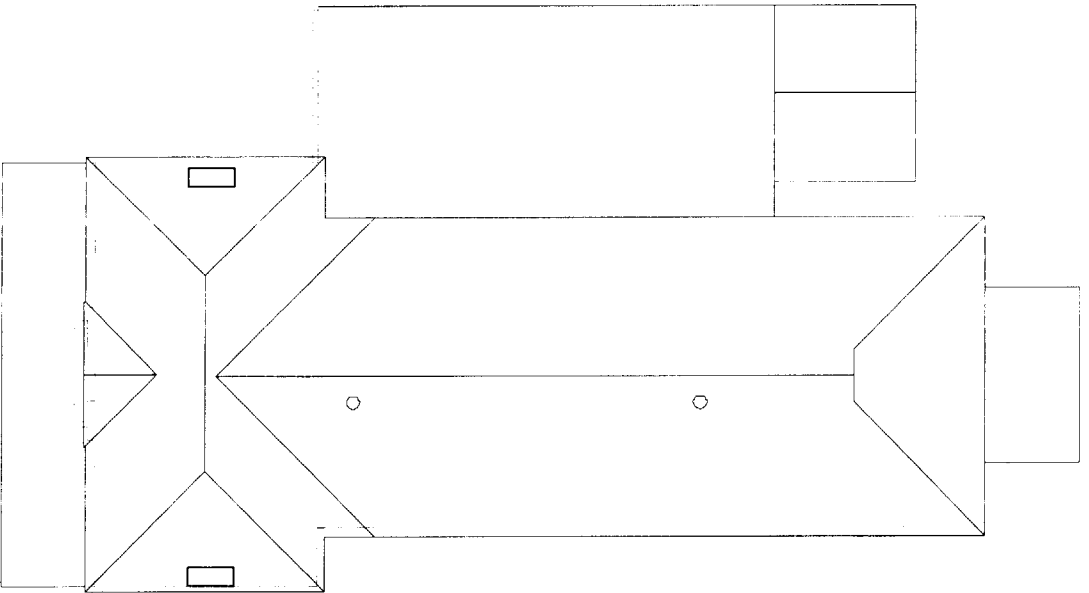


GROUND FLOOR PLAN

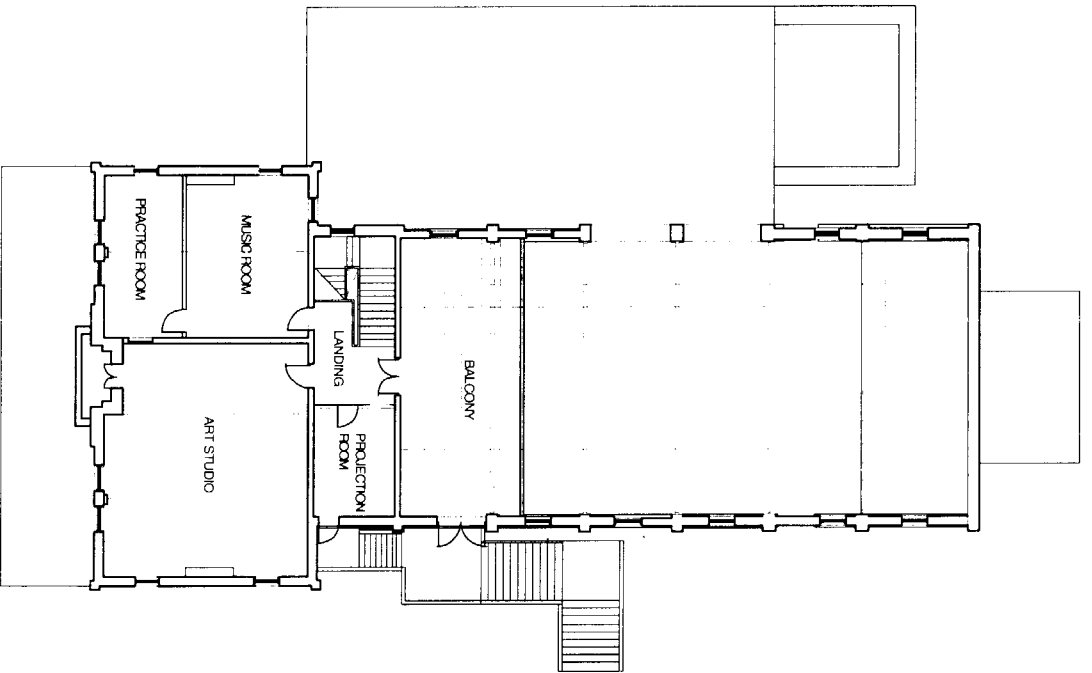
FIRST FLOOR PLAN

ROOF PLAN

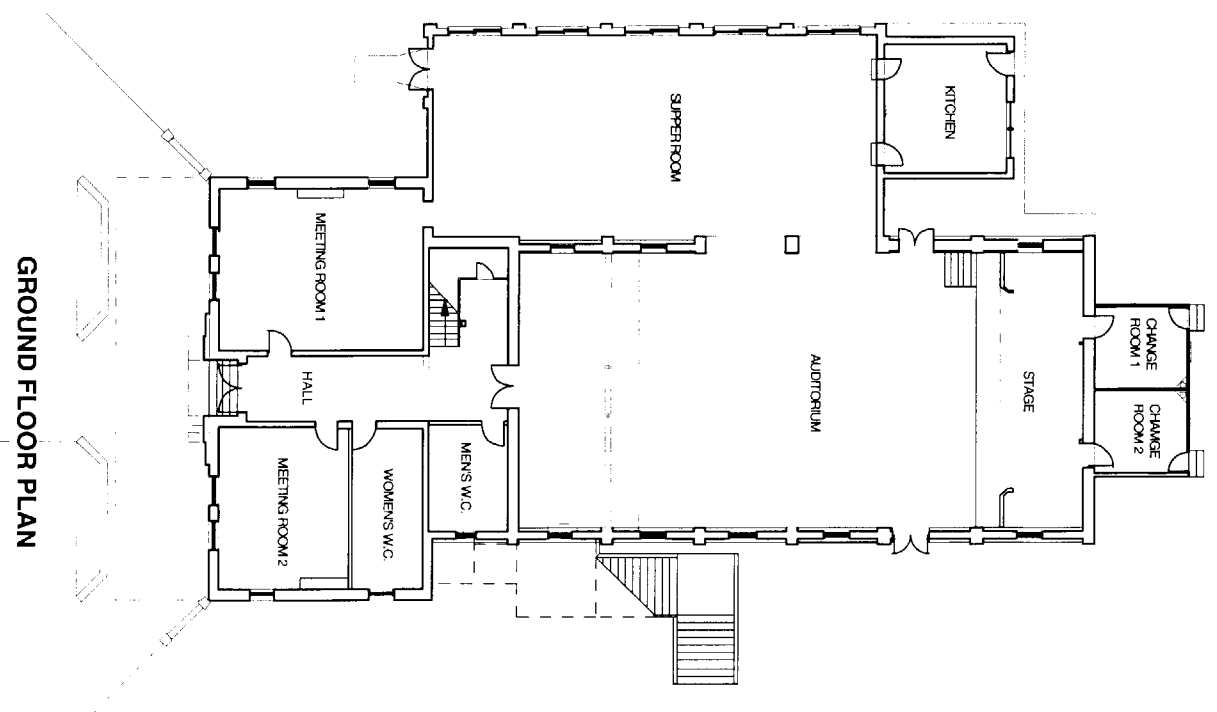
Figure 7.2
BERRY SCHOOL OF ARTS: CINEMA PERIOD



ROOF PLAN



FIRST FLOOR PLAN



GROUND FLOOR PLAN

Figure 7.3
BERRY SCHOOL OF ARTS: PRESENT

- 5.4 Erection of the *Lyric* sign to the NW corner of the building
- 5.5 Construction of the awning across the Alexandra Street elevation of the building
- 6. 1929 – addition of a external timber fire stair to mezzanine level
- 7. 1935 – kitchen enlarged and floor cemented; materials unknown
- 8. 1936 – extension of fire stair to projection room level

Period C - as existing

- 9. 1964 - conversion of reading room and rear portion of library to internal toilets: Library continued to operate within the reduced space.
- 10. 1980 - hall floor replaced over concrete slab and probable reconstruction of stage to current configuration, width and height
- 11. 1975 – swing doors and a window into supper room replaced with arches
- 12. 1979 - kitchen reconstructed in brick with low pitch gabled roof form; second door inserted through to supper room
- 13. 1984 – fire stair replaced in steel and concrete
- 14. 1993 – landscaping to Alexandra and Princess Streets setbacks
- 15. 1993 – mezzanine balustrade and ticket box removed
- 16. 1994 – regulations required modifications to mezzanine floor to comply with fire escape egress and head heights

The periods of change are visible in the fabric of the building as it is today. Some changes are supported by documentary evidence, especially those that have occurred within the last 40 years as sourced from Council's files. Historical evidence for the first half of the 20th century however is incomplete and is mainly reliant upon the broken sequence of Committee's minute books held by a variety of repositories.

Otherwise conjecture as to the configuration and use of spaces is based upon oral histories, contemporary media releases and earlier era records. No drawings of the building appear to survive prior to 1964. Similarly no services diagrams exist.

2.9 Analysis of historic evidence

Certain aspects of the building's history can not be confirmed due to the inconsistent paper trail. Although no plans appear to exist dating from the building's construction, contemporary newspaper reports and committee minutes (for example see Figure 8) record aspects of the building in terms of room arrangement, dimensions, tenants and uses.

Added to this archives and photographs have been most enlightening. These infer events and changes to the building. In particular photographs relate to its earlier years. When located photographs from the 1940's, 1950 and 1960s may also provide more research materials about the building's use and fabric. The 1927 interior photograph clearly illustrates many of the original features of the building and provides some timeframe around which alterations occurred.

The physical fabric of the building makes clear the various additions and alterations to be easily and clearly understood without detracting from the structure as original built. The current building, its internal layout and most of the current uses are consistent with the structure as built in 1906.

3. Assess heritage significance

Having undertaken various investigations, the second step is to assess the heritage significance of the place. This done by undertaking comparative analysis, applying aesthetic, historical, social and technical values of the ICOMOS Burra Charter, applying the NSW Heritage Council criterion, and then formulating a Statement of Significance.

Significance may relate to how representative or rare a place may be, the relationship to its setting and context (whether historical, physical or social), to the place as a whole and/or to some or all of its component parts.

3.1 Citations and listings

The Berry School of Arts has been recognised by the following listings.

- Shoalhaven Heritage Study - individual listing
prepared by Peter Freeman Pty Ltd, 1998
Good Example of early 20th century Federation Free Style community building associated with Joseland and Vernon, architects. Historic and social value to the community. Strong contribution to the streetscape. Local significance. [survey by R Hobbs]
- Illawarra Regional Heritage Study Review
prepared by Perumal Murphy Wu Pty Ltd, dated 20.05.93
Good example of an early 20th century community building. Social significance as a community memorial to David Berry. Local significance. Aesthetical associative and representative. Socially representative. Historically representative
- Within the *Berry District Landscape* listed place, Register of National Trust of Australia (NSW), proposed by B Burke, July 1977
- Register of Significant 20th Century Architecture
compiled by the Royal Australian Institute of Architects
- Movie Theatre Register of NSW
School of Arts / Lyric listed in Category 2 country being a building adapted for cinema use but no longer operating as a cinema.

The National Trust listing includes *Historic Site of Berry*. Under the notation ‘Estate Buildings’ are both the ‘old’ [ie a remnant portion of the former Queen Street premises is now the Gilham Street timber cottage] and the ‘present’ Schools of Arts’ sites. The subject site, however, is not listed separately by the NT.

The Berry School of Arts is also cited in the book edited by Candy & Laurent (see below).

The following searches proved negative to date.

- Mitchell Library
(other than those materials already held by the Berry Historical Society)
- State Archives (16 references to Berry c 1850s only)
colonial architect’s guide, picture card index, card index of historic buildings, general catalogue of government records, although searches under the name ‘*Lyric at Berry*’ not undertaken
- Stanton Library, North Sydney Council
- Dept of Public Works archives (although further research needed to locate reputed pattern books for school of arts plans undertaken for the Department of Public Instruction).

3.2 Historical themes

Historical themes provide a context within which the heritage assessment criteria are applied, especially if historical values are critical to an understanding of an item’s heritage significance. Historical themes assist to evaluate comparative significance, minimise precedence of one value over others and may indicate that historical and social values have a higher level of heritage significance for a building than its aesthetics or research potential.

National themes	Numbers	2 Peopling the continent
		3 Developing local, regional and national economies
		4 Building settlements, towns and cities
		6 Educating
		7 Governing
		8 Developing cultural institutions & ways of life
		9 Marking the phases of life
State category	Number	25 Social institutions
Sub theme		Schools of Arts
Local themes		associations, events, town planning, education, government, social institutions, welfare

3.3 Comparative studies on schools of arts

Schools of arts were a feature of nearly every country town and, like institutions such as Masonic Halls are often taken for granted. As noted at the 2000 Royal Australian Historical Society annual conference in a paper dealing with this topic, there is very little comparative data available.

Currently the State Heritage Inventory contains 47 records using the phrase 'school of arts' and six places are listed on the State Heritage Register (SHR being for places at Carcoar, Kendall, Laurieton, Sydney and Tenterfield). These lists however are only indicative as many records are incomplete or simply yet to be added to the SHI whilst the SHR is still in the process of being developed. Thus the source is inconclusive as to why a place is valued and the level of significance associated with each Burra Charter criteria. For example it may be that some of these places rely solely on aesthetic value

3.3.1 Social and technical research

The only work known to date which attempts to collate information on this topic is that edited by Candy and Laurent. In terms of common cultural threads, Candy and Laurent note some core elements of the movement. These places were centres for amusement and entertainment, dominated by the middle classes, and although many of their activities were later taken over by other agencies, the buildings have come to represent a cultural value in themselves.

While many of these buildings have been bought up and converted. . . , others have suffered the ultimate ignominy of demolition . . . To others, however, fate has been kinder and across Australia there is an awakening of sorts to [their] cultural and architectural value . . . While some have been modernised and refurbished, others have been lovingly restored . . .

There is something fitting about schools of arts. . . being embraced by another generation of Australians to become once again a vital part of their local community. [Candy & Laurent 1994 p16]

What are the common denominators amongst schools of arts? In the 1902 Library Association of Australia paper, 'The club side of institutes', Allen noted the following:

- *The principal feature is not the library, or the reading room, but a large hall which, for revenue purposes, is let as a public hall, open regularly*
- *In a smaller room, at the side of this main hall, is the library*
- *Other branch or club-like, activities to bring about the desired end [of increased membership and hence funding]*
- *Committee guided by local conditions*
- *Encouragement to formation of, and use by, clubs*

[eg chess, cards, drama, local sports]

- *Use of rooms as headquarters and meetings for Lodges [etc,] the more that can be accommodated the better for our purposes [ie for rental income]*
- *The object is to get men of the town into the habit of turning naturally to the school of arts for amusement*
- *The benefit of increasing the attractiveness of the social side; and a committee which spare no pains in keeping up its popularity.*

Allen continued with a few other things which are now unacceptable in a public building, such 'a spacious and well lighted balcony makes a most desirable retreat in which to lounge or smoke', as well as the ever present debate about billiards as a 'recreation' and a source of raising income. The above however provide guidance as to what were the then issues, but more importantly, many of these remain pertinent today for the management of the Berry School of Arts building.

More recent writers have noted common historic and social characteristics.

- The giving of lectures and, as part of the thirst for knowledge, how the establishment of social networks between and within communities were reinforced by these. This also reflected rivalries between communities as well as collaborations.
- The organisation of classes, whether basic literacy, general liberal adult education, technical or scientific. In many cases, local community imitative and self help gradually gave way to government provision via centralisation within the Department of Technical Education. Even so schools of arts premises were ideal for such Government use for they were viewed positively as a clear distinction from school education.
- The provision of museums and art galleries as part of the larger 19th century preoccupation with dissemination of scientific ideas, as a public resource and as an adjunct to an instructional programme.
- The provision of 'rational recreation and amusement'. In addition to debating, drama, chess and such societies, great debate range over the provision of 'penny cheapie' romance and western novels as well as billiards. But such matters were highly geared to the book subsidies because these were based on membership numbers. This issue illustrates that there was a conflict from the start between factors seeking a commercial basis versus community needs within the management of schools of arts.
- The provision of a symbolic and practical local community resource, for a variety of organisations, and for any public gathering of any consequence. Many early local government bodies used the meeting rooms whilst the hall served as a 'town hall' for civic functions. This function was vital in rural areas where a neutral place to meet on an equal footing for people from

different social classes, occupations, religions and ideologies overcame many social conventions of the day.

- And so schools of arts became a focus point for an enormous range of local activities and initiatives – bazaars, concerts, dances, rites of passage venues (weddings, debutant balls), cinema and shelter – as the building represented the hub of community life and were vital to the ebb and flow of life in a community which transgress generations, creed and socio-economic status. This may explain the strong emotional attachments that persist to the present day for schools of arts.

From the above, the conclusion is that the Berry School of Arts building, not only started out with these goals and activities but has continuously operated within these parameters and to be a major focus within the township.

3.3.2 Layout comparison

Various research papers indicate that there was a standard floor plan developed by the NSW Public Works for the Department of Public Instruction, which had oversight of the schools of arts from the 1880s. These were developed in part to help committees to obtain value for money but more so, to ensure that the education functions were reflected within the building – the library at the front (to contain ‘quality fiction’), a reading room (for journals and popular tabloids of the day), the hall and meeting rooms (frequently leased to subsidise its operation). It is not known whether this standard allied to the ‘chapel cheapies’ or was used as a pattern model for individually designed masonry structures. This partly explains the commonality of layout within such buildings. Certainly the Berry School of Arts contains a floor plan not dissimilar to other buildings of a similar scale and investment. And given evidence that the builder's first drawings conformed to this model, albeit with a high Victorian presentation prior to submission for Dr Hay's concurrence, also may explain the building's layout.

The Berry School of Arts is interesting, however, in its resolution of the use versus income generation debate of the day. The triple bay presentation achieved a street presentation of both its library/reading room as well as the income generating billiard room, thereby possibly avoiding the ire of the Department of Public Instruction inspectors.

The circa 1906 to 1920 photographs show room usage advertising on the lower sashes of the ground floor windows as such. These photographs also provide much social comment about the regulatory and social framework of the movement, and its funding, and how the Berry community dealt locally resolved such issues.

Also indicated by these photographs and in records is that the upper level was deliberately designed for leased accommodation, and in particular plan were modified especially for the use of Berry Council.

3.3.3 Architectural comparisons

From an architectural point of view, schools of arts are yet to be looked at as a collective. Brennan and Raath in NSW indicate some regionality in architecture, despite the categories based on building materials, as devised by Wedden for the Victorian sample.

By the turn of the 20th century there were over 400 in NSW. As to how many of these exist today either as a structure, or continue to operate as such, is unknown.

The illustrations in Candy & Laurent indicate the exceedingly varied nature of the building morphologies and settings. In an attempt to categorise these, Wesson simply grouped the physical characteristics of schools of arts buildings, taken from a Victorian sample, into:-

Bush classical or 'chapel cheapies', being basic single room structures with a gabled roof form using a variety of building materials;

Larger, single storey, dance hall, type buildings with verandahs, usually in timber;

Permanent masonry structures, sometimes with a two storey portion presenting to the street, and the rear hall portion in either timber or brick.

3.3.4 Raath Study of schools of arts in southern NSW

The only NSW site distribution and economic analysis review known to date is that by Tessa Raath [C&L p229-249], which included notation of the Berry School of Arts.

For 1897 Raath records 18 schools of arts in the Illawarra region although there are inconsistencies when attempting to date the establishment of the committees. Roughly the dates for those within the Shoalhaven (inclusive of an antecedent such as a Literacy Society) have been cited as Berry 1866, Terrara 1867, Milton and Ulladulla 1872, Nowra 1885 (although the Mechanics Institute formed in 1857), Kangaroo Valley 1886, Yalwal 1890 and Pyree in 1894.

Some committees started out in modest buildings that were upgraded as a town progressed. The current Berry building is the third home to the 'committee'.

According to Raath 75% (or 196) of NSW recorded mechanics institutes and schools of arts committees had a building. There was however significant regional differences in penetration and resources deployed.

The majority (30%) cost less than £1,000, 12% between £2 -3,000 and only 6% over £4,000. Averages of building costs, too, are deceptive being dependent regional distribution of wealth, population and patronage.

In the Illawarra average building costs were 30-40% higher than on the North Coast for the same number of buildings. One

explanation is that, in general, the Illawarra was a wealthier area, and according to membership lists, numbers in the Illawarra towns exceeded those on the north coast.

Of those listed above in the Shoalhaven, only those at Berry, Nowra and Milton were in masonry. Construction of a building was highly dependant upon, not only support not only from the town, but also that drawn from the surrounding district. Therefore, given the building cost of the Berry School of Arts, the considerable patronage of the Berry/Hay family is difficult to estimate. Certainly the face bricks are of a Sydney origin but these may have been ballast for the Berry ships on their return journey from the Sydney markets. The ongoing Berry/Hay financial contribution is well documented.

Raath also highlights certain conventions for masonry structures.

- They sought to expressed an urbanity perceived necessary by the local community
- They were situated in central and highly prominent locations
- Although unpretentious, they tried to 'keep up with the times' especially with the street appearance of the building
- Based on external appearance, no two buildings were identical but present a heterogeneous collection, but broadly categorised into
'classical' capital city types in durable materials, and
'large house' to 'country style' types.

Raath concludes by stating that of the 1992 sample, 44% continue to function as a 'community centre'.

3.3.5 Conclusion to comparativeness

As noted within the *Nowra School of Arts* CMP, only the Nowra building is comparable to the *Berry School of Arts* in terms of size, materials and general planning within the Shoalhaven area. The triple bay presentation with speaker's balcony, floor plans and scale are similar and both initially incorporated local council rooms in their upper levels. The halls are expansive. Supper rooms were added following similar community needs. Both reflect the era of their construction and community sentiments to 'be up with the times'. The earlier Nowra building with its more decorative ashlar finish whilst that in Berry building being contemporary with the emerging Arts and Crafts style where decoration was reduced and the building materials, themselves, became integral to the building's presentation. Differences also appear to lie in the type, number and degree of intrusion into the original fabric by subsequent accretions and in the changing pattern of use of the Nowra buildings. In this respect the Berry building has always functioned as, and remains, a general-purpose, community centre with various permanent tenancies.

Berry demonstrates a town that remained prosperous beyond being a 'company settlement'. Whilst not a frozen moment in time, and for its size, it has retained a level of prosperity over a long period of time with a reasonable level of intactness in its buildings.

Much of the wealth has been derived from the surrounding dairy industry throughout the 20th century and with continued occupation within the surrounding area of several wealthy families. This is now subtly changing with the influx with those seeking a 'sea change', retirees and those with a more urbane character. The town's geographical location, being on a main road, with a railway station having easy accessibility to Sydney and lush landscape, have also supported Berry's niche position. Because there has not been a dramatic change in local demographics or economies, its buildings have remained largely unaltered throughout the ravages of the 1960-80s, although some adapted subtly for new uses. The Berry School of Arts demonstrates these processes.

3.4 Burra Charter criteria

The ICOMOS *Burra Charter* sets out the four criteria for assessing the heritage significance of a place. The criteria related to aesthetic, historic, social and technological (inclusive of research) values.

3.4.1 Aesthetic significance

The building has a major streetscape presence and is a major component to the civic character of Berry.

Aesthetics relate to all the senses - sight, touch, taste, etc. The *Berry School of Arts* is one of a few public buildings to be constructed with two storeys in the town. Sentiment of the day may have sought to rival that constructed in Nowra a decade earlier whilst also appearing to be 'up-to-date' [with the then fashionable and less embellished Arts and Craft architectural style] as alluded to in contemporary reports. There is also evidenced by the fact that Joseland redrew the facade doing away with the more florid Victoriana of the builder's first draft for the building.

The building is a reasonable example of a masonry civic building for this purpose and one which has survived largely unaltered from its original construction. Through quirk of circumstances, it retains visual links to its former home, now the CWA rooms, and the former Queen Street site remnant tree plantings, as well as with the Showground and its memorials to the Berry/Hay family.

The positioning of the building was not accidental. Alexandra Street, being one block away from the commercial cross roads of Wharf Road (now Prince Alfred Street) and Queen Street, had become a major pedestrian route to the railway station and the nucleus of this civic precinct where key public facilities were positioned along the Alexandra Street east-west axis.

The building remains a dominant statement in the streetscape and township generally. No other hall challenges its scale, massing and size nor its suitability for use by any person or organisation irregardless of sectional interests. This fact underlies the continued versatility of the place.

The setting of the building is evocative of its agrarian roots that underlie the foundations and development of the town. Its simple, unembellished presentation adds to the charm of both the building and the town, as does the spatial relationships which should remain intact for continued understanding and appreciation of the Berry School of Arts site.

Well meaning but misguided 1990s landscaping detract somewhat from the buildings western and northern presentation. The circa 1930 low brick wall, which replaced the original timber picket fence of 1906, set on the diagonal, has been retained.

3.4.2 Historic significance

The building represents a work attributed to a leading architect of the day. The site and the building has strong association with the patronage of the Berry/Hay family and links with the development of the original settlement of Broughton Creek and the change over from a private settlement to the development of Berry.

The strong connection with the Berry and Hay families cannot be overstated. Whilst there was no dispute within the community of the day about a memorial to David Berry, what may have been debated was as to what form and where that memorial was to be, as indicated in contemporary minutes and reports.

Through a sense of paternalism and squattocracy benevolence, the Berrys viewed the *Coolangatta* Estates as their personal '*lairdom*', being the biggest land holding in the Colony. Thus they donated land, seed monies, and equipment, and in the case of the *Berry School of Arts*, continued to subsidise the institution firstly as guarantor then via one off financial contributions. Hay, having spent his entire life within the Berry Estates, inherited these Victorian notions and values. Through marriage into the Hay family, Joseland too became part of this philanthropy.

The siting of this structure therefore is symbolic in several respects. Hay wanted a memorial structure and one which would communicate a strong sense of permanence and prominence. He was however constrained by the Berry bequeaths. The need for ready cash had forced major changes to the management of the Estates and hence the sale of the private town via individual allotment sales. The local population were also undergoing the change of a new century with more prosperous times following the disastrous 1890s drought and depression. The rising commercial classes of the town also sought a suitable monument as its rally focus, but one separate to that provided for the country folk by Agricultural Society. The thinking of the day was to express such a focus via the process of self-education and improvement in a structure accessible to all.

The opening of the railway line contributed to changing community aspirations. Movement of goods and people was no longer constrained by poor roads or unpredictable sea conditions. Speedier and more reliable contact with the Sydney markets greatly increased prosperity and visitations. Thus the Alexandra Street site, as the pivotal link from the station to the commercial district and near other civic places, was not lost on its citizens or Hay.

The aspirations of all were fulfilled by a School of Arts building on this site. Hay obtained a lasting memorial to Berry, and did so in the same benevolent manner as inherited from the Berry legacy, whilst pragmatism found an allotment having less than optimal saleability. The site has a long history of water logged conditions.

At the same time the commercial and townsfolk gained a building which echoed their goals and one which could still be viewed as a statement of their aspirations. The country folk too gained a venue considered to be more suitable for use by the youth of the day (than the pool halls and the pub). All gained the benefit of prevailing government building and library subsidies.

Added to this is the historical inter-relationship with the architect, Joseland, and his associations with W L Vernon. Vernon worked with Joseland on the Kingston 'garden suburb' tender, passed over his client base to Joseland when promoted to Government Architect and then indenture for his son, Hugh, into partnership with Joseland between the Boer and First World wars.

Being well connected, Joseland was a prominent architect of the day as evidence by contemporary references, and known as a society person. From his marriage into the Hay family at *Coolangatta*, Joseland's involvement in the area extended to being a Life member of the School of Arts and to become an expert on fly fishing.

The patronage role, as reflected in the built environment of country towns and within the School of Arts movement, is an aspect as yet unexplored in historical literature. Other families had undertaken similar paternalistic roles in other localities, such as Mort in the Bega area, but the legacy has persisted and ended in Berry township, and for this building, beyond the live spans of individual patrons. For this building, the Berry/Hay family patronage is high significant as an expression of civic contribution. For these reasons the Berry School of Arts has State significant associations.

Internal space utilisation contributes to the building's civic nature as a 'meeting place'. Only the highly intrusive toilets let down the historical aspects of the building.

3.4.3 Social significance

The building and its site is held in high community esteem and has been in continued occupation as a School of Arts for a variety of uses. It should not be adaptive reused for another use but continue operating on its current basis of use that suits the on going needs of the community



Berry School of Arts c1975

Showing presentation of debutantes on the stage.

Note following:

- Height of stage in relation to door to Dressing Room. This difference suggests that the stage was then approximately 800mm higher than present.
- Layout of proscenium appears similar to present.
- Formality of dress indicates high level of social esteem for building at a time when similar buildings had otherwise declined.

From the collection of Mrs Sheila Bowden.

Photograph: 6a.



Berry School of Arts c1975

Showing debutantes and partners in Meeting Room 1.

Note following:

- Ten debutantes and partners.
- Curtain rod for background.
- Sheila Bowden centre.

From the collection of Mrs Sheila Bowden.

Photograph: 6b.



Berry School of Arts c1975

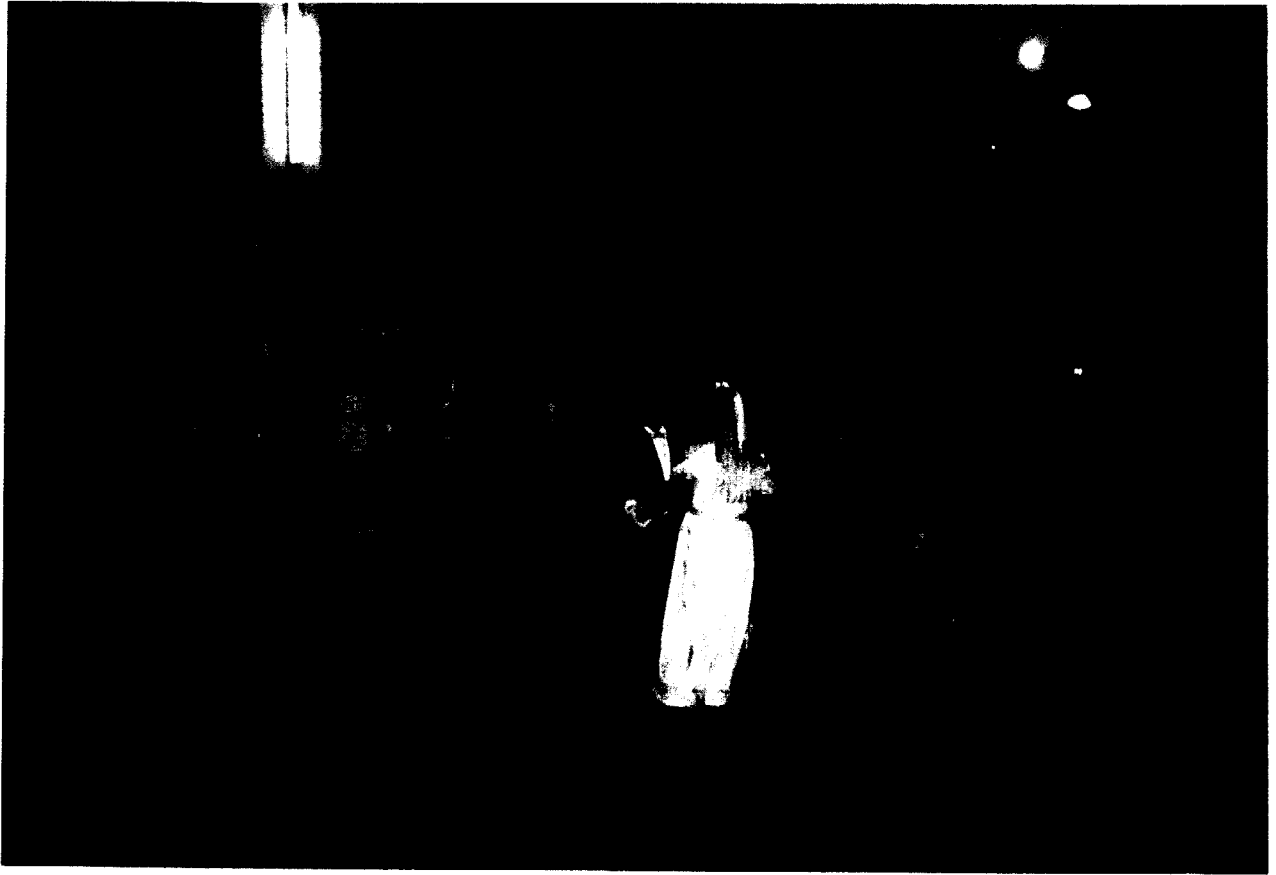
Showing debutante ball.

Note following:

- Height of stage in relation to doors to Dressing Rooms.
- Location of bandstand to front right of stage at lower level.
- Moveable steps to bandstand.

From the collection of Mrs Sheila Bowden.

Photograph: 6c.



Berry School of Arts c1985

Showing debutante ball.

Note following:

- Improved lighting and crude fixed lighting.
- New timber floor.
- Curtains to windows.
- Self catering facilities.

From the collection of Mrs Sheila Bowden.

Photograph: 6d.

The building's fabric embodies the local community's expression of their 'sense of place'. Despite a long history as a private town, the building embodies the town's transition and new found independence.

The building has continuously provided a major social focus since it was built. Initially, other than the Agricultural pavilion, this was the only major community venue. The proliferation of church and other organisation halls still do not provide such unfettered 'common ground'.

The continuous use of the internal spaces demonstrates social significance. The upper level has continuously been used to generate 'rental income' as has the auditorium. The accretions of the supper room, kitchen and even the debates about the location of the toilets demonstrate a social vibrancy associated with the place.

Many of the founding activities continue to be provided albeit some in a more modern format. Exhibitions continue to be held, liberal education pursuits, musical education classes, and sectional interest group meetings. Even Council's mobile library continues to be associated with the site by parking adjacent to it in Princess Street and thus providing a link with the library services debates that have ranged throughout the 20th century.

This leads to another unexplored theme of the basic tension between the founding community and impost of financial considerations over schools of arts. Although they were supposed to be self-supporting, schools of arts were subject to oversight by inspectors and sought a balance between service provision and income generation. This was the case when this building was constructed at the beginning of the 20th century and is still the case today. The early years were subsidy driven and based on memberships: today it is the ability to be fully self-supporting by seeking out high building occupancy rates. Thus the continued conflict between community roles and financial realities is, itself, of significance.

The building fabric has survived relatively intact the decline and resurgence of what we now called a 'community centre'. The social significance may have regional or higher significance dependent upon how representative or rare such continuous social esteem may be.

3.4.4 Technological significance

The building indicates the evolution of the school of arts movement throughout the 20th century as well as the development of cinema technology. This in association with primary materials resources provide an ideal resource.

This building tells the story of the development of Berry township as well as the factors which contributed to the expansion of the School of Arts movement in Australia. Early antecedents may reside in the relationship between special migrations arranged by

persons such as the Presbyterian minister and Scot, Dunmore Lang, and via this source the import of enthusiasm for the Mechanics Institutes movement.

Although adapted to local circumstances when transplanted into the Australian conditions, these institutions fulfilled necessary functions. They emphasised design, popularised the ideas of science and progressed and promoted the concept of individual responsibility for learning, as well as laid the foundation for the public libraries and rudimentary infrastructure for later expansion by other agencies of a variety of community services. Suffice to say that a local School of Arts building can impart an understanding of such factors. One that is still operational more so has research and educative values.

The Berry School of Arts is highly significant in this regard as much for the associated primary research materials that remain available, despite being in somewhat dispersed geographical locations, and through its very operation as a community facility to this day.

The layout, use areas and building fabric are largely intact. As such this displays a high degree of educative value. It is still easy to work out uses of the building's spaces. Spaces retain integrity and readability, as does the layering that has occurred based on understandable community needs. Put together the building may have regional or higher significance for its research and educative values.

3.5 State heritage inventory criterion

The following criterion has been established by the NSW Heritage Council. The criterion are used for assessment for the State Heritage Register (SHR) and seek to establish whether a place has local or State level of significance.

Criterion (a) an item is important in the course, or pattern, of NSW's cultural or natural history (or the cultural or natural history of a local area)
LOCALLY REPRESENTATIVE

The Berry School of Arts demonstrates how a social movement for the dissemination of knowledge and community services spread through out the State and how this was adapted to suit a local community's aspirations and needs.

It also demonstrates that, despite the demise and take-over by government agencies of many of its former services, the core function of the building as a community centre and focus, persists. The building's ability to adapt and to cater for a range of changing needs and uses appropriate for its community has brought about inter-generational, high community esteem for the place. Even so, building retains a high degree of integrity in its functions and fabric.

Figure 8a. Annual Report, Berry School of Arts
30th June, 1906.

Berry School of Arts.

ANNUAL REPORT

For year ending June 30, 1906.

The year just closed has been a most eventful one in the history of the Institution. The principal event of the year has been the taking possession by us of our new premises erected at a cost of £1890, a task which we would never have been able to accomplish but for the generosity of our Patron in financing the scheme for us. That we are doing our best to make the building pay will be shown by the Treasurer's report. The new building was opened on the 18th January, 1906, by Dr. Hay, the building being well packed by an enthusiastic audience in the afternoon and again in the evening, when our Dramatic section staged a couple of pieces in their usual creditable style, the proceeds netting £18 0s 0d.

Unfortunately, a few months after the opening, the building was damaged, the scenery, costing over £20, being completely ruined, as the result of a severe gale, which necessitated the expenditure of another £150. However, we have got everything in order now for the new committee, and we trust that it will be some time before any further expense is needed, except the usual amounts necessary for the maintenance of the Institution. Soon after the opening of our official year it was decided, at a general meeting, convened for the purpose, to increase the number of committeemen from 11 to 17, including the trustees, who, it was decided should be ex-officio members of committee, and in October, 1905, Messrs. Robertson, Lord, Barclay, Dunlop, and Cox were elected as committeemen.

During the year Messrs. H. D. Morton and H. Joseland, being donors of £10 each, were elected as life members.

The Debating section as usual has been conducted by a sub-committee, and appended herewith is the report by the Secretary of same.

It is a matter for congratulation that the membership roll has been considerably augmented during the year, an increase of 80, largely as the result of the billiard table, which, as well as being a healthy means of recreation to members has been a splendid source of revenue, the takings since the opening of the room being £35 18s 3d, an average of £1 11s per week.

The attendance has been as follows:—Messrs. Colley, English, Watts, Jacobs, and Gillam 17 each; Mr. Bruce, 15; Messrs. Lovegrove, Cox, and Dunlop, 14 each; Mr. M'LAY, 13; Mr. Osborne, 12; Mr. Lord, 11; Messrs. Wilson and Barclay, 10 each; Messrs. Robertson, Quirk, and Binks, 8 each.

The Library and Reading Room is in a most flourishing condition, members fully appreciating the new, comfortable, and cherry room. It is pleasing to see that the new Reading Room is much more frequented than the old one.

With the opening of the new rooms arrangements were made to have the caretaker in attendance on two afternoons per week, viz. Wednesdays and Saturdays, and it is gratifying to note that an increasing number of members avail themselves of the opportunity thus afforded to exchange their books more frequently. It is to be hoped that the time is not far distant when the demands of the members will warrant the rooms being open every afternoon.

Notwithstanding the great expense of the new building, it is pleasing to note that the Library has in no way suffered. As a matter of fact there has been a considerable increased expenditure on new books, in all 105 new books have been purchased, and our Library now contains 1776 volumes.

GEO. GILLAM, Hon. Sec.

BERRY SCHOOL OF ARTS.

BALANCE-SHEET

For Year ending, 30th June, 1906.

INCOME.		EXPENDITURE.	
July 1, 1905.		July 1	
£	s D	£	s D
To Fixed Deposit	150 0 0	By Current Account	11 14
.. Members Subscriptions	47 14 6	.. Books	13 1 6
.. Hall Rents	62 8 6	.. Magazines and	
.. Government Subsidy	18 19 10	.. New-papers	25 1 1
.. Sale of Catalogues	2 6	.. Printing and Stationery	10 5
.. Sale of Carbide	9	.. Stationery and Stamps	6 11
.. Sale of Lamp	10 0	.. Kerosene and Lamp Glasses	5 14
.. Billiard Room Receipts	33 7 3	.. Carbide	8 0
.. Entries Billiard Tournament	2 11 0	.. Rent of Hall	20 0
.. Proceeds Empire Day Sports	3 12 0	.. Caretaker's Salary	35 16
.. Band Refund	1 0 0	.. Insurance, Building & Furniture	7 8
.. Sports Prizes (Hunt)	6 5 6	.. Piano Tuning	1 15
.. H. D. Morton	9 0 0	.. Repairs to Building	15
.. Interest on Deposit	4 19 3	.. Sanitary Expenses	15
		.. Sundries	3 7
		.. Plays (Books)	1 1
		.. Repairs to Furniture	1 2
		.. Refreshments (Concert Co.)	3 1
		.. Photographs (S. Cocks)	1 1
		.. Refund Band	1 5
		.. Hunt Sports' Prizes	6 5
		.. H. D. Morton's Building Fund	8 0
		.. Cleaning	6
		.. Carting	7
		.. Bank Charge Current Account	10
		.. Cheque Book, 5s. Comm., 6d.	6
		.. Interest on account	1 2
		.. Fixed Deposit in Bank, £150	
		.. Balance in Bank, £14 17 0	144 17
			£319 11
	£319 11 3		

Audited and found correct.

JAMES WILSON, Treasurer.
15th July, 1906.

A. WADDELL, }
J. C. TEMMS, } Auditors.

"The Shearwater Telegraph" and "Peppering Creek Register"

PRINTING OFFICES: KINGHORN STREET NOWRA, AND AT BERRY.

Berry School of Arts June 30th 1891

Dr to JOHN MACLEAN,
PROPRIETOR AND GENERAL PRINTER.

<i>May 1890</i>	<i>To 50</i>	<i>Entertainment 1/2</i>	<i>12.60</i>
<i>1891</i>	<i>To 50</i>	<i>Entertainment 2/4</i>	<i>9.00</i>
<i>Apr 1891</i>	<i>To 20</i>	<i>Handbills Julius Caesar</i>	<i>7.60</i>
<i>May 1891</i>	<i>To 20</i>	<i>Handbills The Birds</i>	<i>12.60</i>
			<i>£ 21.80</i>

Figure 8b. Sales docket for printing issued to Berry School of Arts 30th June, 1891.

Criterion (b) an item has strong or special association with the life or work of a person, or group of persons, of importance in NSW's cultural or natural history (or the cultural or natural history of a local area)
STATE SIGNIFICANCE

The Berry School of Arts has special association and is a most interesting manifestation of the generational philanthropy of the Berry/Hay family. Although initiated with Alexander Berry, it is particular so with David Berry, MLC and as continued by John and Alex Hay. Unique association resides in the site being part of one of the biggest grant holdings, containing 3 private towns and landlord to over 2000 people which remained in the family throughout the 19th century. Berry, along with Throsby and Macarthur families, was important and highly influential in conservation politics, commerce and merchantile pursuits based which came to be focused on Berry township. The philanthropy of the family provided sites for many facilities, such as the School of Arts. The high level of inter-dependency with the Berry/Hay association has State significance and that the Berry School of Arts continued to operate after public sale as viable entity.

State significant association also resides with prominent and civically minded architect, Howard Joseland, as founder to the Architectural Association being precursor to the Institute of Architects, although his canon of works are more modest. Joseland's significance derives from being an early exponent of the 'Federation' style and as a link from Victorian architects, such as Vernon, to becoming a mentor to H V Vernon and then Gilling, who brought a newer approach which carried through into the mid 20th century. Joseland was a life member of the Berry School of Arts and its exterior design reflects the Arts & Crafts movement whilst the treed landscaped setting also reflects his involvement with the growing garden suburb movement.

Criterion (c) an item is important in demonstrating aesthetic characteristics and/or a high degree of creative or technical achievement in NSW (or the local area)
LOCALLY REPRESENTATIVE

Aesthetic significance derives from the building's free standing relationship with a number of other significant civic places of the town. Its immediate neighbour is the Presbyterian church, built some years after the School of Arts but visually connected to it by that main outdoor recreation of country towns the early 20th century, a tennis court. Its curtilage takes in the historic relationship bridged across the former bowling green of the relocated former Pulman St School house (now CWA Rooms), where the Broughton Creek Literary and Debating Society first meet in 1866.

The building's aesthetics are enhanced by its restrained use of decoration in the Federation Free Style and its handsome 3 bay proportions. Because of its open corner location, the functions and uses of the building can be easily understood. Aesthetic values has been diminished by accretions, such as the fire stair, awning, supper room and kitchen plus inappropriate paving and landscape materials, however, these give it

other heritage values, particularly social, in that the history of the building in meeting community needs and the development of its uses, can be read from these additions.

Criterion (d) an item has strong or special association with a particular community or cultural group of NSW's (or the local area) for social, cultural or spiritual reasons. **LOCALLY REPRESENTATIVE**

The building is the embodiment of the school of arts movement and how this has been adapted for local circumstances. The building continues to be used for its intended purpose as when built in 1905 with many of its original activities persisting to this day. Over time the building has been associated with the formation of local government and community organisations, such as the Berry Red Cross formed in 1914 which still meets regularly in the building.

Criterion (e) an item has potential to yield information that will contribute to an understanding of NSW's cultural or natural history (or the cultural or natural history of the local area) **LOCALLY REPRESENTATIVE**

The building represents the culmination of the self-help and education movement of the 19th and early 20th centuries, which spread throughout Australia during these times. It yields an understanding as to how this movement was manifested within a town newly independent after a long history of benevolent yet private ownership.

The building demonstrates the nexus in society at a particular period between infancy of local government and free masonry as virtual co-tenants, and how many of the various activities initiated in such buildings were eventually overtaken by government agencies or were moved to their own premises.

The structure, its relationships and its associated, although scattered, documentation provide a research tool into how such places operate as a community focus and within the networks of a local community.

Criterion (f) an item possess uncommon, rare or endangered aspects of NSW's cultural or natural history (or the cultural or natural history of the local area) **REGIONAL SIGNIFICANCE**

The essence of the Berry School of Arts is the persistence of its multiple and diverse community use. Further research is required to determine the number and location of schools of arts buildings which continues to operate in a manner as that which still exists as in Berry. Given this, the Berry Schools of Arts maybe of regional or higher significance by the very vibrancy of its use and community interest it has continued to command.

Criterion (g) an item is important in demonstrating the principal characteristics of a class of NSW's cultural or natural places; or cultural or natural environments (or a class of the local areas)

LOCALLY REPRESENTATIVE

The structure is representative of the layout and functions of a schools of arts although its auditorium is more spacious in scale and height through the inclusion of a mezzanine. The use of brick throughout is indicative of the aspirations of the community at the turn of the century seeking be up-to-date.

3.6 Heritage curtilage boundaries

When a heritage item is being considered for management purposes, a decision usually needs to be made about the extent of the land around it which should be defined as encompassing its heritage significance. A curtilage is also used to establish the boundaries of the visual catchment or zone.

The NSW Heritage Manual¹ defines the term 'heritage curtilage' to mean

The area of land (including land covered by water) surrounding an item or area of heritage significance which is essential for retaining and interpreting its heritage significance. It can apply to either:

- *Land which is integral to the heritage significance of items of the built heritage; or*
- *A precinct which includes buildings, works, relics, trees or places and their setting.*

Although the word 'curtilage' is a legal term, when referring to a 'heritage curtilage', James Kerr² refers to the 'setting' and 'visual catchment' of a place. The ICOMOS Burra Charter states that *conservation requires the maintenance of an appropriate visual setting and that no new construction, demolition or modification which would adversely affect the setting should be allowed*³. A heritage curtilage therefore should contain all elements contributing to heritage significance and may include all, or parts of, a cultural landscape.

A 'expanded heritage curtilage' deals with those circumstances where the heritage curtilage needs to be greater than the property boundaries and maybe required to protect the landscape setting or visual catchment of a heritage item. Factors to be considered may be:

¹ Heritage Office & Department of Urban Affairs & Planning 1996 ISBN 0 7310 6268 X, page 3

² op cit, page 28

³ op cit, page 27

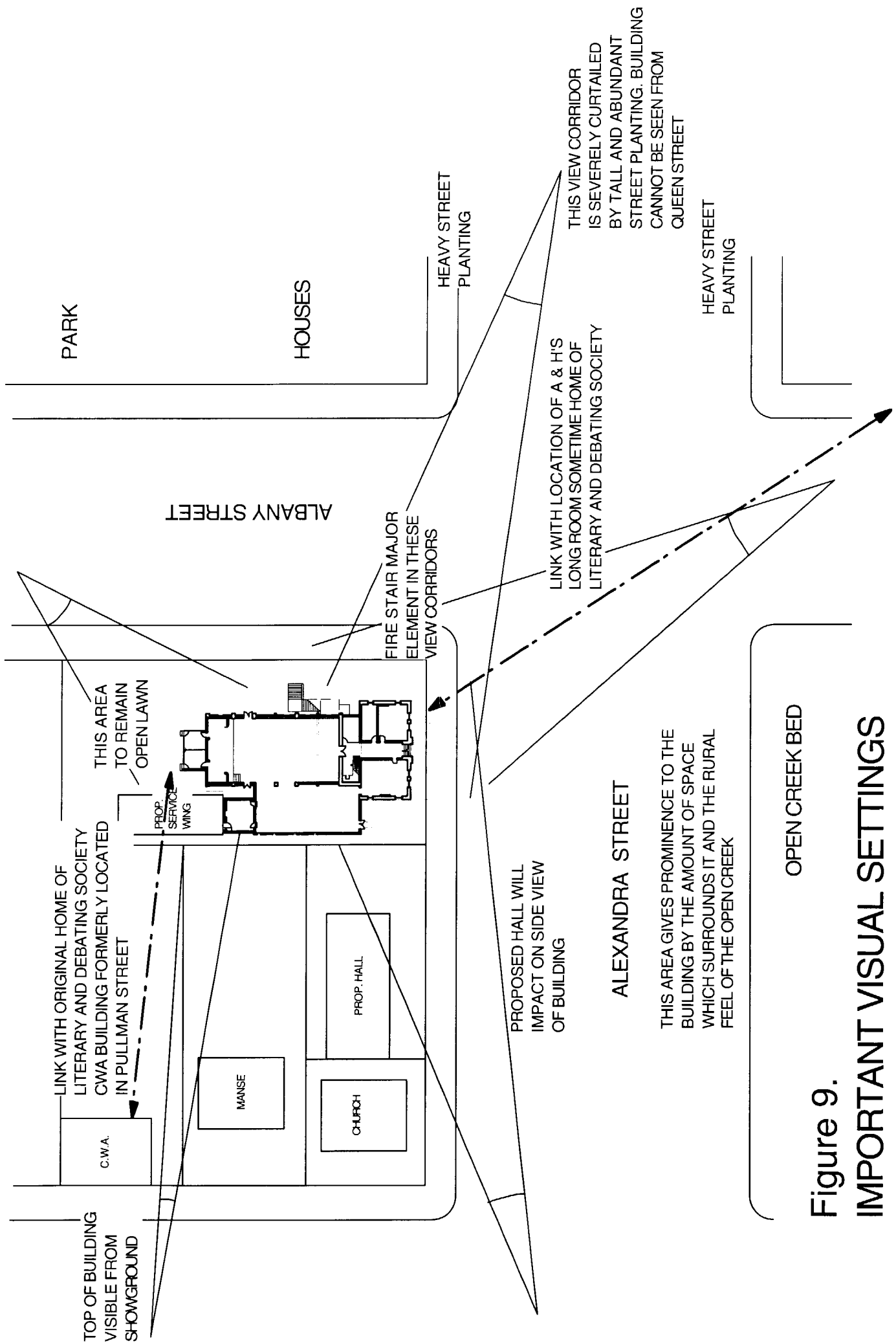


Figure 9.
IMPORTANT VISUAL SETTINGS

- Prominent observation points from which the significance can be viewed, interpreted and appreciated.
- Views to and from the heritage item
- Possible need for a buffer area between the curtilage and adjoining land
- The visual and historical relationships between the item and its environs.
- To require a public open space foreground setting to allow the item to be viewed 'in the round'.

The Berry School of Arts also requires another sort of heritage curtilage consideration, that of a 'composite heritage curtilage'. Composite heritage curtilages usually apply to heritage conservation area and define the boundaries required to identify and maintain the heritage significance of an historic precinct and village.

The boundary may encompass several items and places in the streetscape character which have distinctive homogeneity. The heritage significance of many buildings maybe derived from their contribution to a group or cluster, and it is the perimeter of the group that forms the 'heritage curtilage'. Some aspects denoting a composite heritage curtilage may include:

- The boundary of the original settlement, land grant and/or subdivision
- Edges suggested by a concentration of related sites
- The collective significance of a number of items in an area
- The quality of major public spaces
- The landscape setting of the area
- The heritage significance of individual items and their place in the area.

The Berry School of Arts demonstrates these elements. Historically the current building is part of a direct lineage with its former 'homes', being the CWA Rooms, the A&H Society Hall, the remnant trees marking the site of the 1st A&H Hall, and the caretaker's cottage in Gillam Street, itself being a remnant part of that first A&H Hall. These elements are visually connected, fanning out from the current building. Together they fall within a 'civic precinct' with the Berry School of Arts marking the conference of the two conservation areas. The siting of major civic uses not only joins the commercial activity of Queens Street to the railway, but their siting are consisted with the sensibilities of the day in determining their location, including the schools of arts. Along this civic corridor are other major places, such as the Showground, Berry Park, and the war memorial (as well as other institutional halls). These places have a common tie with the patronage of the Berry/Hay families for the town as a whole and so form a functional and interrelated precinct.

Visually these relationships remain and can be easily interpreted from and to the School of Arts. The pubic domain in front of the building and the course of the creek opposite

and along the eastern edge, function as a forecourt or expanded curtilage to the building. This 'country town' unpretentious openness not only provides for vehicle and pedestrian circulation and amenity, but also provides sufficient space to read the form, scale and massing of the building from a variety of perspectives and to be fully experienced.

The low scale of development around the site and along Alexander Street also enables an understanding of the manner in which civic elements have been deliberately aligned along this axis. Whilst the civic open spaces makes their statement through the use of space, the School of Arts building is notable in that it is only one of a few major, free standing, buildings to have such a scale and bulk in the landscape. Therefore future development on private allotments should not challenge or emulate this contribution to the town but rather retain a single storey scale.

It is for these reasons that it is recommended that the Berry conservation area be extended to include the School of Arts site and to ensure that the historic and visual relationships between major items within the township can be appropriately management.

External elements sheets (coded with a prefix 'C') include some of the above aspects of visual catchment and heritage curtilage. These are contained in Appendix F - Individual building elements sheets.

3.7 Statement of Significance

This building tells the story of the history of Berry. The building has major social, historical and research values whilst being representative of a masonry class of such buildings.

The site and building has strong associations with the Berry and Hay family through patronage and as benefactors. Through marriage this association extended to the architect Howard Joseland, being a good example his civic work in the *Federation Free Style* but exceeded by better examples in the David Berry Hospital and Burnside Homes, and being equivalent to the modified Berry Showground stand. The building demonstrates how a prominent Sydney architect brought the restraints of the *Arts and Craft movement*, which without this influence would have followed a more ornamented style as first proposed by the local builder.

Joseland, had worked with the Government Architect, Vernon Snr, on the Kingston subdivision competition and from his London based training, he may have influenced the street tree landscaping and the setting of the building and its environs, as evidence in early photographs.

The exterior and layout of the building demonstrates representative characteristics of masonry class of school of arts buildings, although unusually the rear auditorium continues in brick with only the modest rear dressing rooms being in timber. The

architectural design solution reinforced the values and ideals of the movement, of being a pioneer of community based culture in Australia, whilst the structure is contemporary with its era.

Although this building represents the 4th physical ‘home’ of the committee, primary significance resides in the continuous operation of this liberal arts ‘committee’ from its founding in 1866 as the Boughton Creek Literary and Debating Society. The current Berry School of Arts building has been continuously used for its intended purpose by the Berry community, despite the loss of services, increasing commercialisation and changes in ownership and management arrangements. Alterations and additions reflect both the changing social needs of this community whilst continuing with activities typical of the School of Arts movement.

Regional significance resides in the building's intactness and its ability to continue to demonstrate a wide range of vibrant and complex set of uses. The building, its site and setting also remains largely intact unaffected by commercialism and restrictions of property pressures. The building demonstrates how a community as overcome the impacts of changing technologies, such as cinema and games, to continue to thrive. The building, and its associated documentation, have major research values.

3.8 Grading of component part significance

Different components of a place may make a different relative contribution to its heritage value. Loss of integrity or condition may diminish significance. The following grading has been adopted from the NSW Heritage Office *Assessing heritage significance*, August 2000.

A	Exception	High degree of intactness: item can be interpreted relatively easily; rare or outstanding.
B	High	High degree of original fabric: demonstrates a key element of the item's significance; alterations do not detract from significance
C	Moderate	Altered or modified elements: elements of little heritage value but which contribute to the overall significance of the item.
D	Neutral	Alterations neither contribute to nor detract from significance: difficult to interpret.
X	Intrusive	Damaging to the item's heritage significance.

The schedule of individual building elements, grading, management guidelines and recommendations are contained in Appendix E.

4 Develop conservation policy

The third step in the process of assessing heritage significance is to develop management policy for the place to ensure that the identified significance is retained whilst allowing its continued use. Heritage management policy seeks to

- Analyse constraints and opportunities arising from significance
- Analyse statutory controls and their relationship to significance
- Analyse owner and user requirements
- Gather feed back from the community
- Consider options, and to
- Formulate conservation and management recommendations.

4.1 Community consultation

Being a community value, the understanding of the heritage of a place is necessary to define community esteem and to develop management policies. Also the site has always been within the public domain. The goals of community consultation for this exercise therefore is to:-

- Investigate the community's understanding of the item
- Gather information about previous uses of, and changes to, the place
- Understand how is the place being used today, and
- Gain feedback about proposed future options for the place.

Community understanding was gauged via individual oral histories, review of the questionnaire responses gathered by the outgoing committee, and talking with representatives of the outgoing committee and the new tenant. Issues arising are detailed in section 4.2.

A public meeting was held in the auditorium on 19th October 2000 to discuss the findings and options proposed for the CMP. Present were a Councillor, Manager of Council's Property Services, representatives of the tenant organisation and the historical society, and residents.

Questions raised dealt with historic facts and details, possible options and constraints as highlighted in the presentation, form and scale of a possible extension, how to retain details and ensure future works are well supervised, and a positive discussion about who will have regard to heritage details and why. The meeting concluded most positively with all enthusiastic about the process, possibilities for the site and potential projects. One such project was to link into the Heritage Week network and the new school curriculum with a teacher excursion pack dealing with the detective work in finding out about a historic building.

4.2 Constraints and opportunities arising from significance

The Berry School of Arts has particularly high social and historical significance.

To maintain this significance the building should continue to operate for, and be use by, the community for a wide range of community based, compatible functions. While the building fabric is intact and generally durable, certain types of community use could threaten fabric condition and hence should not occur. There remains, however, a wide range of appropriate uses which would be suitable.

As there is an ongoing history of alterations to the fabric and additions to the complex, opportunities exist to extend the building and alter the fabric where the individual significance of a space or element would not be diminished and where the principal facades are unaltered. Externally this limits new additions principally to an area to the south of the existing kitchen but separated from and not attached to the dressing rooms. Ideally any addition in this area should read as a low scale, modest, pavilion-like form.

In order to conserve significance and its integrity, certain aspects of the building and its curtilage should be carefully managed.

- Tenant, ad-hoc hire, certain activities, etc use may impact on significance and should be very carefully considered
- Reconstruction of fabric should be limited to ensure that integrity of original fabric is not obscured and historic layers are maintained
- Alterations or new development should be strictly limited and controlled to ensure that there is no loss of visual character
- Significance fabric should be appropriately conserved
- Views and vista from the outside should be preserved
- Surrounding development should be controlled to limit physical and visual impacts
- Specialist consultants and trades persons should be employed for conservation, design of new additions or alterations, and other site works.

Opportunities arising from significance should be considered in any development programme, including

- The visual character of the exterior and interior of the building which contributes to its 'sense of place',
- The aesthetic and historical value of the building to Berry and as part of the civic precinct which links the commercial conservation area to that of the showground precinct
- The ability of the building to 'tell its story' with interpretation about how this building has been continuously used values underlying the school of arts movement especially in a rural town

- The building and its site to remain a tangible example of loving history for the benefit of the local Berry community and the wider Shoalhaven region.

4.2.1 Use of the site

Use of the building should continue as a multi purpose community centre.

It can not be expressed more strongly that all management policies must ensure that the building and its site be fully protected from inappropriate alterations, poorly executed workmanship, ill considered conservation and inappropriate usage.

4.2.2 Permanent tenants and periodic hirers

As to actual persons and organisations, which rent or hire spaces on the site needs to be carefully considered as some types of intensive usage may have detrimental impacts on the internal fabric of the building. For example, 'rave' parties by independent operators are well known to cause considerable damage to public halls, foyers and surrounding landscaping and often works needed to rectify damage far exceed bond monies. This is not a new phenomenon. Oral histories tell of young persons in the 1960s through to mid 1990s causing considerable damage to the building during rowdy functions. Suffice to say that any use of the premises by large numbers and non associated persons will require strict supervision and with the back up man power to ensure orderly behaviour and conduct.

4.2.3 Cinema use

The auditorium was designed as a general performance space with high reverberation times suitable for the live presentation of the human voice. Cinema use requires a facility, which 'deadens' or absorbs sound. To refurbish this facility for solely this one end use would not only be exceedingly expensive but there is no guarantee for success for this purpose. Further such works would require use of the auditorium to be biased towards this one purpose, possibly to the detriment of its multi-purpose advantage.

It is difficult to see how such a facilities could financially compete with more modern facilities to warrant the expense of special adaptation of the auditorium for such a specialise use. The currently day economics of film distribution is such that it is highly unlikely that a smallish cinema in Berry would be able to compete with easily accessible, purpose built, facilities in Nowra or further north. Not being a historic, nor purpose build, cinema also doubtful is whether it would qualify for special relief condition with the film distribution companies for historic cinemas. Film Distribution companies are well known for being exceedingly un-cooperative with the hand full of listed SHR cinemas.

Also questionable is whether a 'boutique' or themed film event would generate more than one off event success as this is how the handful of historic cinemas already attract a small and select niche market.

Such use options should be subject to a business management plan based on thorough market research analysis.

4.2.4 Library use

Casual investigations about possible use as a branch library revealed that Council would not likely view this as a viable option. It is interesting to note, however, that the link between the building's former library use continues to this day. Council's mobile library sets up its operations in Princess Street adjacent the former 'Library and reading rooms' of the Berry School of Arts building.

4.3 Constrains and opportunities arising from physical condition

4.3.1 Individual building elements

Along with a grading, description and management statement, recommendations for individual elements are included on the Building Element Sheets, found in Appendix E.

4.3.2 Overland flows and 1:100 year flood plan

The building, its site and surrounding land to the west and north have always had a history of sodden ground conditions and incidents of water penetration. Indeed during construction of the building in 1906 a wall collapsed and minutes record the swamp-like conditions. Site inspections for this CMP conducted when raining, revealed water seeping from the Alexandra Street elevation, just below the bituminous damp course. Movement of water through the building is leaving residue white markings indicative of salt attack to either side of the entry steps. Also indicative of salt attack is evidence of mortar loss on all masonry elevations. This is especially notable in the sacrificial, softer, lime-based, mortars on the north, west and rear elevations of the original building.

To date there has been no detailed study of the flood plain and overland flows. According to Council's City Services Department, the site is within the assumed 1:100 year flood levels of the nearby unnamed (Princess) creek, as based on historical evidence from the 1974, 1975 and 1978 floods. The creek's path runs along the western side of Princess Street, through the reserve then diagonally cuts through the front of the School of Arts building before proceeding to the pocket park opposite and continuing to Broughton Creek. The 7.5 metre flood contour line cuts through the NW corner of the building.

Recommendation: That a hydrologic engineer be employed to examine and suggest management options for the flood plain and creek catchment, and as to how such overland flows operate within the curtilage of the Berry School of Arts prior to implementation of any works programmes for the site.

4.3.3 Under floor access

Clearance at the front of the building is approximately 450mm whilst the hall floor construction is of timber flooring and joists resting on the concrete slab. There is no access to under the hall or supper room floors, and only recently a hatch has been installed under meeting room 2.

As part of the maintenance programme, under floor access needs to be put in to allow easier and regular under floor damp and pest inspections. The location of access points needs more careful consideration to ensure that these are in the least intrusive manner possible. Such consideration should form part of the planning for toilet facilities. For example and given clearances, an access hatch may be sited within the proposed entry to the unisex access toilet / tea making facility.

The replacement floors of the auditorium and supper room appear to have limited regard to ventilation with only a few small brass grates inserted along the auditorium floor adjacent to the eastern wall, common with supper room. It is questionable whether there is sufficient cross ventilation and if the small, brass, floor vents operate or assist in any way. This is a specialist area. Expert advice should guide future management and should be undertaken prior to consideration of any further works.

Recommendation: That a damp expert be employed to examine and suggest management options prior to implementation of a works programme for the site

Recommendation: Notwithstanding the above, that if and when under floor ventilation is introduced, that such measures do not impact upon the Alexandra Street elevation of the building ie: that new elements be via insertion of additional air vents located on the east and western sides of the building and use traditionally terracotta materials. No cements should be used.

4.3.4 Drainage works and levels around the building's perimeter

To complicate damp and ventilation issues, levels around the base of the building have been raised on all sides, sometimes through well meaning intention but without knowledge of degenerative impacts of poorly executed works. The passageway between the hall and the kitchen is typical of this where levels form a trap for storm and overland flow water, especially during heavy rain. As a result of poor on-site project management and consideration, such as raising ground levels up to finished slab heights, these practices have reinforced degenerative problems.

Without pre-empting specialist advice, the following drainage and ground level works should form part of the expert brief and be included in all management documentation for the site.

- Reduce levels at rear having a minimum setback from the building of five (5) metres: install a drain along the low turfed roll bank ie no drainage channel to be immediately adjacent to the building
- Reduce levels along the western (Princess St) elevation by resiting all landscaping to a minimum of three (3) metres from the external wall face. To ease maintenance and simply presentation, this space should have a simple, non invasive, ground cover only [NOT ivy as the climbers destroy the mortar joints and provide access routes for moisture penetration.]
- Institute a system of drains around the building which are directly connected into the street stormwater system
- Connect all roof waters into down pipes that connected directly and in a permanent fashion into the stormwater system
- In consultation with Council's engineers and a drainage specialist, construct shallow ditches to direct over land and sub surface flows, especially in times of high rainfall and floods, away from the base of the building and towards to natural creek water course.

It is suggested that regard be had to the siting of a shallow dish channel be where the current flagstone path is.

This should remain free of any landscaping, including shrubs and garden beds, so as not to interrupt, obstruct or negate over land flows, if and when they may arise, and should be simply treated with turf.

4.4 Constrains and opportunities arising from statutory and regulatory framework

4.4.1 Planning

Council consent is required for all use and works applicable for this site, under the following instruments.

Shoalhaven Local Environmental Plan 1985 (SLEP85), and

Draft City of Shoalhaven Local Environmental Plan 1985 (Amendment) - Heritage.

Draft Development Control Plan N°76 Heritage Conservation Development Guidelines; this includes provisions for works which do not require development consent, namely

- Maintenance, being continuous protective care without causing any damage or change to the existing fabric

- Repairs to components of a place where this involves replacing missing or deteriorated fabric to match the existing fabric in all respects
- Repainting all previously painted surfaces in colour scheme appropriate to the period of construction
- Excavation for services and maintenance where this does not impact on areas designated as archaeologically significant
- Restoration of components of the place by returning existing fabric to a known earlier location or configuration by removing accretions or by reassembling existing components without the introduction of new material.
- Conservation works in accordance with a CMP endorsed by the Heritage Council of NSW
- Minor works as detailed in Table 2

Whilst the above exemptions are understandable for residential properties, concerns are raised that for such an important public building, careful attention to detail is paramount.

Recommendation: That Table 2 of the draft DCP N^o76 Heritage Conservation be tailored to the specific needs of the Berry School of Arts sites as part of the initial development application for any proposed works and uses for the site. This should include itemisation of replacement materials, such as corrugated iron (NOT 'colorbond'), colours, and so forth, as developed from guidelines contained in the Building Element Sheets.

Heritage notation and links within 'civic precinct'

Also arising from the Draft DCP N^o76 are the boundaries of the conservation areas. The Berry School of Arts site is outside both the draft Berry Commercial Conservation Area and the draft Berry Showground Conservation Area. And yet the civic precinct is partially identified along the length of Alexandra Street. This raised two strategic planning issues - the relationship of this site to the two draft conservation areas and the management of built form along the Alexandra Street civic precinct.

It is stressed that the Berry School of Arts is an integral component of both conservation areas having strong historical and social bases. The visual and physical curtilage of the Berry School of Arts should retain its relationship with the civic precinct and direct links with both its former Queens site location and other key sites resulting from the Berry/Hay patronage. The visual link with the Showground should remain and not be obscured by insensitive development on intervening residential allotments.

Recommendation: That the Berry School of Arts site be included in both the Commercial and Showground conservation areas, and

that the allotments opposite the site, being the open space FP411591 and lot 2 DP617648, also be included in the conservation area/s.

Parts of Alexandra Street north contain some modest, single storey, residential buildings. Given the changing demographics of the town and resultant current land prices, Council should have regard as to how it intends to manage this civic route to ensure that it retains the historic and high community esteem values. This has direct consequences for both cultural tourism and resident 'sense of place'. Loss of visual links between major civic places and the interplay that is the 'garden suburb' ideal between the public and private domain would be detrimental to these qualities. Thus inappropriate and intensive development on residential allotments, brought about by excessive height, scale, massing, loss of on-site soft landscaping ratios, fencing materials and heights, street tree plantings, views and vistas should be carefully considered by Council

Recommendation: That development controls be considered for residential allotments fronting onto Alexandra Street so as to retain the interface between the public and private domains typical of the 'garden city' ideal and not to challenge or dominate the civic character of Alexandra Street.

Tourism strategy and management

Census figures show that since 1961 the town's population has grown from 869 to 1,604 in 1996. Town growth is approximately at 3% pa whilst the hinterland population has increased very sharply with influx of people seeking rural residential lifestyles.

Another aspect is the intense visitation numbers that occur at weekends and high tourism peaks. Public access by definition imposes specific requirements both to the physical vicinity of the town and the social cohesion of its residents. Council should be encouraged to implement a master plan for the management of high visitation numbers, parking impacts, traffic congestion and impacts on circulation routes and surfaces for Berry, as well as how key civic buildings as the Berry School of Arts is integrated into this overall Berry village strategy.

Another aspect of visitation conflicts arose during the public consultation process, that is the unauthorised use of the building's toilets as those these were a public convenience. Possible management options may included clearer and improved nearby street signage to direct the general public to existing public facilities as well as instigating a master key system whereby accessibility to toilets may only be to authorised personnel.

Recommendation: That Council has consideration for implementation of a Berry village tourism management strategy.

4.4.2 Building Code of Australian (BCA)

The following issues have BCA implications, which need to be addressed in the management of the site. A full BCA code analysis is needed. Where conflict may arise with conservation of heritage significance, application could be made to the NSW Heritage Council TAG Committee to determine performance specification for specific elements within a heritage listed building. One example where the Heritage Council TAG Committee could assist is with the original timber stair [noted as Space n^o S8 on the individual Building Elements sheets].

Under stair cupboard

This space should not be used for any storage whatsoever due to potential fire risks. Accordingly it is recommended that door [D8] be made into a fixed panel fastened by removable screws to enable inspection, pest and maintenance access only and to deter any use as storage space.

Recommendation: That use of the area under the stair for inflammable materials cease immediately.

That the door be made into a fixed panel fixed by removable screws to allow access for maintenance and pest inspections only.

Toilets

According to Council records, the plumbing for the toilets have long caused difficulties. Complaints about the smell from the floor tap can not be remedied due to lack of access to the under floor area for maintenance. Currently the toilets do not comply with codes in terms of sufficient toilets based on persons per area.

All appear to concur with the need for new toilet facilities sited towards the rear of the existing building, and in fact in a location similar to that of the original drop toilets.

Rationalisation of toilet facilities would allow for a greater flexibility and concurrent yet different users to occur in the building.

Toilet provision within the two storey portion of the building could be provided in the following manner. The conversion of the current men's toilet into, in part, a unisex and disabled facility and, in part, to accommodate a small tea making facility and cleaners cupboard, would allow the two storey portion of the building to be used independently without seeking access to the rest of the building. A unisex access toilet would provide a cost saving in the running of the building, as those services actually required need to be activated. Both facilities could be accessed by a tenant master key. This would discourage use by casual persons or the general public as if the School of Arts was a public toilet facility.

New toilet facilities may be constructed at the rear of the existing kitchen in a pavilion addition accessed by a covered passageway would service independently the auditorium, the supper room and the dressing rooms.

Dressing rooms

These are unlined and do not comply with the BCA requiring toilets, hand basins and ventilation. Recommendations include the provision of free standing basin units, which theoretically could be removed, and therefore such works would be reversible under the terms of the Burra Charter. Access to the proposed new toilet block could be accommodated through the current side entry doors.

Projection room

Projection facilities are strictly managed under the BCA and would require a full lining of any projection facility plus continued operation of the upper level of the fire escape. Although these do, in a form, currently exist the acoustics of the hall is more suitable for performance than for absorption as require for a cinema use. The expense of providing suitable upgrading of the building solely for this one use is highly questionable, especially so as the end product can not be guaranteed nor lasting for this one use. It is therefore recommended that the auditorium remain a multi-use facility.

Fire regulation

The history of changes to the building reflects the changing requirement governing public halls and places of entertainment.

According to Council sources, the building complies with current requirements of panic bars on doors, hose reel and extinguishers. Egress from a mezzanine requires two exits. One is via the internal stair and the external stair was upgraded in 1994 and seating arrangements reconstructed to allow egress height and width compliance.

Egress from the auditorium is via the lobby to Alexandra Street and exits either side of the stage. That to the passageway adjacent to the kitchen is strictly an extra precaution.

Concern is raised in regards to the fire rating of the original timber stair and the storage of cleaning agents under this stair.

4.4.3 Access for persons with disabilities

Being a public hall and community centre, the building is required to comply with access requirements for such place. A full BCA code analysis should be undertaken prior to consideration of further works. As already noted above, application can be made to the NSW Heritage Council TAG Committee to determine performance specification for specific heritage related elements, such as the original timber stair [element identification n° S 8].

A specialist consultant has been employed by Council to conduct audits of public places in liaison with Council's Access Advisory Committee. This Committee has placed a priority for public toilets, car parks and footpaths. Although there is access into the auditorium via the Princess Street auditorium door and via a ramp into the supper room, these are not strictly considered to be the primary entry into the building. Accordingly disabled access into the building needs to be reconsidered. This can be achieved via upgrading the entry to the supper room and its forecourt area in concert with reconsideration of internal movement flows within the building. Disabled toilets can be provided both within the front portion of the building and within new toilet facilities proposed at the rear which would be accessible to any user of either the auditorium or the supper room.

In terms of gaining access to the upper level, this would be exceedingly difficult, given the configuration of the structure, not to say expensive if the provision of a lift were to be considered. It is therefore for the management to have consideration of persons enrolled in particular activities proposed to be conducted in the upper level spaces, if such a situation arises.

Similar access to the stage area would need management consideration if such circumstances arose.

Recommendation: That an access consultant be engaged to assess requirements arising from the Act and to work with Council's heritage advisor and site works architect/contractor in the provision of access facilities. Where conflicts may arise that the matter be referred to the Heritage Councils Access Committee to assist in fulfilling performance criteria

4.5 Constraints and opportunities arising from owner requirements

4.5.1 Draft strategic building management plan 1999

The member of the previous Committee by Delegation, Kate Moore, compiled a draft building management plan (draft plan). The overall objective of the draft plan was '*to optimise community usage for cultural, recreational and educational purposes*' and '*the building be restored as the centre for the life of the community rather than merely as a physical presence in the town*'. The goals of the draft plan included

- to provide quality meeting facilities
- to provide quality function / convention facilities
- to provide facilities for performing arts and cinema
- to provide exhibition space
- to establish marketing and promotion programme ensuring continued support for the facility.

The draft plan also noted that *'There is a perception that a well appointed, attractive building, with a selection of rooms and functional kitchen may be a good source of income and that this should be conjunction with professional marketing advice and publicity.* Issues, such as toilets, kitchen and dressing rooms, have already been addressed. Comments about the other aspects raised in the draft plan and in discussions are detailed below.

4.5.2 General bulky goods storage

The types of articles requiring storage included stage and exhibition lights, exhibition panel, display boards, folding tressel tables, chairs, piano, projection and overhead screens, projectors. Some of the bulky items are also hired for outside use eg Anzac Day and piano

Recommendations for the detached modest rear wing to include a general purpose stage area for bulky items. Mobile chairs stackers would assist in manoeuvrability and the same could apply for the panels and tressels (such as those used for moving athletics equipment). The location of this general store would also be convenient to the hiring out of such away from the site being access via the service lane as described for the catering vans accessing the kitchen

Within the refurbished kitchen or adjacent a general-purpose cleaners cupboard should be provided, accessible to all tenants and hirers via use of a refundable deposit master key.

4.5.3 Kitchen, catering and tea making facilities

The kitchen reflects the era of its construction and use by a variety of voluntary organisations. Currently all uses of the building must use the kitchen to service their needs irrespective of the scale of those needs. Complaints have been received in regard to the difference in levels between the kitchen and the supper room and that a function in the auditorium can not access the kitchen if the supper room is also in use.

Opportunities exist for the kitchen to operate as a separate entity in order to service either the supper room or the auditorium, or both areas being used concurrently, or for one large function. Kitchen refit should include consideration of its use as a distribution servery in conjunction with mobile catering vans. For this reason, planning should include easy rear access between parked vehicles in proximity to the kitchen, bituminous hard surfacing for vehicles and kerb crossing details.

Kitchen doors should be resited to the passageway with dedicated 'in' and 'out' doors for safety reasons and to enable greater flexibility in its use. Resiting the kitchen access would thus permit access by specialised caters, those needing servery facilities from mobile host vans for specific functions, and independent use from either the supper room or the auditorium.

Kitchen upgrade should be linked to site works enabling Princess Street access to the kitchen, including the service yard and garbage/recycling collections.

Refurbishment of fixtures and fittings should be of an industrial grade with open, steel benches and consolidation of white goods/equipment into specific zones. Kitchen Layout planning should also provide for a variety of potential users, from commercial companies to voluntary groups and individuals.

To assist permanent users of the building who may have their own crockery, etc, dedicated and lockable storage cupboards should be constructed along one wall away from the kitchen circulation 'work triangle' area.

Refurbishment works should include provision of an adjacent a general-purpose cleaner's cupboard. Management could consider access to permanent tenants and hirers via use of a refundable deposit, numbered master key.

The two storey portion of the building, and especially meeting rooms 1 and 2, could function independently with provision of a modest bench with small sink and plumbed in hot water point, adjacent to the new multi use toilet and cleaners cupboard. Security could be gained via refundable deposit, numbered, master key issued to permanent tenants.

4.5.4 Meeting rooms 1 and 2

It was noted that only meeting room 1 has been use or considered for this purpose. Meeting room 2 has tended to be used for storage of chairs and bulky items. Suggestions for improved meeting room facilities included tea making points, projector and black out facilities, electronic linkages, etc. Such facilities could be accommodated so long as the installation of services does not intrude upon the original fabric of the building or be installed in an unsightly and thoughtless manner.

Freeing up space currently occupied by the ladies toilets would provide increased meeting room facilities and opportunities. The removal of the partition wall and reinstatement of the room's former dimensions would provide a space similar to that of meeting room 1. During restoration works, services including electronics, could be installed, in a non-intrusive or visual manner. Fixtures and fitting, such as fan, black out, moveable equipment etc should form part of the specification and committee management strategy and be included as works in the initial development application.

4.5.5 Exhibition spaces

Currently both the supper room and the auditorium act as exhibition spaces. Reinstatement of meeting room 2 in turn enhances the possibilities for meeting room 1 to be a more flexible space. Capitalising on the existing southern entry door, which currently opens directly into the supper room, would allow greater circulation through the building. Meeting room 1 could operate as a permanent home for the Berry School of Arts collection, as a through link between the supper room and the main hall lobby, as a separate gallery or exhibition rentable space for ad-hoc occasions, or as a closed off

and discrete meeting room. For larger exhibitions, meeting room 1 could assist with circulation to move naturally from the supper room to the main auditorium.

Photographic evidence also revealed that the main auditorium once contained picture rails which could be reinstated.

4.5.6 First floor rental spaces

These spaces have provided consistent income for the building. The re-instatement of the annex to the art room, would provide a secure storage space whilst opening up the room to more multiple activities. Work to rectify the intrusive sink could include its replacement with a more versatile sink unit made useful for a variety of tenants, and include tea making facilities.

4.5.7 Tenant and regular user storage needs

Changes to meeting room 1 as linked, multi-use, circulation space would require removal of the free standing storage cupboards, such as that currently owned by the Berry Red Cross. The continuous use of the meeting room by the Red Cross has historical significance. Such an historical user's requirements need to be accommodated in a convenient and workable location without incurring visual clutter of meeting spaces.

One genetic solution may lie in the proposed partition wall to form a supper room foyer and fulfil current disability regulations. A portion of the partition could act as a cupboard and this could be dedicated to permanent users for their convenience. The partition wall incorporating acoustic materials may also assist with noise attenuation between individual use areas. In this manner storage could be achieved without the visual impacts of metal freestanding cupboards which currently contribute to a sense of furnishing clutter and have a less than optimal internal presentation.

Another option for consideration is a small secure storage cupboard fitted within the current projection room opening on the upper stair landing, as long as the reading of the opening remains to form part of the interpretation of the layers of use within the building.

4.5.8 Caretaker / office space

The allocation of spaces for specific users is a management decision. Original specifications included specific space dimensions and remain suited to such intended purpose. One of these is the original council clerk's room / back office, which is currently used as music rooms.

An alternative to reinstatement of the use of the former projection room as a dedicated annex to the art room, is to converted it for use by a caretaker. Under either scenario, however, recommendations are to retain key elements, which permit its interpretation as a 'projection room'. Accordingly any storage units, counters and the like, should not be fixed in any way.

4.5.9 Supper room

The supper room atmosphere has been described as being more intimate and suitable for smaller and daytime users, especially having natural light. Opportunity exists for installation of unobtrusive black out blinds for conference or larger group audience needs.

4.5.10 Auditorium

To date the hire of the hall has generated the largest proportion of income. The acoustics of the hall need specialist assessment, including suitable for recitals and various types of live music. The removal of the aches most likely would improve the attractiveness as a performance space.

Hire usage is increasing linked to quality catering facility operating either as a servery from mobile vans or fully operational. Associated opportunities with the refurbishment of the kitchen are addressed above.

The multi-use nature of the auditorium could be enhanced by ensuring its suitability as part of an overall circulation pattern throughout the building for larger functions. For example reinstatement of the picture rail, as per the 1927 photo, would increase display space.

4.5.11 Stage facilities upgrade

Issues raised in his regard include stage lighting and dressing room facilities. Noted above and up to management committee, black out blinds, etc. Many of these can be accommodated if undertaken in a sensitive and well thought through manner, and with keen supervision during any installation. Such measure should be incorporated into the standard conditions for the building's use.

4.5.12 Services improvements

Comments were made about improving lighting in the meeting and supper rooms, installation of picture rails in the auditorium and supper room, and installation of fans. Talks with both the outgoing committee and tenant indicated lighting improvement are also needed for the stage.

Electrical cabling and light fittings in rooms should be appropriate to the era of the building and the specific space, and should have consideration about differing lux conditions. Modern adjustable facilities, such as dimmer, sectional room illumination, etc could be considered as part of an overall lighting strategy. Other electrical needs, such as ceiling fans where appropriate, should not be intrusively located or installed.

The provision of conference facilities is a matter for consideration of the management of the building. The introduction of facilities should not be such which cause excessive, compounding or inappropriate fixtures and fittings. Installation should have regard for original fabric of the building and should be easily removable and/or where appropriate moveable throughout the building.

All services and conference installation should form part of the building strategy in consultation with Council's Heritage Advisor.

4.5.13 Noise transmission

The use of various spaces is a management committee issue. Some noise attenuations between separate spaces and as generated by specific uses, may form part of restoration and adaptation works as recommended. For example, the proposed partition wall within the northern end of the supper room to form an entry foyer could include shallow storage and incorporate acoustic materials which dampen noise transmission. Similarly the dressing room doors could be padded on the stage side with sound deadening material.

4.5.14 Additional floor space

The provision of additional spaces to accommodate storage, toilets, service yard and other facilities could be accommodated in the south east portion of the site. The addition should be in the form of a separate, pavilion type structure with a shallow gabled roof profile echoing that of the current kitchen. The design should be modest with use of traditional lightweight building materials and may be connected to the auditorium south wall and supper room east wall by a lightweight verandah type section, but recessed back from the last engaged pier of the main auditorium building.

The dressing room structure, however, should remain as per the original configuration and additions should not be attached to or compromise the reading of the dressing rooms structure whatsoever.

Some form of simple enclosure of the verandah may be considered to ameliorate weather conditions, but retain a reading as a verandah.

Design must ensure that the levels around the original building and the dressing rooms and those required for an addition do not aggravate or compound drainage conditions on the site. In this regard consideration should consider setting the addition into the gentle slope of the land.

4.6 Constraints and opportunities arising from community

4.6.1 Community users of the site

According to the previous committee, there were twenty-nine permanent users of the building through out a given year. Frequency varied from weekly, monthly, annual functions or sporadic hiring by government departments. The wide range of organisations is represented in this list.

Council's community information directory lists 72 organisations with 'Berry' in their name. Cultural organisations and groups represent 45% of these, many of which do not have their own accommodation and/or rely upon good will of Council for meeting room use at reduced or nil hire rates. This indicates that there is still community demand for community centre services and facilities as part of broader local government.

4.6.2 Community halls in Berry

The Berry School of Arts has a hall capacity for 300 persons plus a further 60 can be accommodated in the mezzanine. When the building opened, the upstairs was rented to the Berry Council and the Masons with the 'lodge room' being used for council meetings and the hall for civic functions. Today it is still this rental space and the hall which generate the greatest source of income.

Today Berry has a lot of halls as shown on the attached map. Most of these, however, are dedicated to a specific use and/or affiliated organisation. The Berry School of Arts continues to be the only meeting place unencumbered by religious or sectional affiliations. Irrespective of this, a quick look at the users of the building reveals that half of the listed organisations registered in Council's Community Services Directory - from sporting, education and activities, community services through to government departments - still use the Berry School of Arts in one form or another.

4.6.3 Education and interpretation programmes

Independent to the CMP opportunities, the public meeting most enthusiastically identified the need for an interpretative programme for the Berry School of Arts.

Several activities could be formulated which integrate the history and heritage of the building and how this inter-relates with the township of Berry and the Shoalhaven region generally.

Examples of how the interpretative programme can be used included linking into the annual Heritage Week network and the new school curriculum. A teacher excursion pack dealing with 'playing the building detective' for a historic place set for either/and primary and high school students as linked into the new HSIE school syllabi dealing with heritage in the local community. Materials developed by the joint Department of Education and NSW Heritage Office project *It didn't always look like this, Sites and scenes*, and *Treasures* as well materials on the heritage teaching web site, could all be adapted using the Berry School of Arts site.

The site could also be integrated into Council's web site and/or one developed for the Berry School of Arts. This could also be another joint venture undertaken in conjunction with a local student in conjunction with the technical college, having practical work skills outcomes.

A copy of the CMP should reside with the building's management committee as noted within the lease documentation. Another copy should be placed in Council's Local History library to assist students undertaking studies about their local government area and as part of the secondary school's HSIE syllabus. Recommendations for an interpretative strategy are included in the next section.

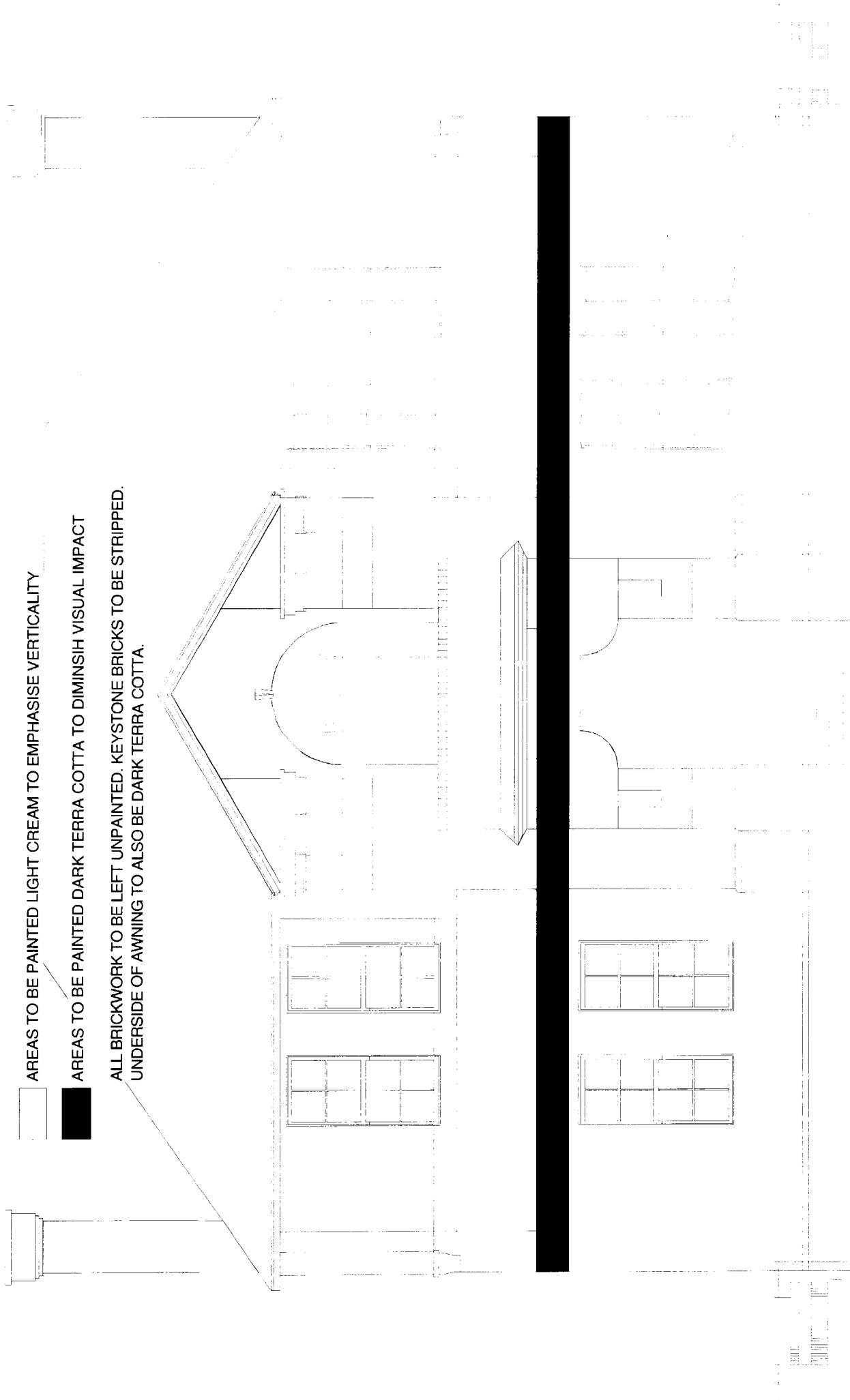


Figure 10: BERRY SCHOOL OF ARTS
FRONT ELEVATION: COLOUR SCHEME

5. Implement conservation policy

For the significance of the place to be retained and conserved, certain steps need to be implemented.

Individual Building Element Assessment Sheets include a description, grading and specific recommendations for those elements. The policy recommendations below deal with more general management issues, as well as those arising specifically from owner, user and statutory requirements.

These have been prioritised in order to achieve more cost effective outcomes, being

- A implemented within the short term (1 year)
- B implemented within medium term (1-2 years)
- C implemented in the longer term (within 5years)

The schedule of recommended works recommending short, medium and longer term implementation are contained in the Appendix.

Numbers within square brackets [] indicate reference to that section of the CMP which contains discussion leading to a policy recommendation.

5.1 Conservation strategy

Policy	Policy Outcome	Priority
Policy 1.	The statement of significance, policies and recommendations of this Conservation Management Plan should be accepted as the basis for future management of the Berry School of Arts site	A
Policy 2.	The conservation of elements having a high degree of significance should be combined with 'preservation' and 'restoration'	A
Policy 3.	The conservation of elements of some significance should include 'preservation', restoration', 'reconstruction' and 'adaptation'.	A
Policy 4.	The conservation of elements of some significance should include 'preservation', restoration', 'reconstruction' and 'adaptation'	A

5.2 Project management and tender documentation

Policy	Policy Outcome	Priority
Policy 5.	All works should be over seen by a designated council officer and having a clear line of responsibility.	A

The name and contact number of the responsible Council officer for all

site supervision, should be made available for any person commissioned to do works for the site, including designer, contractor, trade etc. This is to ensure works are undertaken and installed in a sympathetic manner and do not incur damage or impact upon the fabric of the site. Installation solutions may require no standard solutions and alternatives to generic practices as well as higher quality and traditional products

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| Policy 6. | Design documentation and site supervision of all works should be carried out by specialist conservation consultants. All site works should be undertaken by specialist trades persons who can demonstrate an understanding of heritage matters | A |
| Policy 7. | Definitions from the Australian ICOMOS Charter for Conservation of Places of Cultural Significance (The Burra Charter) are to be used in all documents and documentation. All documents and documentation should include the full text of Article 1 Definitions | A |
| Policy 8. | All documentation, including that for the engagement of personnel on the site, should include the Statement of Significance for the Berry School of Arts. | A |

5.3 Services and maintenance schedules / works **A**

Policy	Policy Outcome	Priority
Policy 9.	<p>Assets maintenance schedule should be compiled and implemented immediately.</p> <p>The asset maintenance programme should be incorporated into the day-to-day management of the site, including reporting requirements. The results of the maintenance schedule should form part of the annual reporting for the building and a copy furnished with Council for its consideration and records.</p> <p>The asset maintenance programme should be in accordance with the model set out in the NSW Heritage Office <i>The maintenance of heritage assets: a practical guide - inspection schedule</i> (see copy in appendix)</p>	A
Policy 10.	<p>No services plan of the building and the site exists. In order to better overview the management of the site, a services diagrams should be drawn up indicating the location of all services in the building and throughout the site, inclusive of storm water, plumbing, water, electricity, gas and telecommunications lines</p> <p>The services plan and strategy for the building and site should be compiled, inclusive of the relocation of bulky goods, methods of attachment, location of attachment, consolidation of services, and where necessary relocation, to a proper and visually discrete services yard</p>	B
Policy 11.	All services provision in or on the building should be of a consistent colour: with no use of PVC piping either on elevations or visibly within internal spaces	A
Policy 12.	Bulky external services and equipment should be consolidated into a	B

secure services yard located between the existing kitchen and the future pavilion addition, and including the gas cylinder currently under the fire stair should be relocated to this space.

5.4 Expert advice

Policy	Policy Outcome	Priority
Policy 13.	A hydrologic engineer should be employed to examine and suggest management options for the flood plain and creek catchment, and as to how such overland flows operate within the curtilage of the Berry School of Arts prior to implementation of any works programmes for the site.	A
Policy 14.	A damp expert be employed to examine and suggest management options prior to implementation of a works programme for the site.	A
Policy 15.	Notwithstanding the above, if and when under floor ventilation is introduced, that such measures do not impact upon the Alexandra Street elevation of the building ie: that new elements be via insertion of additional air vents located on the east and western sides of the building and use traditionally terracotta materials. No cements should in conjunction with original masonry fabric and be a specific condition in any consents	A
Policy 16.	An access consultant be engaged to assess requirements arising from the Act and to work with Council's heritage advisor and site works architect/contractor in the provision of access facilities. Where conflicts may arise that the matter be referred to the Heritage Councils Access Committee to assist in fulfilling performance criteria.	B
Policy 17.	Full BCA code analysis be undertaken. If necessary application could be made to the NSW Heritage Council Access Committee to determine performance specification for specific elements	A

5.5 Building and site works

Policy	Policy Outcome	Priority
Policy 18.	[6.2.1] Implement works to bring the building into compliance with access for people with disabilities as part of an overall scheme for the site	A
Policy 19.	[6.2.2] Convert the Men's toilet into a multiple purpose toilet and area basic sink and tea making facility, and Reinstate the former 'Library' space as expanded Meeting Room 2 in accordance with individual building element sheets for spaces S5, S6, and S7	A/B
Policy 20.	[6.3.3] Construct new pavilion wing to contain male, female and a	A/B

- disable toilet, services yard and bulky multi-use store
- Policy 21. [6.5.1] Implement a landscaping strategy which conserves the visual setting and context of the building; remove intrusive and potentially destructive plantings and landscape elements A
- Policy 22. Relocate services, where applicable, to improve site presentation A
- Policy 23. [6.3.4] Upgrade electrical services to improve stage lighting and lighting in meeting rooms and rentable spaces, and to incorporate conference facilities where appropriate B
- Policy 24. [6.7.0] Adaptive reuse of the projection room in keeping with Individual Building Element Sheet for S10, including the provision of lockable cupboards A

5.6 Planning matters arising form setting and context

Policy	Policy Outcome	Priority
Policy 25.	The Berry School of Arts site be including in both the Berry Commercial and Berry Showground conservation areas, and that the allotments opposite the site, being the open space FP411591 and lot 2 DP617648, also be included as part of the visual curtilage and civic precinct	A
Policy 26.	Table 2 of the draft DCP N ^o 76 Heritage Conservation be tailored for the specific needs of the Berry School of Arts site, as supervised by Council's Heritage Advisor. The initial development application for any proposed works and uses for the site should address Table 2, including itemisation of replacement materials, such as corrugated iron (NOT 'colorbond'), maintenance, replacement, repair and so forth, as developed from the Building Element Sheets. The itemised list to form the delegate approvals authority for the site until the review of the Conservation Management Plan.	A
Policy 27.	Development controls be considered for residential allotments fronting onto Alexandra Street and those sites adjoining the Berry School of Arts in order to retain the interface between the public and private domains, 'garden city' ideal and the civic character of Alexandra Street especially in terms of built form, massing, scale and soft landscaping	B
Policy 21.	Land management guidelines and codes include clauses which seek to retain the visual curtilage and inter connectivity between historic places of the civic precinct	B
Policy 22.	[6.5.2] Develop inter-connectivity with the CWA building, former remnant bowling green as part of the interpretative strategy	C
Policy 23.	Commence discussions with the CWA and Presbyterian Church to	C

develop a mutually co-operative arrangements for special events involving the three sites and to enhance circulation within the block bounded by Princess, Alexander and Victoria streets

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| Policy | 24. | Council embark upon a Berry village tourism management strategy | C |
| Policy | 23. | Improved street signage and its location be considered, including that indicating the location of public toilets | C |

5.6 Community understanding

Policy	Policy Outcome	Priority	
Policy	24.	Undertake an inventory of fixed and moveable items currently housed within the Berry School of Arts	A
Policy	25.	Copies of this CMP should be placed for public access in the Shoalhaven Local History Library, the Berry and District Historical Society collection and with the management committee of the building and its site	A
Policy	26.	An interpretative strategy should be developed to enable the community to understand the significance of the building and what it represents. The Interpretative strategy should included a variety of implementation modes of delivery, including for cultural tourism within Berry and Shoalhaven generally, to engender a 'sense of place' amongst residents, as part of the formal educations programmes and in annual events, such as Heritage Week and as part of current school curriculum.	B
Policy	27.	Encourage further research into the Berry School of Arts, such as searches of the <i>NSW Blue Books</i> , being the annual statistic returns, and its use as a cinema 1927-1965	C

5.7 Arising from site being an intact representative example of the School of Arts movement

Currently the minutes books, treasurers' records, journals and other allied materials of the Berry School of Arts committee are scattered between various institutions, including the Berry Museum, Wollongong Library (1884-1913, 1930-42), Mitchell Library (1896-1918, 1921-1935) and Riverview Boys School.

Policy	Policy Outcome	Priority	
Policy	28.	Ensure that the minute and accounting books of the outgoing committee are placed in a secure archive and that copies are made readily available for research into this and the School of Arts movement generally. A duplicate copy on a suitable medium should also be placed with the Council's Local History Library and with the Berry and District Historical Society	A

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| Policy | 29. Seek out funding sources and mechanisms to curatorial conserve the <i>Journal</i> and minutes of the School of Arts, including the highly fragile and deteriorating Journals of the 1890s and 1900s | B |
| Policy | 30. Council to act as a liaison conduit with other repositories of research materials about the School of Arts and seek these to be consolidated into one repository. | C |

5.8 Heritage listings

Policy	Policy Outcome	Priority
Policy	31. Send a copy of the Statement of Significance, Burra Charter values and NSW Heritage Council criterion to the Royal Australian Institute of Architects 20 th Century Register for inclusion on its <i>Register of 20th century architecture</i> and to the National Trust of Australian (NSW) for inclusion on its Register and listings for the town of Berry	A
Policy	32. Electronically complete a State Heritage Inventory form and submit this to the NSW Heritage Office for inclusion on the State data base	B

5.9 Street trees

Policy	Policy Outcome	Priority
Policy	24. [6.7.0] Develop a street tree species policy for Alexander Street, including cross street intersections which will enhance the early rural example of the garden city movement, in which both Joseland and Vernon Snr, as government architect, were well versed, and for which there is historic evidence in early photographs of this portion of Alexander Street	B
Policy	33. [6.7.0] Reinstate the street planting scheme commensurate with the historic photograph of Alexandra Street, circa 1906-10	C
Policy	34. Investigate a street tree management programme for Berry township to guide the enthusiasm of the local community whilst seeking to retain key vistas, historical curtilages and historic relationships between heritage sites	C

5.10 Official naming of places

During the research for this CMP, it was noted that some places do not appear to have any official name.

Policy N	Policy Outcome	Priority
Policy	35. Council resolve to contact the Geographical Names Board to confirm	C

- The naming of the creek flowing through Berry township, which diagonally crosses Alexandra and Princess Street in front of the School of Arts building and which has nominally been called *Princess Creek*.
- Although signposted, the 1822 canal constructed by Berry between the Shoalhaven and Crookhaven Rivers, and being Australia's first canal and having major historical importance for the development of the Shoalhaven region, remains unnamed. The canal has been variously called 'Berry', 'Union' and 'Junction' Canal. It is recommended that it is formally recorded as the *Berry Canal*.

5.11 Study of Joseland buildings of the Shoalhaven Region

Policy	Policy Outcome	Priority
Policy 36.	Council resolve to undertake an assessment of the buildings by the architect Howard Joseland within the Shoalhaven region and to consolidate these into a publication. Being a practitioner at the time of Federation, such a project would be timely and could form a project for an exhibition of Joseland's contribution to the Shoalhaven as part of the Centenary of Federation celebrations in 2001	C

5.12 Comparative study of Schools of Arts and Mechanics Institutes

Current heritage practice and State Heritage Register criterion require comparative assessments. Such assessment is difficult given the limited data available, and especially with regards to social and technical (research) significance.

Policy	Policy Outcome	Priority
Policy 37.	Council resolve to advise the NSW Heritage Council of the limited nature of comparative information about Schools of Arts and the need for funding of a generic work to be compiled, which would then assist local government in its duty as custodian of, and management for, heritage at local level	B

Endnotes

- ¹ Mary L. Lidbetter, *Historic Sites of Berry*, Berry and District Historical Society Inc., 1993, P.70.
- ² M.L. Lidbetter, *Historic Sites*, Pp.30-31.
- ³ Reverend D.E. Hawkins, "Centenary of the Charge of Berry, N.S.W., 1878-1978", Weston & Co., 1978; cited in M.L. Lidbetter, *Historic Sites*, 1993.
- ⁴ Berry Municipality Naming Act, *Votes and Proceedings of NSW Parliament*, 1890.
- ⁵ Robyn Florance, *Kiama - Bomaderry Railway Centenary 1893-1993*, (Alan Clark ed), Kiama, Kiama-Bomaderry Railway Centenary Committee, 1993.
- ⁶ Kohen, *The Dharug and Their Neighbours* p3
- ⁷ *ibid*, p5
- ⁸ *ibid*, p8
- ⁹ Encyclopaedia of Aboriginal Australia... p1010
- ¹⁰ W.A. Bayley, *History*, P.103.
- ¹¹ T.T. Perry, "The Lower Shoalhaven District 1797-1822, in *Australian Geographer*, V.1, iii, May 1854, Pp26-34. General Orders and Proclamations, 14 August 1819.
- ¹² *General Orders and Proclamations*, 31 March 1821.
- ¹³ A.K. Weatherburn, "The Exploration of the Jervis Bay, Shoalhaven and Illawarra Districts, 1797-1812 in *Journal of The Royal Australian Historical Society*, V.46, Pp.83-97.
- ¹⁴ Alexander Berry, *Journal of voyage of the Snapper to the Shoalhaven and Clyde Rivers 8-30 January 1822* 315/53, M1 Mss items 14, 15.
- ¹⁵ Alexander Berry, *Journal of voyage of the Snapper to the Shoalhaven and Clyde Rivers 8-30 January 1822* 315/53, M1 Mss items 14, 15.
- ¹⁶ "The exploration of New South Wales, survey and exploration of the Jervis Bay Crookhaven- and Shoalhaven Districts, by Lieut. Kent and James Meehan, Feb. 1805, in R.F. Peadar, *Coastal Explorers Nowra* 1990, Pp. 24-5.
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- ¹⁸ Alexander Berry, *Journal of voyage of the Snapper to the Shoalhaven and Clyde Rivers 8-30 January 1822*, M1 Mss 315/53 items 14, 15.
- ¹⁹ Alexander Berry, *Journal of the voyage of the Snapper to the Shoalhaven and Clyde Rivers 8-30 January 1822*, M1 Mss 315/53 items 14, 15.
- ²⁰ Alexander Berry, Draft, *Reminiscences*, M1 Mss 315/53. May-June 1822.
- ²¹ W.A. Bayley, *History*, Pp.54, 55.
- ²² Hindmarsh to Nisbet, 22 August 1825, Michael Hindmarsh Papers, 1824-61, M1 A3164. cited in T.M. Perry, *Australia's First Frontier: The Spread of Settlement in New South Wales 1788-1829*, Melbourne, Melbourne University Press, 1963.
- ²³ Alexander Berry to David Souter, 19 August 1824, *Berry Papers* M1 Mss 315/40.
- ²⁴ Alexander Berry to David Souter, 19 August 1824, *Berry Papers*, M1 Mss 315/40.
- ²⁵ M.L. Lidbetter, *Historic Sites*, P.48.
- ²⁶ M.L. Lidbetter, *Historic Sites*, P.3.
- ²⁷ W.A. Bayley, *History*, P.58.
- ²⁸ W.A. Bayley, *History*, P.74.
- ²⁹ W.A. Bayley, *History*, P.74.
- ³⁰ W.A. Bayley, *History*, Pp.74-75.
- ³¹ Report, Debenham to Barney, 31 May 1858, (NSWLA V&P, 1858), cited in Lenore Coltheart, *Between Wind and Water, a history of the ports and coastal waterways of NSW*, Sydney, Hale & Iremonger, 1997, P.39.
- ³² *Kiama Examiner*, 24 April 1858, cited in James Jervis, "Illawarra: A century of history", in *Journal of the Royal Australian Historical Society*, Vol. XXVIII, PART IV, 1942, Pp.232.
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- ³⁴ Correspondent, *Kiama Examiner*, 21 Jan., 1873.

- ³⁵ Correspondent, *Kiama Examiner* 21 Jan 1873
- ³⁶ Correspondent, *Kiama Examiner*, 21 Jan. 1873.
- ³⁷ W.A. Bayley *History*, P.74.
- ³⁸ Correspondent, *Town and Country Journal*, 9 Sept. 1871.
- ³⁹ James Jervis, "Illawarra", P.232.
- ⁴⁰ W.A. Bayley, *History*, P.72.
- ⁴¹ M.L. Lidbetter, *Historic Sites*, P.69.
- ⁴² J. Jervis, "Illawarra", Pp.106-7.
- ⁴³ J. Jervis, "Illawarra", Pp.233-4
- ⁴⁴ Frederick W. Larcombe, *The Development of Local Government in N.S.W. 1831-58*, Melbourne, Hawthorn Press, 196, P. 276.
- ⁴⁵ W.A. Bayley, *History*, P. 107.
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- ⁴⁷ M.L. Lidbetter, *Historic Sites*, P.68.
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- ⁴⁹ *Berry A&H Association Centenary Journal, 1888-1988*, Nowra, Shoalhaven Commercial Printers, 1988, P.1.
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- ⁵⁵ Bayley, *History*, P.108.
- ⁵⁶ Berry School of Arts, Minutes, *Special General Meeting*, 22 August 1906.
- ⁵⁷ *Town and Country Journal*, 13 Sept. 1879.
- ⁵⁸ "Secretary's Address, *Minutes of the General Meeting of the Berry Scholl of Arts*, July 1887, "the journals have kept up a good standard of excellence since the first issue was made in '888", from photocopy held at Berry and District Historical Society of the original held at the Mitchell Library.
- ⁵⁹ M.L. Lidbetter, *Historic Sites*, P.23.
- ⁶⁰ M.L. Lidbetter, *Historic Sites*, p.12.
- ⁶¹ Peter Freeman, *Shoalhaven Heritage Study*, P.2.
- ⁶² Berry School of Arts, *Annual General Meeting*, 1907
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- ⁶⁷ *Town and Country Journal* 17 January 1906 page 23
- ⁶⁸ Berry School of Arts, *Annual Report*, 1906.
- ⁶⁹ Berry School of Arts, *Annual Report*, 30 June 1907.
- ⁷⁰ Berry School of Arts, *Annual Reports*, 1910,1914.
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- ⁷⁵ Berry School of Arts, *Minutes*, 1928.
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- ⁸⁷ Australian Dictionary of Biography pp.524-525.
- ⁸⁸ J. Antill, *Settlement*, (N.D.)
- ⁸⁹ J. Antill, *Settlement*, (N.D.)
- ⁹⁰ Allen op cit p.40
- ⁹¹ ibid pp51-53
- ⁹² J. Antill, *Settlement*, (nd)
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- ⁹⁴ Australian Dictionary of Biography pp.524-525.
- ⁹⁴ J. Antill, *Settlement*, (N.D.)

Individual Building Element Sheets

Explanation

The following pages have been arranged in order to assist the many and varied stake holders who may be involved with the conservation and management of the site.

Individual elements of the site and the building are grouped into the three categories:-

External <u>areas</u>	Code prefix A
<u>Building</u> exterior	Code prefix B
Building interior <u>spaces</u>	Code prefix S

Each element has a unique identifier, which is made up of a combination of the category prefix letter plus a number. In this way each element has a unique identification.

For example, a typical sheet layout is

Location	Element name	Grading
B* ¹ 12 * ²	Roof elements Chimneys & chimney pots * ³	A* ⁴

- * ¹ the prefix '**B**' means this has something to do with the building's exterior
- * ² the number '12' means this is the twelfth identified element in a numerical list of exterior parts: the A3, fold out, location plan uses the same number.
- * ³ the 12th exterior building element identified as 'chimneys and chimney pots'
- * ⁴ element 'B 12' chimneys & pots has an over all 'A' significance grading, in accordance with the scale outlined in section 3.6 '*Significance grading of component parts*'. To further assist, the 'Significance grading' is repeated at the beginning of each of the following category list.

Individual areas within each category may contain a number of significant building elements. In order to be in a user-friendly format, all significant building elements within each SPACE have been listed on the one sheet. Each element has been given a unique number. However, not all elements may have the same level of significance within a SPACE. For example

S Building interior spaces

Location	Element name	Grading
S 4	Meeting room 1 [east]	A
C 4	Ceiling	B

D 2	Internal Door	A
D 9	External door to supper room	A
W 1 & W 2	Windows north elevation	A
W19 & W20	Windows east elevation	A
F 1	Fire Place	A

That is within 'Space 4', which is currently known as Meeting Room 1, eight building elements have been identified. These are the ceiling (being C within Space 4, hence code C4), two doors (D = door), four windows (W = window) and a fire place (F = fireplace).

Below is a complete list of the identified building elements and their codes.

LOCATION ELEMENT NAME

External areas

A = area

A 1	Landscape setting
A 2	Streetscape
A 2 a	Setting
A 2 b	Views from west from Queens Street
A 2c	Views from the east from showground
A 3	Setback north - Alexandra Street
A 3 a	Low brick wall south
A 3 b	Low brick wall north
A 3 c	Brick fence to tennis court
A 4	Setback west - Princess Street
A 5	Setback south - rear yard
A 6	Setback east front - Scots Presbyterian Church and tennis court
A 7	Setback east rear - CWA hall and remnant of former bowling green

Building exterior

B = building

B 1	Elevation West (Princess Street)
B 2	Elevation North (Alexandra Street) main building
B 3	Elevation North (Alexandra Street) supper room
B 4	Elevation East (tennis courts)
B 5	Elevation South (rear)
B 5 a	Dressing rooms
B 5 b	Kitchen
B 6	Passageway between hall and kitchen
B 7	Roof, two storey portion
B 8	Roof, auditorium
B 9	Roof, dressing rooms
B 10	Roof, supper room
B 11	Roof, kitchen
B12	Chimneys
B13	Roof vents
B 14	Rear half gable roof vent

LOCATION ELEMENT NAME

Building interior spaces S = space

S1	Entry steps
S2	Foyer
S3	Hall lobby
S4	Meeting room 1 [east]
S5	Meeting room 2 [west]
S6	Ladies and disabled toilets
S7	Men's toilet
S8	Timber stairs and upper landing
S9	1 st floor: art room [west]
S10	1 st floor: former projection room [west]
S11	1 st floor: music room rear [south east]
S12	1 st floor: practice room front [north east]
S13	1 st floor: external balcony over main entry
S14	Auditorium
S15	Stage as original built, as exists, steps and former bandstand
S16	Dressing room 1 [east]
S17	Dressing room 2 [west]
S18	Supper room
S19	Kitchen
S20	1 st floor: mezzanine balcony
S21	fire stair

Elements contained within Building interior spaces

Ceilings C = ceiling

C1	Entry steps
C2	Foyer
C3	hall lobby
C4	Meeting room 1 [east]
C5	Meeting room 2 [west]
C6	Ladies and disabled toilets
C7	Men's toilet
C8	Timber stairs
C9	1 st floor: art room [west]
C10	1 st floor: former projection room [west]
C11	1 st floor: music room rear [south east]
C12	1 st floor: practice room front [north east]
C13	1 st floor: balcony over main entry
C14	Auditorium
C15	Stage
C16	Dressing room 1 [east]
C17	Dressing room 2 [west]
C18	Supper room
C19	Kitchen
C20	1 st floor: mezzanine balcony

LOCATION ELEMENT NAME

Doors Ground level D = door

(all single width unless specified otherwise)

D 1	External: main double entry
D 2	Internal: meeting room 1 [east]
D 3	Internal: meeting room 2 [west]
D 4	Internal: women's WC
D 5	Internal: disable WC
D 6	Internal: men's WC
D 7	Internal: double auditorium entry
D 8	Internal: under stair cupboard
D 9	Internal: meeting room 1[east] into supper room
D 10	External: double supper room entry
D 11	Internal: supper room into kitchen original entry
D 12	Internal: supper room into kitchen c.19## entry
D 13	External: double fire exit into passageway
D 14	External: double fire exit to Princess St setback
D 15	Internal: stage to dressing room 1 [east]
D 16	Internal: stage to dressing room 2 [west]
D 17	External: dressing room 1 [east]
D 18	External: dressing room 2 [west]
D 19	External; kitchen [south]

Doors

Upper level D = door

(all single width unless specified otherwise)

D 20	Internal: double mezzanine entry
D 21	External: double fire exit to fire stair [west]
D 22	Internal: projection room
D 23	External: projection room to fire stair [west]
D 24	Internal: art studio
D 25	External: double to balcony [north]
D 26	Internal: landing to music room rear [south]
D 27	Internal: music room rear [south] to practice room front [north]

Windows

ground level W = window

W 1, W 2	Meeting room 1, north elevation
W 19, W 20	Meeting room 1, east elevation
W 3, W 4	Meeting room 2, north elevation
W 5	Meeting room 2, west elevation
W 6	Women's WC, west elevation
W 7	Men's WC, west elevation
W 9, 10, 11, 12	Auditorium, west elevation
W 13	Auditorium stage highlight, west elevation
W 16	Auditorium stage highlight, east elevation
W 15, W 14	Dressing rooms 1 and 2, south elevation
W 17, W 18	Auditorium, internal east elevation
W 21, 22, 23, 24, 25	Supper room, east elevation
W 26	Kitchen, south elevation
Arch 1 & Arch 2	Auditorium, east side

LOCATION

ELEMENT NAME

Windows

upper level W = window

W 27 and W 28	Music room rear, south and east elevation
W 29	Music room front, east elevation
W 30 and W 31	Practice room front, north elevation
W 32, W 33	Art room, north elevation
W 34	Art room, east elevation
W 35	Art room, south elevation
W 36	Internal high light window to timber stair
W 37	Skylight over stair

Fire places

F 1	Fire place, meeting room 1 [east]
F 2	Fire place, meeting room 2 [west]
F 3	Fire place, first floor art room [west]
F 4	Fire place, first floor music room [east]

F = fireplace

Fixtures

X 1	Space 10 :Projection room projector hatch into auditorium
X 2	Space 10: Projection room carbon arc projector flue
X 3	Space 10: Projection room raised floor
X 4	Space 11: Music room [south east] coat rail and hooks
X 5	Space 4: Meeting Room 2 trophy rack
X 6	Space 16 & 17: dressing room corner basin

X = significant fixture

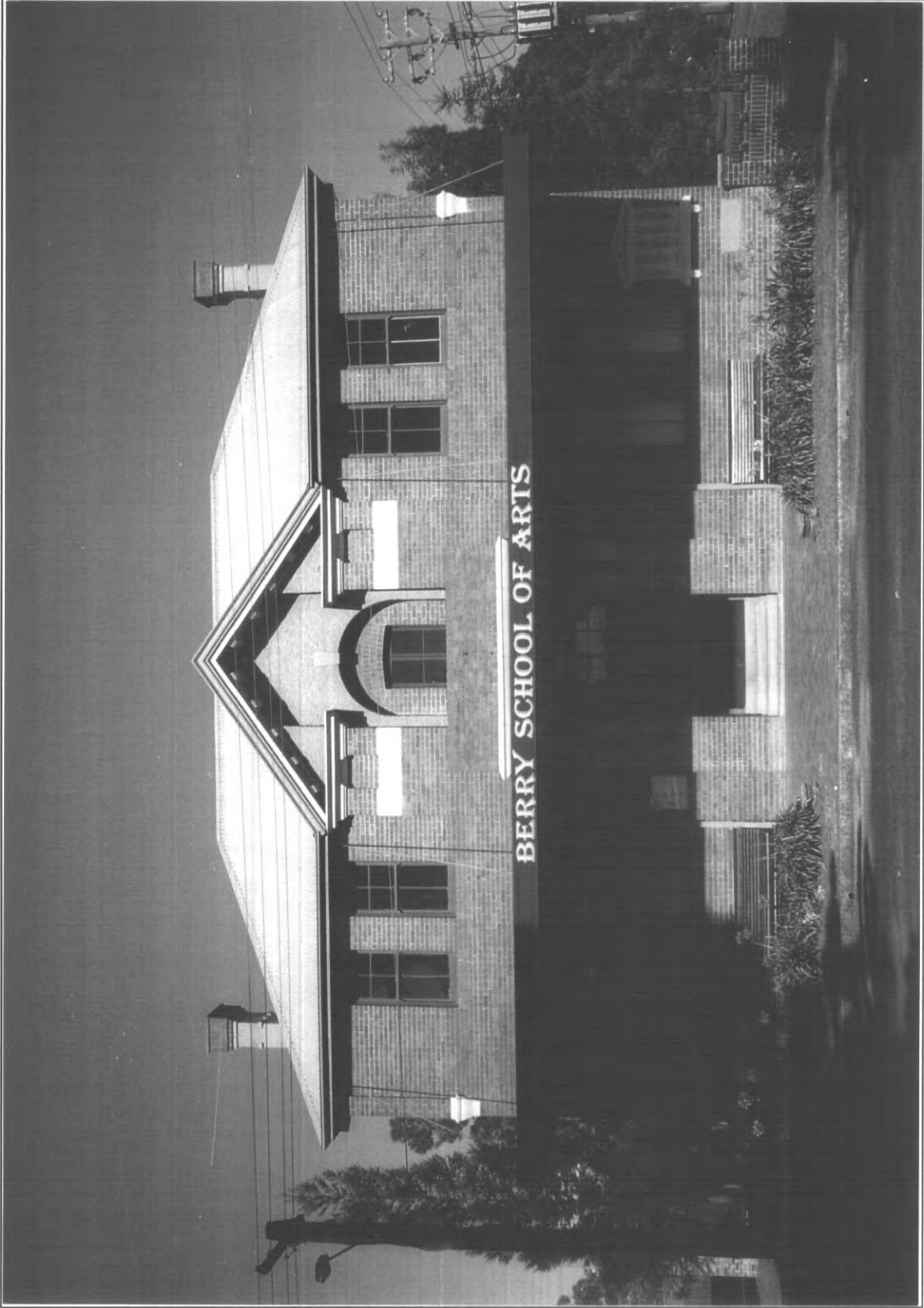
Individual building elements description, grading, management and recommendations

A. External areas

A1	Landscape setting
A2	Streetscape
A2 a	Setting
A2 b	Views from west from Queens Street
A2c	Views from the east from showground
A3	Setback north - Alexandra Street
A3 a	Low brick wall south
A3 b	Low brick wall north
A3 c	Brick fence to tennis court
A4	Setback west - Princess Street
A5	Setback south - rear yard
A6	Setback east front - Scots Presbyterian Church and tennis court
A7	Setback east rear - CWA hall and remnant of former bowling green

Grading

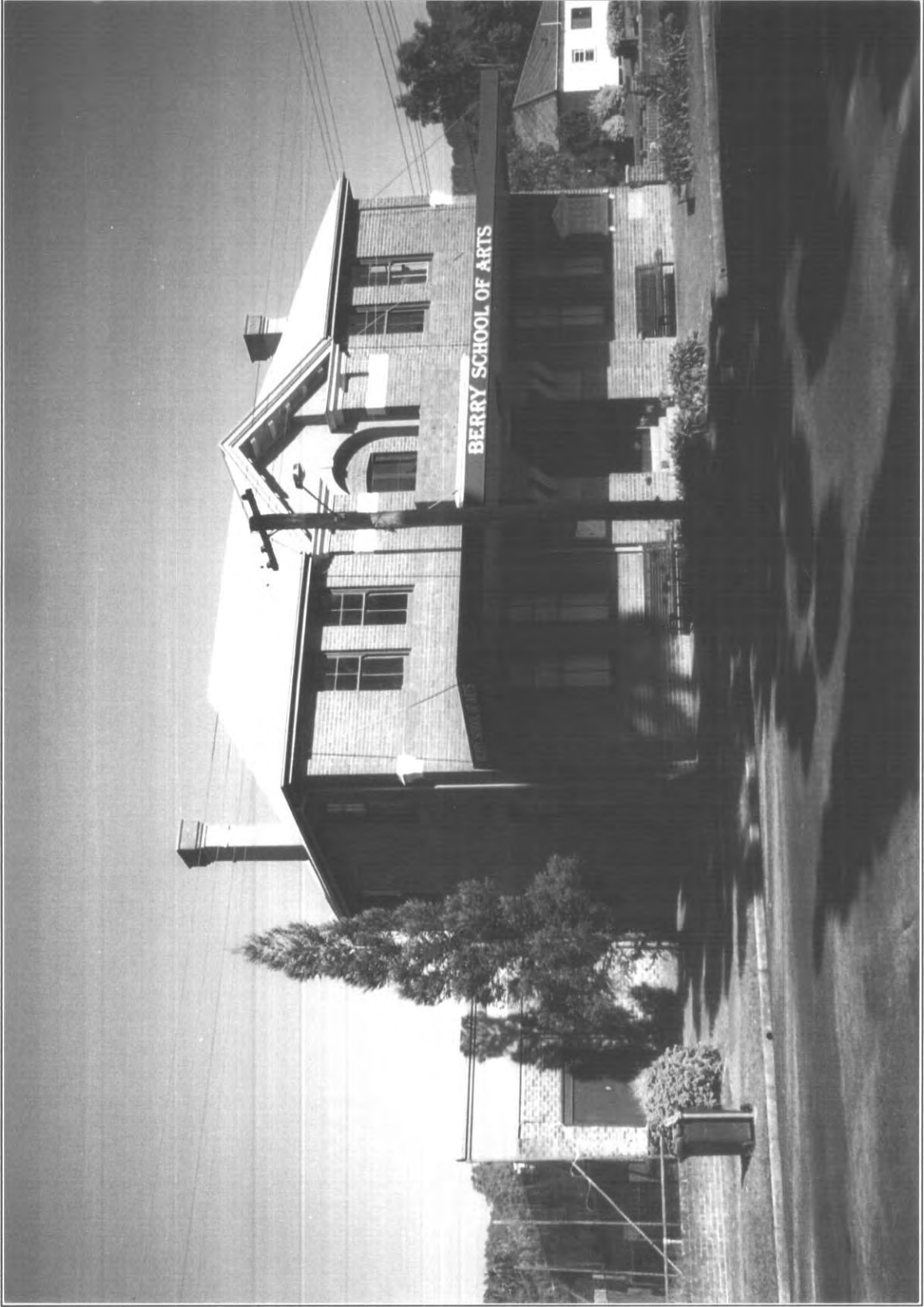
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C	Moderate - Altered or modified elements: elements of little heritage value but which contribute to the overall significance of the item.
D	Neutral - Alterations neither contribute to nor detract from significance: difficult to interpret.
X	Intrusive - Damaging to the item's heritage significance.



Berry School of Arts: Front elevation.



Berry School of Arts: Viewed from the north east.



Berry School of Arts: Viewed from the south east.

A External areas

Location	Element name	Grading
A 1	Landscape setting	A

Description

The northern elevation of the two storey portion is duo-chrome face brickwork, including two red brick bands which remain highly prominent. Current landscaping obscures front part of west elevation and hence the 'reading' of the building, in particular the *cryptomeria japonica*. It is located too far towards Alexandra Street to help mask the visual intrusion of the fire stair when viewed from Queens Street along Alexandra Street and from the approaches from the intersection. Existing trees along northern elevation area deciduous, which allows northern light into the hall in the winter, but for part of the year reveal the visually intrusive fire stair.

Young *brushbox* have been planted opposite the site. It should be noted that remnant *brushbox* remain on the showground perimeter and as a ceremonial avenue from the grandstand to the Agricultural Hall. This species mass planting is a typical planting scheme of the 'garden suburb' movement popular at the turn of the century. Historical photographs also demonstrate the desire for uniform street planting along this civic route.

Management

The approaches to the site should retain the vistas of the building. If possible should remain open and unfenced with clear reading of the building, save fencing to include service small yard adjacent to the rear of building.

Recommendation

R1A1 Removal of the *cryptomeria japonica*, Cj in landscape plan 1991, outside rooms C 5 and C 6. Replace with evergreen species more typical of the era and sited in line with the NW corner of the two storey portion of the building. This tree should grow to a height similar to the upper window sills and the duo-chrome brickwork of the two storey portion of the building so as not to obscure the roofline vista of the building from Queen Street, but screening the corner of the fire stairs.

R2A1 Standardised planting be reinstated along Alexandra Street in keeping original plantings.

A External areas

Location	Element name	Grading
A 2	Setting and context	
A 2 a	Streetscape contribution	A

Description

The building fixes the corner of Alexandra and Princess Streets and despite the openness of the creek bed opposite gives the area an urban feel. This is important in maintaining the idea of a village, with a relatively high level of urban concentration surrounded by farmland. Within the urban concentration lies pocket with a rural flavour. The building contributes to both of these attributes.

Recommendation

R1A2a The partial openness, particularly to the rear and opposite the building be retained, particularly with regard to planting which should remain restrained.

Evidence record

Rear of building showing open grassed area.



A External areas

Location	Element name	Grading
A2 A 2 b	Setting and context Views from Queens Street	A

Description

The view along Alexandra Street from Queen Street is constrained by mature trees between Queen Street and Princess Street. From Queen Street the north east corner is of the building is most prominent.

Recommendation

R1A2 That the framing of the mature trees be maintained.

Evidence record

View along Alexandra Street in spring. Mature trees obscure most buildings and dominate the streetscape.



A External areas

Location	Element name	Grading
A2	Setting and context	
A 2 c	Views from the showground/ railway station	A

Description

The view along Alexandra Street from the railway is constrained by the curve in the road in front of the Showground. From the curve, the first building viewed is the Presbyterian Church with the School of Arts building untidily separated from it by the tennis court.

Management

If possible should remain open and unfenced with clear reading of the building, save fencing to include service small yard adjacent to the rear of building

The proposal to construct a hall on the tennis court should not detract from the reading of the prominence of the School of Arts building and relationship to the intersection and the church

Recommendation

R1A2c Relationship between the Church and the School of Arts should not be diminished by the new hall.

R1A2c Footpath surface material be consistent to Victoria St corner in traditional bitumen



Evidence record

View towards railway showing prominence of shade trees.

A External areas

Location	Element name	Grading
A 3	Setback north	A
A 3 a	Alexandra Street	

Description

Gradual increase of the pavement level to the front and immediate sides of the building is causing severe problems with damp.

There are long term maintenance problems of the beds and low walls along the front of the building due to their vulnerability to skateboards.

Planting beds destroy traditional pedestrian footpath line, and hence conflicts with other community sectors.

Planting boxes detract from heritage presentation of the building and its setting.

Emergency exit from the supper room is currently a 'dead' space with drainage problems along south wall of Meeting Room 1 and open drainage not directly connected in to the street drainage system. This space could potentially provide near equivalent access for people with disabilities and compliance with current legislation.

Low brick dividing wall, circa 1930s, is itself part of the story of the use of the building and its relationship the adjoining church. Although its retention is desirably, conflicts may arise with upgrading supper room entry.

Recommendation

R1A3 Restore original footpath line to front of building and to be integrated into new access path and porch entry to Supper Room.

R2A3 All paving schemes should visually recede in detail against the elevation of the building. The elevation detail of the building is very simple therefore any landscaping details should read more simply than those the building and should visually recede.

R3A3 Supper Room entry and forecourt area be upgraded to provide an near equivalent entry for people with disabilities and independent entry when Supper Room is in separate use. Paving treatment should be integrated with recommendations for the Alexandra Street set back of the building.

R4A3 Simpler paving scheme adopted to restore original footpath line and to be integrated into new access path and porch entry to supper room.

R5A3 Retain c1930 low brick wall.

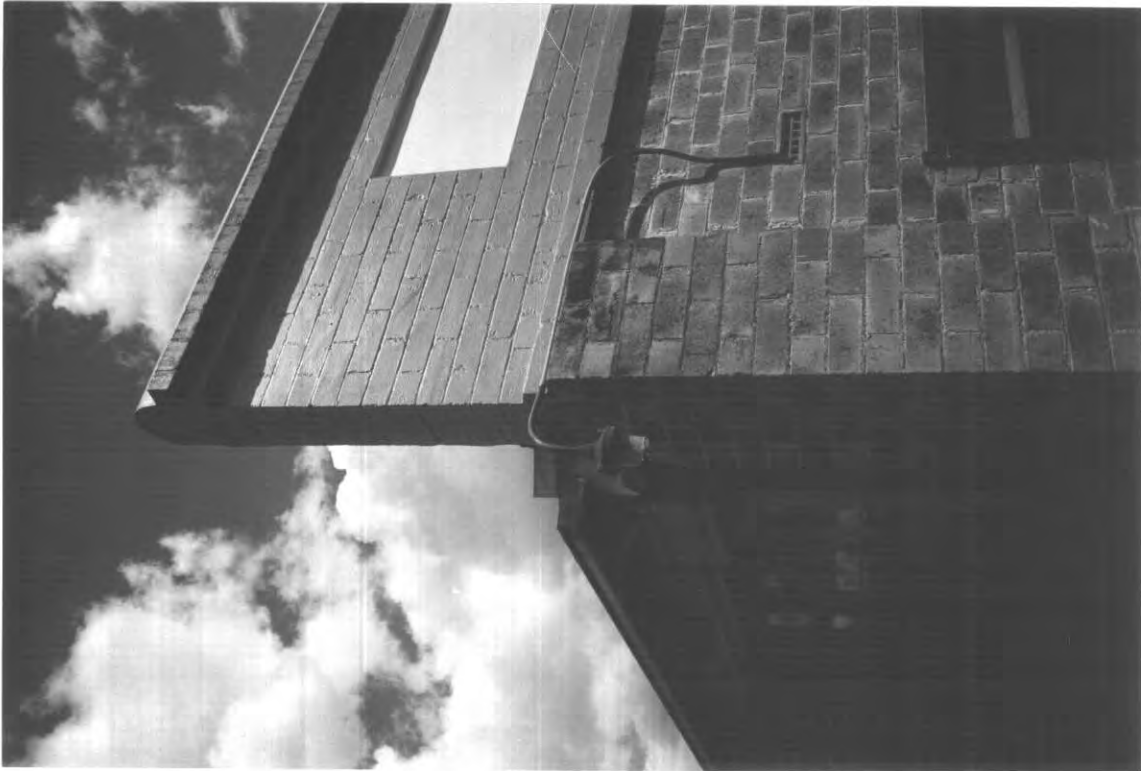
A External areas

Location	Element name	Grading
A 3	Setback north	A
A 3 a	Alexandra Street	

Evidence record

Top: Supper Room parapet.

Bottom: Existing fire exit from Supper Room, area for potential second entry.



A External areas

Location	Element name	Grading
A 3 A 3 b	Setback west - Princess Street Low brick wall [east] circa 1930	B

Description

Low brick dividing wall, circa 1930s, is itself part of the story of the use of the building and its relationship the adjoining church and tennis court fence as well as reflecting the position of the original picket fence. Although its retention is desirable, conflicts may arise with upgrading Supper Room entry.

Recommendation

R1A3b Low dividing wall adjacent to south east corner of building may be removed if necessary as part of Supper room entry upgrade.

R2A3b Standardised paving materials and use those that not challenge brick elevations of the building, such as bitumen.

Evidence record

Front of building showing low brick wall.



A External areas

Location	Element name	Grading
A 3	Setback north Alexandra Street	
A 3 c	Low brick wall north c 1996	C

Description

Low brick dividing wall, is itself part of the story of the use of the building as well as reflecting the position of the original picket fence. It is part of a more recent ornate landscape treatment to the front of the building, whose brickwork has replicated the low brick wall east constructed in the 1930s with addition of a sandstone capping flat stone to the top of each pier.

Recommendation

Low dividing wall adjacent to north east corner of building may be removed if necessary as part of damp mitigation work to front of building.

Evidence record

Detail of later brick wall to north replicating similar wall to south.



A External areas

Location	Element name	Grading
A 4	Setback north Princess Street	A
A 4 a	Two storey portion	
A 4 b	Hall portion	

Description

The simplicity of this elevation as originally enclosed within a timber three rail fence has been lost with the addition of the fire stair, modern services, the need for access to the stage *via* the side fire door and the recent planting of deciduous trees. Ground planting adjacent to the building is exacerbating damp problems particularly in the front section of the building.

Paving treatments differ from flagstones to decorative brick pavers

All paving treatments should be simple and recessive to the main elevations of the building whilst retaining the pastoral-like setting for the building: unified in approach, materials and detailing

Need to access the side door should be recognised as such and improved in presentation. Preference for traditional materials, such as asphalt which texture and colour not detract from the brick elevation of the building

Bright white low aggregate concrete would not be suitable nor the introduction of modern paving materials, particularly brick which compromises the subtle brick detailing of the building.

Management

Traditionally this was part of a pastoral-like setting with a paddock on the south side enclosed with a three rail timber post and rail fence. The post and rail fence was probably also used to tether horses.

Recommendation

R1A4 The drainage and ground levels on this set back should be investigated with view to giving better underfloor ventilation and avoiding bridging damp courses. Ground level lowered adjacent to the foundations of the building

R2A4 Modern services, in particular gas bottles an electrical box are, where possible, relocated.

R3A4 Bricked up windows reopened to original height and configuration.

R4A4 All paving treatments should be simple and recessive to the main elevations of the building whilst retaining the pastoral-like setting for the building: unified in approach, materials and detailing.

R5A4 The need to access the side door for delivery of props and additional furniture etc. should be recognised and improved access provided. Preference for traditional materials, such as asphalt. The texture and colour of asphalt would not detract from the brick elevation of the building. Bright white low aggregate concrete would not be suitable nor would the introduction of modern paving materials, particularly brick which compromises the subtle brick detailing of the building.

A External areas

Location	Element name	Grading
A 4	Setback north Princess Street	A
A 4 a	Two storey portion	
A 4 b	Hall portion	

Evidence record

North elevation showing bricked up toilet windows.



A External areas

Location	Element name	Grading
A 5	Setback south - rear yard	C

Description

Simply turfed area with a few shrubs on southern perimeter. Land slopes up towards rear boundary. Provides curtilage to weatherboard clad dressing rooms and gives an understanding of the order of construction from the front through to the back of the building.

Recommendation

R1A5 Retain simple, pastoral-like landscaping, simply turfed and unfenced. Impulse to landscape in any further way, particularly with planting beds and shrubs, should be resisted.

R2A5 Provision of an access way for catering and service vehicles, to be jointly used by pedestrians, around the rear of the building should be in a simple manner and use recessive material that is consistent with all surfaced areas on the site.

R3A5 Consideration of vehicle access onto the site using the shortest possible line of travel, and hence least intrusive manner.

R4A5 Traditionally paths in asphalt, also being ideal material for it all over texture and recessive colour which does not detract from the materials of the elevations of the building.

Evidence record

Rear view showing Kitchen and Dressing Rooms and their relation to rear of Auditorium.



A External areas

Location	Element name	Grading
A 6	Setback east - adjoining tennis court	D

Description

Currently narrow pedestrian way, approx. one metre wide, surfaced with sandstone flagstones arranged in pairs. Pavers stop before accessing current ramp into supper room. Evidence of poor drainage and damp - snails on the wall and in nooks. Not a particularly people-friendly space and too narrow to act as a service corridor.

Management

Long term opportunity to form a link with proposed Presbyterian Church Hall, the CWA Hall and the former bowling green for major functions, festivals, etc. This may require the provision of doors in the northern end of the proposed hall and excision of part of the rear yard of the Manse to a reasonable width and pedestrian friendly link through to CWA hall site. (see plan indicating possible flow paths and interaction between civic elements).

Recommendation

R1A6 Levels be adjusted around foundations to eliminate damp problem.

R2A6 Supper Room entry to be re-evaluated to allow disabled access in compliance with the Act and to allow independent access to the Supper Room whilst functions are taking place elsewhere in the building.

R3A6 Repaving should be in a simple material recessive to the brick surface of the building and consistent with overall site planning for paving surfaces.

Evidence record

Southeast corner of Supper Room detail showing locked drain, open drainpipe and rising damp.

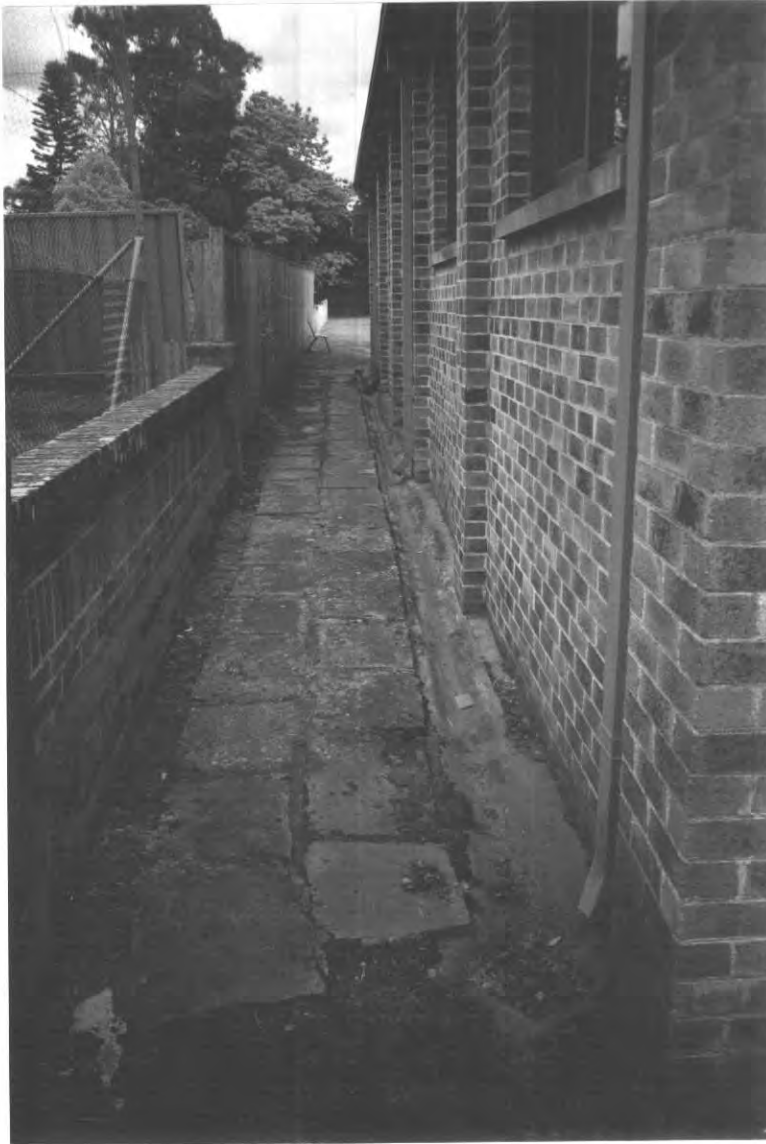


A External areas

Location	Element name	Grading
A 6	Setback east - adjoining tennis court	D

Evidence record

Side passage beside Supper room. Uneven paving and open gutter.



A External areas

Location	Element name	Grading
A 7	Setback east to CWA hall and bowling green	C

Description

Currently separated by a white painted simple post and rail fence, beyond which is the mounding and cement enclosure of the former bowling green. A few shrubs on the mound. Clear views to the rear of the CWA hall.

Management

There a historical connection existing between the School of Arts and the CWA Hall. Although the CWA rooms have been moved from their original location, it was the original meeting place of the Broughton Creek Literary and Debating Society. Other than this it has no direct physical link with the current School of Arts building.

Nevertheless these buildings, along with the Presbyterian Church form an important civic grouping with historical links. Linking the three sites would enhance the precinct and could be advantageous supplementary income from festivals and special events. The link to the CWA could also provide a courtyard area to the east of the School of Arts building which could be secured and would not interfere with the heritage curtilage of the north and west elevations of the building. The remnant boundaries of the bowling green could form an interpretative 'courtyard' and consideration given to the use of this space as an outdoor space for exhibitions, theatre sports, etc.

Recommendation

- A7R1 Investigations be made into the feasibility of securing a link between the three sites for potential mutually advantageous events.
- A7R2 Works should encourage retention of the link with CWA rooms and former bowling green

Evidence record

Relationship of building with adjacent bowling green and CWA building.



Jackson-Stepowski, Heritage Consultant with Weir & Phillips, Architects

Schedule of building elements: elevations

Individual building elements

description, grading, management and recommendations

B Building exterior

B 1	Elevation West (Princess Street) Two storey portion Hall portion
B 2	Elevation North (Alexandra Street) main building
B 3	Elevation North (Alexandra Street) supper room
B 4	Elevation East
B 5	Elevation South (rear)
B 6	Passageway between hall and kitchen
B 7	Roof, two storey portion
B 8	Roof, hall portion
B 9	Roof, dressing rooms
B 10	Roof, supper room
B 11	Roof, kitchen Roof elements
B12	Chimneys
B13	Roof vent
B14	Rear half gable roof vent

Grading

A	Exception - High degree of intactness: item can be interpreted relatively easily; rare or outstanding.
B	High - High degree of original fabric: demonstrates a key element of the item's significance; alterations do not detract from significance
C	Moderate - Altered or modified elements: elements of little heritage value but which contribute to the overall significance of the item.
D	Neutral - Alterations neither contribute to nor detract from significance: difficult to interpret.
X	Intrusive - Damaging to the item's heritage significance.

B External elements

Location	Element name	Grading
B 1	East elevation - Princess St	A

Description

Sydney face bricks are used on the two storey section, common bricks on the auditorium section and timber for the dressing rooms. This clearly defines a visual order of importance for the sections. Hall construction with engaged lower wall and piers.

Evidence of raising damp with mortar loss between bricks and falling damp around upper landing of fire stair.

Evidence of steep pitch of former fire stair above men's toilet windows; evidence of attachment of *Lyric* sign and of former power connections near front NW corner.

Detracting features: Bricked up windows detract from symmetry of elevation and reading of the primary two storey portion; Fire stair detracts from elevations but is part of the story of the building; Service as mentioned above detract from building presentation; Modern services as mentioned above detract from building presentation.

Management

Fire stair to former projection room no longer required under BCA.

Evidence of former elements should be retained.

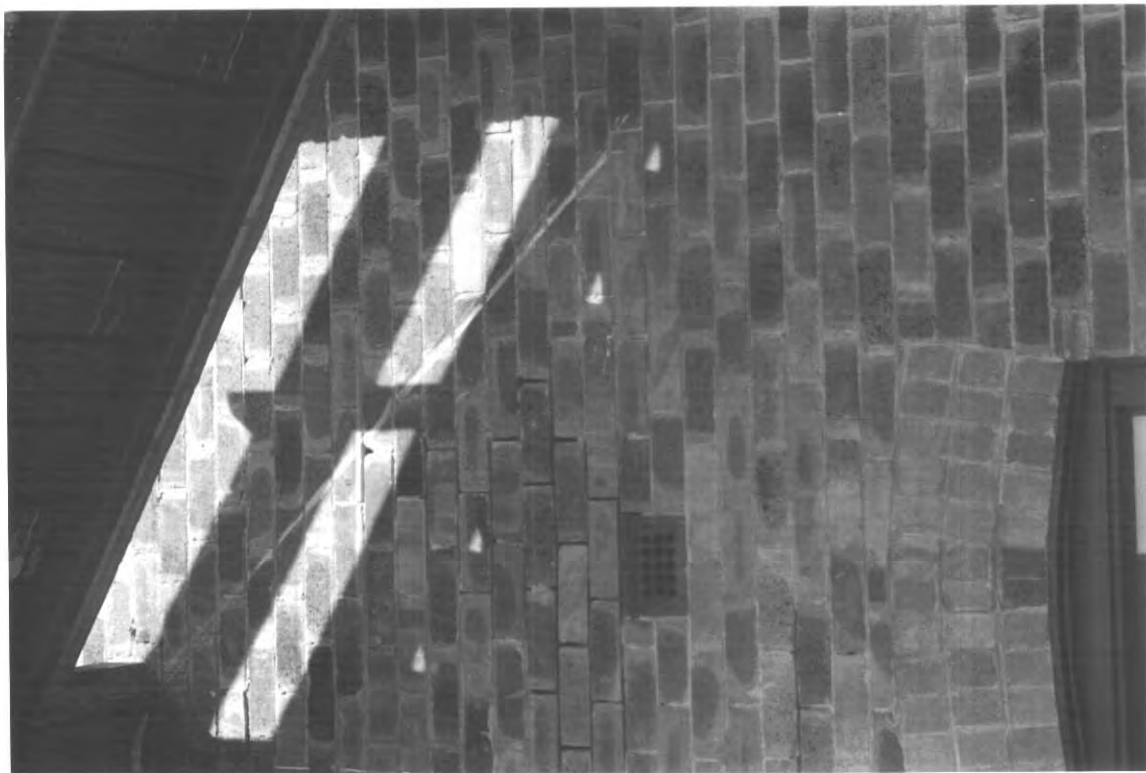
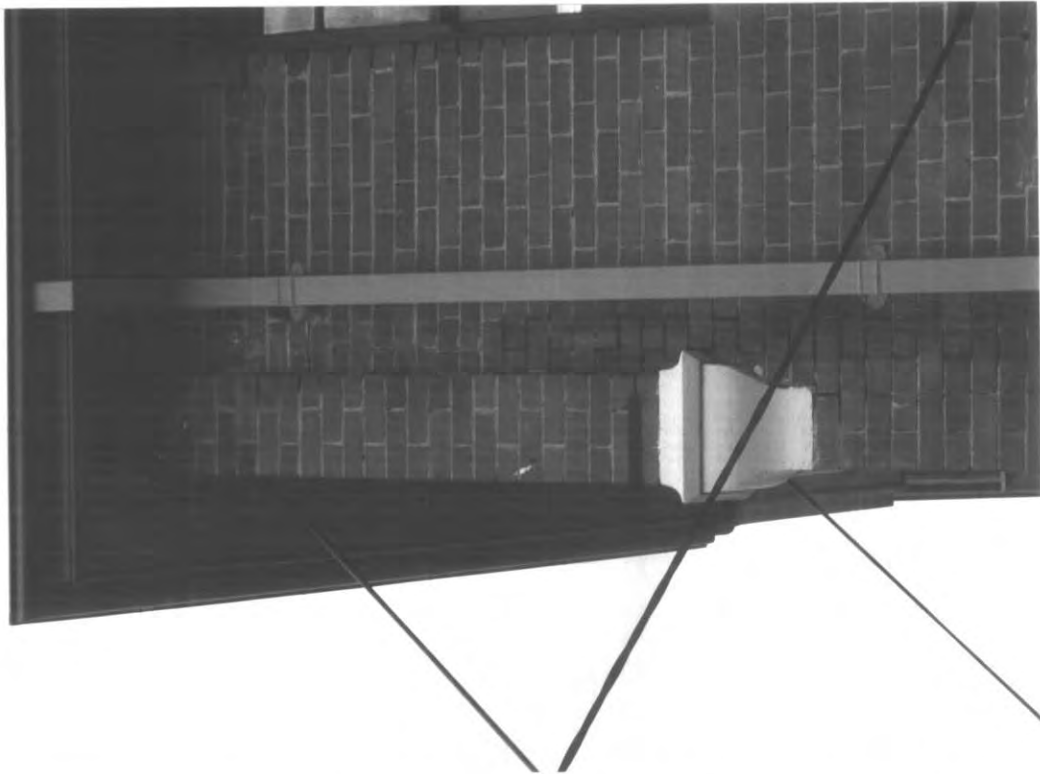
Recommendation

- B1R1** No acid wash to 'clean' bricks of marks of former elements
- B1R2** Projection room door be removed and double hung sash window be reinstated set within panel of door opening to allow interpretation of the former use of this portion of the building.
- B1R3** Fire stair to projection room be removed and size of landing to balcony be reduced to minimum code requirements
- B1R4** Ground floor windows to be reinstated to original double hung sash proportions and presentation as existing window W5 [meeting room 2]
- B1R5** Gas cylinders be relocated to a service yard adjacent to future wing
- B1R6** Electricity box be resited so as to not interfere with reinstated window line to former reading room
- B1R7** Repoint mortar joints once damp issues settled

Evidence record

Top: Downpipe detail northeast corner showing line of former downpipe and evidence of damp.

Bottom: Line showing evidence of earlier timber stair to Projection Room. Evidence of damp.



Evidence record

Top: Detail of visually obtrusive services to north Auditorium elevation.

Bottom: Evidence of fabric degradation: Dry waste through terra cotta vent, diminishes effect of vent. Mortar degradation.



B External elements

Location	Element name	Grading
B 2	North elevation - Alexandra Street	A
	Awning	D
	Paint scheme	D

Description

Face brick, two storey, building in three proportional bays with detail concentrated in the central bay above the entry steps. Decorative elements consist of roughcast (painted a muddy brown), first floor corner 'corbels' (painted a cream) and render around entry (painted muddy brown). The lack of contrast in the paint scheme de-emphasises the verticality of the central bay and the overall integrated design approach of the main elevation is thereby lost.

Awning -although its amenity is fully understood, the original design philosophy of the triple bay facade, as dominated by the gables arched entry, is lost with the introduction of the horizontal awning. This loss is further flattened by the lack of interplay differentiation between colour of the deliberate use of face brick as a decorative element in its own right, and the rendered and roughcast minimalist decorate areas.

Awning lettering - is reading as being of wrong era for this building, further compounded by its housing within an unframed surface.

Paint scheme - the current paint scheme diminishes the verticality of the central arched gable and lower details. This loss is further emphasised by the lack of colour differentiation of these elements, and the painting out (particularly the brick keystone) of decorative elements.

Management

Awning -although a relatively recent element it provides a high level of amenity in an area with high rainfall. It is also a layer in the development of the building. In the circa 1965 photograph shows steel straps on the fascia, which reinforce the verticality of the building and diminished the bulk and visual intrusion of the awning.

Awning signage - On execution of the re above to lessen the horizontal, negative visual impacts, painting of the awning will need to be done. The change to the building and further research thus indicates lettering style evidence to that used in early photographs should be used, which is a small serif style.

Window signage - Original window treatments incorporated simple signage painted onto the glass panes of the bottom sashes only, indicating the uses of various rooms.

Paint scheme - the light colours as shown on early photographs, eg on rough cast, rendered brackets either side of the entry door, corbels) should be restored and the key stone in the arch returned to natural brick finish.

Recommendation

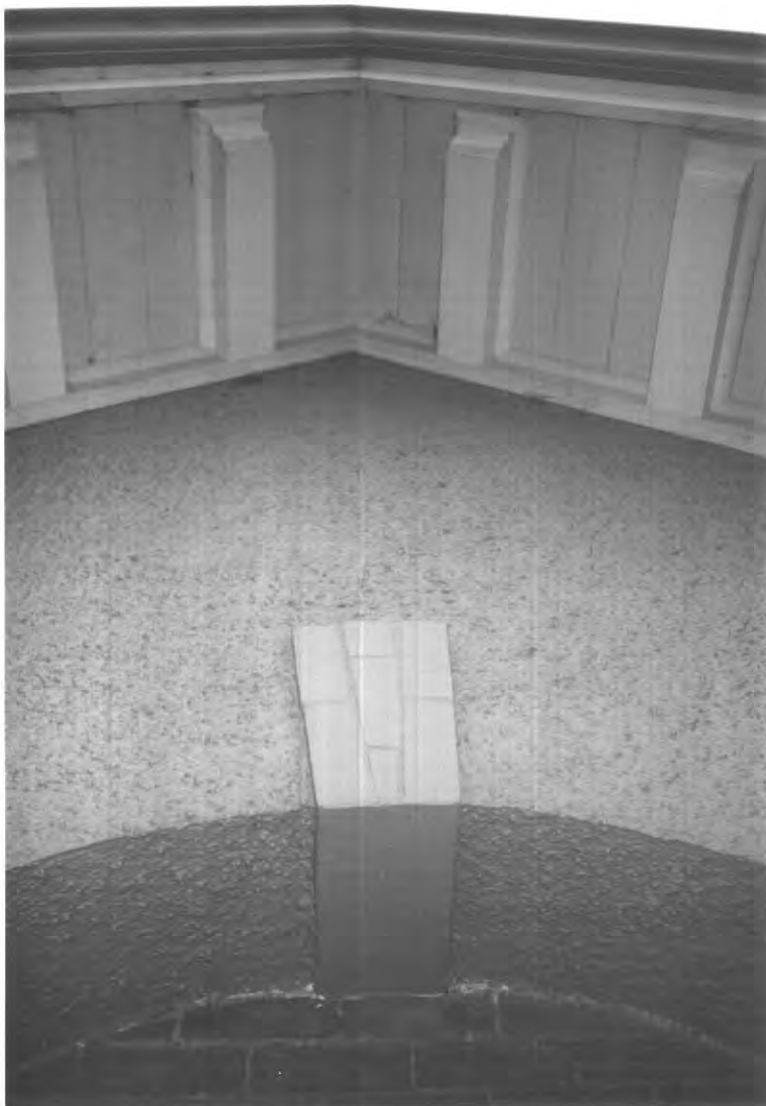
- B2R1** Next paint scheme to incorporate an interplay between the dark face brick contrasted with light colour on the roughcast and decorative rendered elements, as per historic photographs; decorative elements such as the key stone returned to natural face brick finish.
- B2R2** Compressed fibre cement (FC) sheet or similar materials to be added to awning fascia to replicate the original vertical compartmentalisation or strapping detail on the awning

- B2R3** Original window treatments be considered; including painted out lower sashes of the street elevation or the sashes replaced with obscure glass: single word signage indicating room use in a similar style to original be applied in lower sashes could be considered.
- B2R4** Awning signage should replicate that historically used on the window
- B2R5** Original window treatments should be considered; painting out lower sashes of the street elevation or replacement with obscure glass.
- B2R6** Awning signage should replicate that historically used on the fanlight above the front door.

Evidence record

Early photographs and descriptions of the building recorded in articles and minutes of the day.

Below: Painted keystone. This element was never intended to be painted, part of the integrity of the original design is lost by its being painted.



Evidence record

Front elevation detail. Rising damp with salt leaching. Loss of brick detail with visual competition from recent brick paving.



B External elements

Location	Element name	Grading
B 3	East elevation (Alexandra Street) Supper room Kitchen	B D

Description

Currently reads as a secondary and disjointed element in the front elevation. Painting of parapet gives elevation a top heavy look. Upgrade to give alternate access will require awning and upgraded ramp.

Management

Although dating from the 1920s this elevation is of low significance, it is also generally obscured by a brick fence. Although indications that kitchen is on site of original timber structure, only the wall between the kitchen and supper room date from an earlier period.

Recommendation

- B3R1** Awning 2/3 proportional to that existing, in similar top supported cantilevered style could be considered conditional on being no closer than 2 metres from the two storey elevation.
- B3R2** Proper elevation study be made to determine awning size, ramp position and treatment of parapet.
- B3R3** Flush door replaced with panelled doors inclusive of hardware which would allow independent access for people with disabilities.

B External elements

Location	Element name	Grading
B 5 a	South elevation - Dressing rooms	A

Description

This elevation establishes a important relationship in the use of materials in the building. This section incorporating the Dressing Rooms is furthest away from the decorated front and hence built in weatherboard. The use of these spaces however were as important to the use of the building as any other and were essential in the composition of the building. They finish the rear elevation and have a significance as extant examples dressing room of early 20th century dressing rooms.

The rooms tell the story of the introduction of electricity and the elimination of the security risks associated with lime lighting in theatres. . The original access to the Dressing Rooms was via an outdoor porch off the back of the stage, allowing direct egress in the case of fire, an ever present risk when lime was being burnt.

Although no documentation has been found, evidence shows this egress was bricked up, probably at the time of the introduction electric lighting although this may also have happened much earlier when the rear of the building was blown in during a storm. Direct access to the Dressing Rooms was cut through the back of the stage and the doors to the Dressing Rooms of the porch moved to the rear elevations.

The significance of the Dressing Rooms is derived from their intact nature, leaving them inadequate for modern use. They have no hot water and facilities are non-existent. The rooms are also in constant use as chair stores.

Management

Retain all elements.

Recommendation

- B5R1** Dressing room form must be retained in existing free standing form and no accretions attached to them or their roof line.
- B5R2** Dressing room cladding to be retained.

Evidence record

Stair detail to rear of north Dressing Room.



Evidence record

Top: Rear elevation detail showing settlement crack and head of original exit door.

Bottom: Threshold to above door and removed bricks showing cavity.



Evidence record

Bricked up exit to stage and filled in side entry door to Dressing Room with timber recycled from cut for replacement door at rear.



B External elements

Location	Element name	Grading
B 5 b	South elevation - kitchen	D

Description

This elevation is part of the new kitchen built on the site of the original. Construction is in Nowra common bricks which presents an unsympathetic elevation adjacent to the Supper Room.

Management

New building and fence will shield this elevation from general view. Maintain this shield.

Recommendation

Retain kitchen as is. Unsympathetic fabric forms part of the social history of the entire building.

B External elements

Location	Element name	Grading
B 6	Passageway between hall east and kitchen	D

Description

Evidence of damp and poor drainage. Darken space offering little amenity. Evidence of birds nesting between exposed rafters and corrugated iron roofing.

Management

This area is of low significance. Its location allows the possibility of change as it is not visible from either of the principal street elevations.

Recommendation

- B6R1** This area be roofed to form a new link with any extension to the building and between the Supper Room, Kitchen and Hall to allow their independent use.
- B6R2** The roofline of the covered area be kept behind the line of the rear face of the Hall to avoid visual intrusion onto the rear elevation. (See B5)
- B6R3** [Generic recommendation for all building perimeter]
Install bird/chicken wire between the exposed rafters and corrugated iron to prevent birds and other vermin access.

Evidence record

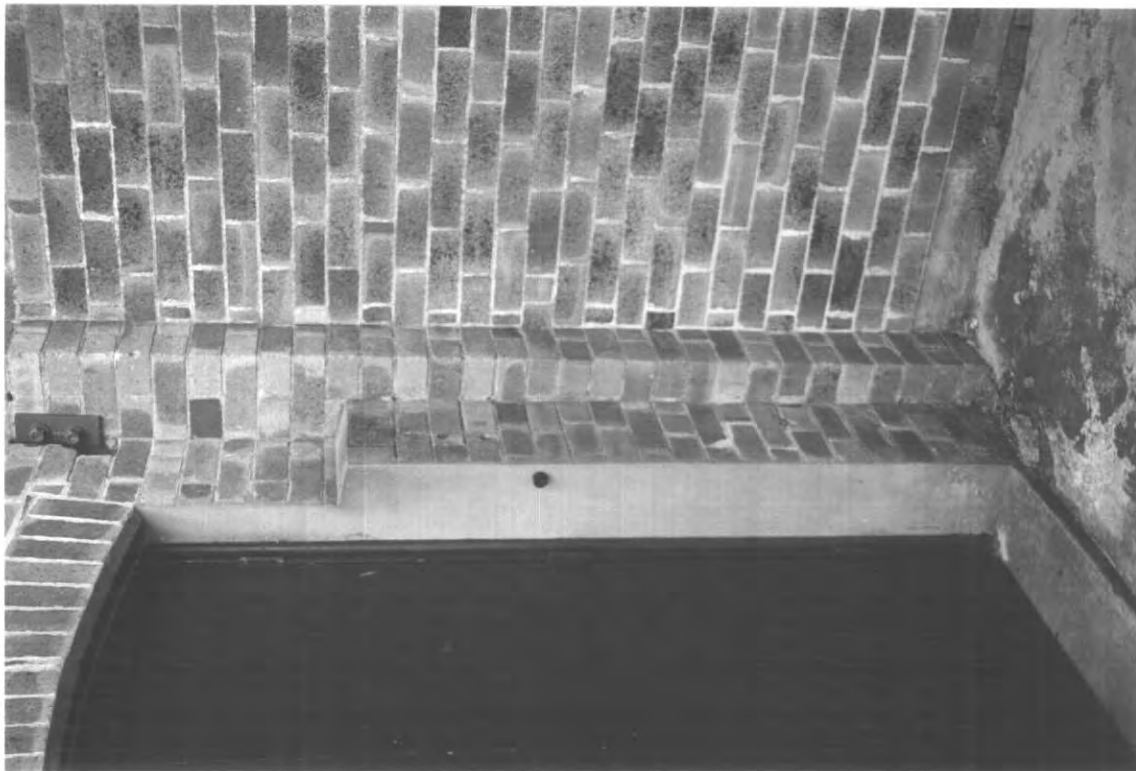
View of rear passageway.



Evidence record

Top: Detail of firedoor to rear passageway showing evidence of ponding in corner.

Bottom: Detail of eaves to Auditorium showing bird damage.



Evidence record

Detail of side wall to Stage. Covered roof addition needs to be set back from the rear elevation and be given careful consideration as to how it is attached to the side.



B External elements

Location	Element name	Grading
B 7	Roof - two storey portion	A
B 8a	Roof - auditorium portion	A
B8b	Roof - dressing rooms	A

Description

B7 Two storey portion roof appears as a simple rectangular hipped galvanised iron roof, however it has a slight quirk in the asymmetrical way it meets the Hall roof (see Roof Plan). See also B11 chimneys

B8a Southern end (above the stage) contains a gabled vent on the hip on the western end. See also B12 rear gable air vent and B13 roof vents.

B8b Skillion corrugated iron roof, accepts stormwater from Auditorium hip through spreader.

Recommendation

B7R1 Both roof portions are essential to the understanding of the building. Roof lines should not be altered and careful attention paid to ensure modern accretions do not visually intrude (antennas, vent pipes etc.).

B8aR1 Restore gable vent.

Evidence record

Rear elevation of building.



B External elements

Location	Element name	Grading
B 9	Roof supper room	C

Description

Single pitch roof forms a *verandah* to the Hall and is not readily visible. It retains a low recessive form behind the parapet.

Recommendation

R1A9 Ensure sie windows to Auditorium not compromised and retained as light access.

Evidence record

View of Supper Room and Kitchen roof lines.



B External elements

Location	Element name	Grading
B 10	Roof kitchen	D

Description

Low pitch gable roof, eastern pitch corresponding to roof pitch of supper room; not readily visible.

Recommendation

R1B10 Use existing height and form as guide for pavilion addition.

R2B10 Retain height and low, recessive scale.

Evidence record

Rear kitchen elevation showing relationship of roof pitches.



B External elements

Location	Element name	Grading
B	Roof elements	
B 11	Chimneys	A
B 12	Vents	C
B 13	Rear half gable	A

Description

B11 Chimneys either side retain rough cast and but have lost their pots, as evidenced in early photographs decorative bricks

B12 Roof Vents - auditorium roof also has a number of self operating roof vents that may date from more recent times but are characteristic of this type of building.

B13 Rear Gable Vent has been sealed over, losing detail and an understanding of the original gaslight ventilation system. It is one of the small details essential to the understanding of the building and for its aesthetic charm.

Management

Rusticating bricks in the chimneys have been painted over. These small details, like the keystone on the arch, add enormously to the heritage quality of the place.

Recommendation

- B11R1** All chimneys are to be retained;
- B11R2** Paint be removed from chimney decorative brick detailing to re-engage understanding of the building.
- B11R3** Chimney pots similar to original be reinstated.
- B11R4** Roughcast be in a light tone consistent with overall paint scheme.
- B13R1** Remove covering over rear gable vent and vent be restored in a manner similar to photographic evidence.

Evidence record

Detail of boarded up half gable.



Individual building elements

description, grading, management and recommendations

S	Building interior spaces
S 1	Entry steps
S 2	Foyer
S 3	Hall lobby
S 4	Meeting room 1 [east]
S 5	Meeting room 2 [west]
S 6	Ladies and disabled toilets
S 7	Men's toilet
S 8	Timber stairs and upper landing
S 9	1 st floor: art room [west]
S 10	1 st floor: former projection room [west]
S 11	1 st floor: music room rear [south east]
S 12	1 st floor: practice room front [north east]
S 13	1 st floor: external balcony over main entry
S 14	Auditorium
S 15	Stage as original built, as exists, steps and former bandstand
S 16	Dressing room 1 [east]
S 17	Dressing room 2 [west]
S 18	Supper room
S 19	Kitchen
S 20	Mezzanine balcony
S 21	External fire stair

Grading

A	Exceptional - High degree of intactness: item can be interpreted relatively easily; rare or outstanding.
B	High - High degree of original fabric: demonstrates a key element of the item's significance; alterations do not detract from significance
C	Moderate - Altered or modified elements: elements of little heritage value but which contribute to the overall significance of the item.
D	Neutral - Alterations neither contribute to nor detract from significance: difficult to interpret.
X	Intrusive - Damaging to the item's heritage significance.

S Building interior spaces

Location	Element name	Grading
S 1	Entry Steps	A
C 1	Ceiling	A
D 1	External: main double entry doors	A

Description

Simple concrete steps intact and in good condition. Evidence of previous fixtures and fittings within mortar joints and some intrusive drilling into the face brickwork.

Management

Drilling into face brickwork is detrimental to original fabric and should be not persist in future.

Recommendation

S1R1 No alteration be made to entry steps or additional fittings be installed. Code requirements be met through alternate entry.

S1R2 No drilling into the face brickwork (applies to all elevations).

Evidence record

Detail front door and steps.



S Building interior spaces

Location	Element name	Grading
S 2	Foyer	A
C 2	Foyer ceiling	A
D 2	Internal door - meeting room 1	A
D 3 & D 4	Internal doors -meeting room 2 & women's toilet	X

Description

Area is intact. Archway is Victorian in style. Opening, architraves and door to Meeting Room 1 intact. Original door to Meeting Room 2 removed and two new doors installed. Fuse and meter box near the front door visually intrusive and may not comply with Code requirements. Skirting boards missing.

Recommendation

- S2R1** Any alteration to achieve Code compliance for metre box should not intrude further into the space or be more visually intrusive. Box should be relocated if necessary.
- S2R2** Reinstate original opening into Meeting Room 1 with door and door hardware similar to that of Meeting Room 1, as part of process of removal of women's toilet.
- S2R3** Reinstate missing skirting boards.

Evidence record

Foyer, showing recent renovations.



S Building interior spaces

Location	Element name	Grading
S 3	Hall lobby	A
C 3	Ceiling	A

Description

This area is also intact. Evidence remains of the recently removed ticket box adjacent to the stair. Door to Men’s Toilet is recent.

Management

Evidence of cinema use be retained. Ticket box now in museum.

Recommendation

S3R1 Door similar to that proposed in D2 be installed to replace door to new toilet for people with disabilities and Tea Room.

Evidence record

Foyer detail, showing doors to Auditorium.



S Building interior spaces

Location	Element name	Grading
S 4	Meeting room 1 [east]	A
C 4	Ceiling	B
D 2	Internal Door	A
D 9	External door to supper room	A
W 1 & W 2	Windows north elevation	A
W19 & W20	Windows east elevation	A
F 1	Fire Place	A

Description

Space intact and in generally good condition with only minor intrusive elements. Service access cut into ceiling near fireplace intrusive. Fire place grate closed in. Room contains varying free standing storage cupboards, the semi-circular table from former Berry Council Chambers, chairs and several art works around the walls.

Management

Fan light over the door to the supper room indicates that the room always had its own, possibly external, access. Window converted to the door opening on construction of the supper room is unlikely due to the existence of the fan light which by that date was unnecessary and unfashionable. The semi circular table has associations with an original tenant of the building and art exhibitions have been part of the history of use of the building.

Recommendation

S4R1 This room be kept in current condition.

Evidence record

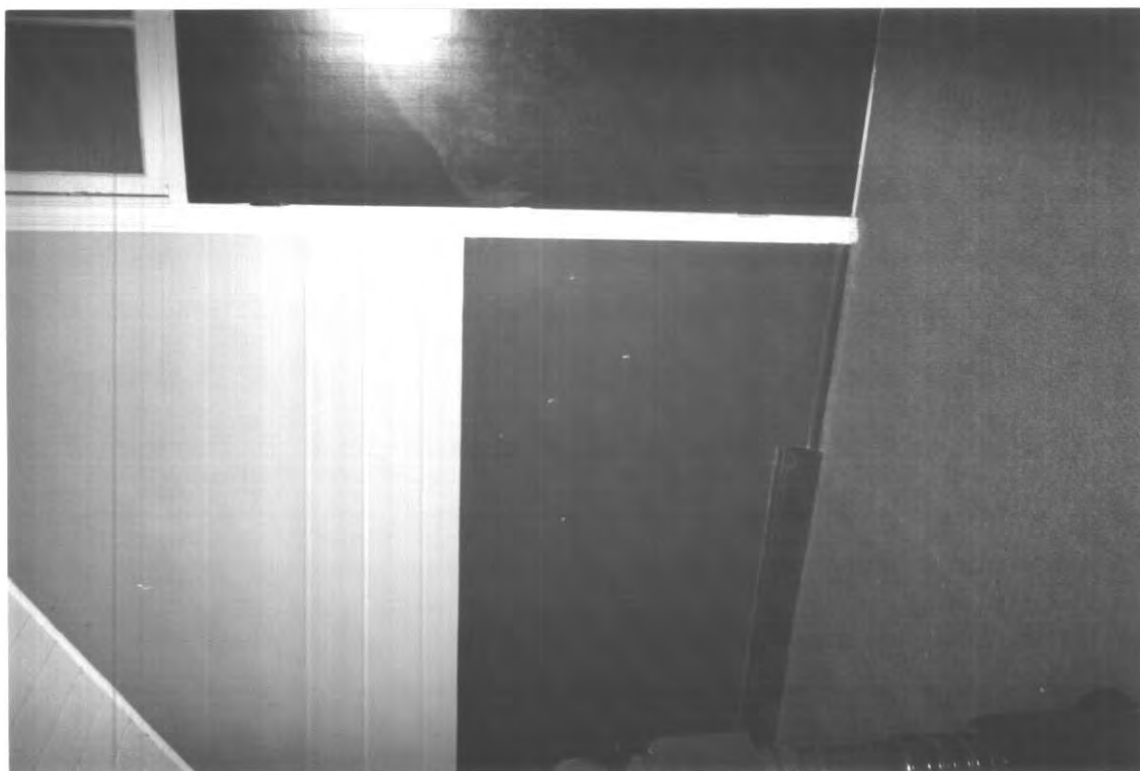
Meeting Room 1 showing door to Supper Room.



Evidence record

Top: Stair detail.

Bottom: Stopped skirting evidence of previous ticket box.



S Building interior spaces

Location	Element name	Grading
S 5	Meeting room 2 [west]	A
C 5	Ceiling (ditto service opening)	B
D 3	Door	D
W 3 & W4	Windows, north elevation	A
W5a & 5b	Window, west elevation	A
W 6	Window, south elevation	A

Description

This room has been substantially degraded by the highly intrusive and crude, dividing wall to form adjacent Women's Toilet. Floor suffers from severe damp problems due to high ground water level and rubber backed carpet on floor which can not 'breath'. Fire place enclosed. Trophy shelf over mantle.

Management

Following reinstatement of the original, consideration may be given to moving the semi-circular table into Meeting Room 2 as a more formal meeting space. During works consideration may be given to installation of services expected of such meeting spaces, eg projection, computer terminal, black out, moveable white board, screen, etc.

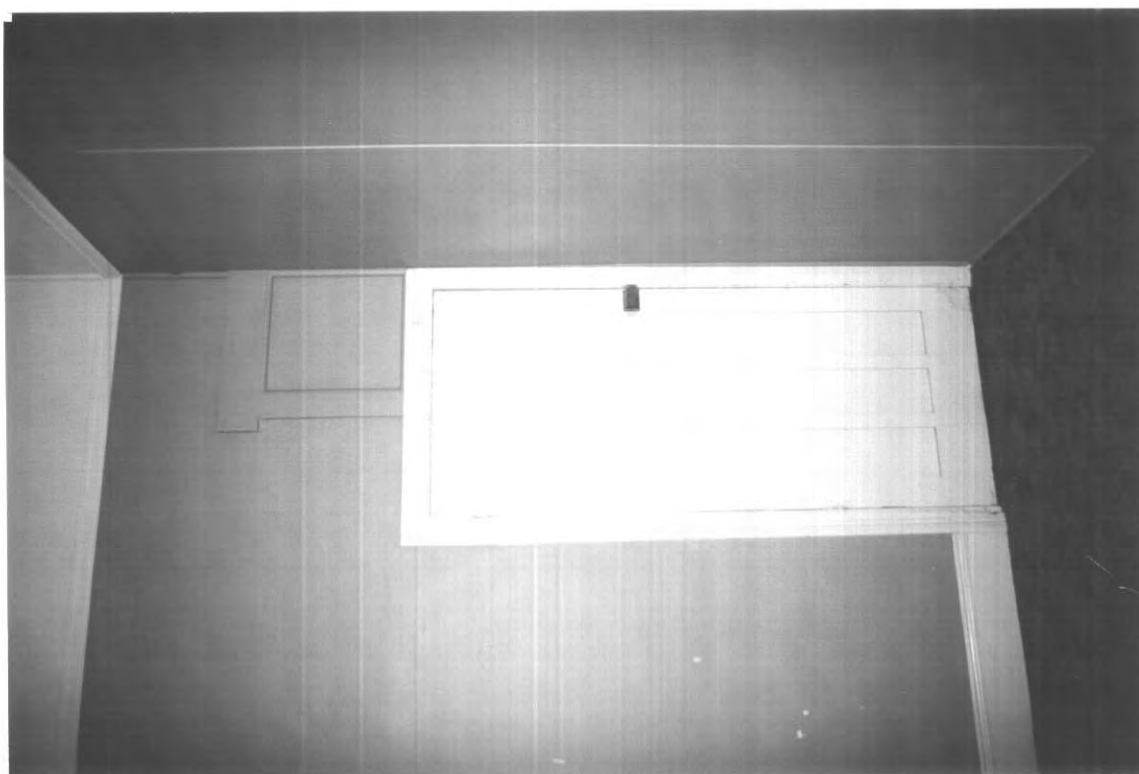
Recommendation

- S5R1** Rubber backed carpet on floor should be immediately removed.
S5R2 Wall should be removed as part of reinstatement of original Library.
S5R3 Trophy shelf be retained in situ

Evidence record

Top: Truncated fireplace and trophy shelf.

Bottom: Evidence of original door.



S Building interior spaces

Location	Element name	Grading
S 6	Women's & disabled toilets	A
C 6	Ceiling	D
D 4 7 D 5	Doors	X
W 7	Window, south elevation	A
W8	Window, west elevation	A

Description

Highly intrusive installations into original and significant room. Windows partially brick-up with in glass plane ventilators. Sanitation odour.

Management

Currently the toilets do not comply with codes. Due to poor installation without any under floor access there is a perpetual odour. Under floor waste water piping simply is vented through a terra cotta vent tile onto ground immediately adjacent to the western elevation.

Recommendation

- S6R1** Reinstall the space for use as a meeting room with low relief interpretative arch in dividing wall to current Men's Toilet area (see also S7 below)
- S6R2** Reinstall bricked up windows, including attempting to reuse original sill bricks where possible

Evidence record

Former library room, now toilet.



S Building interior spaces

Location	Element name	Grading
S 7	Men's toilet	A
C 7	Ceiling	A
D 6	Door	D
W 7	Window	A

Description

Existing toilet installations highly intrusive into an original significant room. Sanitation odour. Partially brick-up window with in glass plane ventilator.

Management

As per S6

Recommendation

S7R1 Mens Toilet be reconfigured to contain a single unisex toilet suitable for people with disabilities, a cleaner's cupboard and a small tea making area. This would allow the independent operation of the front portion of the building.

S Building interior spaces

Location	Element name	Grading
S 8	Stairs and upper landing	A
C 8	Ceiling	
W36	Internal window to stair	
W 37	Skylight over stair	

Description

Timber stair, balustrade and under lining. Under mid level landing enclosed in tongue and groove vertical timber with door. Under landing area used to store cleaners' materials. Original window on mid landing enclosed by addition of supper room. Above mid landing small skylight.

Management

Stairs currently a fire hazard, especially as the area under the stairs use as store for inflammable liquids, paper, and other cleaning items. Stair in contravention of BCA as a non-fire rated timber stair. Seek consultation with the Heritage Council Access Council to seek acceptable compliance.

Recommendation

- S8R1** Stair be retained; commence investigation to find acceptable fire rating.
- S8R2** Use of the under stair cupboard cease immediately; the area under the stair not be used for any storage whatsoever.
- S8R3** Door D8 be block up and be made into an access panel with removable screws to limit access and to deter any use as storage space but continue to allow access for maintenance and pest inspections.

Evidence record

Skylight installed at same time as projection room.



Evidence record

Top: Star looking toward Projection Room door.

Bottom: Stair looking down to internal window.



S Building interior spaces

Location	Element name	Grading
S 9	First floor art room [north]	A
C 9	Ceiling	
D 24	Door	
W 32, W33	Windows, north elevation	
W 34	Windows, west elevation	
F 4	Fire place	

Description

Room intact save work done to the floor to install electric cabling. Evidence of an opening originally connected with the Projection Room. Intrusive modern sink (with plumbing down exterior western elevation).

Recommendation

- S9R1 Reinststate original opening to Annex [Projection Room] as a lockable store room.
- S9R2 Remove intrusive sink; provide free standing sink which is fully reversible.
- S9R3 Refloor area damaged installation of electricity supply; retain unpolished boards.
- S9R4 Provide secure storage for general or specific user requirements which is not attached to the walls.

Evidence record

French doors to Balcony.



Evidence record

Top: View to door to stair landing, note sink.

Bottom: Detail of roof trusses.



S Building interior spaces

Location	Element name	Grading
S 10	First floor projection room	A
C 10	Ceiling	
D 22	Door, internal	
D 23	Door, fire escape	
X 1	Projector hatch	
X 2	Carbon Arc projector flue	
X 3	Raised floor structure	

Description

Raised floor level with structure beneath clearly evidence when door opened. Projection ports and carbon arc lamp flue intact. Fire exit. Currently used as a store. Evidence of bricked up opening to S9.

Management

Floor level of this room was raised for use as a Projection Room, late emergency access and a metal lined door was installed. The space clearly tells of how the space was adapted to accommodate technological change and to fulfil fire safety requirements.

Recommendation

- S10R1** Reinstall room as annex to S9 [see S9 above]
- S10R2** Retain projection hatches, carbon arc flue and evidence of raised floor level.
- S10R3** Develop Interpretative policy to understand former use as a projection room from the early years of the 20th century and changes in entertainment technology
- S10R4** Any storage facilities should be removable, not attached into the masonry of the building and not impact upon the interpretative elements of the former projection room use.

Evidence record

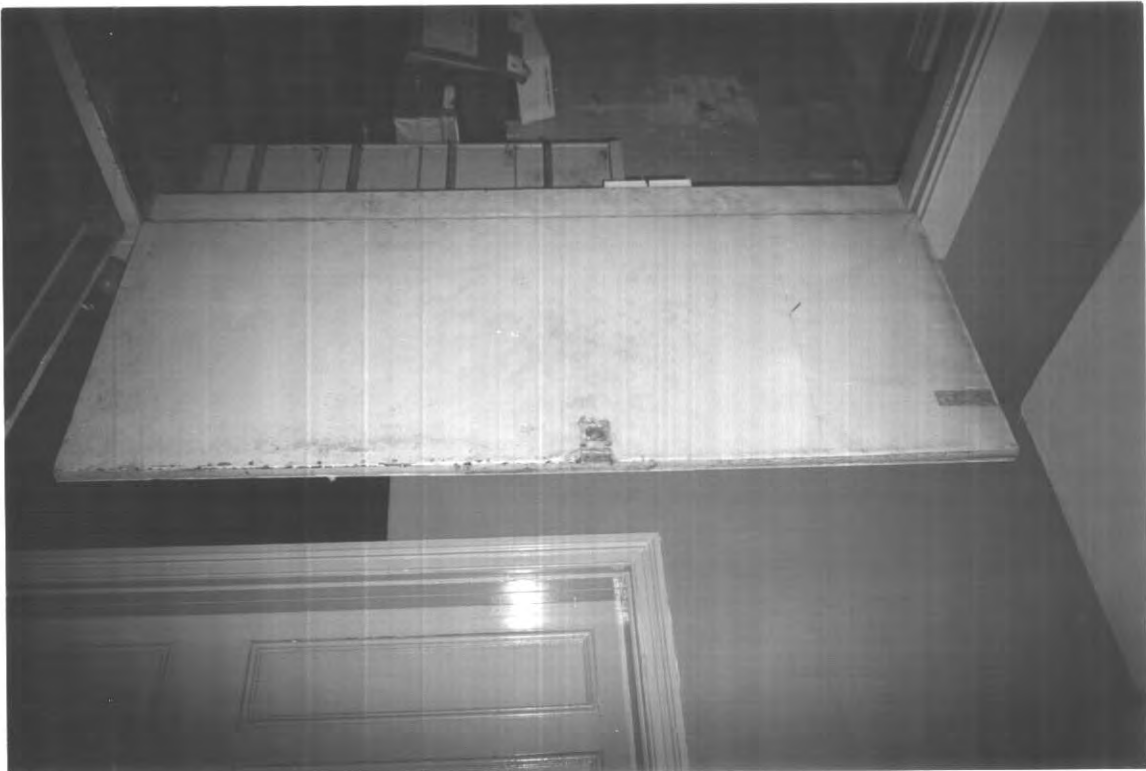
Door to underside of Projection Room.



Evidence record

Top: Fire exit, note evidence of former archway to Art Room.

Bottom: Raised door to Projection Room.



Evidence record

Detail of projection ports and carbon arc projector flue.



S Building interior spaces

Location	Element name	Grading
S 11	First floor music room [south east]	A
C 11	Ceiling	A
D 26	Door, landing to room	B
D 27	Door, room rear [south] to room front [north]	A
W 28 & 28	Windows	A
F 3	Fire place	A
X 4	Coat rail and hooks	A

Description

Room substantially intact including coat rack and hooks which appears original. Evidence of arched opening into hall upper landing above existing door.

Management

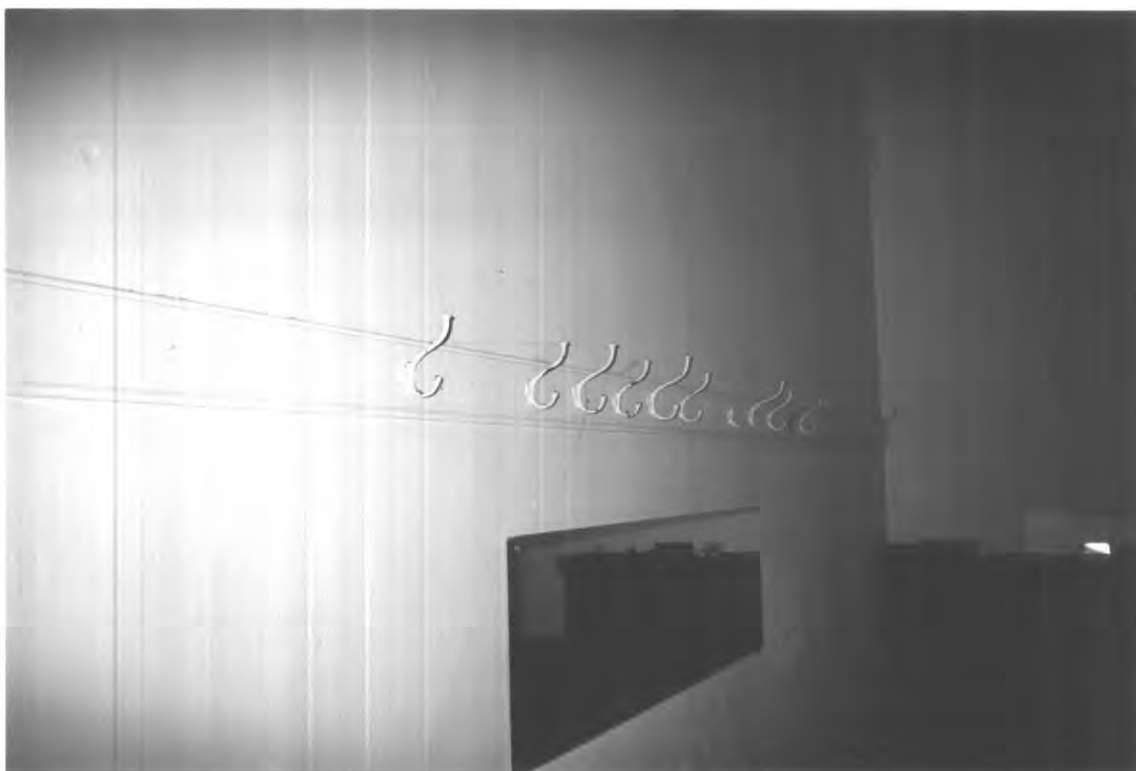
Continue use as a meeting and/or rented room.

Recommendation

- S11R1 Continue use as a rented and/or activities space.
- S11R2 Provide secure storage for general or specific user requirements. Storage units should be removable and not fixed to masonry.
- S11R3 Refloor any damaged areas, retain unpolished boards.

Evidence record

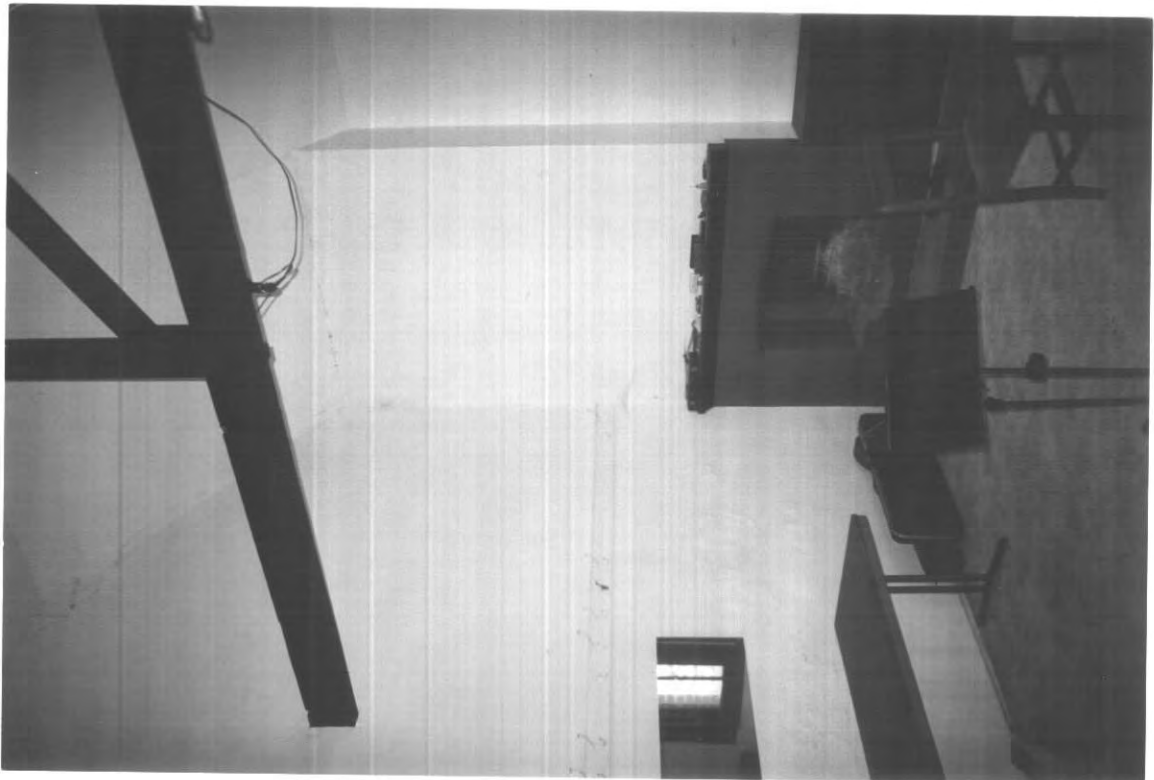
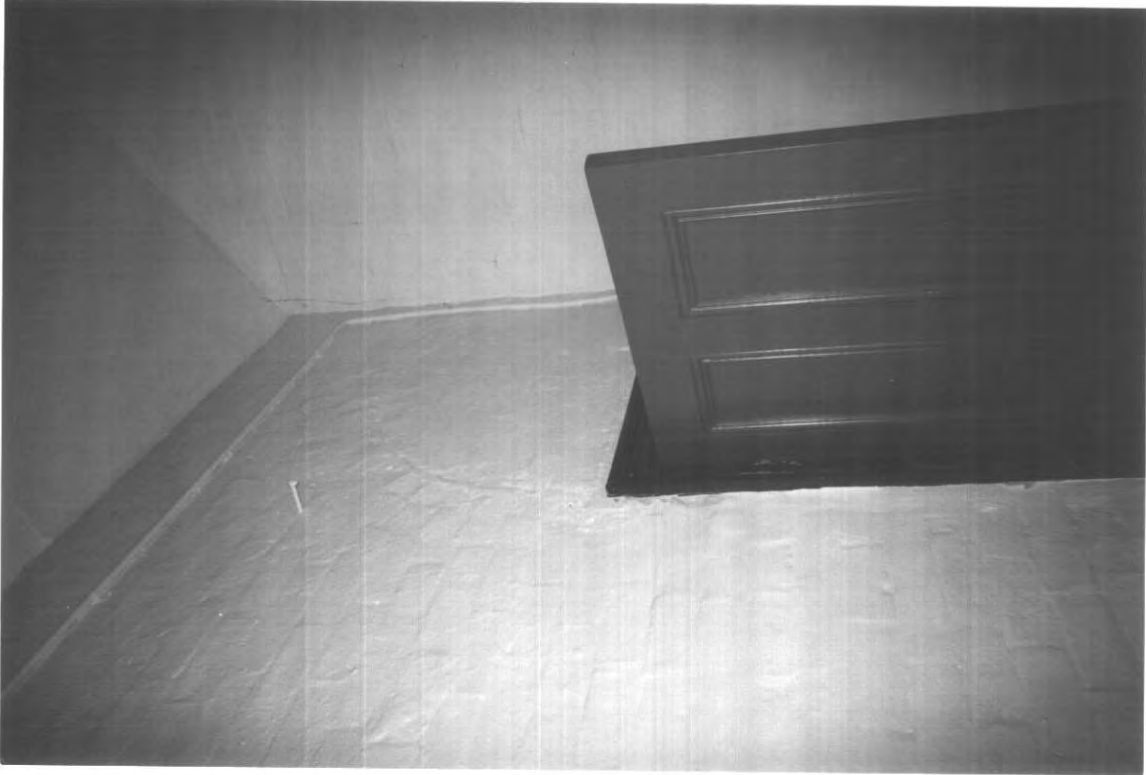
Detail of coathooks.



Evidence record

Top: Door to Music room showing evidence of arch above.

Bottom: Music Room; relationship of wall to fire place.



S Building interior spaces

Location	Element name	Grading
S 12	First floor Music Practice room [north east]	A
C 12	Ceiling	
D 27	Door	
W 30 & 31	Windows, north elevation	

Description

This room is substantially intact.

Management

Use originally as an office/store for the Berry Council. Could function as a store room or small meeting room for user groups.

Recommendation

- S12R1 Provide secure storage for general or specific user requirements. These storage units should be removable and not fixed to masonry.
- S12R2 Refloor area damaged for electricity supply, retain unpolished boards.

Evidence record

Practice Room detail; note tie rods for cantilevered verandah.



S Building interior spaces

Location	Element name	Grading
S 14	Auditorium	A
C 14	Ceiling	
D 14	Fire doors to Princess St	
D 13	Fire doors to passage way	
W 9, 10, 11, 12	Windows, west side	
W 17 & 18	Windows, east side (internal)	
Arch 1 & 2	Arch to supper room	

Description

Space substantially intact although changes have taken place and modern services added. The first of these was electricity in 1927 followed more recently by gas heaters, both floor mounted and wall mounted [newer]. Evidence of changes to the stage as listed below. Under the stage, evidence of changes to flooring and levels. New flooring. Arches into adjoining Supper Room unsympathetic with uncharacteristic stone moulding. Engaged brick walls below window sill level painted. The two balcony support posts are modern and decorated with uncharacteristic 'collars'. Art nouveau square ceiling vents, which once served to exhaust heat and fumes from gas lamps, have been sealed but remain intact. Earlier era ball lights but those above mezzanine more recent. Change of soffit lining ceiling board widths and conclusion of end board, horizontal beading or 'scotia', between ceiling and wall near stage evidence of original storm damage repairs.

Management

Council records of changes to 'swing door' (with lower metal plate from oral history) and a window being replaced by the arches. 'Swing door' opening probably that as evident in 1906 photo, while eastern fire doors are more recent addition. Fire doors west in similar position to that shown in early photographs. Soffit lining changes probably due to the gale damage of 1906 when end wall fall. Photographic evidence illustrates lower walls were unpainted face brick, with picture rail between the windows. See *Turning on the electricity* interior of 1927. Acoustics are good for theatre productions whilst not suitable for activities which require a deadening of reverberation.

Recommendation

- S14R1 Retain this space with minimal alteration to the fabric of the space.
- S14R2 Ensure any additional modern services are properly thought out and concealed where possible. Where the services cannot be concealed, service lines should follow the most unobtrusive path possible and make the shortest exposed run possible.
- S14R3 Ceiling air vents' openings to be uncovered to permit air circulation into the roof cavity, and where necessary repaired.
- S14R4 Fire doors east to be used as a link into the covered alley way and to a rear addition.
- S14R5 Remove collars from mezzanine support posts.

S Building interior spaces

Location	Element name	Grading
S 13	Balcony [mezzanine]	A
C 20	Ceiling	A
D 20	Double entry doors to mezzanine	A

Description

Space substantially intact and waterproofing appears serviceable.

Management

Such spaces typically used as oratory platforms.

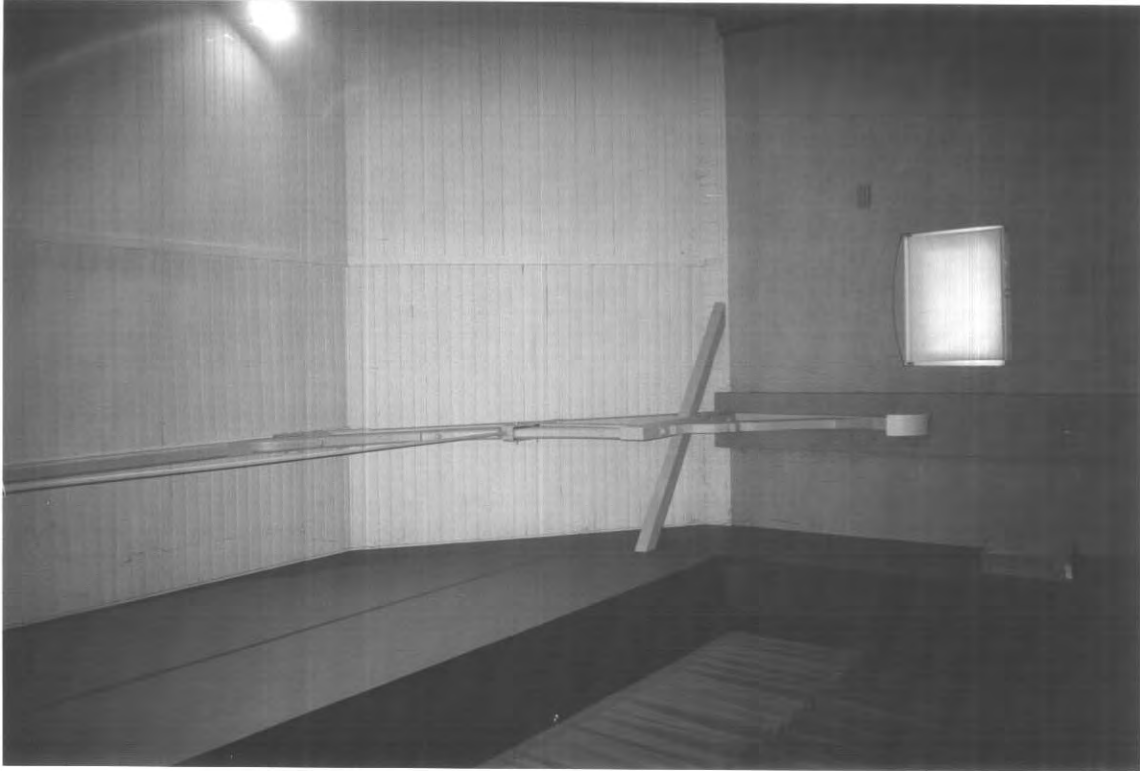
Recommendation

S13R1 Maintain bituminous waterproofing.

Evidence record

Top: View of ceiling near stage showing beading at joint of storm damage repair.

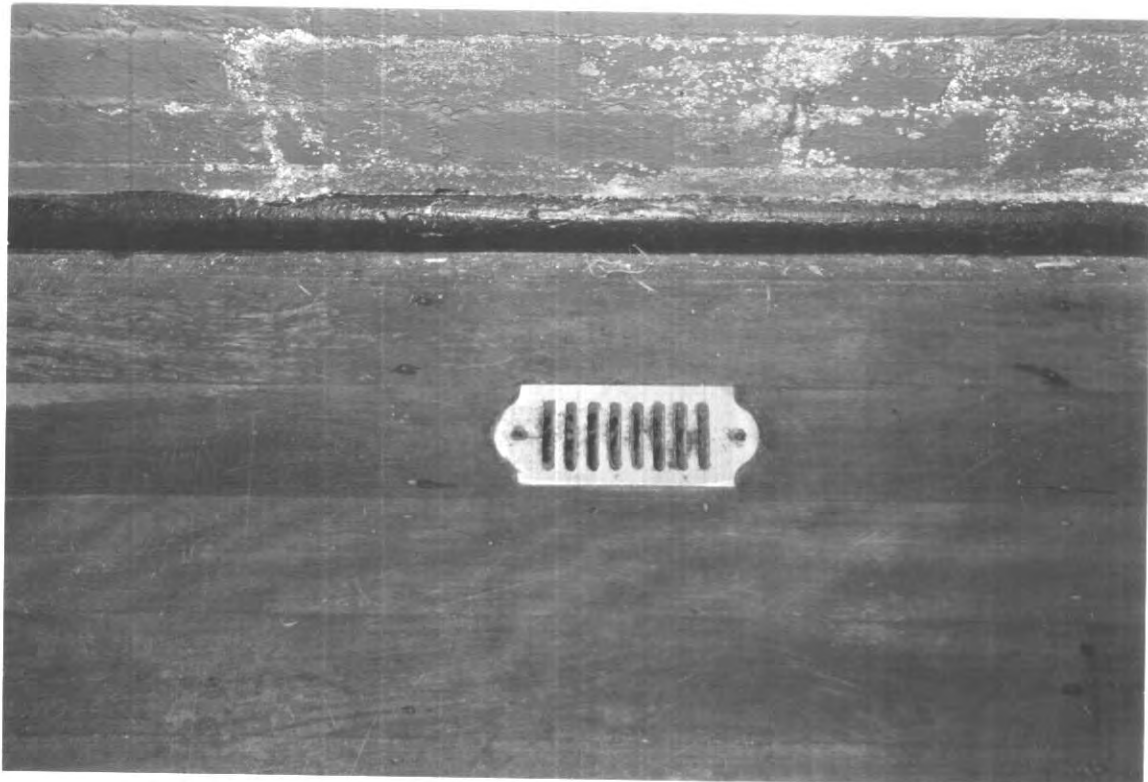
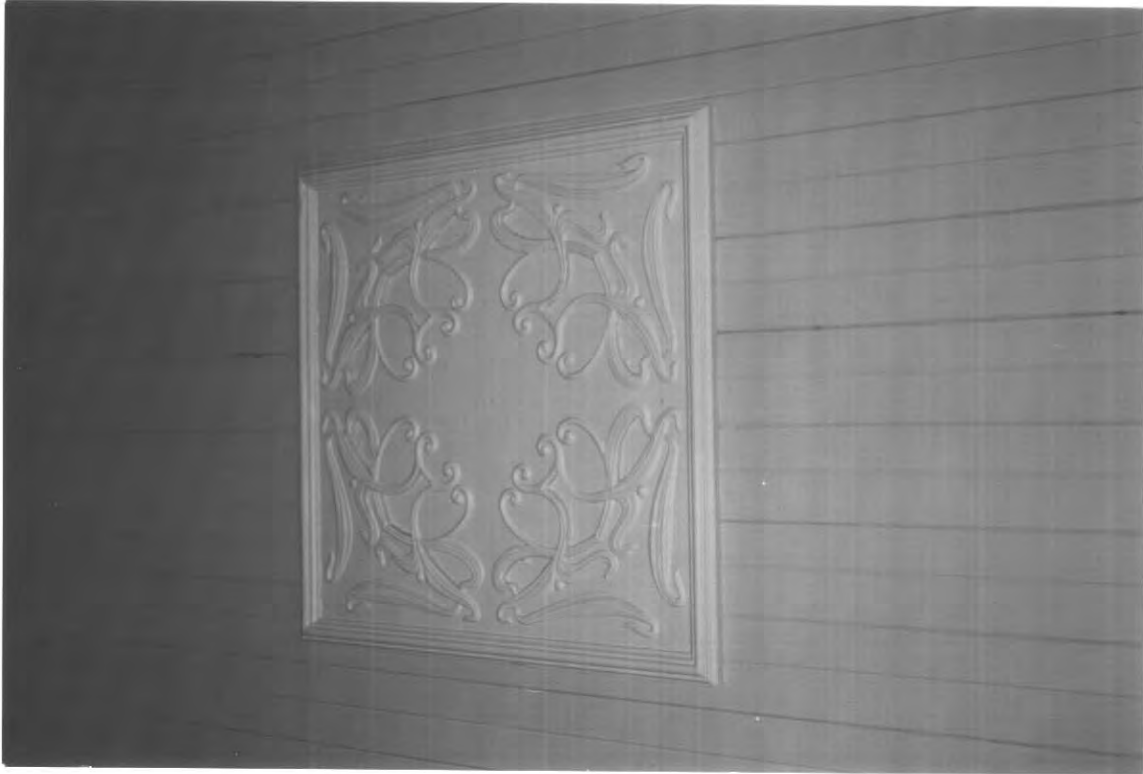
Bottom: View of Auditorium showing truss detail.



Evidence record

Top: Detail of ceiling vent, original holes to vent gas fumes have been filled in.

Bottom: Detail of floor vent (now not in use).



S Building interior spaces

Location	Element name	Grading
S 15	Stage	
S 15 a	As originally built	N/A
S 15 b	Exiting	C
S 15 c	Bandstand	N/A
S 15 d	Stage stair	C
D 15	Door from stage to dressing room [east]	B
D16	Door from stage to dressing room [west]	B
W 13 & W18	Windows high light either side	A

Description

The existing stage is lower in significance as it is the third stage layout in the auditorium, however it tells the story of community use and the influence of new technology on the community; the attraction of movies followed later by the attraction of television. A folding mural on three panels has been installed on the rear wall of the stage and again is an element telling part of the story of community use. There is a proscenium arch made of timber framing and plasterboard. The level of equipment and service access for modern use is poor. There is little in the way of provision for lighting and sound control. Current expectations in this area are high.

There is evidence of doors to the rear of the stage having been filled and new doors created to access the Dressing Rooms. The stage stair is a movable item integral with the stage. It is on carpet runners and can be moved to any point along the front of the stage. There is an additional stair stored in the dressing room [south].

Management

The stage appears to have been originally built at approximately the current height and depth. The stage splayed outwards at the side to form steps on the northern side and probably on both sides. There were troughs along the front of the stage to hold lamps which burnt slaked lime [limelight]. This stage was raised by about 800 mm and made narrow with the advent of moving pictures. A remnant of the original stage was left as a bandstand on the northern side to the front of the stage. There is evidence of that stage line under the current stage. This increase in height caused difficulties with access and with the demise of picture screening the stage was restored to original height at the time of reflooring. A bandstand area was provided during the period of the high narrow stage and was removed with the reflooring of the auditorium. It can be roughly traced from plans of the time. There is currently no physical evidence of its previous existence in the auditorium.

Recommendation

- S15R1** Retain general layout of stage and fittings.
- S15R2** When providing additional electronic services they are properly thought out and concealed where possible. Where the services cannot be concealed, service lines should follow the most unobtrusive path possible and make the shortest exposed run possible.
- S15R3** Should the stair become redundant due to code requirements, it should be retained in storage along with the already stored stair; otherwise keep in good repair.

Evidence record

Top: Understage south, note framing.

Bottom: Understage north, note paint finish.



Evidence record

Door to northern Dressing Room, note evidence of previous opening.



S Building interior spaces

Location	Element name	Grading
S 16	Dressing room [east]	A
S 17	Dressing room [west]	A
D 17	Door external from dressing room [east]	B
D 18	Door external from dressing room [west]	B
W 15	Window dressing room [east]	B
W 16	Window dressing room [west]	B
X 6	Basin, round in triangular corner piece	A

Description

S16 Dressing Room [south] - space substantially intact' weatherboard lining and simple tongue and groove doors and four pane window; round basin with surround forming corner unit; lead waste pipe intact. Evidence of previous door openings on wither side and current opening cut weatherboards used to make good previous opening.

S17 Dressing Room [west] - space substantially intact as above [S16].

Management

Intactness of space possibly due to being made inaccessible from the auditorium when stage raised above door entry height. Although primitive in construction, it allows an understanding of such a use in early 20th century country halls as well as an understanding of the order of priority of building materials from the detailed front elevation to the more crude rear construction. Originally egress from the stage was into the open air before accessing side entries into dressing rooms, most probably due to inflammable nature of stage lime lights. Changes to the layout to allow direct access to the stage were made either soon after opening (to avoid cold breezes) or at the time of the installation of electric light (much safer than limelight).

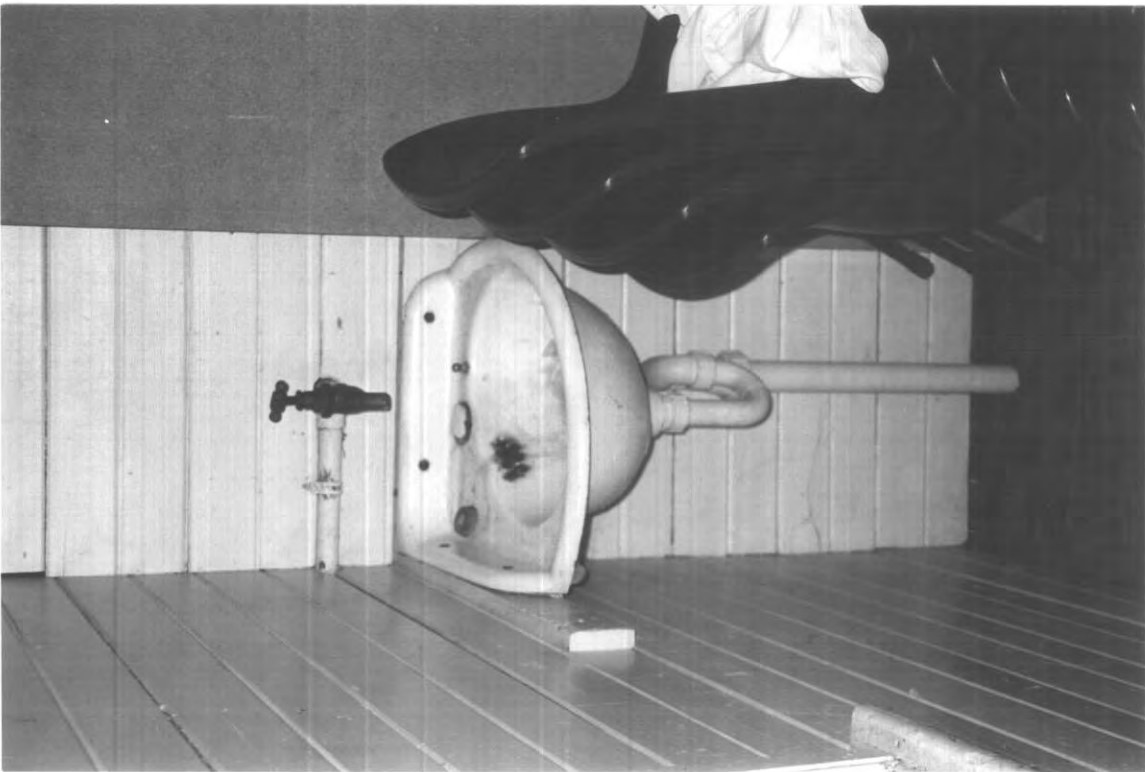
Recommendation

- S16R1** Interior of this room should remain unchanged, with no additional linings or *improvement* to finishes. Any additions for comfort of performers must be fully reversible or removable.
- S16R2** New removable free standing bench units be constructed in the centre of the room with sinks with hot and cold water. Toilet facilities be available in new wing.
- S16R3** All pipes to be in traditional materials: no use of PVC piping.
- S16R4** Sound proofing of dressing room doors could be considered on the stage side, if to be used for musical practice.
- S16R5** The original sink in Dressing Room 2, with cold water tap, be retained.
- S17R1** Dressing Room [west] as in S16.

Evidence record

Top: Original hand basin in north Dressing Room.

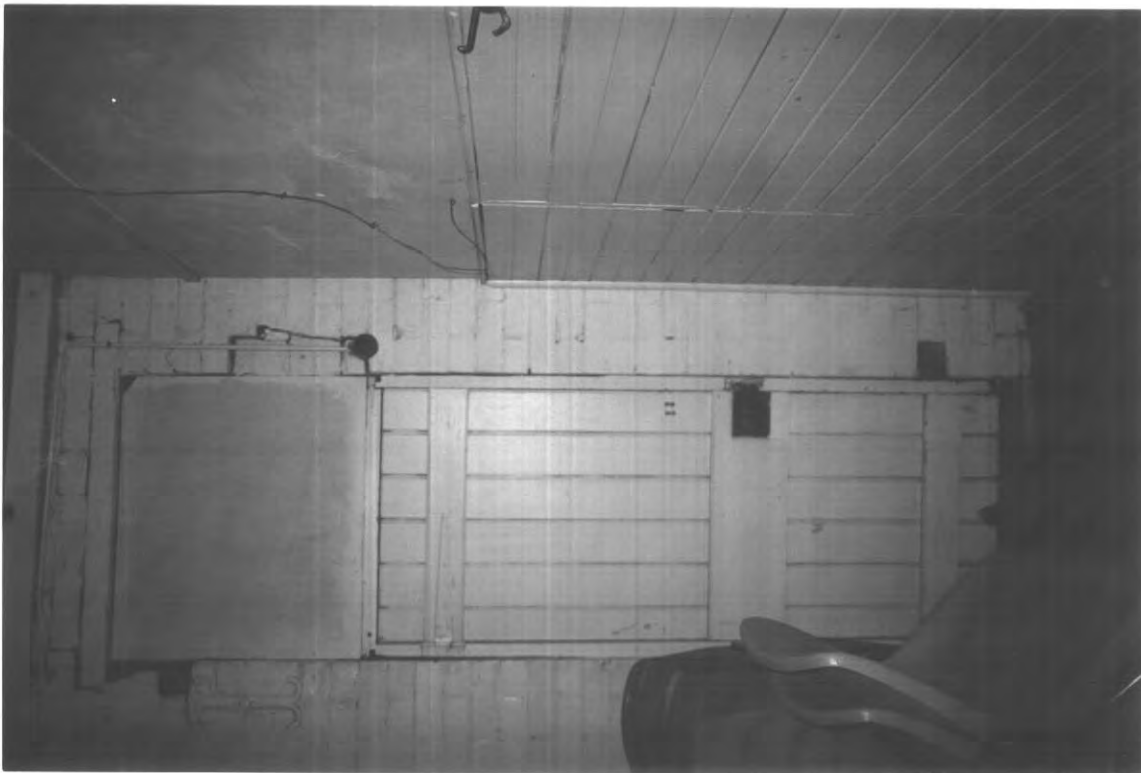
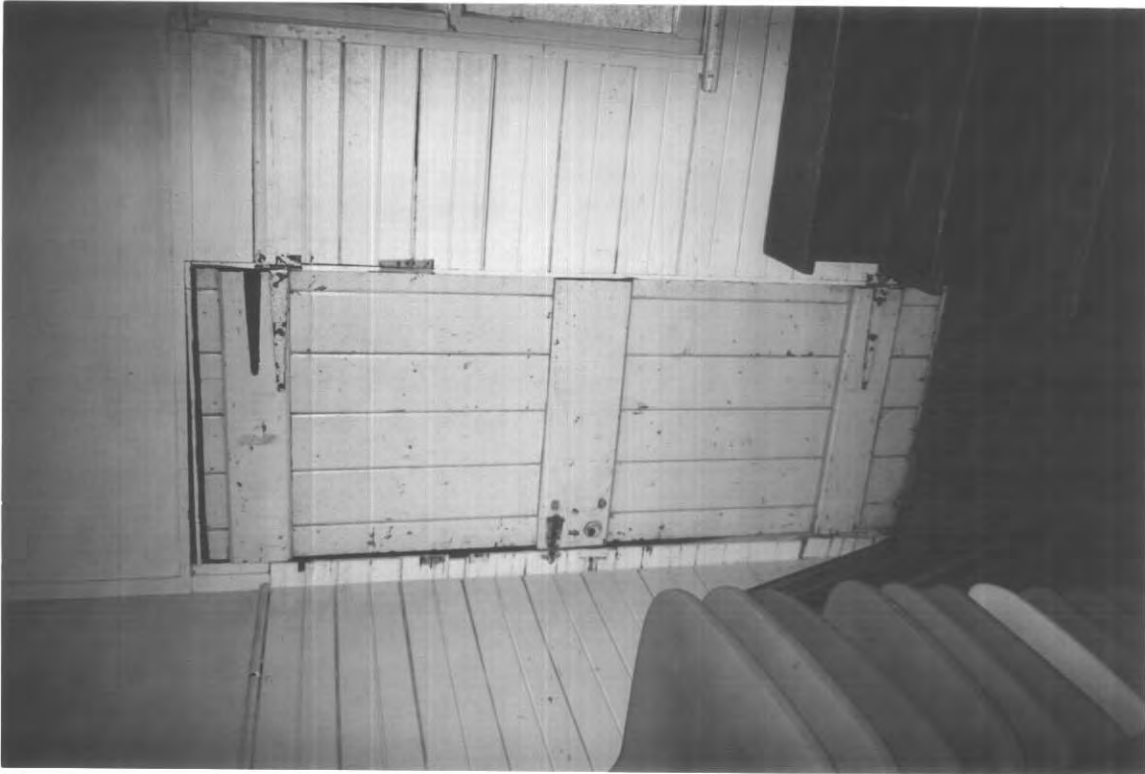
Bottom: Replaced basin in south Dressing Room.



Evidence record

Top: Relocated external door to south Dressing Room.

Bottom: Relocated internal door to south Dressing Room, note cut on side wall indicating original external door.



S Building interior spaces

Location	Element name	Grading
S 18	Supper Room	B
C 18	Ceiling	B
D 10	Doors, double external [north] to Alexandra St	B
D 11	Door, internal original to kitchen	A
D 12	Door, internal to kitchen	D
W 21,22, 23, 24, 25	Windows, east elevation	B

Description

This room currently provides additional space for the Auditorium or a space for activities which are ancillary to those taking place in the Auditorium, with open access via two arches. This room has damp problems, particularly in the south west corner. Step down from kitchen doors into supper room. Kitchen wall is painted brickwork and has evidence of arch bar with soldier course above kitchen door east.

Management

At one stage there was a pair of large swing doors separating the two spaces. These doors were removed and replaced by the two arches [C14]. These arches tell part of the story of the rooms however the rooms cannot operate independently or with each room as a more intimate space.

Recommendation

- S18R1** Remove arches and replace with folding doors to both arches. These doors should have an effective rate of soundproofing.
- S18R2** Remedial work to the external ground levels and drainage is required to stop the damp.
- S18R3** If original entry to be closed off, retain arch bar and soldier course reading in the brickwork of original kitchen door.

Evidence record

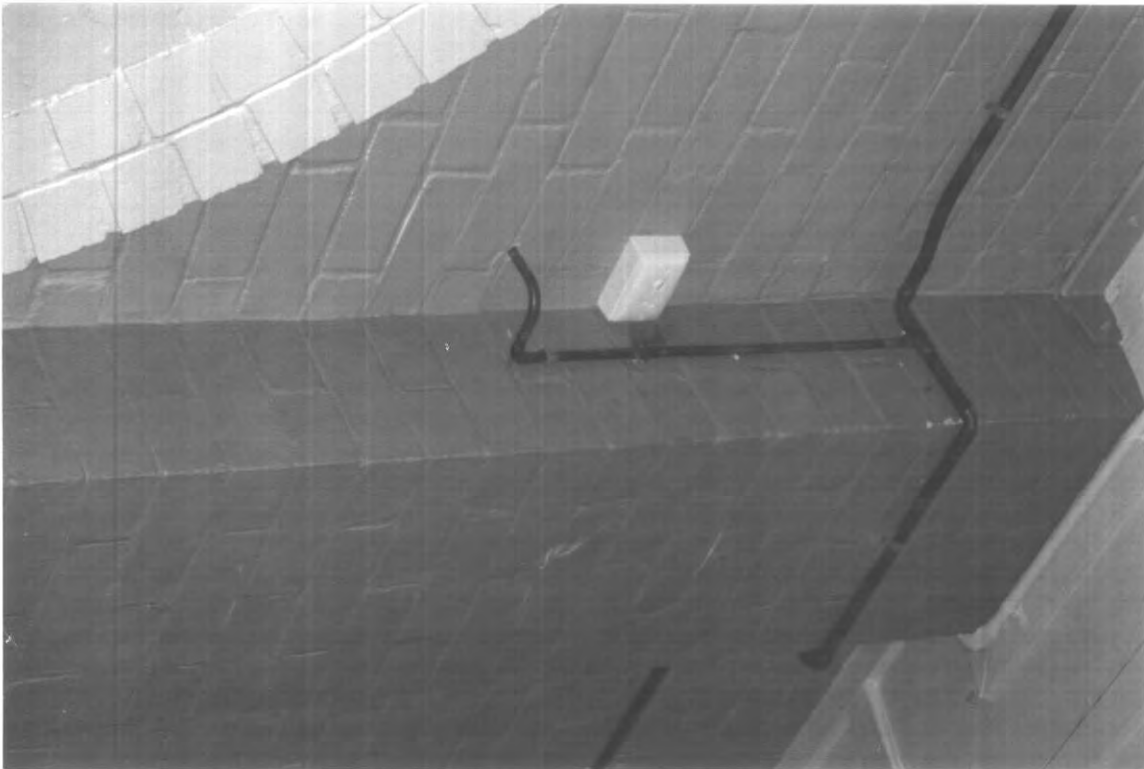
Door head detail, probably to original kitchen.



Evidence record

Top: Supper Room looking east, showing internal windows and door to Meeting Room 1. Potential access to new foyer.

Bottom: Intrusive gas pipes to wall between Supper room and Auditorium.



S Building interior spaces

Location	Element name	Grading
S 19	Kitchen	D
C 19	Ceiling	
D 19	Door, external to rear yard	
W 26	Window, south	

Description

Interior space typical of circa 1970s with fitted cupboards and free standing equipment. Some lockable cupboards. Intriguing circa 1900-1910 'waratah' air vents typical of the Edwardian period (possibly by Wunderlich). Access via two doors (used as IN and OUT) into supper room, one of which has a double arched soldier course above, also being indicative of earlier construction.

Management

This room appears to have been built on the foundations of the original, most likely timber clad, kitchen built soon after the original building. The building itself is serviceable and again tells the story of the use of the building, that is the provision of food as a adjunct to activities in other sections of the building. Its interior fittings require refurbishment.

Recommendation

- S19R1** Provide new simple, stainless steel, open shelving and individual user lockers.
- S19R2** Close one access door to Supper Room and open new access to area opposite auditorium doors to give independent access to both spaces.
- S18R3** [as above] If original entry to be closed off, retain arch bar and soldier course reading in the brickwork of original kitchen door.

S Building interior spaces

Location	Element name	Grading
S 20	Mezzanine	A
	Balustrade	X

Description

Tiered levels with seating, altered near the fire exit to allow for head height egress.

Recommendation

S20R1 Reinstate cast iron balustrade following research of original pattern and according to an acceptable test sample.

Evidence record

View of Mezzanine and balustrade.



Evidence record

Top: Boxed in area below Mezzanine to accommodate access to Fire Stair.

Bottom: Fire exit, Mezzanine.



S Building interior spaces

Location	Element name	Grading
S 21	Fire stair	D

Description

Intrusive element in steel and concrete which is highly visible on approaches to the site.

Management

This item replaces an earlier set of wooden stairs, the pitch of which is evidence on the external elevation; element tells part of the story of the building and provides an essential function.

Recommendation

S21R1 Remove portion of stair to former projection room.

S21R2 Remove as much of stair landing to Balcony as code will allow.

Evidence record

General view of Fire Stair.



Appendix A

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Appendix B

Chronological History of Berry and the Berry School of Arts

CHRONOLOGY for the BERRY SCHOOL OF ARTS

- 1770 Wodi-Wodi clan of the Dharawal people inhabitants of the Shoalhaven region.
- 1805 Lt. B. Kent and G. W. Evans explore Shoalhaven River.
- 1808 Alexander Berry visits New South Wales on trading expedition.
- 1811 Cedar cutters operating on NSW south coast and in Hunter region.
- 1812 Governor Macquarie bans cedar cutting on Crown Land.
- 1815 Meehan and Oxley explore southern reaches of colony: Berry wrecks *City of Edinburgh*: meets Edward Wollstonecraft and his sister, Elizabeth at Greenwich, UK
- 1818 Charles Throsby and Hamilton Hume find track to Shoalhaven.
- 1819 Berry and Wollstonecraft arrive in Sydney and receive grant of 2,000 acres of land. Wollstonecraft moves to North Shore and builds residence, '*Crow's Nest*'.
- 1821 Cedar cutters licensed to operate on Crown Land under specified terms: Berry returns to the Colony with new Governor Brisbane on *Royal George*.
- 1822 January, Lt. Robert Johnston, Hume and Berry explore Shoalhaven region: by June, Berry returns to settle 10,000 acres land granted at *Coolangatta*: Berry using convict labour builds 200 metre long canal (still in use) from Crookhaven River to Shoalhaven, various known as Berry, Junction and Union Canal: Sydney Gazette records large number of Dharawal people working for Berry and living at Orient Point.
- 1824 Seven free sawyers agree to log cedar for Berry and camp at Broughton Creek, superintendent James Smith reports measuring 628,049 feet of cedar: *Double Creek Wharf* built at Broughton Creek by Berry for loading cedar.
- 1826 Elizabeth Wollstonecraft joins her brother in NSW: Squad of soldiers camp at *Coolangatta* following outbreak of bushranging: James Atkinson compliments Berry on his drainage work at *Coolangatta* but is critical of his primitive cultivation technique: David Souter is replaced as superintendent of the Berry camp by JR Cleeve.
- 1827 Berry marries Elizabeth Wollstonecraft.
- 1829 Berry nominated to Legislative Council, serving for thirty-one years.
- 1830 Berry criticised for terminating road at Saddleback Mountain, denying the area access to the port at Kiama.
- 1832 Wollstonecraft dies, as executor of his partner's will Berry purchases land grant of 1,500 acres promised to Wollstonecraft.
- 1834 Berry's five siblings arrive from Scotland to manage estates.

- 1840 Convict transportation system ends. Berry leases land to former workers and immigrants :brother William Berry constructs powered saw mill at Broughton Creek:
August 8 John Hay born at *Coolangatta* to Ann Tod and Berry`s first cousin. David Hay (whose mother was sister to Bell Tod, Berry`s mother).
- 1840 Floods wash away punt, many Berry tenants` houses and rock landing at Broughton Creek.
- 1842 Governor Gipps passes civic responsibility for roads, bridges and police to local communities under pressure from British Parliament:
Berry leases farms to tenants on twenty-acre lots, rent-free if cleared and fenced.
- 1848 Sawmill leased at Broughton Creek.
- 1849-50 David Berry arranges legal leasing of land to 36 tenants and clearing lease system ends.
- 1852 Berry is founding director of Illawarra Steam and Navigation Company.
- 1855 Responsible government granted to New South Wales.
- 1856 New bridge on road from Gerringong restricts use of *Double Creek Wharf*:
Hardwood Wharf built below road bridge and remains in use for 70years.
- 1857 Petitions made to Parliament for dredging Shoalhaven- Crookhaven canal rejected due to cost and *constantly arising engineering difficulties*.
- 1858 Municipalities Bill passed, giving Councils power to borrow money, levy rates and control and maintain public roads bridges and ferries.
- 1859 Shoalhaven Municipality constituted with boundaries that include large area of the Berry Estates: Berry successfully contests a petition to incorporate Numbaa, challenging the legality of the Municipalities Act: Broughton Creek succeeds in incorporation as a council area.
- 1861 Free Selection Act brings new immigrants and returned gold-miners to Shoalhaven: schoolroom established at Broughton Creek on land given by Berry and used as an all-denominational church: Berry donates 2 acres land to Broughton Creek Agricultural & Horticultural Association for use as a showground, which is located on the original Great South Road alignment adjacent to the future Queens Street: Construction of timber Pulman Street school house.
- 1862 Donald Stewart establishes Post Office in Pulman St, Broughton Creek.
- 1862 David Hay 2nd marriage to Jessie McLeod: Alexander Hay born, first of ten children.
- 1863-4 Shoalhaven Estate Agricultural Association formed. A. Berry - patron, D. Berry - president, HG Morton - vice-president:., hold first Berry Estate show at Numbaa,

- later shows held at Toolijooa. flooding again affects the low-lying areas of the Shoalhaven. Berry allocates land behind Queens Street for the Broughton Creek A & H Association showground.
- 1865 Berry builds own ships at Shoalhaven and Sydney for coastal trade.
- 1866 Broughton Creek Literary and Debating Society formed: first meeting recorded as October 22 in Pulman St school house (now CWA Hall) with chairman Rev. John Waugh Dymock. 1st Presbyterian minister: Town & Country Journal 1906 p23 states *'but the society was in existence previously to that under the presidency of Rev. Robert Wilson of Gerringong'* and then lists successive presidents to 1906
Wilson tannery operating at Broughton Creek: period of drought.
- 1867 Berry Estates have 370 tenant farmers: Kangaroo Valley selectors send goods to Broughton Creek for shipment.
- 1868 Population of approximately 300 centred around Broughton Creek:
Incorporation of Municipalities of Berry-Bomerderry and of Numbaa
- 1871 30 December. Municipal District of Nowra formally incorporated: Reports note Broughton Creek courthouse houses council chambers and free library.
- 1872 School of Arts established at Milton and Ulladulla.
- 1873 Shoalhaven fourth busiest of NSW ports, behind Sydney, Newcastle and Wollongong. Alexander Berry dies leaving his brother, David Berry, the entire estate.
- 1874 Floods damage tannery and cover low ground with sand at Broughton Creek: most of town to moves to higher ground: severe damage of private town of Terrara brings about a move to Nowra as new centre of commerce and town life: steamer *Coolangatta* wrecked, only engine housing and ship's clock recovered: Shoalhaven A&H Association replaces Berry Estate group and show held again at Presbyterian Church grounds. Numbaa.
- 1875 Numbaa town has a store, post office and forty residents: Terrara, five stores three public houses, a bank, newspaper and telegraph offices and 218 residents: Nowra, a court house, public house, store, post office and 120 people.
- 1876 English Scottish & Australian Bank established at Broughton Creek.
- 1877 Telegraph extended to Broughton Creek from Kiama.
- 1878 November 8, proclamation of Central Shoalhaven Municipality.
- 1879 Post Office and telegraph amalgamate in building provided by James Wilson: steam vessels visit Broughton Creek on a weekly basis: Broughton Creek Presbyterian

- manse constructed near old church. new corrugated iron-clad school of arts building constructed at Cambewarra.
- 1880 Great South Road runs diagonally across the town and takes traffic past old courthouse. which also houses Council Chambers.
- 1881 Nowra Bridge opened. confirming the town as district centre.
- 1883 John and Alex Hay arrive from New Zealand to manage Berry Estates: 28 August. School of Arts built of rubble stone opens at Gerringong.
- 1884 Town of Broughton Creek moves to higher ground with grid street pattern set out: town has four churches. four stores. two banks and one hotel known unofficially as the *Kangaroo Inn*: Great South Road re-directed making Queen Street the major through road: new school constructed on land given by David Berry: Dr Thomas Ross Lewers writes a retrospective article on Broughton Creek School of Arts.
- 1885 Masonic *Lodge Broughton* established and uses room in A&H Association Hall in Queens St
- 1886 New post office opens at Broughton Creek: direct steamship service to Sydney commences.
- 1887 Broughton Creek A & H Association hold show on land donated by A. Berry, between Princess Street and Queen Street.
- 1888 A & H Association commence use of new showground site on ten acres of land bounded by Alexandra. Victoria and Albany Streets and Station Road given by David Berry: Broughton Creek Literary & Debating Society 1st *Manuscript Journal* and raises £300 for a 'free library': Broughton Creek townspeople change name of town to Berry.
- 1889 Post Office commences using the new name of Berry: A&H Association build premises at Victoria Street, next to old courthouse: Broughton Creek Literary and Debating Society changes name to Berry School of Arts Society. forms a library and takes over premises vacated by the A&H Association: David Berry dies leaves entire estate to second cousin, John Hay: Howard Joseland in tender with Walter Liberty Vernon for garden suburb competition for Kingston
- 1890 Broughton Creek - Bomaderry Municipality becomes Berry Municipality by an Act of Parliament: several years of drought and economic depression hits Australia: Bequests of £200,000 made by David Berry force John Hay to sell part of the Berry Estates: plans drawn up to subdivide town of Berry: new schools of arts opened at Nowra and Yalwal: Joseland takes over architectural practice of W L Vernon on his appointment as Colonial Architect

- 1891 John Hay spends £20,000 draining swamps and re-claiming land.
W. L. Vernon becomes Colonial Architect and completes new Berry Court House begun by predecessor, James Barnett.
Joseland takes over W L Vernon's practice and offices in Pitt St.
- 1892 Sales of subdivided land at Berry: and on 30 March, sale of entire township of Bomaderry.
Berry Municipal council decide to vacate their existing Council Chambers and rent rooms in Berry School of Arts: its former premises would be used by the Municipal Library.
- 1893 June 2. Berry railway station opens with the completion of the Illawarra line between Kiama and Bomaderry: Berry Co-operative Dairy Society's factory located adjacent to goods siding: Joseland constructs *Coolangatta Park* for Sir John Hay and grandstand in Berry Showground.
- 1894 Joseland completes *Mananga* and *Terrara House*: school of arts constructed of galvanised iron opens at Pyree: temporary cottage hospital opens in Berry.
- 1895 December 14 amalgamation of Central Shoalhaven and Numbaa Councils to form Nowra Municipality: Joseland constructs *Greenleaves*.
- 1896 Joseland, working on W L Vernon's account, completes *Lynburn*, *Illowra*, and *Congla*: 1st screening of silent movie at Sydney's Tivoli Theatre as part of a conjurer's performance.
- 1897 Berry Brass Band formed: Jasper Brush school teacher and School of Arts committee member, Edwin Larcombe, shows magic lantern slides: Berry Brass Band formed.
- 1898 Berry A & H Association hosts national show day with government subsidy of £500: June 2 Berry railway station opens but crossing loop removed due to lack of goods traffic, reinstated in 1913.
- 1899 John Hay permitted to open private railway siding at *Coolangatta* to serve sawmill: Joseland 2nd marriage to Hay cousin at *Coolangatta*.
- 1903 Joseland takes on Hugh Venables Vernon, W. L. Vernon's son, as a junior partner: Berry School of Arts purchases first billiard table.
- 1904 February 17. Community discussion about 'a new building to take the place of the School of Arts and Town Hall' reported in the *Shoalhaven Telegraph*. A deputation of the Berry School of Arts committee including School of Arts President Colley (of ES&A Bank) with Dr Lewers and Mr English received 'most favourably' by Dr Hay with reference to obtaining a suitable site. Dr Hay indicated a couple of sites which

would be suitable for such a building as the present building is unsuitable for the purpose and is a disgrace to the town as its main public hall`.

March 22. minutes of informal meeting between the Berry School of Arts committee and `Mr A. Johnston to hear an explanation from him of certain designs prepared under his direction for new buildings`. All were `very handsome and spacious in design` with a `great hall 50x30 feet. gallery to same, 16x30`, with stage and dressing rooms. In the front there was a two-storey building with library, reading room, council chamber, lodge room, and [etc . . .] with a highly decorated front. Price £1,540.` The plan was to be `sent to Dr Hay at once with an intimation that the committee approved of it`. Dr Hay passes the plans to Joseland.

April 6. meeting with Dr Hay `about the proposed new building was `most satisfactory` noting that `no one could have entered into the matter with more zest than Dr Hay who was ready with some good suggestions for overcoming the financial difficulties. The present site was not available for our purposes but the best vacant one in the next street, a corner block, had been placed at their disposal, and Dr Hay implied that his liberal assistance would not end there, (and) was anxious to push the matter into definite shape. An expenditure of £1,200 was mentioned as an undertaking (and with) the Government endowment and local subscriptions would be sufficient (together with) their own power to borrow up to £800`. Messrs Colley, Barry (CBC Bank Manager) and Osborne appointed trustees and become ex-officio members of the School of Arts committee with Dr Hay as mortgage guarantor. According to Town & Country Journal of 17 January 1906 '*financial difficulties were overcome by Dr Hay advancing the money to meet the payments due to the builder without security*'.

- 1905 Berry School of Arts members vote at AGM for £1,600 loan to construct new building on vacant land in Alexandra Street on land donated and mortgage secured by John Hay; foundation stone laid by Alex Hay Esq on Empire Day, 24 May 1905; committee minutes note the site as `swampy ground` and that `one wall collapsed during building works`.
- 1906 January 18, School of Arts building opens at a cost of £2,100 and incurs debt of £1,800 including £1,200 from Mrs. Jeffries and government grant of £199/15/10 plus government maintenance subsidy of £26/16/7;
Provision made in the design for offices for use by Berry Council and committee offer Council use of its main hall whenever required; rent of £20 suggested plus a

- further £10 for continued involvement of committee in running library; Council accept former proposal, reject latter:
- May, Shoalhaven Telegraph reports '*back wall blown in and main hall unroofed, stage flooring as well as whole of scenery destroyed*' in a gale.
- Kerb, guttering and asphaltting completed to front for '*the comfort of member's*.
- Minutes note holding of technical classes, dressmaking and millinery, but veterinary classes '*awaiting a teacher from Sydney*'.
- Town and Country Journal of 17 January states that visitors book included names of two State Governors
- 1907 A & H Association Hall on former showground, recently vacated by Berry School of Arts, removed to new location at Berry Showground and known as *Long Room*; Berry Brass Band have use of room; AGM held in the *Lodge Room*.
- 1909 David Berry Memorial Hospital designed by Joseland and H.V. Vernon opens funded by State Government and maintained by David Berry bequests, which necessitate land sales to raise the money.
- First licensing of buildings used for picture shows under the Theatre and Public Halls Act 1908, has *The Lyric* at Berry School of Arts officially recorded with a seating capacity of 421; although number varies the name used until 1968.
- Sir John Hay dies at *Crow's Nest House*; Berry Estates inherited by his half-brother, Alexander Hay.
- 1911 Berry Council purchases *Hazelberry Park*, including the showground for £2,500 and erect new Council Chamber on northern side of its entrance and vacate the School of Arts rooms on 1st October, then later May 1912.
- 1912 Railway sidings provided for dairy farmers reduce shipping traffic on Broughton Creek; Mrs Jeffries calls in Berry School of Arts loan which is taken over by Trustees of Coolangatta Estate on reduced terms.
- Berry Bowling Club formed and purchase land in Victoria Street from Coolangatta Estate; buys and relocates original Pulman Street school house for use as club house; later purchased by Country Women's Association for meetings and still in use.
- 1913 23 April, Council officially dedicated *Hazelberry Park* (a combination of the names of Hazel and Berry Hay, children of Alex Hay);
- Council rooms at Berry School of Arts now lit by new acetylene gas lamps;
- foundation stone laid into front wall of the building.
- 1914 Kitchen fitted with a copper and benches at a cost of £17/12/-;
- Purchase of second billiard table to be installed in upstairs room;

- Berry Red Cross established with meetings held at School of Arts to this day.
- 1915 School of Arts loses government maintenance subsidy.
- 1918 School of Arts committee advised that stairs in the School of Arts are insufficiently lighted (implied installation of skylight); technical classes and chess club operating. Mr Blow builds the original timber fire escape on the Pribcess Street elevation.
- 1919 Trench mortar memorial machine gun handed to the School of Arts 'to be properly mounted'.
- 1920 Council decides to convert *Long Room* to four houses and relocate to the Showground in Alexandra St to be let to selected tenants (one of these buildings remains in existence).
- 1920s the committee has a debt of £1,000 with £400 interest p.a.
- 1921 Committee proposes that a memorial machine gun or other tablet be inserted in front wall of School of Arts.
- 1922 WWI Honour Roll marble plaque unveiled by NSW State Governor, Sir Walter Davidson on street elevation of School of Arts and several trees planted to commemorate the occasion.
June, Mr. Juleff permitted to rent small room adjoining billiard room for erection of a lantern in connection with his picture show.
July 8th ball held to celebrate opening of newly completed Supper Room at cost of £270/11/2 with inference that a door opening was made from hall into supper room:
November, Mr. Hay asked to attend mounting of Memorial Machinegun.
- 1923 Committee votes to 'accede to request by deputation from Protestant Alliance to rent 15 feet of land between southern wall of the School of Arts and the PA Tennis Court and to bar the gate leading there from the street, close in the western end and provide seats'; Fire Brigade Act passed
- 1924 Rain flowed into the hall and it was proposed to 'raise the level of the back door'
- 1925 Bonds signed by townspeople to allow ES&A Bank to pay out mortgage of £766/6/8 still owed to Trustees of Coolangatta Estate;
the military decide against rental of Red Cross Room and the hall for drill parades on the grounds rental outside their allowance;
- 1927 January 26, electricity connected to Berry, celebration ball held in the School of Arts. Minutes: 10 April 1928 power points installed in the building:
Lyric sign erected on street elevation upper level;
Awning constructed on front to provide weather protection to patrons
- 1928 Supper room and kitchen available to let at £1/10/- nightly.

- Order from the Chief Secretary for exit steps and spring bolts installed to all exit doors, leads to construction of external fire stair.
- 1930 Heavy rain severely damages footpath and water enters the building.
- 1932 Repairs to supper room; internal boiler installed in kitchen; construction of outside timber stair 'for safety reasons', and wire netting put over supper room windows to protect from 'tennis balls'.
- 1933 Posts supporting gallery removed in order to replace main hall flooring but 'gallery sags'.
- 1934 May, Moderator of Presbyterian Church, Rev. D F Brandt, lays foundation stone for church on corner Alexandria and Victoria Streets; building includes stained glass windows from John Dunmore Lang's Scot Kirk in Sydney demolished for building of the Harbour Bridge; with tennis court between church and School of Arts.
- 1935 Enlarging of kitchen, cementing of kitchen floor and roof repairs made.
Scots Church wall fails whilst under construction due to 'sodden conditions'.
- 1936 Extensive alterations in the operating room for pictures in order to comply with requirements of Chief Secretary's Department, include external stairs and fire proof door to projection room; stage reduced in width and increased in height to accommodate motion picture screen with small band stand left in NW corner and timbers used for portable and demountable structures, such as boxing rings and fashion catwalk through to the 1980s.
lattice screen erected between Reading room and Library
- 1941 Alex Hay dies leaving Berry Estates to his son, Berry Hay.
- 1946 Nineteen rooms of *Coolangatta* homestead destroyed by fire.
State government changes the method of funding libraries.
- 1948 June 23, Municipality of Shoalhaven dissolved to make way for amalgamation of Berry, Ulladulla, Broughton Vale, Nowra, Shires of Cambewarra and Clyde, to form Shoalhaven Shire Council, based in Nowra
Billiard room closed and room used for millinery classes; hall for school prize giving and combine church services
- 1955 Harry Waghorn takes over operation of the *Lyric* cinema from Les and Dora Turner, who in turn took over from Dora's brother, Gordon McIntyre. Licenced for 310 seats in the hall + 90 in mezzanine. Installation of ticket box, 2 C&W carbon arc projectors and 'raycophone' sound system. During interval on Wednesday and Saturday nights, local milk bar proprietor, Bill Blanley provides refreshments in front room while Mrs McDonald runs the library from the former 'Reading Room'.

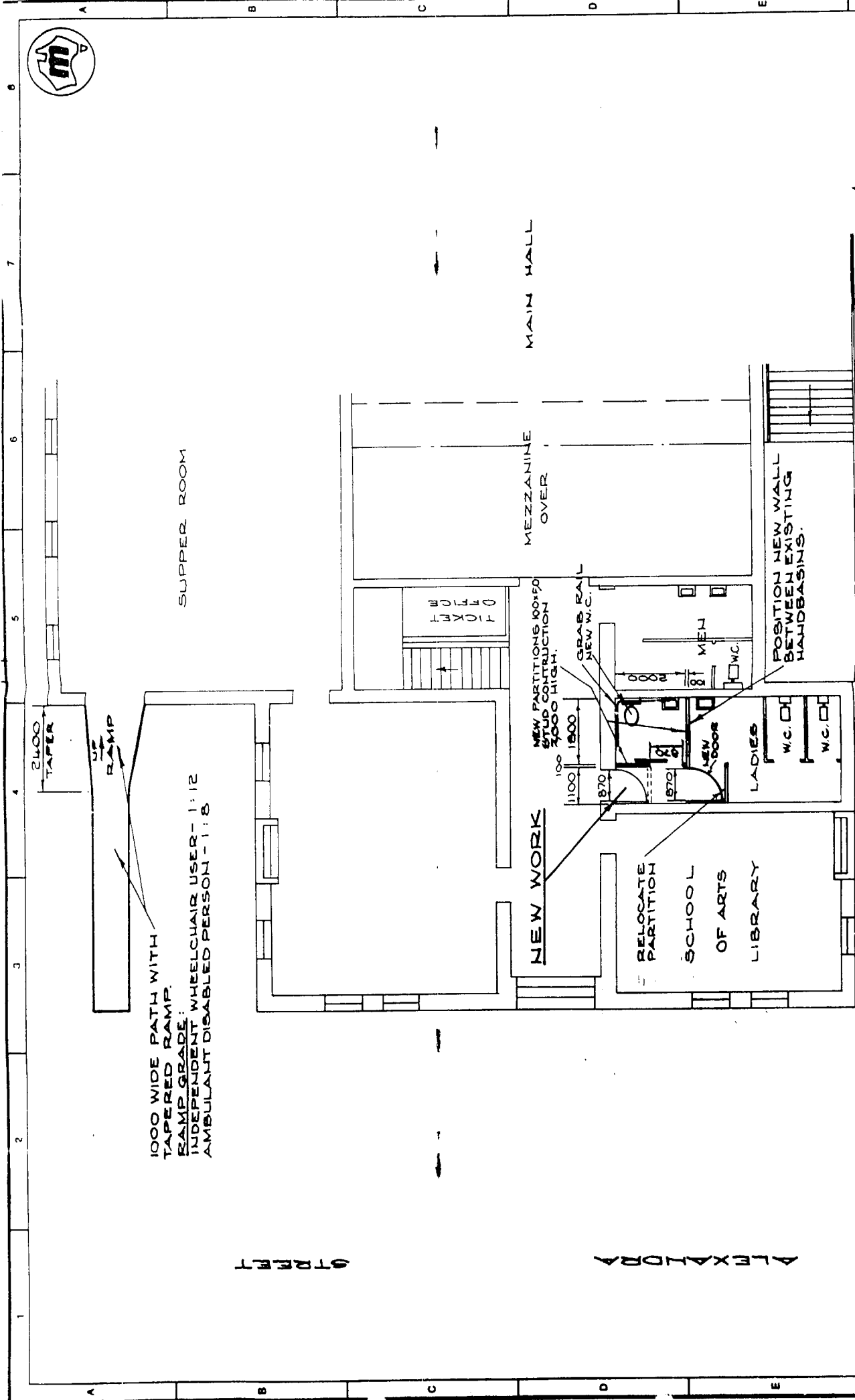
- 1956 Bowling green ceases operation; adjoining lot sold to Presbyterian church and new manse built on eastern portion of former green; residue mounds still visible behind CWA clubhouse.
- 1964 Fire in the projection room:
Agitation seeking its demolition due to state of disrepair and oral history indicating pressure from Council to upgrade the building and install internal toilets:
Control of School of Arts building and title to the land taken over by Shoalhaven Council under Mayoralty of Bruce McIntosh.
Managed by a committee by delegation under the Local Government Act, 1919.
Beginning of Council held records, which note at this time building licenced under Theatre & Public Halls Act 1908 for 300-500 persons.
Committee records and some books sent to Mitchell collection at NSW State Library; some records indicate that lending library continued to operate within reduced space and then some years later moved to Queens St premises
Toilets installed in former reading room and rear portion of former library with septic tank adjacent in princess Street setback; original timber drop toilets in SE corner of site demolished.
- 1967 Cinema pictures close; picture operator and committee member, Mr Waghorn, gives School of Arts *journals* and other committee records to his old school, St Ignatius Collage at Riverview
- 1971 Flood waters penetrate to second top step of building's Alexandra Street entry
- 1975 Swing doors replaced between the hall and the supper room by an arched opening and second arched opening installed in adjacent window bay.
- 1988 Oral history indicate Bi-Centennial celebrations awaken renewed interest in heritage generally and the building
- 1979 Council records note kitchen reconstructed and doorways through into supper room installed; oral history has Nick Morsey as builder.
- 1979 Council records note removal of central support pillar under mezzanine; debate about structural integrity and design intent; exit emergency lighting installed.
- c1980 Severe flooding of creek catchments within Berry town streets; floodwaters lap hall door and front entries; Council records note 'water damage and public health hazard'.
- 1980 March 8, Alexander Berry Festival donates \$1391.71 for improvement to Berry School of Arts and nominate the 70 year old patched flooring be replaced; Council records note works undertaken in 1981 with brushbox laid over a new concrete slab; Council records note installation of handrail to front entry steps.

- 1984 Replacement of the timber fire stairs on northern side of the building with a metal structure at a cost of \$3,643 as noted in Council records of 15 March 1979 the 'timber deteriorated due to weather exposure'.
- 1986 Boarding up of fireplaces and false ceiling installed above main entrance to eliminate bird dropping on steps.
- 1985 Fence erected between new Presbyterian Manse and School of Arts at cost of \$770. Late 1980s Backdrop painted by female tenant in lieu of unpaid rent; image based on Stewart's Farm on northern entry into Berry and organised by Norm McManus.
- 1991 Deny Christian proposes a paint scheme for the building; Council draws up landscape plan for Alexandria and Princess Streets setback areas following a donation from the Berry and Districts Garden Club of \$2,000; plan implemented in 1993 at cost of \$16,000.
- 1993 Ticket office removed; balustrading removed and covered in with masonite; florescent lighting installed; paint scheme undertaken.
- 1994 Major repair to the roof and external painting; mezzanine closed to public use due to restricted fire egress, which results in reconstruction of tiers and exit doors.
- 1995 PA system installed in hall.
- 1996 Keith Miller resigns after 45 years of service on Committee; Berry Red Cross continues to meet at School of Arts.
- 2000 Management of the building changes to a lease arrangement with an incorporated community group.

Appendix C

Building alteration plans held by Council

Toilet facilities	1964
Firestair	1984
Kitchen	Undated
Archway	1995



Appendix

PRINCESS PART PLAN STREET

CITY ENGINEER	
DATE	1964
PLAN REFERENCE	1404-06

CITY OF SHOALHAVEN
BERRY SCHOOL OF ARTS
 UNISEX TOILET FACILITIES
 FOR THE HANDICAPPED
 CONSTRUCTION DETAILS



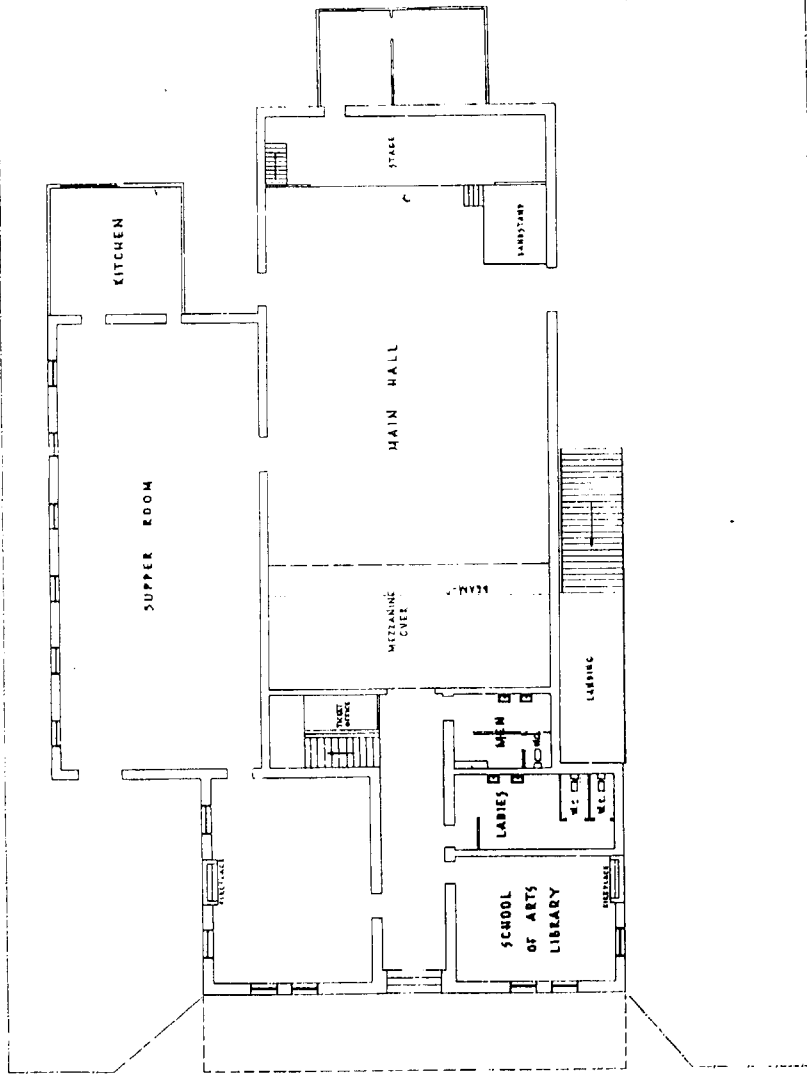
DESIGNED	R. WOODWARD
DRAWN	D. GEOFFREY
TRACED	
CHECKED	

REDUCTION RATIO	1 : 100

OTNEMF1

PLXALDRA

1 2 3 4 5 6 7 8



ALEXANDRA STREET

PRINCESS STREET

PHYSICS DEPT. LIBRARY

140-07

TOILETS c 1964

OL OF ARTS

1/4" = 1' 0"

TRC CAT. No. 19/13

9-10

7

5

4

3

20

16

12

10

8

6

4

2

1

1

1

1

1

1

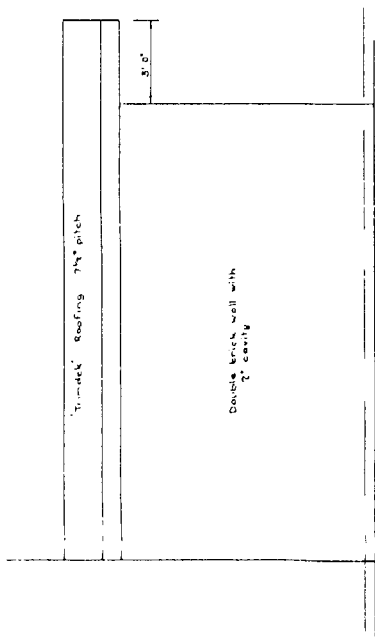
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1

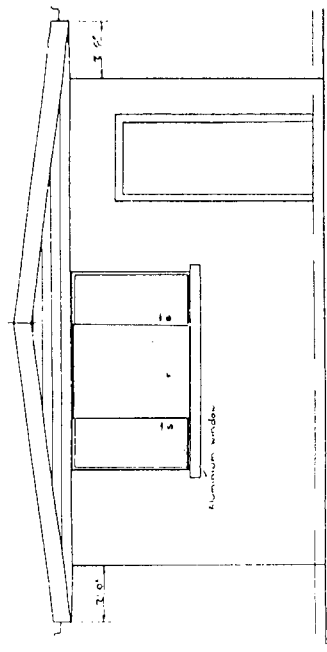
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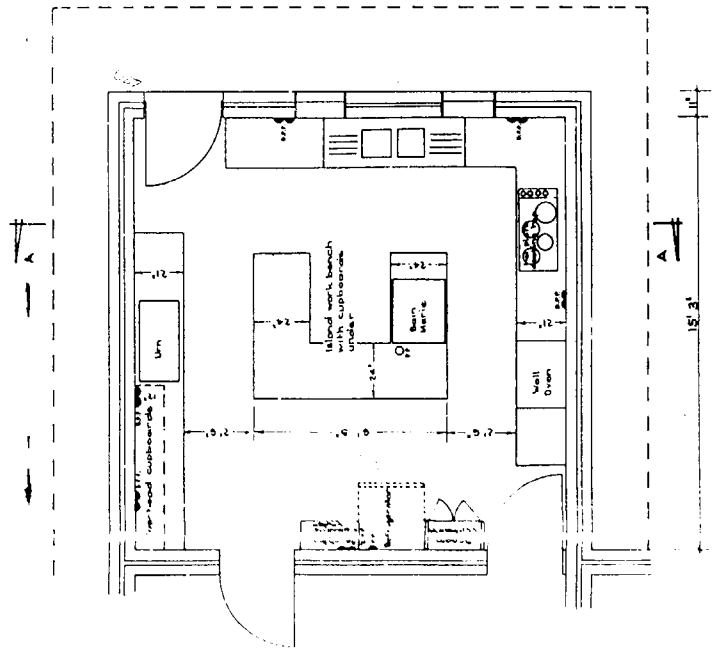
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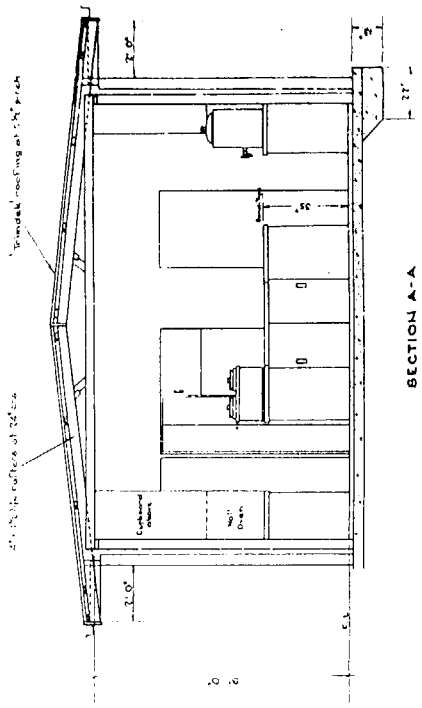
NORTHERN ELEVATION



WESTERN ELEVATION



PLAN

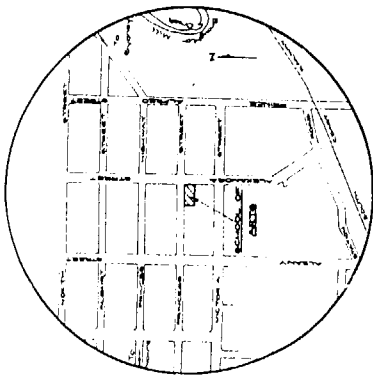


SECTION A-A

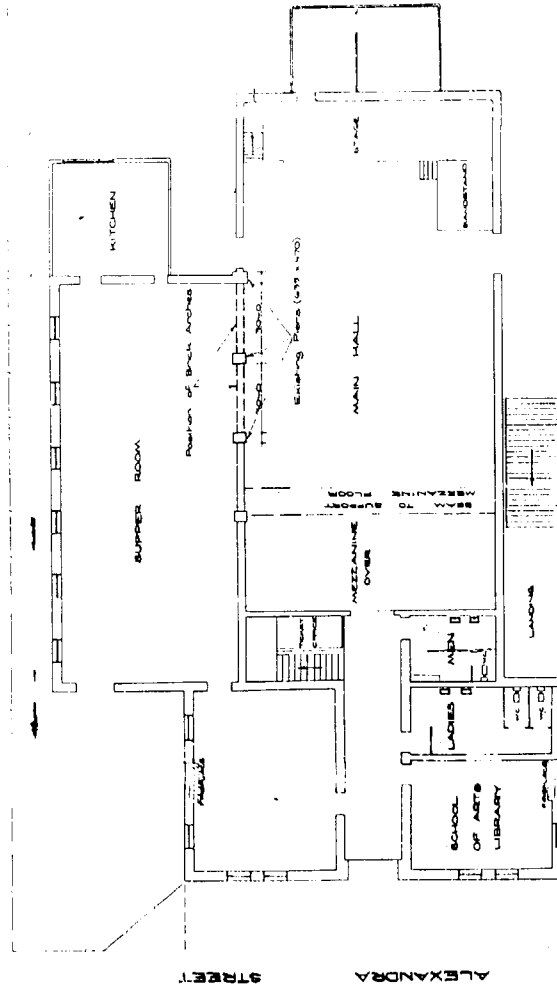
Appendix

1404 04

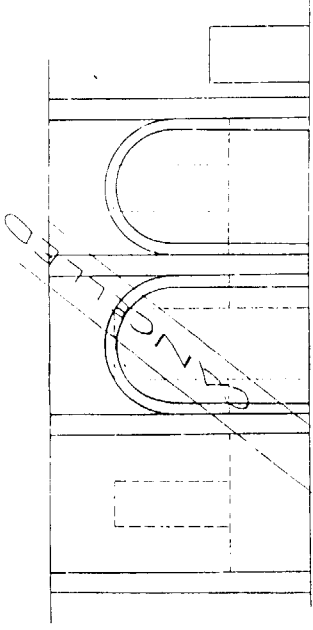
SHIRE OF SHOALHAVEN
 PROPOSED KITCHEN LAYOUT
 BERRY SCHOOL OF ARTS
 Scale: 3/8" = 1' 0"



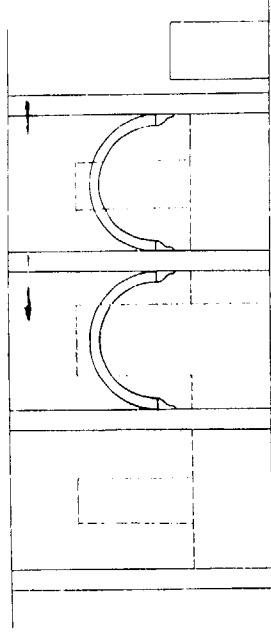
LOCALITY SKETCH
Reduction Ratio 1:5000



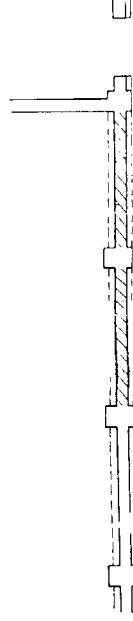
FLOOR PLAN
Reduction Ratio 1:100



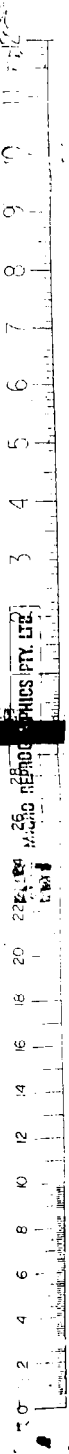
ELEVATION ALTERNATIVE B
Reduction Ratio 1:50



ELEVATION ALTERNATIVE A
Reduction Ratio 1:50



PLAN
Reduction Ratio 1:50

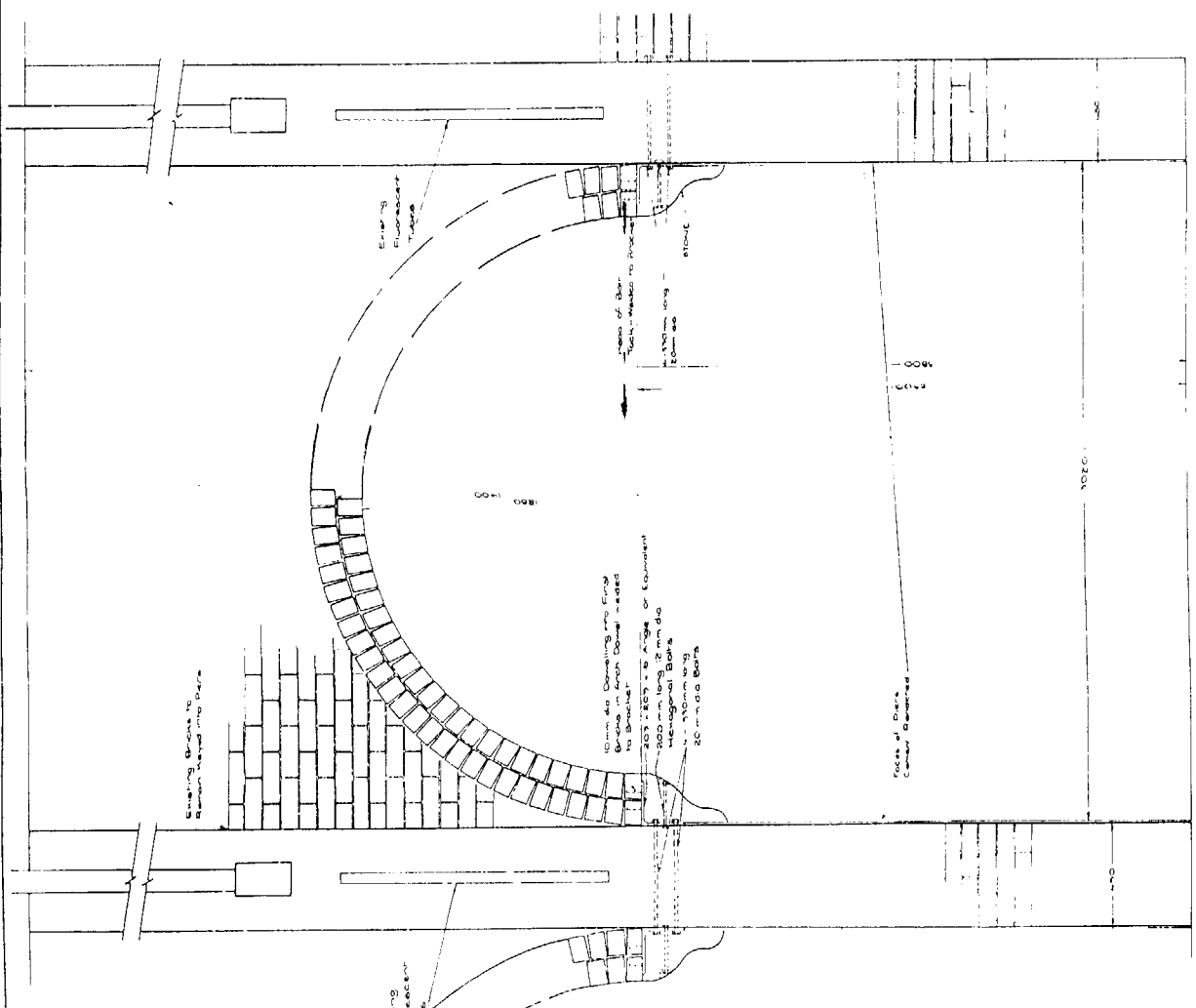


Appendix

DESIGNED BY: M. J. LLOYD	SURVEYED BY: M. J. LLOYD	DATE: 5.1.77
DRAWN BY: M. J. LLOYD	FIELD BOOK: []	PLAN REFERENCE: 14-04 O1
TRACED BY: M. J. LLOYD	LEVEL BOOK: []	
CHECKED BY: M. J. LLOYD	ORIGIN OF LEVELS: []	
	DATUM: []	

SHIRE OF SHOALHAVEN
BERRY SCHOOL OF ARTS
FLOOR PLAN, PLAN & ALTERNATIVE ARCH ELEVATIONS
AND LOCALITY SKETCH

PRINCES PTY. LTD.
222, 224, 226, 228, 230, 232, 234, 236, 238, 240, 242, 244, 246, 248, 250, 252, 254, 256, 258, 260, 262, 264, 266, 268, 270, 272, 274, 276, 278, 280, 282, 284, 286, 288, 290, 292, 294, 296, 298, 300, 302, 304, 306, 308, 310, 312, 314, 316, 318, 320, 322, 324, 326, 328, 330, 332, 334, 336, 338, 340, 342, 344, 346, 348, 350, 352, 354, 356, 358, 360, 362, 364, 366, 368, 370, 372, 374, 376, 378, 380, 382, 384, 386, 388, 390, 392, 394, 396, 398, 400

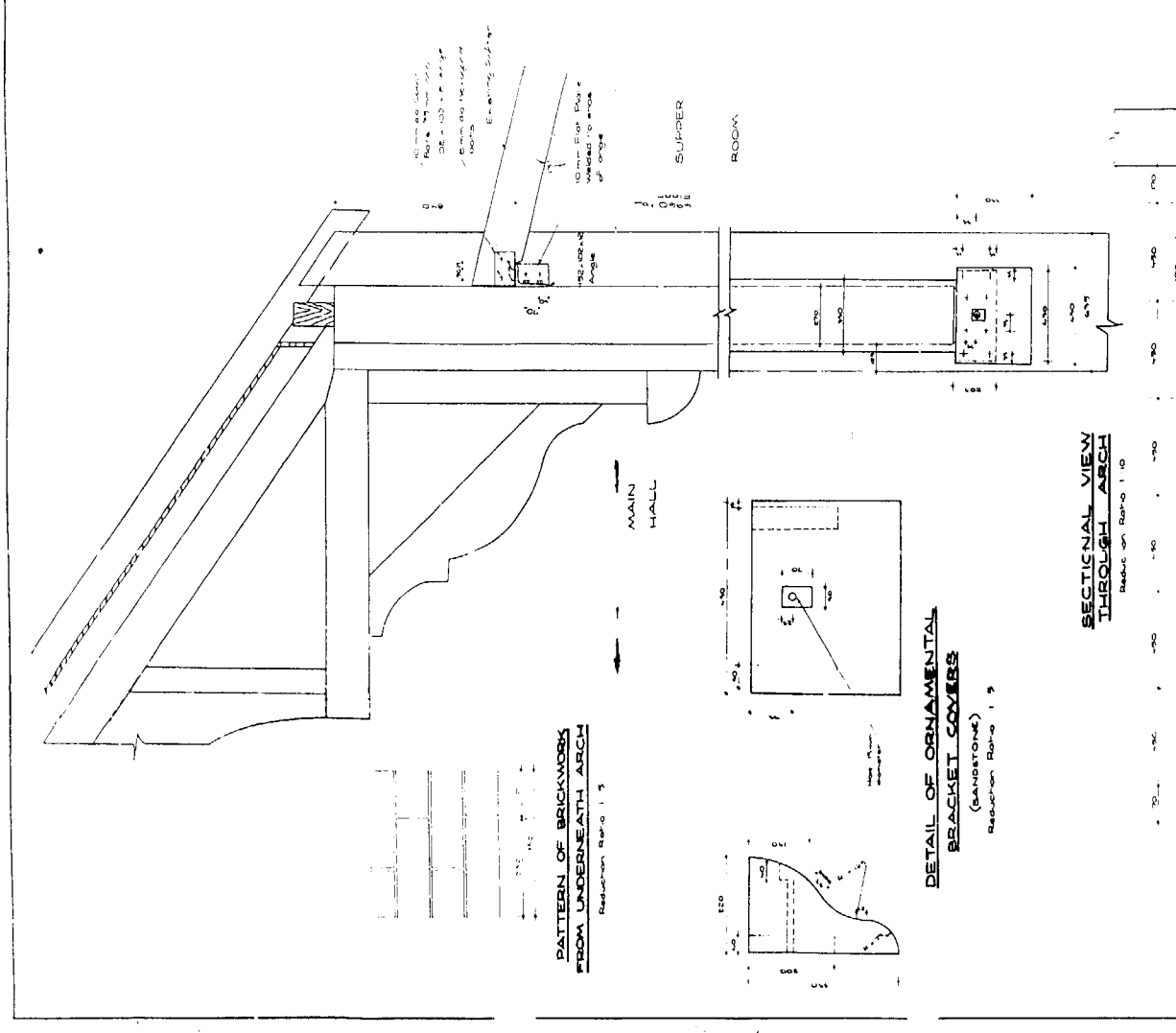


DETAILS OF ARCH
Reduction Ratio 1:2

Appendix

SHIRE OF SHOALHAVEN
BERRY SCHOOL OF ARTS
PLAN, SECTIONAL VIEW THROUGH ARCH
ARCH AND CONSTRUCTION DETAILS

14.04.02



PATTERN OF BRICKWORK FROM UNDERNEATH ARCH
Reduction Ratio 1:3

DETAIL OF ORNAMENTAL BRACKET COVERS (SANDSTONE)
Reduction Ratio 1:3

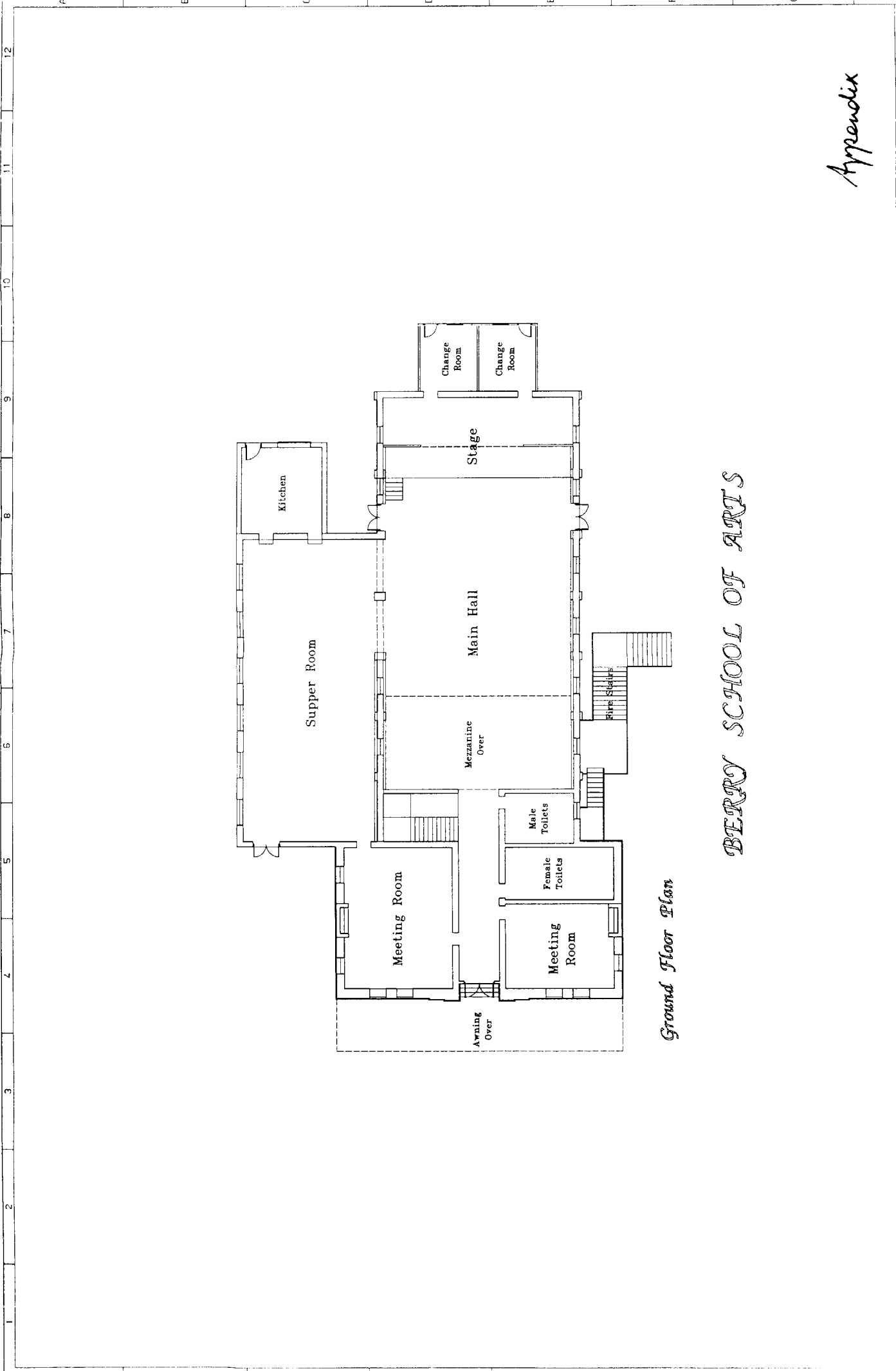
SECTIONAL VIEW THROUGH ARCH
Reduction Ratio 1:10

PLAN
Reduction Ratio 1:10

DESIGNS BY: BULLOCK
DRAWN BY: BULLOCK
CHECKED BY: BULLOCK
DECIDED BY: BULLOCK

SUBMITTED BY: BULLOCK
FIELD BOOK NO. 100
LEVEL BOOK NO. 100
DATE: 14.04.02

10mm dia. Dowels with Epoxy Grout Welded to ends of angle
Existing Fluorescent Tubes
10mm dia. Dowels with Epoxy Grout Welded to ends of angle
10mm dia. Dowels with Epoxy Grout Welded to ends of angle
10mm dia. Dowels with Epoxy Grout Welded to ends of angle



Ground Floor Plan

BERRY SCHOOL OF ARTS

Appendix

DESIGNED:	SURVEYED:	CITY OF SHOALHAVEN	CITY SERVICES NUMBER:	DATE:
DRAWN: P. BROWNS	3/9/06	BERRY SCHOOL OF ARTS	REDUCTION RATIO	
CHECKED:	FIELD BOOK:	Ground Floor Plan	1:100	
DRAWING FILE: C:\LIBRARY\ART	LEVEL BOOK:		Scale 1:100	
CIVILCAD FILE:	ORIGIN OF LEVELS:			
	DATUM:			

Appendix D

Heritage inventory sheets

NAME Berry School of Arts
ADDRESS Alexandra Street
Berry

REFERENCE NO
B010

NSW 2535

OTHER NAMES
GROUP

RELATED ITEMS

CATEGORY Bu
SUB CATEGORY 0299 0399
REAL PROPERTY DESCRIPTION Lot 8 DP 924675
OWNER Shoalhaven City Council
ZONING Special Uses 5(a) School of Arts
MAP
GRID
DATE OF SURVEY 29/5/96 PG
PROPERTY NO. 2191

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 : Supp to REP; A.C. Ali

PHOTOGRAPH / PLAN

FILM ROLL IRHS

NEGATIVE NO.

NAME Berry School of Arts
 ADDRESS Alexandra Street
 Berry

REFERENCE NO.
 B010

NSW 2535

OTHER NAMES

DESCRIPTION

Description: Federation Free Style community building. Front section is two storey and the rear wing is single storey. Hipped corrugated iron roof and rendered brick chimneys. Decorative central frontispiece incorporates a stuccoed gable on the upper storey, and a brick balcony with a recessed stucco archway. Recessed entrance door on the lower floor, with heavy plaster surrounds. Double hung windows with four upper panels.
 A remembrance tablet in honour of those who fought in World War I has been added to the front of the building. The front suspended steel awning is a later addition, and a concrete and iron fire exit staircase has been added at the rear of the front section.
 Modifications:

HISTORICAL NOTES

The School of Arts began in 1866 as the Broughton Creek Literary and Debating Society, meeting in the Schoolhouse in Pulman Street. As well as housing a well stocked library the Literary and Debating Society compiled its own 'Berry School of Arts Journal'. John Hay donated the block of land on the corner of Alexandra and Princess Streets for the School of Arts building and laid the foundation stone on 24 May 1905. Architects Joseland and Vernon were invited to draw up the plans. Alick Johnston was the building contractor and S Elliott of Nowra the bricklayer. The building was constructed from local materials at a cost of £2100. The building was opened on 18 January 1906 and comprised a large hall with gallery, stage and dressing rooms, reading room and library, billiard and lodge rooms, games room and council rooms.

The supper room was a later addition and in 1910-11 the kitchen was added. The exterior staircase was added in 1932. Major renovations were carried out during 1981, including joining the supper room and main hall by arches, re-flooring the main hall and cementing and carpeting the supper room and entry.

The building is now owned by the Shoalhaven Shire Council.

STATEMENT OF SIGNIFICANCE

Good example of early twentieth century Federation Free Style community building associated with Howard Joseland and Walter Liberty Vernon as architects. Historic and social value to the community. Strong contribution to the streetscape. Local significance (Shoalhaven).

HISTORICAL THEMES - STATE

24 (Social institutions)

HISTORICAL THEMES - REGIONAL

EVALUATION OF SIGNIFICANCE - SUMMARY

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

HISTORICAL THEMES - LOCAL

24.1 (School of Arts)

NAME Berry School of Arts
ADDRESS Alexandra Street
Berry

REFERENCE NO.
B010

NSW 2535

OTHER NAMES

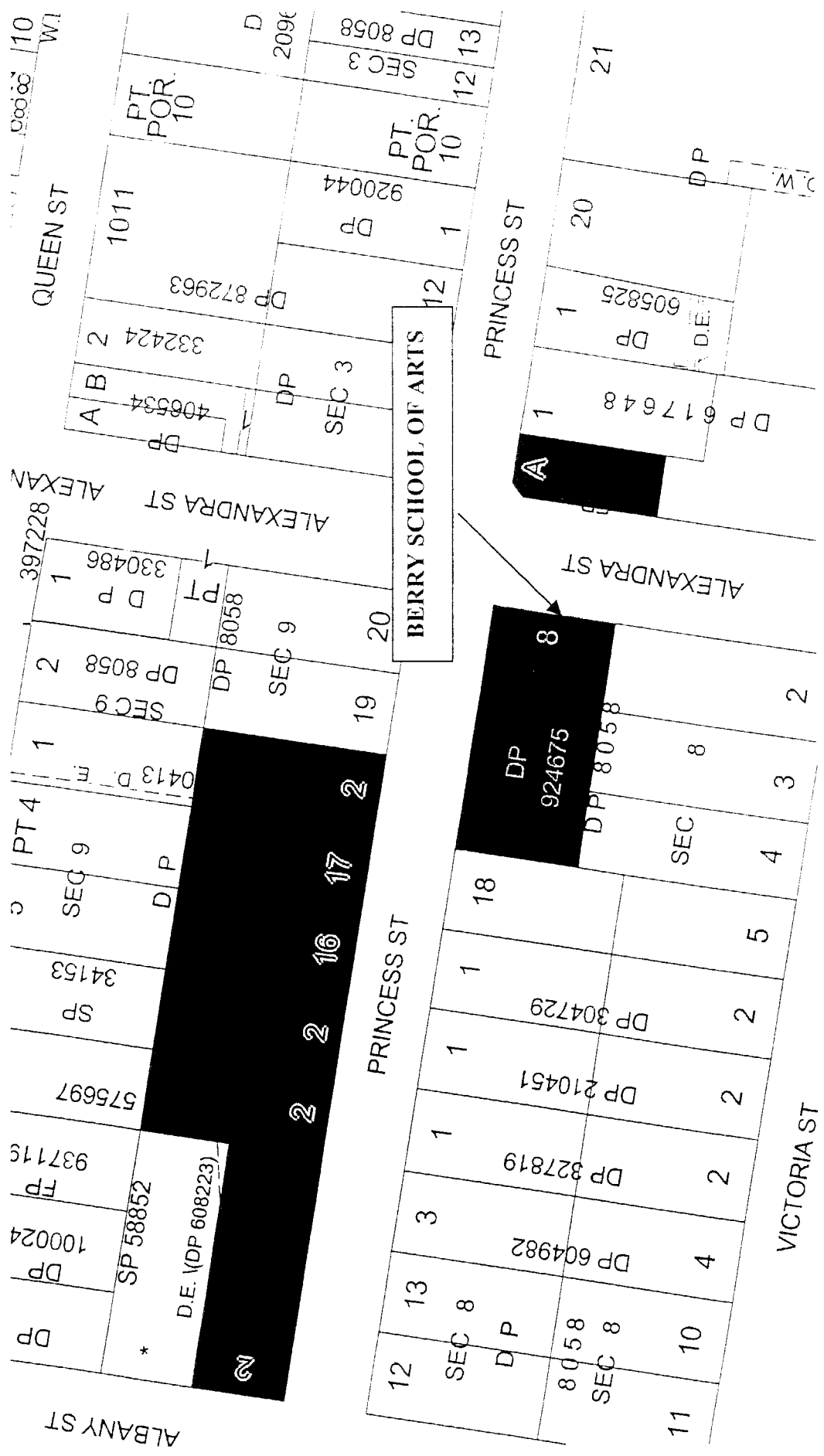
CONSERVATION ACTION RECOMMENDED

INFORMATION SOURCES - WRITTEN / ORAL / GRAPHIC

Written : A.C. Ali, Illawarra Region Historic Buildings and Sites, 1981
Berry & District Historical Society
Illawarra Regional Heritage Study Review, Perumal Murphy Wu Pty
Ltd, 1993
Mary L. Lidbetter, Historic Sites of Berry, Berry & District Historical
Society Inc., 1993
Oral :
Graphic :
Location:

FURTHER INFORMATION

Date:1906
Historical Period: 1901-1925
Architect/Designer: H Joseland and W L Vernon
Builder: Alick Johnston & Seward Elliott



BERRY

ILLAWARRA HERITAGE STUDY REVIEW Prepared by Penmal Murphy Wu Pty Ltd for the NSW Department of Planning			Reference No 4100198
Present Name School of Arts		Date Inspected 20.5.1993	Survey By VM
Location: Alexandra Street (cnr Princess St) Town/Suburb BERRY Locality Real Description	Postcode 2535	Category BU	Sub Category 0299/0399
Present Owner: Town/Suburb	Postcode	Site Area Existing Zoning	
Evaluation Criteria: Historic Aesthetic Social Scientific Other	Rare <input type="checkbox"/> Rare <input type="checkbox"/> Rare <input type="checkbox"/> Rare <input type="checkbox"/> Rare <input type="checkbox"/>	Associative <input checked="" type="checkbox"/> Associative <input type="checkbox"/> Associative <input type="checkbox"/> Associative <input type="checkbox"/> Associative <input type="checkbox"/>	Representative <input checked="" type="checkbox"/> Representative <input checked="" type="checkbox"/> Representative <input checked="" type="checkbox"/> Representative <input type="checkbox"/> Representative <input type="checkbox"/>
		Date 1908	Architect Designer H Joseland & WL Vernon Builder A Johnson

Significance: Good example of an early twentieth century community building. Social significance as a community memorial to David Berry. Local significance.

Location Plan



14/16

Physical Characteristics:
Architectural Style

Materials: Exterior Brick (BC) Plaster (PD) Roughcast stucco (RR)
Interior

Description: Federation-style community building. Two-storied front section with a single storied wing at the rear. Hipped corrugated iron roof and rendered brick chimneys. Decorative central frontispiece incorporates a stuccoed gable on the upper storey, and a brick balcony with a recessed stucco archway. Recessed entrance door on the lower floor, with heavy plaster surrounds. Double hung windows with four upper panels.

The School of Arts comprises a hall with gallery, stage and dressing rooms, and a library and recreation areas.

Modifications: A remembrance tablet in honour of those who fought in World War I, has been added to the front of the building. The steel suspended steel awning is a later addition, and a concrete and iron fire exit staircase has been added at the rear of the front section.

History: The School of Arts was constructed in 1906 by the townspeople to perpetuate the memory of David Berry, who had died in 1889. An earlier School of Arts building had been constructed in 1836, but was demolished once the new building was opened.

The land for the new building was given by John Hay, David Berry's cousin and manager of the Coolangatta Estate. John Hay laid the foundation stone on the 24 May 1906. The building was designed by the notable Sydney architects Howard Joseland and Walter Liberty Vernon. The builder was Alick Johnston of Berry, and the bricklayer was S Elliott. Constructed from local materials at a total cost of £2,100. The School of Arts was officially opened on the 18 January 1906.

Historical Period:

	Built	Used
Pre 1800	<input type="checkbox"/>	<input type="checkbox"/>
1800 - 1825	<input type="checkbox"/>	<input type="checkbox"/>
1826 - 1850	<input type="checkbox"/>	<input type="checkbox"/>
1851 - 1875	<input type="checkbox"/>	<input type="checkbox"/>
1876 - 1900	<input type="checkbox"/>	<input type="checkbox"/>
1901 - 1925	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
1926 - 1950	<input type="checkbox"/>	<input type="checkbox"/>
1951 - 1975	<input type="checkbox"/>	<input type="checkbox"/>
Post 1975	<input type="checkbox"/>	<input type="checkbox"/>

Heritage Listings:

<input type="checkbox"/>	Register of the National Estate (AHC) - Registered
<input type="checkbox"/>	Register of the National Estate of Aust (AHC) - Interim
<input type="checkbox"/>	Register of the National Trust (NSW)
<input type="checkbox"/>	Register of Significant Twentieth Cent. Architecture (RALA)
<input type="checkbox"/>	Department of Public Works Heritage and Cons. Register
<input type="checkbox"/>	Heritage Council Register - Permanent Cons. Order
<input type="checkbox"/>	Heritage Council Register - Interim Cons. Order
<input type="checkbox"/>	Heritage Council Register - Section 130 Order
<input type="checkbox"/>	Heritage Council Register - Nomination
<input type="checkbox"/>	NSW Govt Dept Heritage Register (S.170 Heritage Act)
<input type="checkbox"/>	NP&WS Historic Sites Register
<input type="checkbox"/>	NP&WS Aboriginal Sites Register (Contact Sites)
<input type="checkbox"/>	Institution of Engineers (NSW) Heritage Register
<input type="checkbox"/>	Existing Heritage Study
<input type="checkbox"/>	Regional Environmental Plan Heritage Schedule
<input type="checkbox"/>	Local Environmental Plan Heritage Schedule
<input checked="" type="checkbox"/>	Other SUPP / ALI

Historical Themes:

(CL) Cultural/social life
SNIP (BS) Building styles

Local

Sources

Anne Croston Ali, *Illawarra Region Historic Buildings and Sites*, 1981.

CULTURAL HERITAGE OF MOVIE THEATRES IN NSW 1896-1996

CATEGORY 2 - COUNTRY

SUBURB OR TOWN: **BERRY**

NAMES OF CINEMA: SCHOOL OF ARTS / LYRIC ADAPTED

ADDRESS: ALEXANDRA STREET

BRIEF HISTORY:

The hall was built in 1905. By the 1920s, it was in use not only for concerts, balls and public meetings, but also for picture shows. It is a substantial, two-storey brick structure, with a small gallery and two dressing rooms at the rear of the stage. At the front of the building were two large rooms, originally designated as Committee Room and Reading Room/Library. The entrance vestibule passed between the two and at the end of this space was a staircase which gave access to the gallery. Seating figures have varied over the years (since the downstairs chairs were not fixed and could be moved for dancing), but it was officially licensed for 421. It was used on a regular basis for pictures until c1968.

PRESENT STATUS: Community hall.

PHOTOGRAPHS AVAILABLE: YES
Period: 1910 - 1995

Colour/Black-and-White: Both

Appendix E

Statutory Documentation

Details

UPN: 2191

Assessment: 00353

Description: Lot: 8 DP: 924675

Area: 1833.73 m2

Address: Alexandra St , BERRY

Parish: COOLANGATTA

County: CAMDEN

Owner

Title

Rates

Water

Zoning/Controls

Subdivisions

Applications

Plot Images

Certificates

Council Land

Smoke

Zones and Controls

23 Aug 2000

Lot: 8 DP: 924675 , Alexandra St , Berry

Local Environmental PlansSHOALHAVEN LOCAL ENVIRONMENTAL PLAN 1985
GAZETTED ON 17 MAY 1985

- **ZONING: SPECIAL USES 5(A) - SCHOOL OF ARTS**
Effective: 17/05/85

SHOALHAVEN DRAFT LOCAL ENVIRONMENTAL PLAN NO. LP264
PUBLICLY EXHIBITED 14 JUNE - 18 AUGUST 2000 (1106 & 3182)

- The purpose of the plan is to:
 - identify and conserve the environmental heritage of the Shoalhaven's rural, coastal and urban areas;
 - ensure heritage conservation in the above areas is integrated into planning decisions and development control processes;
 - ensure development does not adversely affect the heritage significance of heritage items, heritage conservation areas and their settings and cultural landscapes;
 - and provide for public involvement in the conservation of environmental heritage.
 This property has been identified as having an item of environmental heritage. For further details contact Council's Planning Services Division.
Effective: 14/06/00

SHOALHAVEN DRAFT LOCAL ENVIRONMENTAL PLAN NO. LP306
COUNCIL RESOLVED TO PREPARE LEP 18 APRIL 2000 (18164)

- The aim of the draft plan is to amend Shoalhaven Local Environmental Plan 1985 to permit amendment of Development Control Plan 89 and to accommodate more significant boundary adjustments in rural areas. Affects the whole of the Shoalhaven.
Effective: 18/04/00

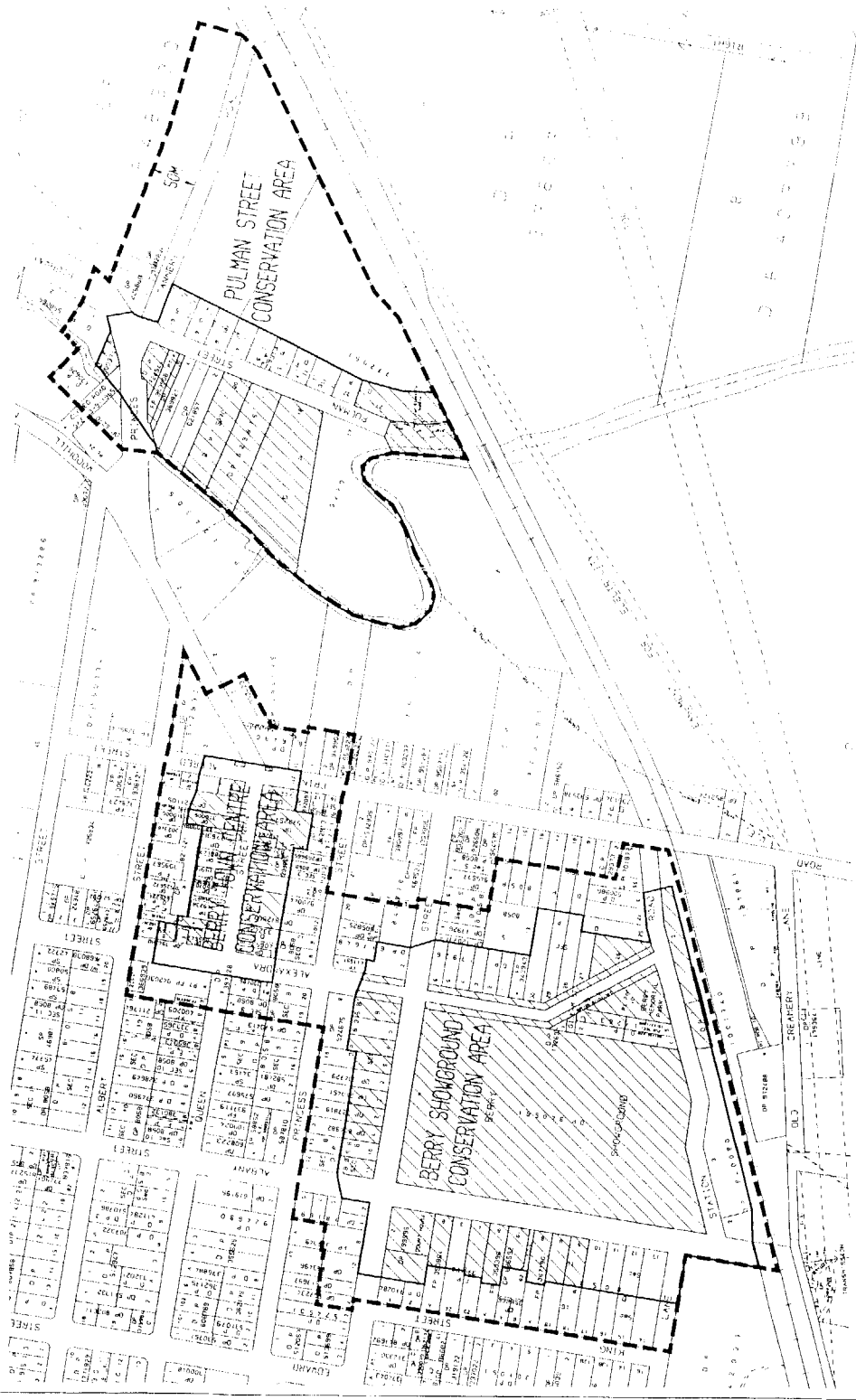
State & Regional Plans/Policies

SEPP 25 - DUAL OCCUPANCY

- AMENDMENT NO. 4 TO STATE ENVIRONMENTAL PLANNING POLICY (SEPP) NO. 25 - RESIDENTIAL ALLOTMENT SIZES AND DUAL OCCUPANCY SUBDIVISION - GAZETTED ON 19 MAY 1995. This amendment repeals provisions within SEPP 25 which previously permitted subdivision of a dual occupancy. The State Government also allowed for transitional provisions to apply. For further information contact the NSW Department of Urban Affairs and Planning in Wollongong.
Effective: 02/05/95

NOTICE BY MINISTER under s76A(7)(b) of the Environmental Planning & Assessment Act declaring the Development to be State Significant Development:

- CANALS OR OTHER ARTIFICIAL WATERWAYS. (s101 direction 14th Nov 1985). Requires that all applications (other than those by public authorities) to carry out development for the above purposes must be referred to the Dept of Urban Affairs & Planning for determination by the Minister.(Under clause 17(1) of the Environmental Planning & Assessment (Savings & Transitional)



BERRY SHOWGROUND, BERRY TOWN CENTRE AND PULMAN STREET CONSERVATION AREAS.

- IDENTIFIED ITEM OF ENVIRONMENTAL HERITAGE
- CONSERVATION AREA BOUNDARY
- - - BUFFER TO CONSERVATION AREA

ALL DEVELOPMENT WITHIN THE AREA CONTAINED WITHIN THE BUFFER TO THE CONSERVATION AREA IS LIMITED TO A MAXIMUM HEIGHT OF 8 METRES, 2 STOREYS AS MEASURED FROM THE NATURAL GROUND LEVEL AND IS SUBJECT TO THE FOLLOWING:

ANY CONSENT FOR 2 STOREY DEVELOPMENT WILL BE SUBJECT TO COUNCIL BEING SATISFIED THAT THE DEVELOPMENT WILL BE IN KEEPING WITH THE PREVAILING HEIGHT OF BUILDINGS WITHIN THE STREETScape AND/OR THE IMPACT TO ANY ADJOINING SINGLE STOREY ITEMS OF ENVIRONMENTAL HERITAGE.

ANY NEW DEVELOPMENT IS NOT TO BE FORWARDED OF THE ESTABLISHED BUILDING LINE AND SHALL HAVE MINIMUM SIDE BOUNDARY SETBACKS OF 4.5 METRES TO MAINTAIN THE SPATIAL RELATIONSHIP TO THE STREETScape.

ALL DEVELOPMENT WITHIN THE TOWN CENTRE IS SUBJECT TO COMPLIANCE WITH BERRY STREETScape STUDY 1999, BISHOP AND HIGHCHURCH FOR SHOALHAVEN CITY COUNCIL.

SCALE: 1:1,000

MAP SHEET: VARIOUS

SCALE: 1:1,000

COUNCIL FILE NO.	90/2000
DESIGN FILE PLAN/DC/DP/76	MULTI GRANT/5-44/15
DRAWN BY	D.J. ADAMS
CHECKED BY	
EXAMINATION DATES	
HAZARDOUS	
DATE OF L.E.P.	
OTHER COMMENTS	

CITY OF SHOALHAVEN
 DRAFT DEVELOPMENT CONTROL PLAN NO.76

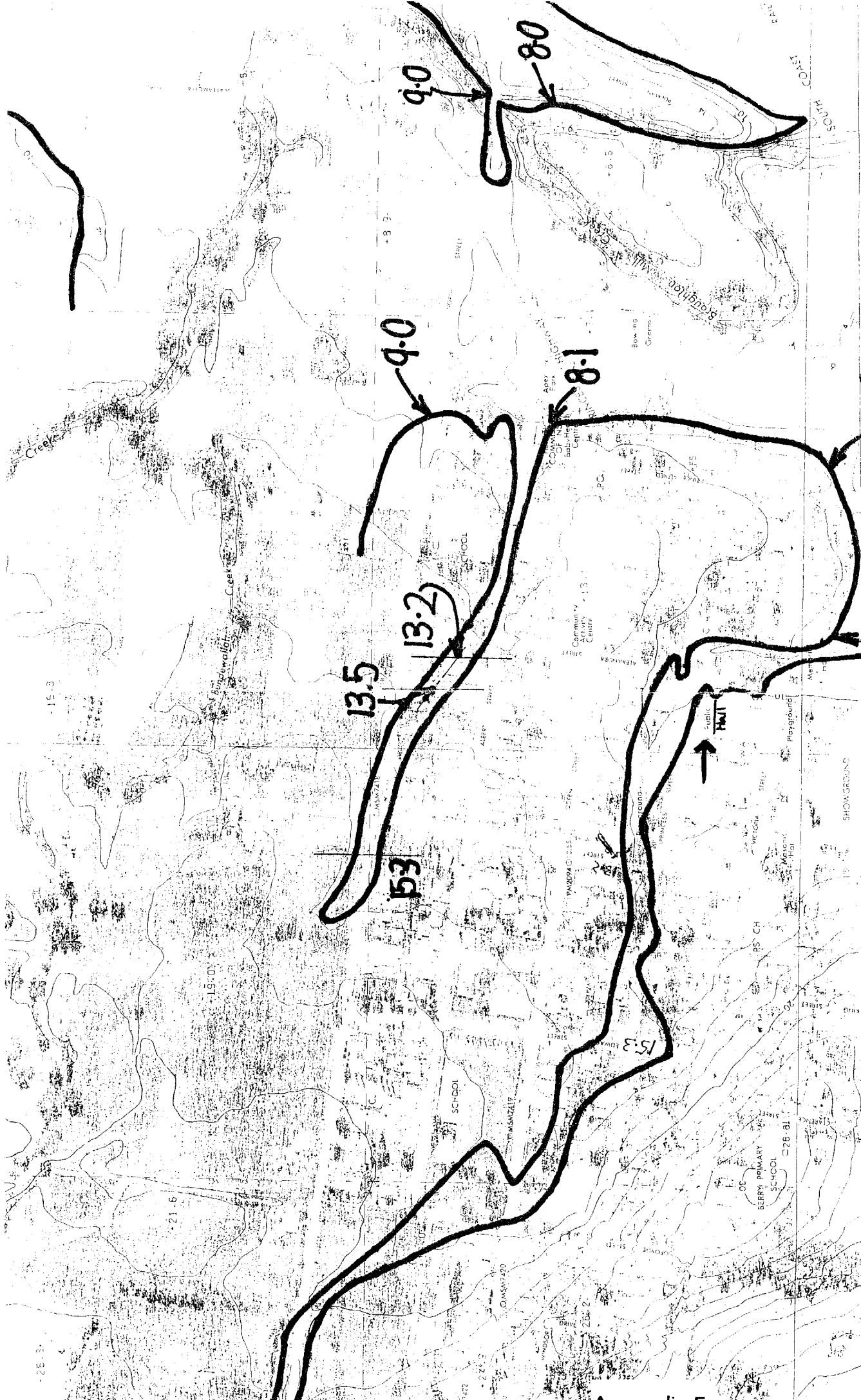
HERITAGE
 CONSERVATION AREAS

APPROVED BY COUNCIL ON: _____
 EFFECTIVE FROM: _____

UNDEVELOPED SECTION OF THE ENVIRONMENTAL PLANNING AND ASSESSMENT ACT, 1979.

DESIGN NUMBER

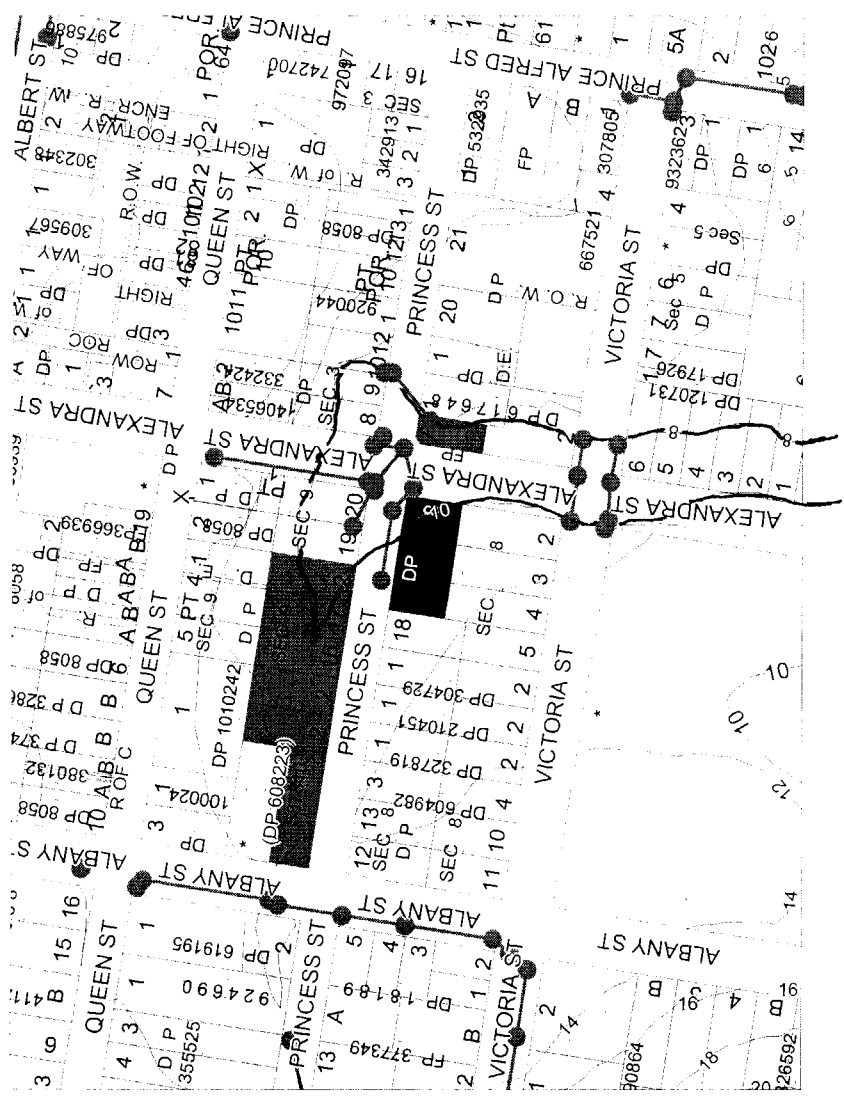
SHEET NO. 1 OF 1



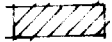
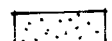


Key: Approximate extent of 1:100 year flood level
 Circa 1980's following 1970's floods

7.5
 assumed

Berry w64476
 Orthophotomap
 1 : 4000 series



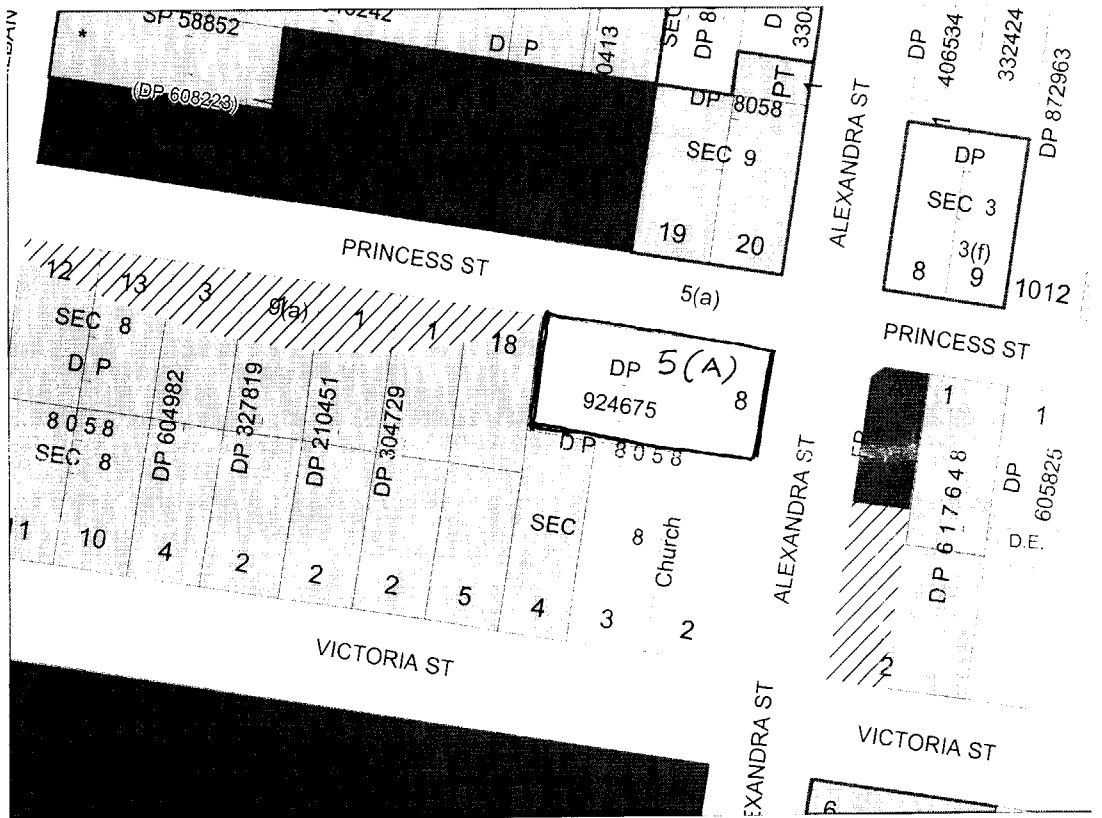
- DrainNodes
- Drainage
 - - - DOP
 - ==== DSC
- ✓ Contours
- 1:25000 10m Contours
- Abc Lot Numbers
- Parks
- DP Text
- Waterway
- Cadastre

-  Flood Prone
-  Special Uses
-  Residential
-  Parks

Abc

- Lot Numbers
- DP Text
- Waterway
- CadUnfill
- Zone Annotation
- Zone Annotation

- Zones
- 1A
 - 1(A) General R...
 - 1A Rural (Defe...
 - 1A Rural (Defe...
 - 1A Rural (Defe...
 - 1B
 - 1(B) (IDO 1)
 - 1B Rural (Defe...
 - 1C
 - 1C1 Rural (Def...
 - 1C2 Rural (Def...
 - 1C3 Rural (Def...
 - 1D
 - 1E
 - 1F
 - 1G
 - 1G Rural (Defe...
 - 2A1
 - 2A2
 - 2A3
 - 2A4



Appendix F

Fabric survey sheets

Schedule of recommended works and preliminary cost estimate guide

Possible alterations first floor plan

Possible alterations ground floor plan

Possible links plan

Individual building element sheets

EXTERIOR FABRIC SURVEY

BUILDING: Berry School of Arts
 ADDRESS: Alexandra Street, Berry

BUILDING: School of Arts Hall and associated additions.
 HALL: NORTH ELEVATION

REFERENCE: Shoalhaven City Council

DATE: 3.9.00

JOB NO:

ELEMENT	CONDITION		AGE	MATERIALS	COMMENTS
	GOOD	FAIR POOR			
ROOF					
EAVES					
WALLS				CORRUGATED GALV IRON TIMBER BOARD FACE BRICK WITH RED BANDING SIMILAR TO CEILING TO FRONT ROOMS.	
DOORS				COMMONS TO REAR (HALL) DOORS FLUSH	UNSYMMETRIC. COMB POINTING. UNSYMMETRIC LOCATION OF SERVICES
WINDOWS				SEE INTERIOR SHEETS WINDOWS BLOCKED UP FOR TOILETS	CONCRETE & STEEL FRG STAIR - TIMBER RAILS UNSYMMETRIC PLASTIC VENTS
OTHER ELEMENTS				METER BOX, GAS CYLINDER VENT FANS (TOILETS)	
SERVICES & FITTINGS					

EXTERIOR FABRIC SURVEY

BUILDING: Berry School of Arts
 ADDRESS: Alexandra Street, Berry

BUILDING: School of Arts Hall and associated additions.
 HALL: WEST ELEVATION

REFERENCE: Shoalhaven City Council

DATE: 3.9.00

JOB NO:

ELEMENT	CONDITION		AGE	MATERIALS	COMMENTS
	GOOD	FAIR POOR			
ROOF EAVES WALLS				CORRUGATED GALV IRON, NONE, COMMON BRICK, WEATHER BOARDED FOR CHANGE. ROOMS	GABLE VENT COULDED, IRON ROOF JOINTS. I had two above stage.
DOORS				LEDGED TIMBER BOARDING	MODERN P. CAST CONC STEPS TO CHANGE ROOMS TIN FLASHINGS ABOVE DOORS.
WINDOWS				NON OP. DOUBLE HUNG	
OTHER ELEMENTS					
SERVICES & FITTINGS					

EXTERIOR FABRIC SURVEY

BUILDING: Berry School of Arts
 ADDRESS: Alexandra Street, Berry

BUILDING: School of Arts Hall and associated additions.
 HALL: EAST ELEVATION

REFERENCE: Shoalhaven City Council

DATE: 3.9.00

JOB NO:

ELEMENT	CONDITION		AGE	MATERIALS	COMMENTS
	GOOD	FAIR POOR			
ROOF					
EAVES					
WALLS	✓		0.15	GAIN CORROLATED IRON QUAD CUTTER BOARDING. STRETCHER BOND B/W WALLS RENOVATED BRACKETS & ARCH RED BRICK BAND TO F.F. SILL. ANCHORS TO CORNERS CONCRETE STEPS ON FLOOR FOUNDATION STONE. W/VI HONOUR ROLL.	CANTILEVERED VELANDAH WITH PANEL LIB SOFFIT.
DOORS					THIS STONE WAS UNID BY ALEX. HAY. Fsq ENTIRE DAY 24. MAY 1905.
WINDOWS				TIMBER FRAME DOUBLE HUNG	HEELING PONE BRICK. PAINTING, PLANTERS & SPRAY GARDEN WALLS TIMBER & STEEL BENCH SEATS ROD CANTILEVER SUPPORTS TO VELANDAH
OTHER ELEMENTS				METAL DOWN PIPES PEBBLE DRAIN TO ARCH ARSONE BALCONY, PAINTED BRICK KEYSTONE TIMBER DENTIL BRICK STO US. OF GABLE MOULDED BALKE TO GABLE	
SERVICES & FITTINGS					

EXTERIOR FABRIC SURVEY

BUILDING: Berry School of Arts ADDRESS: Alexandra Street, Berry	BUILDING: School of Arts Hall and associated additions. SUPPER ROOM: EAST ELEVATION
REFERENCE: Shoalhaven City Council DATE: 3.9.00 JOB NO:	

ELEMENT	CONDITION		AGE	MATERIALS	COMMENTS
	GOOD	FAIR POOR			
ROOF					
EAVES					
WALLS					
DOORS				PAINTED BRICK PARAPETS	
WINDOWS				CONCRETE SILLS	
OTHER ELEMENTS				GULLY STORMWATER	
SERVICES & FITTINGS					

EXTERIOR FABRIC SURVEY

BUILDING: Berry School of Arts ADDRESS: Alexandra Street, Berry	BUILDING: School of Arts Hall and associated additions. SUPPER ROOM: SOUTH ELEVATION
REFERENCE: Shoalhaven City Council	
DATE: 3.9.00	
JOB NO:	

ELEMENT	CONDITION		AGE	MATERIALS	COMMENTS
	GOOD	FAIR			
ROOF	✓				
EAVES					
WALLS				GAL CORUGATED IRON. TIMBER BOARDS. EXP. RAFTERS BRICK WITH ENGAGED PIERS (SANDSTOCK)	FUSH JOINS
DOORS				TIMBER (FUSH) WITH RENDER ARCHITRAVES	
WINDOWS				TIMBER CONCRETE SILLS	
OTHER ELEMENTS				OPEN S. WATER PLAIN TD BLOCKED TRAP	
SERVICES & FITTINGS				STEEL RAINWATER GOODS LARGE QUAD GUTTER	

EXTERIOR FABRIC SURVEY

BUILDING: Berry School of Arts
 ADDRESS: Alexandra Street, Berry

BUILDING: School of Arts Hall and associated additions.
 KITCHEN: WEST ELEVATION

REFERENCE: Shoalhaven City Council

DATE: 3.9.00

JOB NO:

ELEMENT	CONDITION		AGE	MATERIALS	COMMENTS
	GOOD	FAIR			
ROOF					
EAVES					
WALLS				NONLA COMMONS.	
DOORS				PROFIED TIMBER GRABIC. BULLNOSE BARGE.	
WINDOWS				RELAZZO THRESHOLD. SOFFIT FIBRO.	
OTHER ELEMENTS				QUAD GUTTERS.	
SERVICES & FITTINGS					

INTERIOR FABRIC SURVEY

BUILDING: Berry School of Arts
 ADDRESS: Alexandra Street, Berry, N.S.W.

ROOM: 1
 ENTRY FOYER

REFERENCE: Shoalhaven City Council
 DATE: 3.9.00
 JOB NO:

ELEMENT	CONDITION		AGE	MATERIALS	COMMENTS
	GOOD	FAIR POOR			
FLOOR	✓		MOD ORIG	CARPEN ON TIMBER	
SKIRTING	✓		UNKN	BULL NOSE TIMBER 100 deep	
WALLS	✓		ORIG	RENDELED BRICKWORK	
N	✓		"	"	
E	✓		"	"	
S	✓		"	"	
W	✓		"	"	
DOORS & ARCHITRAVES	✓		ORIG	1. FRONT. 7 PANELED PAIR. 8 PANE FANLIGHT. FIXED. 2. INTAL. SOLID FURSH PAIR. 3 PANE FANLIGHT. NA	PANIC BARS, NEW LOCK BRASS FINISH PURPES NEW PANIC BARS & LOCK 3 DOOR TO STAIR C/O LEADERS WITH VERTICAL BOARDS - MAY BE LATER ADDITION.
WINDOWS & ARCHITRAVES					
CORNICE	✓		ORIG	COLORED CORNICE	MATERIALS STOPPED TO FORM BULK HEAD OVER ENTRY
CEILING	✓		ORIG	LATH & PLASTER / ROSE	
SERVICES & FITTINGS	✓		MOD	ELECTRICAL SERVICE BOX EXIT SIGN EN GARAGE ROSS AREA	

INTERIOR FABRIC SURVEY

BUILDING: Berry School of Arts
 ADDRESS: Alexandra Street, Berry, N.S.W.

ROOM: 2
 MEETING ROOM 1

REFERENCE: Shoalhaven City Council

DATE: 3.9.00

JOB NO:

ELEMENT	CONDITION		AGE	MATERIALS		COMMENTS
	GOOD	FAIR		POOR		
FLOOR	✓					
SKIRTING	✓		ORIG	TIMBER BOARDS		
WALLS N E S W	✓		"	TIMBER PROFILE 220 deep		BOARD + MOULDING AT TOP.
	✓		"	RENDED BRICK WORK.		WALL VENTS
	✓		"	WITH PICTURE RAIL TO TOP		
	✓		"	OF WINDOW ARCHITRAVES.		
	✓		"			
DOORS & ARCHITRAVES	✓		ORIG	1. FOUR PANE - SINGLE PANE PANUIGHT.		MODERN LOCK, HANDLE & FINISH PLATE.
			"	2. LEDGED VERTICAL BOARD. 4 PANE PANUIGHT. PER SHIR.		ORIG NINER LOCK & HANDLIE
WINDOWS & ARCHITRAVES	✓		ORIG	2 PANE DOUBLE HUNG, BOTTOM SINGS OBSOLETE QUASS		LATER ISOT.
	✓		ORIG	ARCHITRAVES SIMILAR TO DOORS.		ORIGINAL FITTINGS
CORNICE CEILING				CEILING SQUARE SEG.		
				FIBROUS PLASTER.		ORIG CRIS. ROSE
SERVICES & FITTINGS	✓		ORIG	FIRE PENCE (BLACK PAINTED).		
	✓		MOD.	CORR HOOKS.		
	✓		MOD	FLOURESSANT BATTENS, 2x SUSPENDED.		

INTERIOR FABRIC SURVEY

BUILDING: Berry School of Arts
 ADDRESS: Alexandra Street, Berry, N.S.W.

ROOM: 3
 MEETING ROOM 2

REFERENCE: Shoalhaven City Council

DATE: 3.9.00

JOB NO:

ELEMENT	CONDITION		AGE	MATERIALS	COMMENTS
	GOOD	FAIR POOR			
FLOOR			orig MOD	CARPET ON TIMBER.	MAJOR DAM PROBLEM
SKIRTING	✓	✓	orig	SIMILAR TO ROOM 2.	IN SE CORNER.
WALLS N	✓		orig	RENDED BRICK.	
E	✓		"	"	
S	✓		"	"	
W	✓		MOD.	FC. SHEET & BATTENS.	TRUNCATE ROOM.
DOORS & ARCHITRAVES	✓		UNKN	APRANG SWET, UPPER.	MODERN LOCK.
	✓		orig	SIMILAR ALUM TO ROOM 2	EVIDENCE OF ORIGINAL.
WINDOWS & ARCHITRAVES	✓		orig	SIMILAR ROOM 1.	DOOR FRAME ABOVE NEW DOOR.
CORNICE				SQUARE SET.	
CEILING				LATHA PLASTER ROSE, WITH VENTS	
SERVICES & FITTINGS	✓		orig	FIRE PULCE SIM. ROOM 2 SEE TROPHY SHELF OVER.	
	✓		MOD.	CEILING MOUNTED FLOOR	
				BATTEN.	

INTERIOR FABRIC SURVEY

BUILDING: Berry School of Arts
 ADDRESS: Alexandra Street, Berry, N.S.W.

ROOM: 4
 WOMEN'S TOILETS

REFERENCE: Shoalhaven City Council

DATE: 3.9.00

JOB NO:

ELEMENT	CONDITION		AGE	MATERIALS	COMMENTS
	GOOD	FAIR			
FLOOR	✓				
SKIRTING			MOD.	50x50 CERAMIC TILES.	
WALLS	✓			NONE.	
N	✓		OLD	RENOVED BRICKWORK.	
E	✓		MOD.	F.G SHEET & BATTENS.	EVIDENCE OF RENOVATED
S	✓		"	"	BRICKED UP ARCHED OPENING
W	✓		"	"	TO MAKE W.C.S.
DOORS & ARCHITRAVES	✓		OLD	RENOVED BRICKWORK.	MODERN FITTINGS & CROSSER.
	✓		MOD	FLUSH CORE.	
				QUAD BEADING USED	
				EXTENSIVELY.	
	✓		OLD	DOOR TO HAVE 4 PANEL.	
WINDOWS & ARCHITRAVES	✓		MOD	WINDOWS BRICKED UP	
				TO FORM SMALLER OPENINGS	
				OBV. GLASS	
CORNICE	✓				
CEILING			MOD	TIMBER QUAD.	
SERVICES & FITTINGS	✓		MOD	2 INCS BRASS EXHAUSTIAN	
				CLEANER'S TAP UNDER BASIN.	
				PAPER TOWEL DISPENSER	

INTERIOR FABRIC SURVEY

BUILDING: Berry School of Arts ADDRESS: Alexandra Street, Berry, N.S.W.	ROOM: 5 TOILET FOR PEOPLE WITH DISABILITIES
REFERENCE: Shoalhaven City Council DATE: 3.9.00 JOB NO:	

ELEMENT	CONDITION		AGE	MATERIALS	COMMENTS
	GOOD	FAIR POOR			
FLOOR SKIRTING	✓		MOD.	TILES 3m x 1m TO ROOM 4. NONC.	UNISEX TOILET
WALLS N	✓		MOD.	F.C. SHEETS	
E	✓		"	"	
S	✓		ORIG	ROUNDWOOD BECK	
W	✓		"	"	
DOORS & ARCHITRAVES	✓		MOD.	PWSTI COPE	
	✓		"	BUNNAGE	
WINDOWS & ARCHITRAVES				NONC	
CORNICE				AS ROOM 4	
CEILING					
SERVICES & FITTINGS	✓		MOD	WC, BASIN, PAPER TOWEL DISPENSER	
	✓		"	SS. RAILS (HAND) TO BSA REGRS	

INTERIOR FABRIC SURVEY

BUILDING: Berry School of Arts
 ADDRESS: Alexandra Street, Berry, N.S.W.

ROOM: 6
 MEN'S TOILET

REFERENCE: Shoalhaven City Council

DATE: 3.9.00

JOB NO:

ELEMENT	CONDITION		AGE	MATERIALS	COMMENTS
	GOOD	FAIR			
FLOOR		✓			
SKIRTING			MOD.	TILES SIMILAR TO ROOM 4 & 5	
WALLS				NONL.	
N	✓		ORIG	RENDERED BRICK.	
E	✓		"	"	EVIDENCE OF PREVIOUS
S	✓		"	"	AREA ..
W	✓		"	"	
DOORS & ARCHITRAVES					
	✓		ORIG	SPANER (CLOSED).	TIMBER PARTITION
	✓		"	TIMBER.	BETWEEN W/UKINER
					AND BINS
WINDOWS & ARCHITRAVES					
	✓		MOD	BLICKED UP OPENING.	
				OBS GLASS	
CORNICE					
	✓		ORIG	SQUARE SET.	
CEILING			"	LATHA PLASTER	
SERVICES & FITTINGS					
	✓		MOD	2 BASINS, URINAL (2 STAN)	
				1. WC. TOWER DISPENSER.	

INTERIOR FABRIC SURVEY

BUILDING: Berry School of Arts
 ADDRESS: Alexandra Street, Berry, N.S.W.

ROOM: 7
 SPACE UNDER STAIR LANDING

REFERENCE: Shoalhaven City Council

DATE: 3.9.00

JOB NO:

ELEMENT	CONDITION		AGE	MATERIALS	COMMENTS
	GOOD	FAIR			
FLOOR		✓			
SKIRTING			OK	CONCRETE	
WALLS				NONE	
N	✓		OK	MATCH BOARDS (BACK ON STUDS)	
E	✓		UNKN	RENDERED BLOCKWORK	APPLY CEMENT & FINISH
S	✓		"	"	
W	✓		"	"	
DOORS & ARCHITRAVES	✓		UNKN	MATCH BOARD	ROOF TO SPACE MAY HAVE BEEN CUT AT LATE DATE AND WALLS RENDERED TO FORM UP BOARD.
WINDOWS & ARCHITRAVES				NONE	
CORNICE				NONE	
CEILING					
SERVICES & FITTINGS	✓		UNKN	CEILING BEG SHEETS	

INTERIOR FABRIC SURVEY

BUILDING: Berry School of Arts	ROOM: 8	REFERENCE: Shoalhaven City Council
ADDRESS: Alexandra Street, Berry, N.S.W.	AUDITORIUM	DATE: 3.9.00
		JOB NO:

ELEMENT	CONDITION		AGE	MATERIALS	COMMENTS
	GOOD	FAIR POOR			
FLOOR	✓		1970s	TIMBER BOARDS ON CONCRETE	
SKIRTING	✓		?	QUATO.	TIMBER TRUSSES WITH IRON BRACKETS AND THE ROADS.
WALLS N	✓		ORIG	PAINTED EXPOSED BRICKWORK	
E	✓		"	"	
S	✓		"	"	
W	✓		?	PAINTED PC SHEET & CURTAIN.	BRICK ARCHES WITH SANDSTONE CORBELS
DOORS & ARCHITRAVES	✓		MOD	FLUSH CORE PAIR DOORS	SOUND TIMBER
				3 SETS WITH PANIC BATS	POSTS SUPPORTING BALCONY
				ALUM. TO ENTRY DOORS	
				SIDE EMERGENCY DOORS SCOTIA MOUNDING	
WINDOWS & ARCHITRAVES	✓		ORIG	SIX PANELED FIXED WITH FIXED FAN LIGHT.	FAN LIGHTS ORIGINALLY WORKED EVIDENCE OF PAST MECHANISM.
	✓		"	FAN LIGHTS ONLY ONE SIDE DOORS	
CORNICE	✓		ORIG	VERTICAL MATCH BOARD	MATCH BOARD CORUNY
CEILING	✓			PANELLING OFF TOP OF BRICK PIECES W/ALY 50 ROOF'S - ORIG. VENTS	
SERVICES & FITTINGS	✓		?	30s STYLE LIGHT FITTINGS	NON SAVED.
	✓		MOD.	WALL MOUNTED GAS EXTRACTORS	
				LOWER WALL MOUNTED GAS HEATERS	
	✓		MOD.	EXIT SIGNS FIRE EXT. 100% ELEC.	

INTERIOR FABRIC SURVEY

BUILDING: Berry School of Arts
 ADDRESS: Alexandra Street, Berry, N.S.W.

ROOM: 9
 STAGE

REFERENCE: Shoalhaven City Council

DATE: 3.9.00

JOB NO:

ELEMENT	CONDITION		AGE	MATERIALS	COMMENTS
	GOOD	FAIR POOR			
FLOOR	✓		ORIG?	TIMBER BOARDS.	
SKIRTING	✓		ORIG?	QUAD.	
WALLS N	✓		ORIG	PAINTED BRICKWORK.	
E	✓		UNKN.	STUD TIMBER FRAMING PROSCENIUM (FC FACE)	
S	✓		ORIG	PAINTED BRICKWORK.	3 PANELED MURALS
W	✓		"	"	MOUNTED ON N.W. WALL.
DOORS & ARCHITRAVES	✓		UNKN	LEDGED MAINTAINED DOORS TO DRESSING ROOMS	BUCKED UP OPENING
				QUAD ARCHTS.	ADJUSTMENT TO BOTH DOORS
					MAY HAVE BEEN ORIGINAL DOORS.
WINDOWS & ARCHITRAVES	✓		ORIG	SIX PANELED + PANLIGHT SIMILAR TO ROOMS.	LARGE CRACK TO NW OPENING FROM DOOR HEAD TO TOP CORNER OF STAGE.
CORNICE	✓		MOD	QUAD.	
CEILING	✓		"	PLASTER BOARD	NEW BULK HEAD FOR STAGE LIGHTING.
SERVICES & FITTINGS	✓	✓	"	SWITCH BOARD FOR STAGE LIGHTING.	
	✓		"	SPEAKERS.	
	✓		"	FIRE EXTINGUISHER.	

INTERIOR FABRIC SURVEY

BUILDING: Berry School of Arts
 ADDRESS: Alexandra Street, Berry, N.S.W.

ROOM: 10
 CHANGE ROOM 1
 SOUTH

REFERENCE: Shoalhaven City Council

DATE: 3.9.00

JOB NO:

ELEMENT	CONDITION		AGE	MATERIALS	COMMENTS
	GOOD	FAIR			
FLOOR	✓				
SKIRTING		✓	0214	TIMBER BOARDS	
WALLS				NONE.	
N	✓		0214	MATCH BOARD & FIBRO PANEL	
E	✓		0214	PAINTED BRICK WORK	
S	✓		"	MATCH BOARD & FIBRO PANEL	
W	✓		"	"	
DOORS & ARCHITRAVES		✓	0214	LEGGED MATCHBOARD (BOTH TO STAGE & BACK) NO ARCHTS.	SOME ORIGINAL HARDWARE.
WINDOWS & ARCHITRAVES		✓	0214	4 PANE DOUBLE HUNG NON OPERABLE.	EVIDENCE DOOR WAS RELOCATED FROM SIDE TO BACK. AND NOW DOOR CUT TO STAGE PROBABLY AT TIME OF RELOCATION. ELECTRICITY SUPPLY.
CORNICE				NONE.	
CEILING				NONE. (EPASO RATHER & IRON) LIGHT OIL ENAMEL FITTING,	
SERVICES & FITTINGS				CORNER SINK & COLD WATER	

INTERIOR FABRIC SURVEY

BUILDING: Bery School of Arts
 ADDRESS: Alexandra Street, Berry, N.S.W.

ROOM: 11

CHANGE ROOM 2
 NORTH

REFERENCE: Shoalhaven City Council

DATE: 3.9.00

JOB NO:

ELEMENT	CONDITION		AGE	MATERIALS	COMMENTS
	GOOD	FAIR POOR			
FLOOR					
SKIRTING					
WALLS N					
E					
S					
W					
DOORS & ARCHITRAVES					
WINDOWS & ARCHITRAVES					
CORNICE					
CEILING					
SERVICES & FITTINGS					

INTERIOR FABRIC SURVEY

BUILDING: Berry School of Arts
 ADDRESS: Alexandra Street, Berry, N.S.W.

ROOM: 12
 SUPPER ROOM

REFERENCE: Shoalhaven City Council

DATE: 3.9.00

JOB NO:

ELEMENT	CONDITION		AGE	MATERIALS	COMMENTS
	GOOD	FAIR			
FLOOR	✓				
SKIRTING			MOD.	CARPET ON CONCRETE	SUPPER ROOM A LATER ADDITION.
WALLS	✓		ORIG.	NONE.	
N	✓		"	PAINTED BRICKWORK.	
E	✓		"	"	
S	✓		"	"	
W	✓		"	"	
DOORS & ARCHITRAVES	✓		MOD.	KITCHEN DOORS FLUSH PANEL WITH NO ARCHITRAVES	
	✓		"	EXIT DOOR FLUSH WITH PANIC ROUT.	
	✓		"	DOOR TO MEETING ROOM SEE RND	
WINDOWS & ARCHITRAVES	✓		ORIG	3 Panel Sliding Timber Board ARCHITRAVE.	
CORNICE				NONE	
CEILING				BATTENED FIBRO	
SERVICES & FITTINGS	✓		MOD	FLUORESCENT TRACK LIGHTS	
	✓		"	EXIT SIGN.	
	✓		"	FIRE EXTINGUISHER	
	✓		"	SPEAKER WALL MOUNTED GAS HEAD.	

INTERIOR FABRIC SURVEY

BUILDING: Berry School of Arts
 ADDRESS: Alexandra Street, Berry, N.S.W.

ROOM: 13

KITCHEN

REFERENCE: Shoalhaven City Council

DATE: 3.9.00

JOB NO:

ELEMENT	CONDITION		AGE	MATERIALS	COMMENTS
	GOOD	FAIR			
FLOOR			MOD	VINYL TILES ON CONCRETE.	
SKIRTING			"	PLASTIC CONE - MISSING IN PLACES	
WALLS			MOD	RENOVATED BRICK WORK	
N	✓		"	"	NOTE WAKATAH VENTS!
E	✓		"	"	TO NAILS WAWS.
S	✓		"	"	(FERRUGINATION PROIOD).
W	✓		"	"	TILED SPUNSM BACKS ON
DOORS & ARCHITRAVES		✓	MOD	FLUSH CORE. TIMBER TO MAIN ENTRY OFF 10m12. NONE OTHERWISE	FLOOR CONDITION.
WINDOWS & ARCHITRAVES	✓		MOD	SLIDING ALUMINIUM WITH FLYX NONE.	
CORNICE	✓		MOD.	QUAD PLASTER.	EXIT LIGHT.
CEILING	✓		"	PLASTER BOARD.	WATER HEATER
SERVICES & FITTINGS		✓	"	STONE. SS. SINK & HAND BASIN MICROWAVE & OVEN 2 FIDELITY VUL TAP. FIRE BLANKET. CO ₂ EXTINGUISHER. FITTED CUPBOARDS & UNITS	PANTEL BOARD ISOLATION SWITCHES 5 ROOM LIGHTS BENCH TOPS

INTERIOR FABRIC SURVEY

BUILDING: Berry School of Arts
 ADDRESS: Alexandra Street, Berry, N.S.W.

ROOM: 14 FIRST FLOOR
 LANDING

REFERENCE: Shoalhaven City Council

DATE: 3.9.00

JOB NO:

ELEMENT	CONDITION		AGE	MATERIALS	COMMENTS
	GOOD	FAIR POOR			
FLOOR	✓		orig	carpet on timber.	
SKIRTING	✓		orig	similar to meeting room with a plaster board brickwork	BOARD WITH BEADED TOP. BOARD W/
WALLS N	✓		orig?		
E	✓		orig	rendered brickwork.	TIMBER STRAIL WITH TURNED BRAUNSIENSA
S	✓		..		
W	✓		..		
DOORS & ARCHITRAVES	✓		orig	4 panel doors to front rooms	NERVUS (UKTORIAN STYLE)
	✓		UNKN	tegedo matchboard to Proj Rm	MOULDED TIMBER CAPS
	✓		MOD	FLUSH PANE. 3 PANE TANUHT TO BALCONY. TIMBER MOULDED ARCHIT.	TO WAIN STAIRING BR.
WINDOWS & ARCHITRAVES	✓		orig	TIMBER DOUBLE HUNG TO LANDING	
				ROOFLIGHT WITH FIBRE GLASS TOGGING.	
CORNICE				Sq. SET.	
CEILING				LATH & PLASTER.	orig rose
SERVICES & FITTINGS	✓		MOD	COY FIRE EXTINGUISHER	

INTERIOR FABRIC SURVEY

BUILDING: Berry School of Arts ADDRESS: Alexandra Street, Berry, N.S.W.	ROOM: 16 FIRST FLOOR ART STUDIO
REFERENCE: Shoalhaven City Council	
DATE: 3.9.00	
JOB NO:	

ELEMENT	CONDITION		AGE	MATERIALS	COMMENTS
	GOOD	FAIR POOR			
FLOOR	✓		orig	TIMBER. MOD SHEET IRON USED TO COVER SURFACES	
SKIRTING	✓		orig	QUAD	
WALLS	✓		orig	RENDERED BRICKWORK	
E	✓		"	"	
S	✓		"	"	
W	✓		"	"	EVIDENCE OF DOOR TO REJEM.
DOORS & ARCHITRAVES	✓		orig	4 PANEL TIMBER MOUNTED ARCHITRAVE.	EXPOSED TRUSSES OVER. TIE BACK ROOFS FOR VERANDA
WINDOWS & ARCHITRAVES	✓		orig	PAIR 2 PANE 1 PANEL FRAMPTON TO EXT BALCONY	
	✓		orig	DOUBLE HUNG TOP SASH & PANIC BOTTOM SASH 2 PANE.	
				MOUNTED TIMBER ARCHES	
CORNICE				NONE	
CEILING		✓	orig	LATH & PLASTER.	
SERVICES & FITTINGS	✓		mod	SINK.	
	✓		mod	FLUORESCENT LIGHTS	
	✓		orig	FIRE PLACE.	

INTERIOR FABRIC SURVEY

BUILDING: Berry School of Arts
 ADDRESS: Alexandra Street, Berry, N.S.W.

ROOM: 17 FIRST FLOOR
 MUSIC ROOM

REFERENCE: Shoalhaven City Council
 DATE: 3.9.00
 JOB NO:

ELEMENT	CONDITION		AGE	MATERIALS	COMMENTS
	GOOD	FAIR POOR			
FLOOR		✓	orig	Timber	
SKIRTING		✓	orig	QUAD	
WALLS N		✓	orig	PAINTED BAGGED, BRICKWORK	
E		✓	?	LATHA PLASTER	
S		✓	orig	PAINTED BRICKWORK	
W		✓	"	"	
DOORS & ARCHITRAVES	✓		orig	FOUR PANEL TIMBER	
	✓		orig?	MOULDED TIMBER	
WINDOWS & ARCHITRAVES	✓		orig	DOUBLE HUNG TOP PANES	
				4 PANE BOTTOM 2 PANE	
				MOULDED TIMBER	
CORNICE				NONE	
CEILING				LATH & PLASTER	
SERVICES & FITTINGS		✓	orig	FIRE PLACE	
		✓	MOD	SPOT LIGHT	

EXPOSED TRUSS
 RAIL WITH ORIGINAL
 COATHOOKS
 NOTE SECONDARY ROOM
 TO ART ROOM
 ORIG IN MANY ALTERED
 ENTRY FROM LANDING

INTERIOR FABRIC SURVEY

BUILDING: Berry School of Arts ADDRESS: Alexandra Street, Berry, N.S.W.	ROOM: 18 FIRST FLOOR MUSIC STORE ROOM
REFERENCE: Shoalhaven City Council DATE: 3.9.00 JOB NO:	

ELEMENT	CONDITION		AGE	MATERIALS	COMMENTS
	GOOD	FAIR			
FLOOR					
SKIRTING		✓	ORIG	TIMBER BOARDS	
WALLS		✓	ORIG	QUAD.	
N	✓		ORIG	PANED BRICKWORK	
E	✓		"	"	
S	✓		"	"	
W					
DOORS & ARCHITRAVES		✓	ORIG	LATHA PLASTER	
		✓	ORIG?	+ PANELED TIMBER	
		✓	MOD?	SLAY TIMBER	
WINDOWS & ARCHITRAVES		✓	ORIG	DOUBLE HUNKY SIMILAR TO DM 17	TIE RODS FOR FRONT BRUNING
CORNICE				NONE	
CEILING		✓		LATHA PLASTER	
SERVICES & FITTINGS				FLUORESCENT LIGHT	

INTERIOR FABRIC SURVEY

BUILDING: Berry School of Arts ADDRESS: Alexandra Street, Berry, N.S.W.	ROOM: 19 FIRST FLOOR BALCONY (AUDITORIUM)
REFERENCE: Shoalhaven City Council	
DATE: 3.9.00	
JOB NO:	

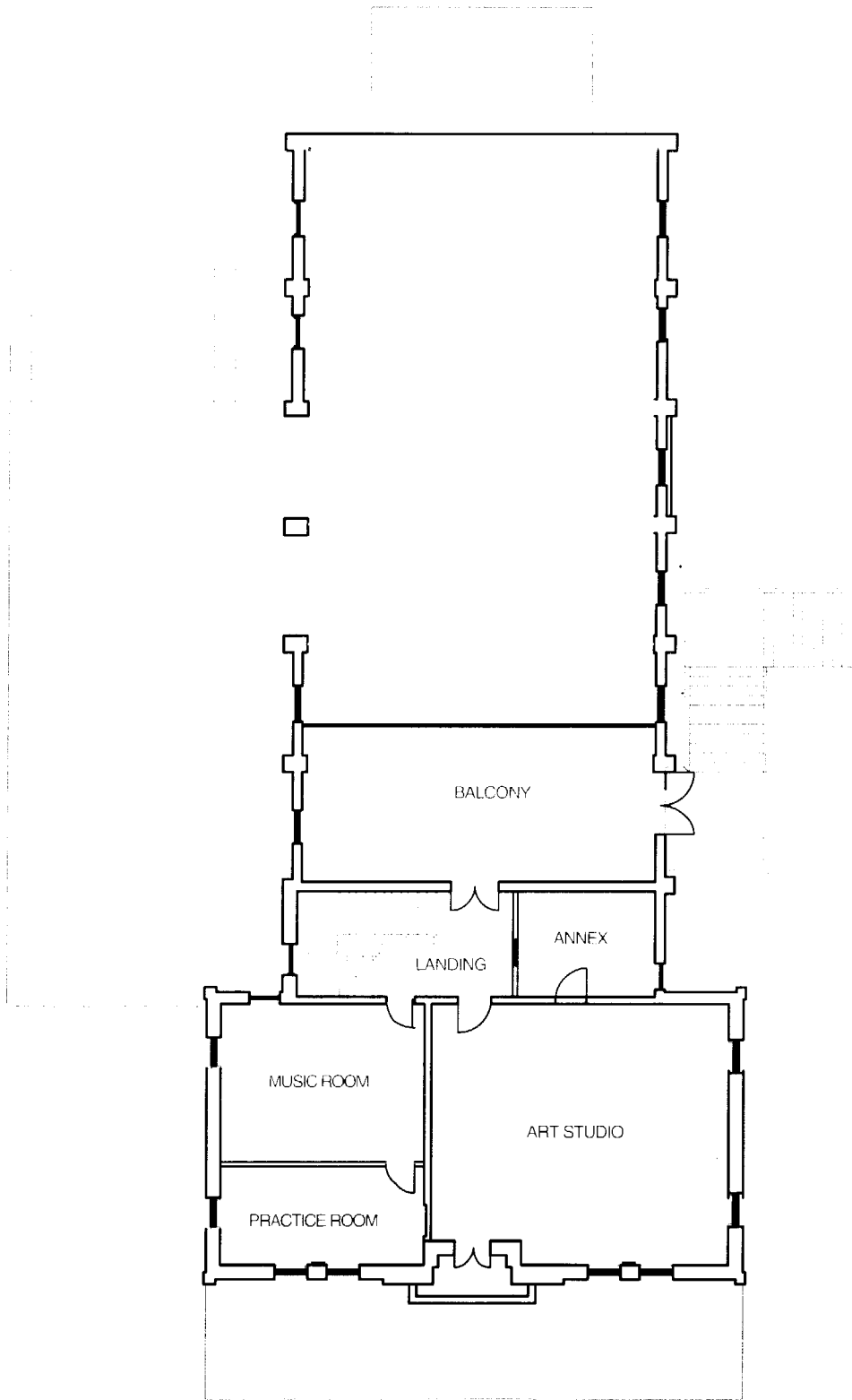
ELEMENT	CONDITION		AGE	MATERIALS	COMMENTS
	GOOD	FAIR			
FLOOR	✓			CARPET ON TIMBER	TELS MODIFIED TO
SKIRTING					COMPLY WITH THEATRE
WALLS	✓			PAINTED BRICKWORK	& PUBLIC HEALTH ACT
N	✓			"	
E	✓			"	
S	✓			"	
W	✓			"	
DOORS & ARCHITRAVES	✓			N.A.	
	✓			MOO. FLUSH PANE 3 PANE PANIC BOTS	
	✓			MOO. FLUSH PANE 3 PANE PANIC BOTS	
	✓			MOO. FLUSH PANE (EMERGENCY)	PANIC BOTS
WINDOWS & ARCHITRAVES	✓			SLIT FIXED GLASS (W/ CENTRE PIVOT)	
CORNICE				SEE AUDITORIUM	
CEILING				EMERGENCY LIGHT	MODERN LIGHT
SERVICES & FITTINGS				EXIT SIGN	FITTINGS
				FIRE EXTINGUISHER	MAN HOLE TO
				TIMBER BENCH SEATING	CEILING

WORK REQUIRED	PRIORITY	BENEFIT	NOTE	COSTING
ARCHITECTURAL				
6.2.1 ACCESS FOR PEOPLE WITH DISABILITIES	S	CODE	Needs to be part of overall scheme	\$20,000
6.2.2 TOILETS	S	CODE	Needs to be part of overall scheme	\$20,000
Convert Men's toilet to toilet & tea room	S	AMENITY		
Construct new facilities	S	AMENITY		
Street signage directing public to alternatives	M	AMENITY		
PLANNING MATTERS				
Incorporate site into draft Conservation Area	S	PROTECTION		NA
DEVELOP ACCESS TO ADJOINING SITES				
6.3.3 ADDITION TO REAR BEHIND KITCHEN	S/M	AESTHETIC	Toilets, storage and covered link	\$100,000
6.5.1 LANDSCAPING	M/L	AESTHETIC		\$2,000
Develop landscape strategy	M	AESTHETIC		
Remove intrusive and potentially destructive plants	M	AESTHETIC		
VISUAL CURTILAGE				
6.5.2 Develop interconnectivity with CWA and Pres. Church	L	AESTHETIC		NA
6.7.0 Encourage control of street trees to maintain vistas	M/L	AESTHETIC	This could be achieved with pruning	see 6.3.2
Lockable cupboards to Projection Room	S	AMENITY		
ELECTRICAL				
LIGHTING, CONFERENCE FACILITIES				
Improve lighting to stage	M	AMENITY		\$5,000
Improve lighting to other rooms	M	AMENITY		
Provide conference facilities	M	AMENITY		

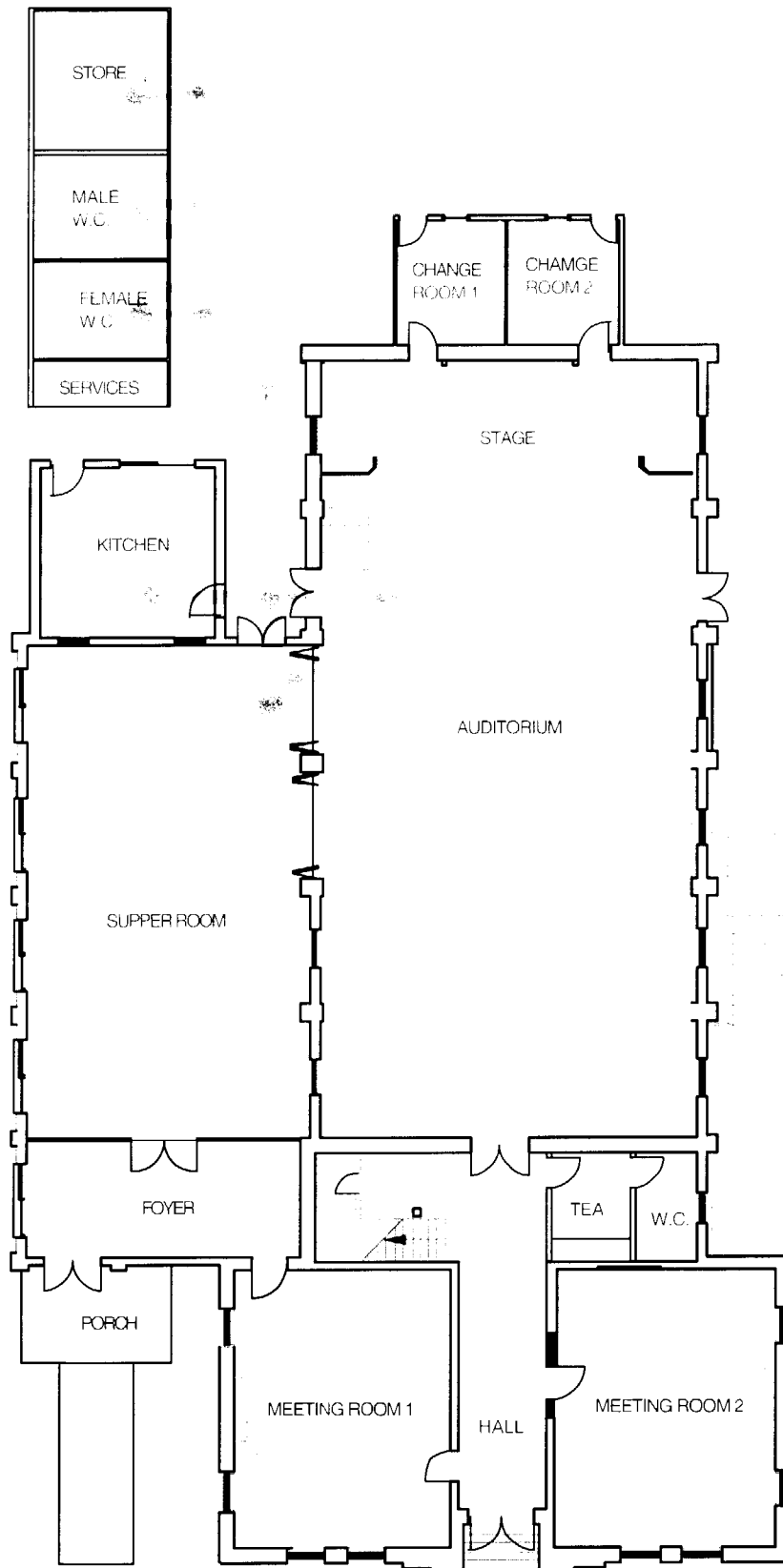
S: Short term (1 year) M: Medium Term (1-2 years) L: Long term (within 5 years)
CODE: required by Building Code of Australia AMENITY: Helps function PROTECTION: Stops deterioration
AESTHETIC: Improves presentation HERITAGE: Protects original fabric PROMOTION: Improves public awareness and access

WORK REQUIRED	PRIORITY	BENEFIT	NOTE	COSTING
HYDRAULIC				
6.1.2 DAMP ASSESSMENT	S	PROTECTION] This is crucial to the survival of	\$5,000
6.1.4 UNDERFLOOR ACCESS	S	PROTECTION] the building in the long term	\$1,000
6.1.3 DRAINAGE WORKS:]	\$20,000
Reduce ground levels at rear	S	PROTECTION		
Reduce ground levels along Princess Street	S	PROTECTION		
Build drains connected to stormwater	S	PROTECTION		
Connect downpipes to stormwater	S	PROTECTION		
Build channels to redirect floodwater	M	PROTECTION		
Build Dish drain along north	M	PROTECTION		
HOUSE KEEPING				
6.1.5 SERVICES PLAN	M	PROTECTION		NA
6.1.6 MAINTENANCE SCHEDULE	S	PROTECTION		NA
6.3.1 MASTERKEY SYSTEM	M	AMENITY		\$1,000
CATERING				\$15,000
Provide easy rear access	M	AMENITY		
Make access to kitchen independent for both rooms	M	AMENITY		
Fit out to allow for modern catering	M	AMENITY		
Tea making in front part of building	M	AMENITY		
6.3.2 STORAGE				\$10,000
Facilities for general use and for particular users	S	AMENITY		
Furniture store in new wing	S/M	AMENITY		
Lockable cupboards to Projection Room	S	AMENITY		
Lockable cupboards to Practice Room	S	AMENITY		
Storage in wall to Supper Room Lobby	M	AMENITY		
Inventory of fixed and moveable items	S	HERITAGE		
<p>S: Short term (1 year) M: Medium Term (1-2 years) L: Long term (within 5 years) CODE: required by Building Code of Australia AMENITY: Helps function PROTECTION: Stops deterioration AESTHETIC: Improves presentation HERITAGE: Protects original fabric PROMOTION: Improves public awareness and access</p>				

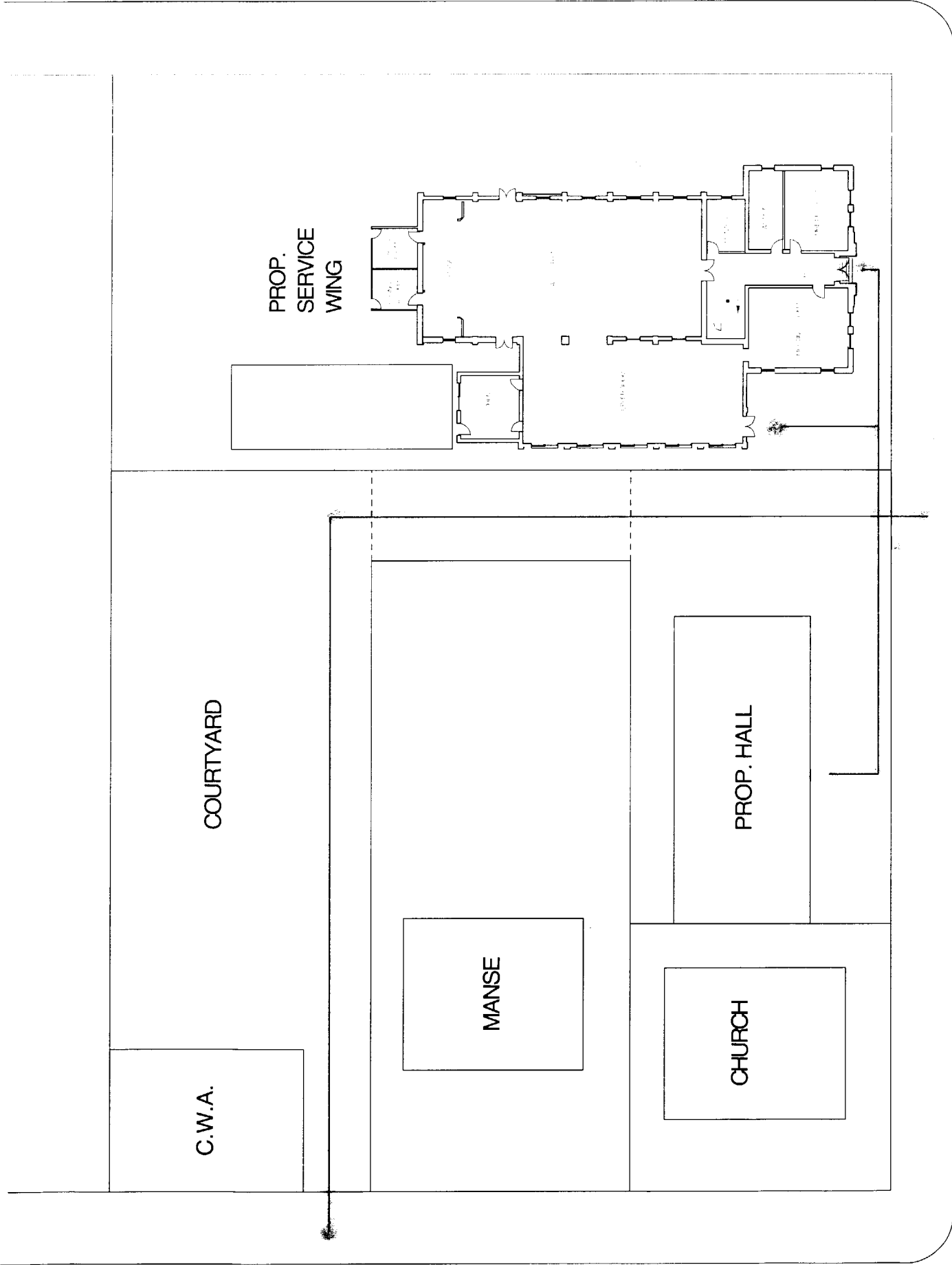
WORK REQUIRED	PRIORITY	BENEFIT	NOTE	COSTING
EDUCATION				
6.4.1 INTERPRETATION STRATEGY	M	HERITAGE	Also educational	NA
6.4.2 EDUCATIONAL AND PROMOTIONAL PROGRAMS	M	HERITAGE		NA
Heritage Week activities	M	HERITAGE	Also promotional	
Develop teaching package	M	HERITAGE		
Page on Council's web site	M	PROMOTION		
Copies of CMP to Local History Library	M	HERITAGE		
6.6.0 THE INSTITUTION OF THE SCHOOL OF ARTS				NA
Secure and duplicate Minute Books of outgoing comm.	S	HERITAGE		
Seek funding to conserve older journals	L	HERITAGE		
Liaise with other repositories	L	HERITAGE		
Encourage further research	L	HERITAGE	Research underpins intellectual existence	
Send statements of significance to RAIA and Nat. Trust	M	HERITAGE		
Complete Heritage Inventory form	S			
OTHER				
6.8.1 OFFICIAL NAMING OF PLACES				NA
Seek name for creek flowing past School of Arts	L	HERITAGE	It is remarkable that neither has an official name	
Seek name for canal linking Crookhaven and Shaven	L	HERITAGE		
6.8.2 Undertake study of Joseland's work	L	HERITAGE		NA
6.8.3 Develop comparative study of Schools of Arts	L	HERITAGE		NA
<p>Note: The costings contained in this schedule are estimates only. They are subject to the determination of a scope of works and pricing by a builder. They should be used as a guide only.</p> <p>Items marked NA could possibly have an element of volunteer work or require further definition to cost.</p>				
<p>S: Short term (1 year) M: Medium Term (1-2 years) L: Long term (within 5 years)</p> <p>CODE: required by Building Code of Australia AMENITY: Helps function PROTECTION: Stops deterioration</p> <p>AESTHETIC: Improves presentation HERITAGE: Protects original fabric PROMOTION: Improves public awareness and access</p>				



**BERRY SCHOOL OF ARTS: POSSIBLE ALTERATIONS
FIRST FLOOR**



**BERRY SCHOOL OF ARTS: POSSIBLE ALTERATIONS
GROUND FLOOR**



BERRY SCHOOL OF ARTS: POSSIBLE LINKAGES

Appendix G

Support Documents

NSW Heritage Council
Maintenance of heritage assets
Inspection schedule

Australian ICOMOS
Burra Charter 1999 edition

INSPECTION SCHEDULE

1. Roof Covering

Building Element	Inspect for	When (year)	Life Expectancy
Slate Terracotta	Inspect for those that have slipped, cracked or broken or for tiles that have become porous.	7 7	50+ 40
Copper Zinc	Inspect for loose or raised fixings and sheet edges, soldered joints that have cracked or areas that have dented. Copper should not have through fixings.	7 7	75+ 40+
Steel	Inspect for loose or raised fixings, sheet edges and surfaces that are deformed from being walked on. Look for rust stains around fixings, where sheets are lapped and around flashings. Check for dissimilar metals at flashings. Loose fixings can indicate batten failure.	7	20-40
Membrane	Inspect for lifting joints, surface blisters or physical damage and cracks. Check on hot days and after rain as surface dries. Cracks can then be seen wet as the heat draws up moisture.	2	20
Timber shingles	Inspect for those that have slipped, are cracked, decayed or badly deformed.	7	60+
Flashings/ Cappings	Inspect for loose or raised fixings to metal cappings, cappings that have lifted, slipped or are deformed from wind damage. Check whether capping tiles have cracked or broken mortar bedding, have slipped or are missing.	2	
Generally	Remove rubbish and leaves and check vent pipes for missing or damaged chinaman's hat or wire basket cowl.	4-12 months	
	Avoid		
	<p>Walking on brittle slate or roof tiles.</p> <p>Combining dissimilar materials that will react with each other.</p> <p>Laying, resting on or testing membranes with sharp objects that can puncture them.</p> <p>Replacing original roof coverings unnecessarily.</p> <p>Light gauge flashings that are susceptible to wind damage and lift.</p> <p>Cement mortar repair to over flashings inserted in masonry joints.</p>		

Note: Frequency of inspections will be influenced by the rates of decay and deterioration, particularly to buildings recently purchased or poorly maintained.

INSPECTION SCHEDULE

2. Roof Drainage

Building Element	Inspect for	When (year)	Life Expectancy
Stainless Steel	Inspect for bent or squashed gutters from ladders and for gutters that are over strapped.	7	70+
Cast iron	Inspect for cracked or broken pipes and defective joints. Retain broken sections for repair.	7	70+
Copper	Inspect for deformed, bent or squashed gutters from ladders and for gutters that are overstrapped.	7	70+
Steel	Inspect for rust stains around downpipe outlets, internal/external corners, beneath tree overhangs and downpipe offsets and shoes. Ensure gutter does not collect water run-off from copper flashings or from roof above that will corrode gutter.	2	10+
Generally	<p>Inspect gutter and downpipe joints for cracks. Are there drips to the underside? Are there loose or missing brackets to gutters and downpipes?</p> <p>Clear gutters including guards if installed, sumps and rainwater heads of leaves and rubbish each autumn, trim overhanging trees. Check if gutters are sagging and water falls to outlets. Ensure leaf guards to outlets, rainwater heads and sumps sit correctly and are clear of debris.</p> <p>Growth, moss or stains surrounding downpipes can indicate blockages. Look for downpipes that are squashed or damaged and restrict water flow. Check if downpipes are connected to the stormwater system and, if so, whether joints are sound. Check that stormwater drains are not blocked.</p> <p>Check whether birds are nesting on downpipe offsets and polluting the building, or whether bird proofing, if installed, is adequate and sound.</p>	<p>2</p> <p>4-12 months</p> <p>2</p> <p>4-12 months</p>	
	Avoid		
	<p>Combining dissimilar materials that will react with each other.</p> <p>Hosing leaves and debris into downpipe outlets.</p> <p>Placing ladders or leaning objects onto soft copper or stainless steel gutters.</p>		
	Note		
	The defects identified in the 7th year inspection should be rectified prior to painting if programmed for the same year.		

INSPECTION SCHEDULE

3. Eaves

Building Element	Inspect for	When (year)	Life Expectancy
Generally	Inspect for holes from old service pipes where birds can nest, and for surface stains to fascia and soffit that indicate roof or valley and gutter failure.	1	
	Check ventilation holes.		
	Inspect for paint failure and/or decay to linings. This can indicate roof covering failure.	7	
	Identify cobwebs and wasp or hornet nest for removal.	1	
	Note		
	The defects identified in the 7th year inspection should be rectified prior to painting if programmed for the same year.		

INSPECTION SCHEDULE

4. Fabric

Building Element	inspect for	When (year)	Life Expectancy
Stone	<p>Inspect for loose, fretted, broken or missing mortar joints to stones around windows, doors, along flashings and on cornices and other projections. Check if the stone is crumbling or has surface salts; this can indicate a moisture problem.</p> <p>Inspect for signs of delamination that can affect the soundness of stone. Is there rising or falling damp? Has an appropriate mortar been used to joints? Inspect for incompatible mortars where lime was originally used.</p>	5	70+
Brickwork	<p>Inspect for loose, fretted, broken or missing mortar joints and bricks. Check if the brickwork is crumbling or has surface salts; this can indicate a moisture problem. Are ventilators blocked or covered over with soil? If rendered, is the render cracked or drummy? Has an appropriate mortar been used in joints? Have the original ventilators been replaced with an inappropriate type, e.g. terracotta instead of cast iron? If inappropriate ventilators have been used to increase sub-floor ventilation, replace with appropriate type and add additional ventilators.</p>	5	40-75
Timber	<p>Inspect for loose or missing weatherboards, corner stops and mouldings. Check around window sills and where boarding is in contact with ground for weathering and potential decay.</p>	7	20+
Fibre Cement	<p>Inspect for broken or damaged sheets, loose or missing trim and cover strips.</p>	2	20-25
Generally	<p>Inspect areas for grime, growth from joints, bird excretion and graffiti. Is there any sign of termite infestation?</p>	4-12 months	
	<p>Avoid</p> <p>Covering wall ventilators and damp proof courses with soil or rubbish.</p> <p>Building up garden beds over damp proof courses, planting close to walls or continual watering of walls.</p> <p>Applying to stonework anti-graffiti or protective coatings whose effectiveness has not been proven.</p> <p>Inappropriate cleaning of masonry, e.g. strong water jet cleaning or detergents that can damage the masonry.</p>		
	<p>Note</p> <p>The defects identified in the 7th year inspection should be rectified prior to painting if programmed for the same year.</p>		

INSPECTION SCHEDULE

5. Structure

Building Element	Inspect for	When (year)	Life Expectancy
Timber	Are members secure and true?	7	
Masonry	Are there cracks? Straight and true?	5	
Steel	Is there any sign of rust? Are fixings secure?	7	
Generally	Are verandah posts stable and sound? Are there any signs of structural distress (movement, cracking) which a structural engineer should inspect?	7	

INSPECTION SCHEDULE

6. Joinery

Building Element	Inspect for	When (year)	Life Expectancy
Windows	Inspect for loose or damaged mouldings, architraves, decayed stiles at sill level, weathered sills, sashes that bind, noisy pulley wheels that need to be oiled, and sash cords that are decayed or broken. Check strength by raising weight by hand and dropping - if cord is sound it will carry weight at bottom of drop. Inspect for loose or decayed sash joints and broken or cracked glass or putty. Check internal faces around windows for stains that can indicate failed flashing.	2	10-15
Doors	Inspect for loose jambs, decay at the threshold or damage from locks being forced. Is the threshold secure, decayed, excessively worn or broken? Are mouldings or stops secure and does the door operate satisfactorily? Are door joints firm, mouldings missing or damaged? Has the glass broken or cracked? Is the hardware operational - do catches catch, locks lock? Is the furniture secure or missing and defective? Check if the door requires a stop to prevent damage to the door or walls when opened.	2	10-15
Generally	Check whether hardware operates properly, or is loose, inadequate or damaged. Do doors and windows operate satisfactorily?	2	
	Avoid		
	Restricting fire exits with storage items. Installing fans or air-conditioners in windows. Replacing with hardware not in keeping with the building. Removing original hardware. Install new adjacent.		
	Note		
	The defects identified in the 7th year inspection should be rectified prior to painting if programmed for the same year.		

INSPECTION SCHEDULE

7. Painting

Building Element	Inspect for	When (year)	Life Expectancy
Window Sills	Inspect for paint deterioration and weathering.	3	
Doors/ Frames	Inspect for paint deterioration, failure or damage and grime generally.	3	
Generally	Inspect timber cladding for joints cracking, putty coming away from fixings, cracking paint, blisters or fading of colours. Stains can indicate a moisture problem.	7	7-10
	Avoid		
	Painting surfaces never intended for painting, such as stone or face brick. Inappropriate colours. Installing one way glass when carrying out glazing repairs. Excessive exposure to original lead-based paint.		

INSPECTION SCHEDULE

8. Services

Building Element	Inspect for	When (year)	Life Expectancy
Stormwater	Inspect for dish drains and sumps blocked with rubbish, leaves or silt. Check if water lies in sumps as this can indicate a total or partial blockage or inadequate fall in line. Ensure hose taps discharge into gullies and ensure gullies and sump gratings are operable and not damaged, and sit square. Check whether stormwater drains into sewer system.	4-12 months	20-25
Sewerage	Inspect sumps for damaged grates and ensure these are not draining surface water.	2	20-25
Water	Inspect taps for drips and ease of operation. Are taps and surface-run pipes secured to walls or supports? Look for wet areas within the property grounds and gardens during dry periods - this can indicate a broken pipe.	2	20-25
Electricity	Check if light bulbs are blown or the fittings damaged, and if fittings are well secured to walls or standards. Are light standards or poles in the parking areas stable and undamaged?	1	
	Avoid		
	Hosing leaves and debris into stormwater pits.		

INSPECTION SCHEDULE

9. External Works

Building Element	Inspect for	When (year)	Life Expectancy
Paving/ Bitumen	Inspect for broken bitumen - is it lifting or undulating from heavy vehicular traffic? Are there areas ponding or does surface water fall to pits satisfactorily? Check for any loose or lifting paving blocks or bricks that could be hazardous to pedestrians, and for growth from the construction joints. Inspect kerbs for damage from vehicles and clear them of rubbish.	1	10-20
Concrete		1	20-25
Bollards & Wheel Stops	Inspect for damaged or missing bollards and chains. Test bollards for stability. Check if timber bollards are decayed and whether car wheel stops are provided to prevent damage and exhaust stains to walls.	2	
Fences/ Timber	Inspect for damaged, decayed, loose or missing pickets, posts and rails. Check fence alignment.	7	10-15
Steel	Check steel fences for damaged, rusted or missing panels.	1	15-40
Gates	Inspect gates for soundness and damage. Have gates dropped and do they require squaring and bracing? Test gates for operation - is hardware working and sound? Do catches catch, and are hinges oiled to minimise rust and maximise ease of operation? Do gates have stops or hold open catches or are these required?	7	10-15
	Avoid		
	Planting trees near buildings. Allowing vehicles to park adjacent to buildings. Allowing timber fence posts to be concreted.		
	Note		
	The defects identified in the 7th year inspection should be rectified prior to painting if programmed for the same year.		

INSPECTION SCHEDULE

10. Urgent Maintenance

Building Element	Urgent Repairs Monetary allowance to cover	When (year)	Life Expectancy
Generally	Blocked or broken stormwater and sewer lines that require clearing or repair. Clearing of blocked gutters and downpipes. Broken water service or leaking faucets and toilet cisterns. Damaged or defective light fittings and switches. Failed incandescent light bulbs or fluorescent tubes. Storm damage to grounds or building fabric. Vandalism or break and enter damage to windows and doors. Broken or defective locks and latches, replacement of keys or lock cylinders.	As they occur	
	Caution		
	Identify responsibility for repair costs. Generally, the street side of service meters is the responsibility of the supplier. The lessor or lessee is responsible for building side. Are repair costs claimable against insurance? Have the appropriate authorities been advised?		

DISCLAIMER

Any representation, statement, opinion or advice, expressed or implied in this publication is made in good faith but on the basis that the State of New South Wales, its agents and employees are not liable (whether by reason of negligence, lack of care or otherwise) to any person for any damage or loss whatsoever which has occurred or may occur in relation to that person taking or not taking (as the case may be) action in respect of any representation, statement or advice referred to above.

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HO 98/03



The Burra Charter

(The Australia ICOMOS Charter for Places of Cultural Significance)

Preamble

Considering the International Charter for the Conservation and Restoration of Monuments and Sites (Venice 1964), and the Resolutions of the 5th General Assembly of the International Council on Monuments and Sites (ICOMOS) (Moscow 1978), the Burra Charter was adopted by Australia ICOMOS (the Australian National Committee of ICOMOS) on 19 August 1979 at Burra, South Australia. Revisions were adopted on 23 February 1981, 23 April 1988 and 26 November 1999.

The Burra Charter provides guidance for the conservation and management of places of cultural significance (cultural heritage places), and is based on the knowledge and experience of Australia ICOMOS members.

Conservation is an integral part of the management of places of cultural significance and is an ongoing responsibility.

Who is the Charter for?

The Charter sets a standard of practice for those who provide advice, make decisions about, or undertake works to places of cultural significance, including owners, managers and custodians.

Using the Charter

The Charter should be read as a whole. Many articles are interdependent. Articles in the Conservation Principles section are often further developed in the Conservation Processes and Conservation Practice sections. Headings have been included for ease of reading but do not form part of the Charter.

The Charter is self-contained, but aspects of its use and application are further explained in the following Australia ICOMOS documents:

- Guidelines to the Burra Charter: Cultural Significance;
- Guidelines to the Burra Charter: Conservation Policy;
- Guidelines to the Burra Charter: Procedures for Undertaking Studies and Reports;
- Code on the Ethics of Coexistence in Conserving Significant Places.

What places does the Charter apply to?

The Charter can be applied to all types of places of cultural significance including natural, indigenous and historic places with cultural values.

The standards of other organisations may also be relevant. These include the Australian Natural Heritage Charter and the Draft Guidelines for the Protection, Management and Use of Aboriginal and Torres Strait Islander Cultural Heritage Places.

Why conserve?

Places of cultural significance enrich people's lives, often providing a deep and inspirational sense of connection to community and landscape, to the past and to lived experiences. They are historical records, that are important as tangible expressions of Australian identity and experience. Places of cultural significance reflect the diversity of our communities, telling us about who we are and the past that has formed us and the Australian landscape. They are irreplaceable and precious.

These places of cultural significance must be conserved for present and future generations.

The Burra Charter advocates a cautious approach to change: do as much as necessary to care for the place and to make it useable, but otherwise change it as little as possible so that its cultural significance is retained.

Articles

Article 1. Definitions

For the purposes of this Charter:

1.1 *Place* means site, area, land, landscape, building or other work, group of buildings or other works, and may include components, contents, spaces and views.

Explanatory Notes

The concept of place should be broadly interpreted. The elements described in Article 1.1 may include memorials, trees, gardens, parks, places of historical events, urban areas, towns, industrial places, archaeological sites and spiritual and religious places.

Conservation Principles

Article 2. Conservation and management

- 2.1 *Places of cultural significance* should be conserved.
- 2.2 The aim of *conservation* is to retain the *cultural significance* of a *place*.
- 2.3 *Conservation* is an integral part of good management of *places of cultural significance*.
- 2.4 *Places of cultural significance* should be safeguarded and not put at risk or left in a vulnerable state.

Article 3. Cautious approach

3.1 *Conservation* is based on a respect for the existing *fabric, use, associations and meanings*. It requires a cautious approach of changing as much as necessary but as little as possible.

The traces of additions, alterations and earlier treatments to the fabric of a place are evidence of its history and uses which may be part of its significance. Conservation action should assist and not impede their understanding.

3.2 Changes to a *place* should not distort the physical or other evidence it provides, nor be based on conjecture.

Article 4. Knowledge, skills and techniques

4.1 *Conservation* should make use of all the knowledge, skills and disciplines which can contribute to the study and care of the *place*.

The use of modern materials and techniques must be supported by firm scientific evidence or by a body of experience.

4.2 Traditional techniques and materials are preferred for the *conservation* of significant *fabric*. In some circumstances modern techniques and materials which offer substantial conservation benefits may be appropriate.

Article 5. Values

5.1 *Conservation* of a *place* should identify and take into consideration all aspects of cultural and natural significance without unwarranted emphasis on any one value at the expense of others.

Conservation of places with natural significance is explained in the Australian Natural Heritage Charter. This Charter defines natural significance to mean the importance of ecosystems, biological diversity and geodiversity for their existence value, or for present or future generations in terms of their scientific, social, aesthetic and life-support value.

5.2 Relative degrees of *cultural significance* may lead to different *conservation* actions at a place.

A cautious approach is needed, as understanding of cultural significance may change. This article should not be used to justify actions which do not retain cultural significance.

Article 6. Burra Charter Process

6.1 The *cultural significance* of a *place* and other issues affecting its future are best understood by a sequence of collecting and analysing information before making decisions. Understanding cultural significance comes first, then development of policy and finally management of the place in accordance with the policy.

The Burra Charter process, or sequence of investigations, decisions and actions, is illustrated in the accompanying flowchart.

6.2 The policy for managing a *place* must be based on an understanding of its *cultural significance*.

6.3 Policy development should also include consideration of other factors affecting the future of a *place* such as the owner's needs, resources, external constraints and its physical condition.

Article 7. Use

7.1 Where the *use* of a *place* is of *cultural significance* it should be retained.

1.2 *Cultural significance* means aesthetic, historic, scientific, social or spiritual value for past, present or future generations.

Cultural significance is embodied in the *place* itself, its *fabric*, *setting*, *use*, *associations*, *meanings*, records, *related places* and *related objects*.

Places may have a range of values for different individuals or groups.

1.3 *Fabric* means all the physical material of the *place* including components, fixtures, contents, and objects.

1.4 *Conservation* means all the processes of looking after a *place* so as to retain its *cultural significance*.

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

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

1.7 *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.

1.8 *Reconstruction* means returning a *place* to a known earlier state and is distinguished from *restoration* by the introduction of new material into the *fabric*.

1.9 *Adaptation* means modifying a *place* to suit the existing *use* or a proposed use.

1.10 *Use* means the functions of a place, as well as the activities and practices that may occur at the place.

1.11 *Compatible use* means a *use* which respects the *cultural significance* of a *place*. Such a use involves no, or minimal, impact on cultural significance.

1.12 *Setting* means the area around a *place*, which may include the visual catchment.

1.13 *Related place* means a *place* that contributes to the *cultural significance* of another place.

1.14 *Related object* means an object that contributes to the *cultural significance* of a *place* but is not at the place.

1.15 *Associations* mean the special connections that exist between people and a *place*.

1.16 *Meanings* denote what a *place* signifies, indicates, evokes or expresses.

1.17 *Interpretation* means all the ways of presenting the *cultural significance* of a *place*.

The term cultural significance is synonymous with heritage significance and cultural heritage value.

Cultural significance may change as a result of the continuing history of the place.

Understanding of cultural significance may change as a result of new information.

Fabric includes building interiors and sub-surface remains, as well as excavated material.

Fabric may define spaces and these may be important elements of the significance of the place.

The distinctions referred to, for example in relation to roof gutters, are:

- maintenance — regular inspection and cleaning of gutters;
- repair involving restoration — returning of dislodged gutters;
- repair involving reconstruction — replacing decayed gutters.

It is recognised that all places and their components change over time at varying rates.

New material may include recycled material salvaged from other places. This should not be to the detriment of any place of cultural significance.

Associations may include social or spiritual values and cultural responsibilities for a place.

Meanings generally relate to intangible aspects such as symbolic qualities and memories.

Interpretation may be a combination of the treatment of the fabric (e.g. maintenance, restoration, reconstruction); the use of and activities at the place; and the use of introduced explanatory material.

7.2 A place should have a compatible use.

The policy should identify a use or combination of uses or constraints on uses that retain the cultural significance of the place. New use of a place should involve minimal change, to significant fabric and use; should respect associations and meanings; and where appropriate should provide for continuation of practices which contribute to the cultural significance of the place.

Article 8. Setting

Conservation requires the retention of an appropriate visual setting and other relationships that contribute to the cultural significance of the place.

New construction, demolition, intrusions or other changes which would adversely affect the setting or relationships are not appropriate.

Aspects of the visual setting may include use, siting, bulk, form, scale, character, colour, texture and materials.

Other relationships, such as historical connections, may contribute to interpretation, appreciation, enjoyment or experience of the place.

Article 9. Location

9.1 The physical location of a place is part of its cultural significance. A building, work or other component of a place should remain in its historical location. Relocation is generally unacceptable unless this is the sole practical means of ensuring its survival.

9.2 Some buildings, works or other components of places were designed to be readily removable or already have a history of relocation. Provided such buildings, works or other components do not have significant links with their present location, removal may be appropriate.

9.3 If any building, work or other component is moved, it should be moved to an appropriate location and given an appropriate use. Such action should not be to the detriment of any place of cultural significance.

Article 10. Contents

Contents, fixtures and objects which contribute to the cultural significance of a place should be retained at that place. Their removal is unacceptable unless it is: the sole means of ensuring their security and preservation; on a temporary basis for treatment or exhibition; for cultural reasons; for health and safety; or to protect the place. Such contents, fixtures and objects should be returned where circumstances permit and it is culturally appropriate.

Article 11. Related places and objects

The contribution which related places and related objects make to the cultural significance of the place should be retained.

Article 12. Participation

Conservation, interpretation and management of a place should provide for the participation of people for whom the place has special associations and meanings, or who have social, spiritual or other cultural responsibilities for the place.

Article 13. Co-existence of cultural values

Co-existence of cultural values should be recognised, respected and encouraged, especially in cases where they conflict.

For some places, conflicting cultural values may affect policy development and management decisions. In this article, the term cultural values refers to those beliefs which are important to a cultural group, including but not limited to political, religious, spiritual and moral beliefs. This is broader than values associated with cultural significance.

Conservation Processes

Article 14. Conservation processes

Conservation may, according to circumstance, include the processes of: retention or reintroduction of a *use*; retention of *associations* and *meanings*; *maintenance*, *preservation*, *restoration*, *reconstruction*, *adaptation* and *interpretation*; and will commonly include a combination of more than one of these.

There may be circumstances where no action is required to achieve conservation.

Article 15. Change

15.1 Change may be necessary to retain *cultural significance*, but is undesirable where it reduces cultural significance. The amount of change to a *place* should be guided by the *cultural significance* of the place and its appropriate *interpretation*.

When change is being considered, a range of options should be explored to seek the option which minimises the reduction of cultural significance.

15.2 Changes which reduce *cultural significance* should be reversible, and be reversed when circumstances permit.

Reversible changes should be considered temporary. Non-reversible change should only be used as a last resort and should not prevent future conservation action.

15.3 Demolition of significant *fabric* of a *place* is generally not acceptable. However, in some cases minor demolition may be appropriate as part of *conservation*. Removed significant fabric should be reinstated when circumstances permit.

15.4 The contributions of all aspects of *cultural significance* of a *place* should be respected. If a place includes *fabric*, *uses*, *associations* or *meanings* of different periods, or different aspects of cultural significance, emphasising or interpreting one period or aspect at the expense of another can only be justified when what is left out, removed or diminished is of slight cultural significance and that which is emphasised or interpreted is of much greater cultural significance.

Article 16. Maintenance

Maintenance is fundamental to *conservation* and should be undertaken where *fabric* is of *cultural significance* and its *maintenance* is necessary to retain that *cultural significance*.

Article 17. Preservation

Preservation is appropriate where the existing *fabric* or its condition constitutes evidence of *cultural significance*, or where insufficient evidence is available to allow other *conservation* processes to be carried out.

Preservation protects fabric without obscuring the evidence of its construction and use. The process should always be applied:

- where the evidence of the fabric is of such significance that it should not be altered;
- where insufficient investigation has been carried out to permit policy decisions to be taken in accord with Articles 26 to 28.

New work (e.g. stabilisation) may be carried out in association with preservation when its purpose is the physical protection of the fabric and when it is consistent with Article 22.

Article 18. Restoration and reconstruction

Restoration and *reconstruction* should reveal culturally significant aspects of the *place*.

Article 19. Restoration

Restoration is appropriate only if there is sufficient evidence of an earlier state of the *fabric*.

Article 20. Reconstruction

20.1 *Reconstruction* is appropriate only where a *place* is incomplete through damage or alteration, and only where there is sufficient evidence to reproduce an earlier state of the *fabric*. In rare cases, reconstruction may also be appropriate as part of a *use* or practice that retains the *cultural significance* of the place.

20.2 *Reconstruction* should be identifiable on close inspection or through additional *interpretation*.

Article 21. Adaptation

21.1 *Adaptation* is acceptable only where the adaptation has minimal impact on the *cultural significance* of the *place*.

21.2 *Adaptation* should involve minimal change to significant fabric, achieved only after considering alternatives.

Article 22. New work

22.1 New work such as additions to the *place* may be acceptable where it does not distort or obscure the *cultural significance* of the place, or detract from its *interpretation* and appreciation.

22.2 New work should be readily identifiable as such.

Article 23. Conserving use

Continuing, modifying or reinstating a significant *use* may be appropriate and preferred forms of *conservation*.

Article 24. Retaining associations and meanings

24.1 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.

24.2 Significant *meanings*, including spiritual values, of a *place* should be respected. Opportunities for the continuation or revival of these meanings should be investigated and implemented.

Article 25. Interpretation

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.

Conservation Practice

Article 26. Applying the Burra Charter process

26.1 Work on a *place* should be preceded by studies to understand the place which should include analysis of physical, documentary, oral and other evidence, drawing on appropriate knowledge, skills and disciplines.

26.2 Written statements of *cultural significance* and policy for the *place* should be prepared, justified and accompanied by supporting evidence. The statements of significance and policy should be incorporated into a management plan for the place.

26.3 Groups and individuals with *associations* with a *place* as well as those involved in its management should be provided with opportunities to contribute to and participate in understanding the *cultural significance* of the place. Where appropriate they should also have opportunities to participate in its *conservation* and management.

Adaptation may involve the introduction of new services, or a new use, or changes to safeguard the place.

New work may be sympathetic if its siting, bulk, form, scale, character, colour, texture and material are similar to the existing fabric, but imitation should be avoided.

These may require changes to significant *fabric* but they should be minimised. In some cases, continuing a significant use or practice may involve substantial new work.

For many places associations will be linked to use.

The results of studies should be up to date, regularly reviewed and revised as necessary.

Statements of significance and policy should be kept up to date by regular review and revision as necessary. The management plan may deal with other matters related to the management of the place.

Article 27. Managing change

27.1 The impact of proposed changes on the *cultural significance* of a *place* should be analysed with reference to the statement of significance and the policy for managing the place. It may be necessary to modify proposed changes following analysis to better retain cultural significance.

27.2 Existing *fabric, use, associations* and *meanings* should be adequately recorded before any changes are made to the *place*.

Article 28. Disturbance of fabric

28.1 Disturbance of significant *fabric* for study, or to obtain evidence, should be minimised. Study of a *place* by any disturbance of the fabric, including archaeological excavation, should only be undertaken to provide data essential for decisions on the *conservation* of the place, or to obtain important evidence about to be lost or made inaccessible.

28.2 Investigation of a *place* which requires disturbance of the *fabric*, apart from that necessary to make decisions, may be appropriate provided that it is consistent with the policy for the place. Such investigation should be based on important research questions which have potential to substantially add to knowledge, which cannot be answered in other ways and which minimises disturbance of significant fabric.

Article 29. Responsibility for decisions

The organisations and individuals responsible for management decisions should be named and specific responsibility taken for each such decision.

Article 30. Direction, supervision and implementation

Competent direction and supervision should be maintained at all stages, and any changes should be implemented by people with appropriate knowledge and skills.

Article 31. Documenting evidence and decisions

A log of new evidence and additional decisions should be kept.

Article 32. Records

32.1 The records associated with the *conservation* of a *place* should be placed in a permanent archive and made publicly available, subject to requirements of security and privacy, and where this is culturally appropriate.

32.2 Records about the history of a *place* should be protected and made publicly available, subject to requirements of security and privacy, and where this is culturally appropriate.

Article 33. Removed fabric

Significant *fabric* which has been removed from a *place* including contents, fixtures and objects, should be catalogued, and protected in accordance with its *cultural significance*.

Where possible and culturally appropriate, removed significant fabric including contents, fixtures and objects, should be kept at the place.

Article 34. Resources

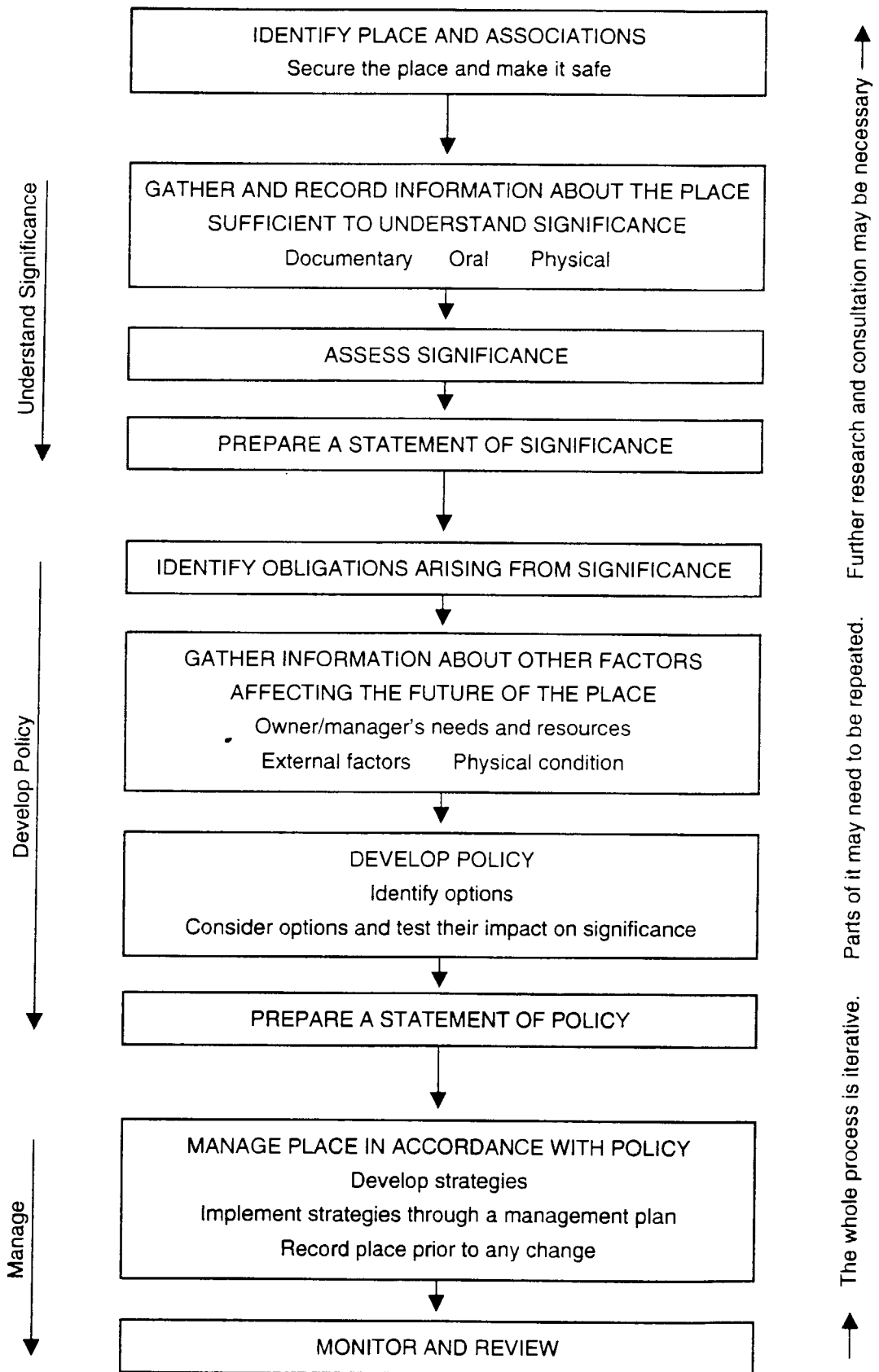
Adequate resources should be provided for *conservation*.

The best conservation often involves the least work and can be inexpensive.

Words in italics are defined in Article 1.

The Burra Charter Process

Sequence of investigations, decisions and actions



CONSERVATION MANAGEMENT PLAN

Prepared for Property Services Group, Shoalhaven City Council - 2000

DESCRIPTION OF THE HERITAGE ITEM: BERRY SCHOOL OF ARTS

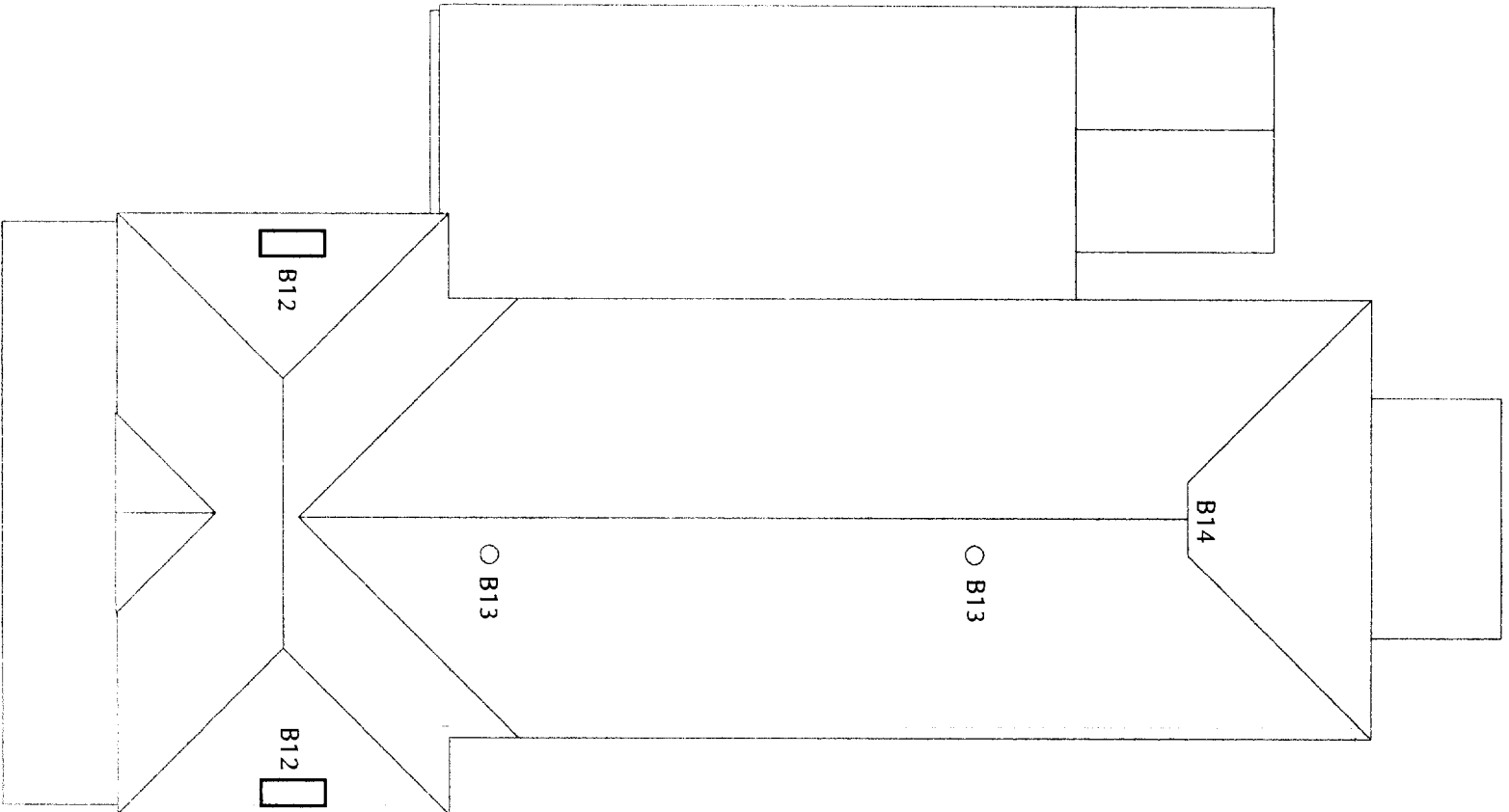
STANDARD COMPONENTS		100%	IF PART, % TO BE COMPLETED	DESCRIPTION OF WORK TO BE COMPLETED, IF PART
1.0	INVESTIGATE SIGNIFICANCE			
1.1	Research and analyse written and graphic information and establish historic context of building			
1.2	Comparative analysis with other items and other work of the architect, in the case of a significant personality			
1.3	Investigate and analyse physical evidence and correlation with documentary evidence sufficient to assess significance. Incorporate limited documentation of a diagrammatic nature rather than full measured drawings, dependent on material available			
1.4	Provide chronological history of the item. Including use and significance			
1.5	Analyse documentary and physical evidence to determine what contributes to its significance			
1.6	Establish/identify extent of curtilage in order to protect the building and retain/enhance significance			
2.0	ASSESS SIGNIFICANCE			
2.1	Prepare a succinct Statement of Significance, as a result of analysis of documentary and physical evidence			
2.2	Assess individual significance of component parts of the building and its curtilage based on the State Heritage Inventory criteria and determine degrees of significance			

CONSERVATION MANAGEMENT PLAN

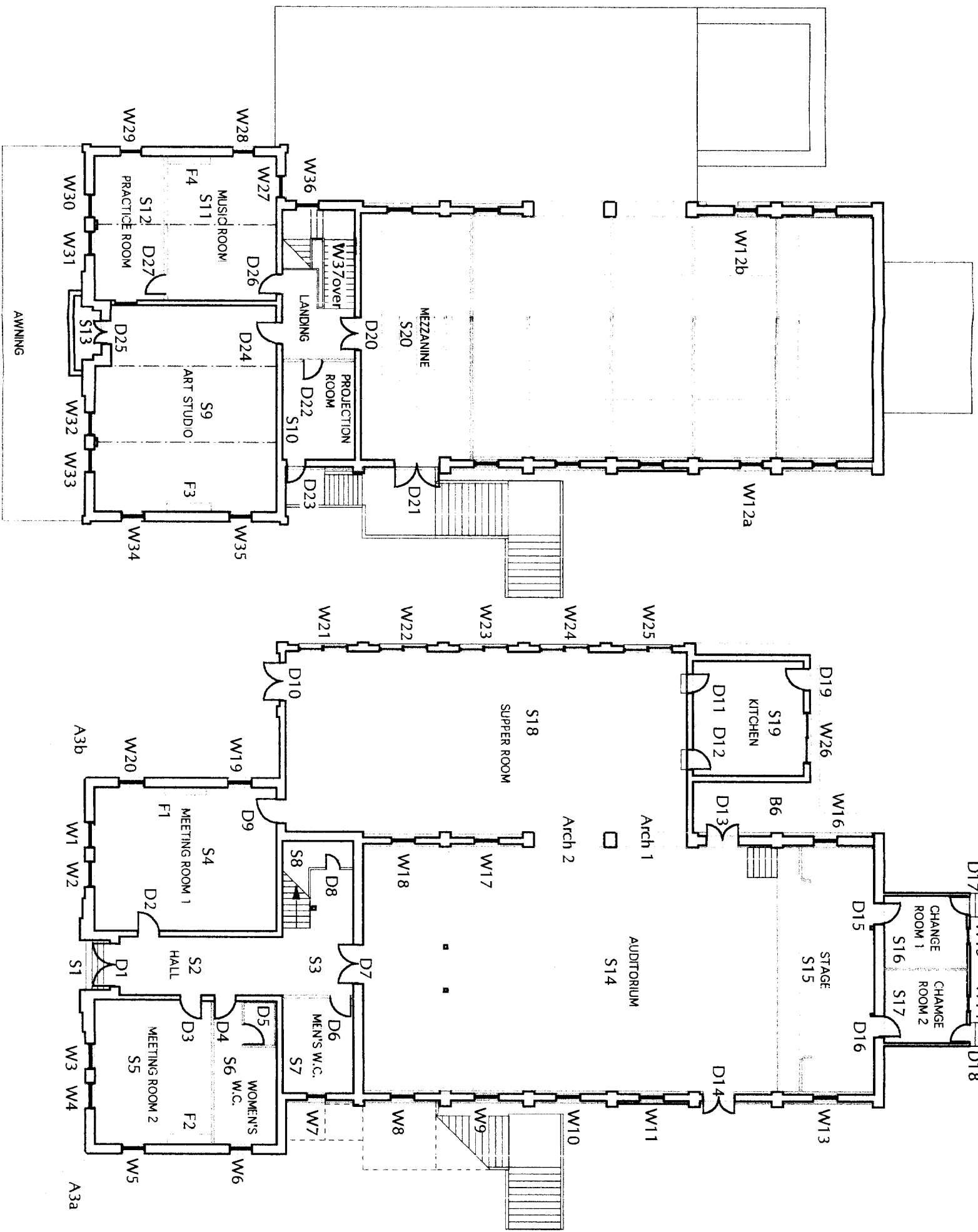
Prepared for Property Services Group, Shoalhaven City Council - 2000

DESCRIPTION OF THE HERITAGE ITEM: BERRY SCHOOL OF ARTS

STANDARD COMPONENTS	100%	IF PART, % TO BE COMPLETED	DESCRIPTION OF WORK TO BE COMPLETED, IF PART
3.0 MANAGE SIGNIFICANCE			
3.1			Outline constraints and opportunities arising from the heritage significance of the item
4.0 CONSERVATION POLICY			
4.1			<p>Prepare succinct statement of conservation policy including or considering the following issues:</p> <ul style="list-style-type: none"> ➤ Feasible uses, compatible with retention of cultural significance ➤ Policies for conservation and of the building and its setting ➤ Propose appropriate methods for interpretation, making the significance of the place understood ➤ Recommend acceptable controls on intervention ➤ Identify priorities for urgent conservation works to assist in planning Council works and maintenance programme
5.0 IMPLEMENTATION STRATEGY			
5.1			Outline client's preferred uses and works involved – Consult with relevant Council officers and user groups or community groups
5.2			Assess recent or proposed works to the item or in the vicinity in terms of potential impact on the significance of the item
6.0 ASSET MANAGEMENT GUIDELINES			
6.1			Management policy, recommend structure for future care and management
6.2			Recommend strategy for ongoing maintenance



ROOF PLAN



FIRST FLOOR PLAN

GROUND FLOOR PLAN

BERRY SCHOOL OF ARTS
 SCHEDULE OF BUILDING ELEMENTS

1 : 100 OCTOBER 2000