

Ninney Rise House

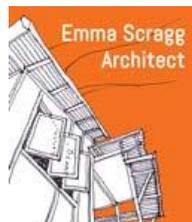
405 Alexander Drive, Bingil Bay

Heritage Colour Study



Prepared for Friends of Ninney Rise
December 2020
Final Report

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Documentation Control

Revision	Description	Issue date	Prepared by	Reviewed by
A	Draft	12.10.18	ES	RK
B	Final report	15.12.20	ES	FoNR, RK

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1 Executive summary

1.1 Background

This Colour Study was commissioned by Friends of Ninney Rise (FoNR) to identify the history of colour schemes for the residence at Ninney Rise, Bingil Bay. The residence was built by John and Alison Büssst, commencing in 1959 and was repaired, modified and extended by the subsequent owner, Mrs Kate Tode (starting in 1979). More recent repairs and painting were carried out by the current owners, Queensland Parks and Wildlife Service (QPWS), since 1995.

The property of Ninney Rise, including the house and grounds and nearby memorial, is entered in the Queensland Heritage Register and is identified in the *Local Heritage Places Report 2013* and heritage overlays of the Cassowary Coast Regional Council.

This colour study focusses on the colours of the original Büssst building fabric of the residence and excludes the additions by Mrs Tode. The report is based on site observations in July and August 2018 and September 2020 and refers to *Detailed Fabric Survey* (Emma Scragg Architect, 2017) and *The Ninney Rise and John Büssst Memorial, Bingil Bay, North Qld Conservation Management Plan* (Michael Gunn Architects and Catherine Brouwer Landscape Architects, 2016) and early photos from the Victoria Edlington Collection and NPWS. This report is to be read in conjunction with these documents.

1.2 Key recommendations

Elements of the building require repair and repainting immediately, while others are less urgent but would benefit aesthetically from painting in more appropriate colours. Details of the recommendations below are explained in greater detail in the body of this report and respond to conservation policies in the *CMP* and findings in the *Detailed Fabric Survey*.

Recommendations for colour scheme

- Paint the exterior to reflect the colour scheme at the time when the house fully complete (brickwork limewashed and bamboo-lined verandah ceilings).
- Generally, paint the interior based on photos when the house was complete (photos showing bamboo-lined verandahs) and site evidence to correspond with the exterior.

Immediate painting work:

Elements requiring immediate painting to the original Büssst residence should be painted in the appropriate colours identified in this report and include:

- Timber-framed windows and doors
- Timber fascias and soffits
- Steel posts to verandahs (these have been completed since the issue of the draft of this report)

Medium and low priority aesthetic works:

Works that may not be so urgent but would enhance the appearance of the building include:

- Limewash to brickwork
- Interior paint colours to walls, ceilings, doors, windows, timber architraves and cabinetry

- Bamboo detailing – clean; repair/replace and varnish in accordance with specialist advice (refer *Detailed Fabric Survey*)
- Re-roofing and new guttering in more appropriate colours and forms. This has already been carried out as recommended in the draft of this report.

It is important that all repair and maintenance works follow the guidelines of Australia ICOMOS *The Burra Charter*, 2013 (the 'Burra Charter').

Conservation Management Plan

During the site visit for the colour study, further discoveries about original/early fabric elements were made. In light of these findings and the extensive historic photographs provided during the colour study, it is recommended that the *CMP* be updated to reflect these. These updates would provide a richer understanding of the place, and more refined policies about the house and its colour schemes.

1.3 Proposed colour scheme

Based on the site investigations and historical references, including interviews with people who remembered the Büss residence at the time of John and Alison's occupation, a proposed colour scheme has been developed based on the era when the house appeared most complete in photographs with bricks limewashed and verandah ceilings lined with bamboo. The key colours identified include:

Externally:

- Deep blue – roof, gutters, verandah posts, doors, courtyard gate and windows.
- Off White – to fascias and eaves
- Off-white limewash – to brickwork
- Non-original Tode era elements to be differentiated by a neutral colour scheme

Internally:

- Ochre limewash to most of the house walls
- White limewash - Breezeway
- Off-white to timberwork – window and external door joinery and framing. Also Kitchen, Laundry, Bathroom and WC ceilings and some cabinetry.
- Deep brown – Cabinetry to Dressing and Kitchen
- Off-white to Tode era walls, cabinetry and door and window joinery

Specific paint colours are detailed in *4.2 Colour findings and recommended colour scheme*.

2 Introduction

2.1 Background

Ninney Rise is a state heritage-listed residence, built between 1959-1961 by John and Alison Büssst. It is sited on the Cassowary Coast at Bingil Bay, North Queensland, traditional land of the Djiru people. While the primary significance of the house is its connection with pivotal campaigns to save the tropical rainforest and Great Barrier Reef, its construction methods are also distinctive and have proven to be enduring in its cyclonic, coastal setting.

Journalist Patricia Clare, who visited and stayed with the Büsssts, recalled:

The white house stood on its own cliff, the rainforest behind it, and in front the satin shine of blue water stretching away to where the reefs of lime lay hidden... The white walls, the dark blue posts, the long airy verandahs gave the house a pleasantly light look. In fact it was a fortress, built of brick and reinforced concrete to outlast the cyclones which periodically smashed through this coast (Clare, 1971, p. 90).

Built in cavity brick-on-edge, tied with concrete ring beams and topped with a timber-framed, steel-clad roof, it is lined with distinctive bamboo ceilings. John Büssst passed away in 1971 and the building has been repaired, modified and updated since Alison sold the house in 1979 to Mrs Kate Tode with an added upper level and bathroom to the Studio. It was later gifted to Queensland Parks and Wildlife Service (QPWS) in 1995. The house was painted the current colour scheme in late 2007 as part of repairs following Cyclone Larry.

This report was commissioned by Friends of Ninney Rise (FoNR) to provide an assessment of the history of paint colours of the original Büssst building and to provide guidelines for more appropriate interior and exterior colour schemes. It is to be read in conjunction with the *Detailed Fabric Survey* (Emma Scragg Architect, 2017) and *The Ninney Rise and John Büssst Memorial, Bingil Bay, North Qld Conservation Management Plan (CMP)* (Michael Gunn Architects and Catherine Brouwer Landscape Architects, 2016).



Figure 1: Early photo of Ninney Rise residence nearing completion c. 1960 (VEC)



Figure 2: Ninney Rise viewed from West in 2017. The upper level extension (left) and the bathroom extension (centre behind the small tree) were excluded from this colour study.

Inspections of the paint layers and subsequent colour matching were carried out on site by Emma Scragg on the 29th-31st July and 1st August 2018 with an extra checks on September 29th 2020.

2.2 The Subject Site

Bingil Bay was a traditional camp site for the Djiru people know as ‘a good camping ground with fresh water’. Ninney Rise is located at 405 Alexander Drive and Esplanade, Bingil Bay, Queensland on Lot 539 NR 6887; Lot 1 ROAD0; Lot A RP730263 and contains extensive gardens, the main residence and a later shed.

The site is heritage-listed on the Queensland Heritage Register (#602499) along with the nearby John Büss Memorial. The site is also identified by the Cassowary Coast Regional Council in the *Local Heritage Places Report (2013)* as “Place 2 – Ninney Rise and John Büss Memorial” and appears in the Heritage Overlay OM-MO10.

Ninney Rise is owned by the Queensland Parks and Wildlife Service and is leased by Friends of Ninney Rise until July 2029.



Figure 3: Location of Ninney Rise residence in Bingil Bay (Aerial map source: Google Maps)

2.3 Scope

The scope of works for this report includes:

- Site investigation of paint layers on internal and external elements
- Colour matching of paint layers
- Interpretation of site findings with reference to historic photographs
- Suggested chronology of colour schemes based on photographs, paint layers and interviews with people who have visited the house since it was first built.
- Recommended colour scheme.

A colour study for the Kate Tode's extensions was not included nor was a specification for painting works.

2.4 Statement of Significance

The Statement of Significance for Ninney Rise, as outlined in the *CMP* is as follows:

The place is primarily significant for the associations and evidence it provides of the life and work of John and Alison Büsst; the birth of Queensland tropical rainforest and Great Barrier Reef protection campaigns and the formative and pivotal years of environmental activism that followed.

The place has some significance for associations and evidence it provides of the life of naturalist and philanthropist Kate Tode. Also for the rare evidence it provides of a substantially intact coastal tropical country house and garden established in the mid-late 20th C.

The reciprocal relationship between the WHA¹ setting and lives and activities of former owners is strong and underpins significance, adding rich layering.

The place has potential to yield more information and greater understanding of early Rainforest and Reef campaigns. The construction of the house itself has potential to reveal further technical information and greater understanding of mid-20th C cyclone resistant construction using limited materials to hand.

2.5 Acknowledgements

The following people are gratefully acknowledged in assisting with the preparation of this report:

- Michael Gunn (architect and co-author of *CMP*) and heritage architect Rose Kubatov – review of this report
- Sandal Hayes (Secretary FoNR), Liz Gallie (Treasurer FoNR) and Tony O'Malley (Terrain NRM and FoNR) for liaising on site
- Virginia Edlington Collection historic photographs, credited accordingly.

- Audrey Reilly of Queensland Parks and Wildlife Service for sharing her recollections of the house from her childhood and more recently and for providing leads to others at QPWS (recorded by Emma Scragg)
- George Kotzas for his recollections shared with and recorded by Tony O'Malley
- Chris Forbes for returning to the house after many years to recall her memories with Emma Scragg

Colour photographs and drawings, unless credited, are by Emma Scragg.

FoNR gratefully acknowledges QPWS for funding this report.

2.6 Abbreviations

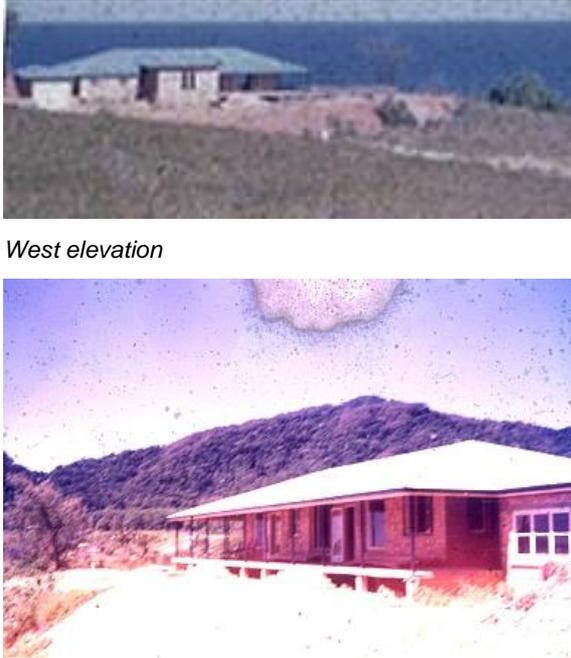
CCRC	Cassowary Coast Regional Council
CMP	<i>Ninney Rise and John Büsser Memorial Bingil Bay, North Qld Conservation Management Plan</i>
EHP	Queensland Government Department Environment and Heritage Protection
FoNR	Friends of Ninney Rise
MGA	Michael Gunn Architects
NPSR	National Parks, Sport and Racing
QPWS	Queensland Parks and Wildlife Service
VEC	Victoria Edlington Collection (photographs)
WHA	World Heritage Area

3 Photographic history of colours

Early photographs provide a record of the changing colour schemes of the Ninney Rise residence. Very few photographs available were dated but vegetation, building progress and addition of finishes and fixtures have guided an approximate chronology. They have also assisted in confirming colour tones found in paint samples even though the quality of the photos due to photographic exposure and impacts of ageing on the transparencies, negatives and prints.

Following, in Tables 1 and 2, is an estimated chronology of colours based on these early photographs, primarily sourced from the Victoria Edlington Collection (VEC). The order has been updated since the *Detailed Fabric Survey* (Emma Scragg Architect 2017) and it is hoped that with further research, ideally as part of the update to the *CMP*, these photographs can be dated.

Table 1. Exterior colour schemes:

<p>A: <i>Nearing completion.</i></p> <p>Roof – red-painted corrugated steel roof, possibly primed ready for final coats and colour</p> <p>Walls – bare brick</p> <p>Windows and doors – none visible in openings</p> <p>Breezeway not enclosed</p>	 <p><i>West elevation</i></p>
<p>B: <i>Gardens little changed from photo above. Field of pineapples in the foreground. Shrubs at edge of verandah not visible. Breezeway not enclosed.</i></p> <p>Roof – light-toned steel (rooftop view below). Other images could be a darker colour reflecting strong light</p> <p>Gutters – darker tone than roof – probably dark blue</p> <p>Windows, doors and fascias – light</p> <p>Walls – bare brick</p> <p>Posts – dark blue</p>	 <p><i>West elevation</i></p> <p><i>East elevation</i></p>



View from north over roof (VEC)

B or C:

Lawn and gardens not established. Some vegetation to right of Entry steps (right). Verandah ceilings unlined and no bamboo to verandah beams.

Roof - light coloured or reflecting sun?

Gutters - dark blue

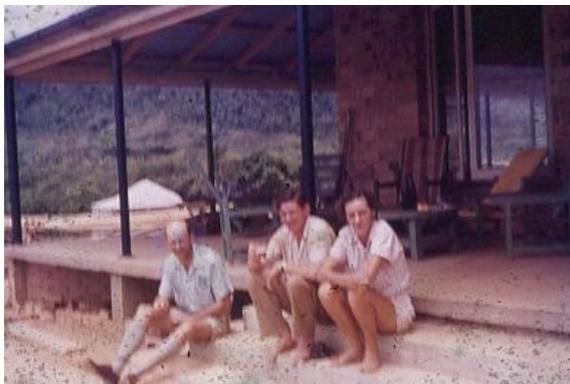
Posts – dark blue

Fascia, verandah beam, windows and doors (internally and externally) – white/light

Bare concrete slab and steps and unpainted brick.



West verandah entry to Living Room



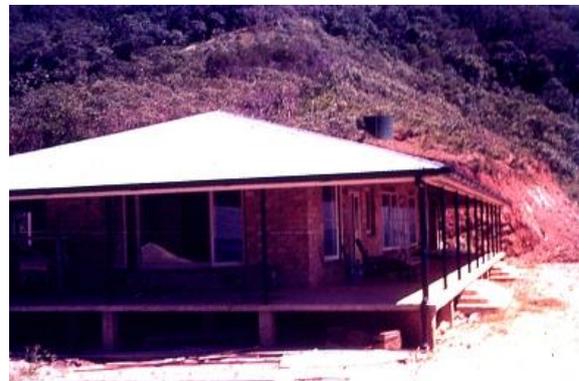
East Verandah – Note unlined verandah ceilings. Furniture painted mid blue

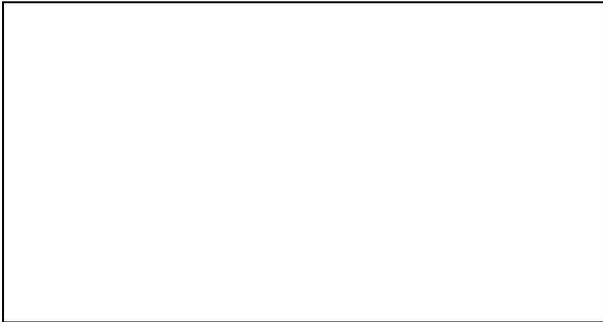


East verandah with unfinished concrete steps. View through to West Entry. Some grass.



SW corner – dark blue posts, brick under unfinished





View from SW (no vines or hedge to courtyard and studio). Possibly earlier.

D:

Lawn and shrubs established (aerial view, below, and photo, right). Breezeway enclosed. Hedged courtyard. Vines starting to grow on unfinished Studio wall.

Light roof (or reflecting sun), mid-tone gutter.

Posts – dark blue

Windows and doors internally and externally – white/light

Walls - bare brick.



West elevation with garage doors open



Aerial photo from east dated 1964 shows light roof and some gardens establishing. Pineapple field right of centre top

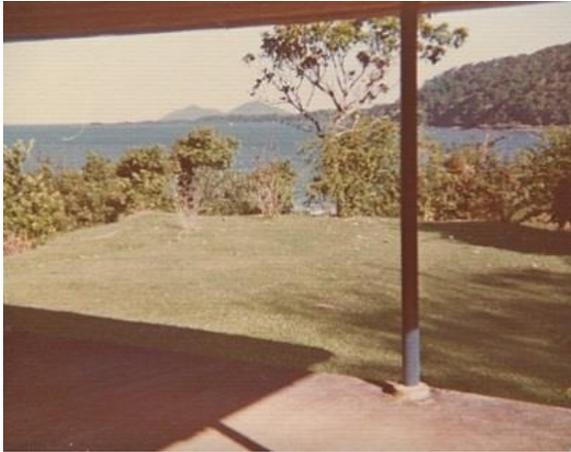


Garage door – light coloured. Breezeway enclosed beyond. Vines/hedges to courtyard but no courtyard wall



Zara Holt and Alison Büss on east steps. Slab appears slightly red/pink. Posts are blue but doors and windows still white on outside.



	<p><i>East elevation – posts dark but doors still light coloured and brick not yet rendered.</i></p>
<p>E</p> <p><i>West elevation more overgrown with than in D. Colours hard to determine but roof light coloured.</i></p> <p><i>Bamboo in foreground suggesting preparation for lining verandah ceilings/beams (or repairs).</i></p> <p><i>No tree in front of studio window.</i></p>	 <p><i>West elevation – bamboo stacked in front of house. No umbrella tree. Thick vines to Studio and Courtyard. Unclear if courtyard wall built.</i></p>
<p>F</p> <p><i>Light fitting to verandah ceiling. Bamboo trim to underside of verandah beam. Lawns established and shrubs at edge of house.</i></p> <p>Roof – visible as light grey/galv in some photos</p> <p>Gutter – mid grey</p> <p>Fascia - light</p> <p>Posts - dark blue</p> <p>Windows and doors – light coloured windows externally and windows and doors internally.</p> <p>Brick - unpainted.</p> <p>Concrete slab - tinted on south verandah or stained with soil?</p>  <p><i>West verandah</i></p>	 <p><i>West verandah entry to Living Room. Bamboo to underside of verandah beam</i></p>  <p><i>South verandah – concrete appears coloured (possibly just stained by rich soils). Bamboo lining to ceiling and beam</i></p>



East verandah – hibiscus and other shrubs bigger, gutters mid tone

G:

Large umbrella tree and small bananas in front of building. Established shrubs along right of driveway and along eastern edge of verandah (below). Verandah beams wrapped in bamboo.

Roof - mid-tone (blue-painted?)

Gutters - dark blue

Windows and doors (externally) and courtyard gate – dark blue. Windows lighter inside.

Walls - whitewashed. Support wall under verandah may be whitewashed or raw brick.



West elevation with umbrella tree and bananas



East verandah looking South



Possibly later than above – umbrella tree larger, no bushes in front of west verandah



West elevation - overgrown foreground and umbrella tree gone. Whitewash faded/stained. Roof light coloured (lighter than other colour photo?)



East elevation



Blue posts and door exteriors, white washed walls and tinted concrete (soil-stained?) verandah floor. Zara Holt at rear, Alison Búst on right.

H: Mrs Tode era (1979-1995):

Upper floor and bathroom to Studio added and tiled roof. Awnings added to windows. Large tree removed,

Roof – brown tiles

Gutters - lighter beige

Brickwork – cream

Windows and gate – mid brown



West elevation (QPWS)



Kitchen doorway – Pinky brown door frame, light door interior, pinky off-white brickwork, lighter panel over door. (QPWS)

Table 2. Interior colour schemes:

Interior photos during the Büsser era are limited to the Living Room, with a possible photo of the Dining Room (if image was scanned back to front as some were). A photograph of the Hallway looking towards the Living Room, showing white walls, matches Audrey Riley's recollections in 2005.

<p><i>Living</i></p> <p>Earliest scheme (before wall light installed and verandah ceiling linings added).</p> <p>Walls - Soft blue/green</p> <p>Floor - seagrass matting to floor.</p>  <p>SE corner of Living with view to unlined verandah ceiling</p>	 <p><i>NE corner of Living with edge of bamboo pelmet to door just showing (QPWS).</i></p>
<p><i>Living</i></p> <p>Wall lights added over bookshelf. Sheer curtains to S window and W doorway in bamboo pelmets. Bamboo pelmet over E and W doors. Brick walls outside not yet painted (photo right centre)</p> <p>Walls – light sandy colour</p> <p>Windows and doors - white.</p> <p>Note: verandah beam not clad in bamboo to E but is to W and S with this colour scheme)</p>	



South window – verandah and beam lined with bamboo.



Living and Hall – note brick walls outside not yet painted.



Wall lights and ochre walls. Verandah beam to E not lined in bamboo.

Dining (possibly Ninney Rise or Bedarra Island?) –

This could be the Dining Room viewed through opening/servery from Kitchen if the transparency was scanned back to front (a few slide scans were).

Walls - soft grey? Rough finish. Possibly prior to limewash



Hallway and Living (beyond)

Mrs. Tode era or soon after. Different pendant light shades from Büsst.

Walls – light colour painted or limewashed. Audrey Reilly recalled white walls in 2005.

Door – white concertina door to Dining

Windows – mid-tone with security screens (Living)



Hallway looking south (QPWS?)

Kitchen

Mrs. Tode era or at the time of handover to QPWS (1995). Kitchen elements as today with the exception of the square oyster light on ceiling

Walls – light/white painted or limewashed

Shelf recess: Yellow or green – difficult to discern

Kitchen cupboard and shelves – Soft green

Ceiling – Darker colour but vj grooves in ceiling boards and cornice show lighter. Could be deep apricot colour found in paint layers.

Floor – timber or dark floor covering.



Kitchen doorway – Pinky brown door frame, light door interior, pinky off-white brickwork, lighter panel over door. Deep ceiling colour. (QPWS?)

4 Colour investigation

The building's painted elements identified as Büsser era fabric in the *CMP* and *Detailed Fabric Survey* were investigated in July and August 2018. Bathroom 2 and the upper level, built by Mrs Tode, were not examined as these additions were not part of the scope of this study.

Painted elements were sanded and/or scraped to reveal the paint layers, then matched with colours from paint fan decks on site. Some small sample chips were bagged and labelled for further investigation under microscope. A summary of site colours can be found in Appendix B with full site records in the separate *Ninney Rise Colour Study Site Findings Supplement*. Rendered brick walls had very little evidence of colour as it appears the early limewash finish was removed back to render prior to applying more recent acrylic paint. Remnants of early layers were found behind light and power switch plates and inside cabinetry.

A number of locals were interviewed by FoNR and some made reference to colours of the house:

- Chris Mance recalled, in an interview with Tony O'Malley (6th October 2018), "The deck (veranda) was concrete painted light grey just before Mrs Tode moved in. It was bare concrete when John had just died. Maybe Ali had the verandah painted (when it was on the market)."
- George Kotzas (interviewed by Tony O'Malley on 12th August 2018) said that the house "had a blue roof like the water [sea] out there...Everyone knew John Büsser's house because when you drove past, there was this great big sea of blue [roof] and it looked enormous".
- Chris Forbes who knew Alison and John Büsser and returned to the house for the first time in 50 years on 31st July 2018 recalled soft yellow walls internally (not white) and light-coloured external brickwork.
- Audrey Riley remembered blue windows when she first visited the house as a child in the late 70's or early 80's. Later, when she returned as an employee of QPWS, the walls were bright white inside and windows were white with hints of blue paint beneath. It "felt very tropical, light, spacious and airy".

4.1 Colours to key elements

All colour layers identified on individual elements of the interior and exterior are recorded in the separate *Ninney Rise Colour Study Site Findings Supplement* with a simplified summary in Appendix B of this study. Below are photographs of some of the early paint remnants in different locations.

Table 3. – External colour samples - typical

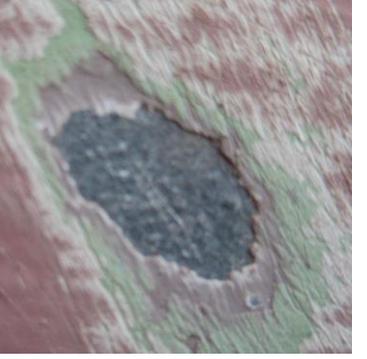
		
<p>Brickwork limewash - subfloor</p>	<p>Verandah beam east – dark blue and line of clear between former bamboo trimming</p>	<p>Remnant of dark blue overbrushing (behind new steel verandah post top plate) from original steel post.</p>
		
<p>Courtyard gate - hinge</p>	<p>Breezeway door to Courtyard</p>	<p>Tode era handrail to steps</p>

Table 4. – Internal colour samples

		
<p>Bedroom 2 wall behind light switch</p>	<p>Living N wall behind cover plate</p>	<p>Kitchen Hall – back of Kitchen cabinet</p>

		
Living wall (W) showing ochre and blue	Side Hall yellow	Typical window interior
		
Kitchen cabinets	Dressing Room cupboard door	Bedroom 2 door jamb (under missing bamboo to jamb)
		
Door to Bedroom 1	Bathroom architrave	

4.2 Colour findings and recommended colour scheme

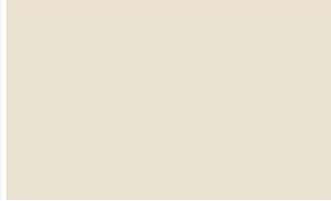
From the paint samples analysed and with reference to photographs, four eras of colour schemes are identified in Appendix B for the original Büsst residence. Colour findings have been averaged out and simplified, compensating for variations due to weathering, tannins, substrate, staining and leaching of subsequent layers. The earliest limewash colours were likely mixed on site in batches which would vary depending on proportions of pigments added.

The recommended colour scheme in Tables 5 and 6 below corresponds with the time when the house was considered finished with brickwork limewashed, bamboo linings to the verandahs and courtyard enclosed. This proposed scheme simplifies the variants of each colour found inside and outside for the purposes of economy, factoring in colour changes over time. A simple colour scheme for the additions made during Mrs. Tode's time is proposed to clearly differentiate the two eras of the residence.

Colour blocks in the tables below are only a rough indication and are not to be used to obtain paint colours. Refer to the colour codes only which are to be used with the recommended paint products outlined in 5 *Painting works*.

Table 5 – Proposed external colours

Element	Comments	Colour brand	Colour and code
Roof	Galvanised steel painted	Haymes	Thunder Bay 2420 R41 G60 B85 
Gutters and downpipes – Main roof and verandahs NOT Upper level or Bathroom 2	New half-round gutters to reflect original asbestos gutters with exposed support brackets	Haymes	Thunder Bay 2420 R41 G60 B85
Gutters and downpipes – Tode additions (Bathroom 2 and upper level)		Haymes	Off White 4058 R234 G227 B210
Vent pipes and other ductwork			To match surface behind

Element	Comments	Colour brand	Colour and code
Fascias - main roof and verandahs	Büsst original elements	Haymes	Off White 4058 R234 G227 B210 
Fascias – upper level	Tode era Haymes <i>Mallee</i> but painted out <i>Off White</i> to not detract from main colour scheme	Haymes	Off White 4058 R234 G227 B210
Eaves – all painted	Büsst and Tode era	Haymes	Off White 4058 R234 G227 B210
Eaves – bamboo	Replenish clear finish – refer <i>Appendix C</i>		
Verandah posts and handrail - West verandah stair	Original	Haymes	Thunder Bay 2420 R41 G60 B85
Handrails - East verandah and Courtyard	Tode era Haymes <i>Mallee</i> but painted out <i>Off White</i> to not detract from main colour scheme	Haymes	Off White 4058 R234 G227 B210
Masonry - brick walls including courtyard wall and arch and base of wall to garage.	To be done in limewash finish	Haymes	Pale Mushroom (2) 06YG05-15 R233 G231 B219 

Element	Comments	Colour brand	Colour and code
Asbestos cement sheet walls – to Tode era Bathroom 2 and upper level		Haymes	Organic 3 (6) R217, G209, B191 
Original windows and doors and timber frames and courtyard gate		Haymes	Thunder Bay 2420 R41 G60 B85
Non-original windows and door – Tode (Kitchen door and side lights)	Tode era Haymes <i>Mallee</i> but recommend <i>Off White</i> to not detract from main colour scheme	Haymes	Off White 4058 R234 G227 B210

Very early on, prior to wall lights being installed in the Living Room and the verandah being lined with bamboo, there was a pale aqua on the walls which extended along the hall way to the kitchen with remnants behind skirting bamboo at the side hall doorway and in the recessed bamboo shelving in the kitchen. The aqua runs behind the bamboo shelving to the wall in the photo below but the ochre only exists above it. It is proposed that this be used at the kitchen end of the hall on the side where samples were found to keep a record of the colour. In the Living Room, however, a lighter tone of the ochre is recommended to reflect the colour when the house was completed. The Busst bathroom and Laundry and the Kitchen all had a layer of the deep ochre, with matching cabinetry, but an alternative is offered of a more functional off white. Some elements appear to have a very dark stain or paint at the base. Again, a lighter alternative is offered but the darker colour would recreate the original intent.



Figure 4: Living room showing early pale blue limewash (QPWS)



Figure 5: Living Room soon after (bamboo verandah lining not quite complete) with wall light added in a soft ochre/sand colour. This appears much paler than the samples found which may have been affected by subsequent paint layers (VEC)

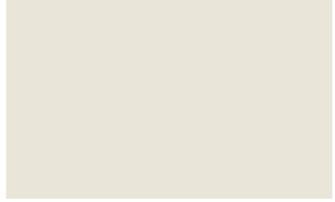
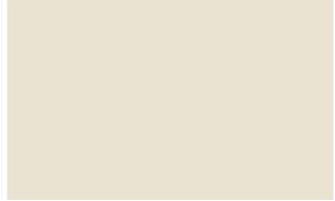


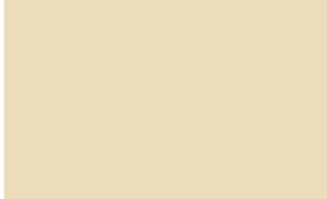
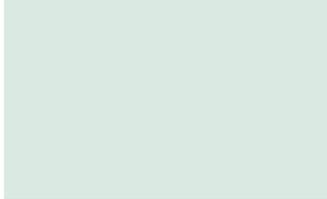
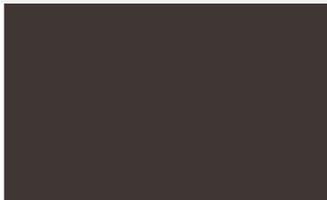
Figure 6: Living Room with view down Hall. Wall light has been added above shelving but bamboo skirtings have not yet been fitted. Flowers and furniture are of soft ochre era (VEC).

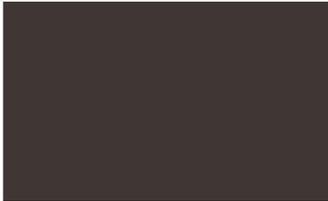
Table 6 – Proposed internal colours

Note: Do not paint masonry walls inside cupboards. Leave as is to show early colours.

Element	Comments	Colour brand	Colour and code
Walls – Living, Hall, Side Hall, Studio, Bed 1, Dressing	Slightly paler tone of Dulux <i>Gypsy Canvas</i>	Dulux	Aviva P16D4 R197 G178 B127 
Walls – alternative Hall	Optional introduction of Pale Aqua as record of earliest colour identified in Living and Hall. West wall only from step in wall north to Kitchen N wall	Solver	Pale Aqua (84.50) 

Element	Comments	Colour brand	Colour and code
Walls – suggested alternative colour – Bed 2, WC, Lobby, Bathroom, Laundry, Kitchen (N,E, S)	Less significant spaces could have more neutral colour for improved natural light and functionality	Haymes	Organic 1 (6) R233, G229, B217
Walls – Dining		Solver	Aztec Gold 182.50 R223 G183 B122 
Walls – Breezeway	Limewash	Haymes	Organic 1 (6) R233, G229, B217 
Internal face of external doors, windows and painted jambs	Includes Tode era Kitchen door and side lights. <i>Do not paint where bamboo missing.</i>	Haymes	Off White 4058 R234 G227 B210 
Dressing louvres – timber frame		Solver	Aztec Gold 182.50 

Element	Comments	Colour brand	Colour and code
<p>Internal doors – including Tode doors to Bath 2 and Kitchen/Dining</p> <p>Window and door architraves – Bathroom, WC, Kitchen and Laundry</p>		Haymes	<p>Antique White 4061</p> <p>R: 235, G: 220, B: 186</p> 
<p>Window pelmet interiors – Bed 1, Bed 2, Studio, Dressing</p>	Exterior clad in bamboo	Haymes	<p>Brookside 2435 (82)</p> <p>R219 G233 B227</p> 
<p>Ceiling & Cornice – Kitchen, Bathroom, WC and Laundry</p>		Haymes	<p>Off White 4058</p> <p>R234 G227 B210</p>
<p>Dressing room cupboard door and drawer fronts</p>	Veneered ply	Haymes	<p>Castlegate 2889 (23)</p> <p>R64 G55 B52</p> 
<p>Kitchen/Hall cupboard – all faces</p>	No aqua remnants	Dulux	<p>Gypsy Canvas</p> <p>R182 G161 B103</p>
<p>Hall bamboo shelves</p>	Timber shelves and ply back (simplified)	Dulux	<p>Gypsy Canvas</p> <p>R182 G161 B103</p>
	<p>OR highlight early colour to rendered sill and timber sides to shelf recess</p>	Haymes	<p>Pale Aqua (84.50)</p>

Element	Comments	Colour brand	Colour and code
Kitchen cabinets - door and drawer fronts, gable ends, kickboards, open shelves on N wall	There were a number of base colours found including dark brown/black and Haymes <i>Golden Shadow</i> (similar to wall colour). In the interest of simplicity, these are all proposed one colour	Haymes	Castlegate 2889 (23)  R64 G55 B52
Kitchen cabinets - Büsst cupboard (curved front) & open overhead shelves		Haymes	Antique White 4061 R235 G220 B186
Bathroom 1 – (dressing table, overhead mirror and cabinets, metal shaving mirror), Laundry (N and E)		Dulux	Gypsy Canvas R182 G161 B103
Breezeway cupboards – all		Dulux	Slippery Moss R190 G184 B130 
Breezeway cupboards – interior	If to be painted	Haymes	Manilla R229 G205 B160 

5 Painting works

References made to paint colours by manufacturer are for the purpose of identifying colours from readily available sources. Such colours may be colour-matched in an equal product by other manufacturers to architect's approval. Due to inaccurate reproduction of colour samples in this report, refer to manufacturers' paint codes prior to substituting a colour.

Prioritise painting in accordance with the *Detailed Fabric Survey* (Emma Scragg Architect, 2017). Prior to any repair and painting of walls, further records should be made of locations of former wall lights (Bedroom 1, Bedroom 2 and Studio) and paint lines indicating earlier built-in shelving, particularly to the Living Room and Bedroom 1. Retain all paint layers wherever possible. Remove only as much existing paint as necessary to provide a sound base for new paintwork.

Do not apply paint on previously unpainted brick surfaces.

Engage a heritage architect or consultant to prepare a specification to outline appropriate surface preparation and products for repainting timber, steel, masonry and bamboo elements at Ninney Rise. This will assist in a more accurate price and ensure the work will be carried out in accordance with the Burra Charter.

Table 7 – Paint finishes to be used

The following table outlines the recommended paint types to be used. Avoid removing remnant paint layers beneath wherever possible.

Element	Primer	Top coats
Gutters, steel posts, downpipes, stair handrails	Metal primer	Water-based full-gloss enamel
Fascias, timber window sills, timber window and door frames and sashes, courtyard gate	Oil-based primer	Water-based full-gloss enamel
Soffits – timber and flat sheet	Oil-based primer	Water-based full-gloss enamel
Masonry walls - externally	Murobond Primer – 1 coat to previously painted surfaces	Murobond Pentimento Limewash – 2 coats, brush-applied as per specification
Masonry walls – internally to general areas (do not paint inside kitchen, bathroom or Dressing cupboards)	Murobond Primer – 1 coat	Murobond Pentimento Limewash – 2 coats, brush-applied as per specification
Masonry walls – internally to wet areas – Laundry, Bathroom, WC, Kitchen	Murobond Primer – 1 coat – where substrate is of poor quality	Murobond Pure Flat Acrylic – 2 coats, brush-applied as per specification
Internal doors, windows, jambs (where not formerly bamboo), architraves, cabinetry, pelmet interiors	Oil-based primer	Water-based full-gloss enamel
Bamboo	To be discussed further with Bamboo specialists	

6 Heritage management and recommendations

6.1 Conservation management and repair works

Any proposed works to the building need to be assessed against recommendations and policies of the *CMP*. Relevant *CMP* policies to the repainting of building fabric include Policies 15, 26 and 27. Reference should also be made to the relevant articles in the *Burra Charter*, 2013 (refer Appendix for details).

All works to the building should be carried out by specialist contractors experienced with working on heritage buildings.

6.2 Exemption Certificate

Ninney Rise is included in the Queensland Heritage Register (QHR #602499). Approval of painting works to Queensland Heritage Register listed places can generally be dealt with directly by EHP by the granting of an exemption certificate. An exemption certificate may be issued for development that:

- is permitted under a heritage agreement; or
- will not have a detrimental impact on the cultural heritage significance of the place.

Painting work (and associated preparations) to State listed places falls into categories covered by the 'General Exemption Certificate – Queensland Heritage Places' which permits owners to carry out these works without application. Works must be carried out in accordance with the requirements of the certificate which is available online at:

https://www.ehp.qld.gov.au/heritage/documents/genex_certificate.pdf

6.3 Local council approvals

Check with the local authority for any extra requirements for Local Heritage Places.

6.4 Other heritage document recommendations

Update to Conservation Management Plan

Considering findings from this colour study and extensive documentary photo evidence, it is recommended that the *CMP* be updated. This would provide a richer understanding of place, more refined policies about the house and gardens and reinforce recommended actions of this report.

An update to Policy 26 should be added on page 98 of the *CMP* (amendments shown in bold):

POLICY 26

The **interior and** exterior of the original Büsser residence should be painted, when needed, **based on the recommended colour scheme identified in the report: Colour Study – Ninney Rise House, (Emma Scragg Architect, 2018).**

Or add a policy 27A to *Significant Interior Spaces and Layout* for internal paint finishes and colour schemes.

Also generally, in the identification of early fabric:

- The only original internal doors remaining are those to the Bedroom 1, Dressing, WC and the screen door to the Studio. All others (Bathroom, Bed 2) have few paint layers, suggesting more recent replacement.
- Living N wall electrical - Early conduit identified by Electrician Andrew Newton in July 2018 as early phone point.
- Original/early kitchen cabinets existed beneath the former east window. This section was removed as part of the Tode era renovations when the door to the east verandah was added.

Update to Detailed Fabric Survey

A photographic chronology was included in the *Detailed Fabric Survey* (Emma Scragg Architect, 2017) and but has since been updated for this report. The chronology in the *Detailed Fabric Survey* should be updated to match and continue to be reviewed as more history comes to light.

Photographic collection

To be more useful as a reference resource, it is recommended that the photographic collection be clearly and comprehensively catalogued for the house, garden, people and the pre-history at Bedarra Island. It is also recommended that these photographs, as well as articles, be added to the National Library of Australia's Trove online photo archive to become publicly available.

7 References

Conservation Charters and Guidelines

AUSTRALIA ICOMOS, 2013 *The Burra Charter: The Australia ICOMOS Charter for Places of Cultural Significance* (the 'Burra Charter'); see <http://australia.icomos.org/wp-content/uploads/The-Burra-Charter-2013-Adopted-31.10.2013.pdf>

Publications

CLARE, Patricia *The Struggle for the Great Barrier Reef*, Sydney: Collins, 1971

DEPARTMENT of ENVIRONMENT & HERITAGE PROTECTION (QLD), *Qld Heritage Register Entry QHR #602499*

GUNN, Michael, BROUWER, Catherine, *Ninney Rise and John Büss Memorial Bingil Bay, North Qld Conservation Management Plan* 2016

SCRAGG, Emma, *Ninney Rise Detailed Fabric Survey*, Report for QPWS and Friends of Ninney Rise, 2018

Notes; manuscripts; File Records & Emails

Oral history transcripts:

- Audrey Riley interviewed by Emma Scragg, 17th September 2018
- Chris Mance interviewed by Tony O'Malley (FoNR), 6th October 2018
- Chris Forbes interviewed by Emma Scragg, 31st July 2018
- George Kotzas interviewed by Tony O'Malley (FoNR), 12th August 2018

Maps and photos:

CASSOWARY COAST REGIONAL COUNCIL 2015 *Cassowary Coast Regional Council Regional Heritage Overlay Maps*
Victoria Edlington Photo Collection

8 Appendices

A Key Plan

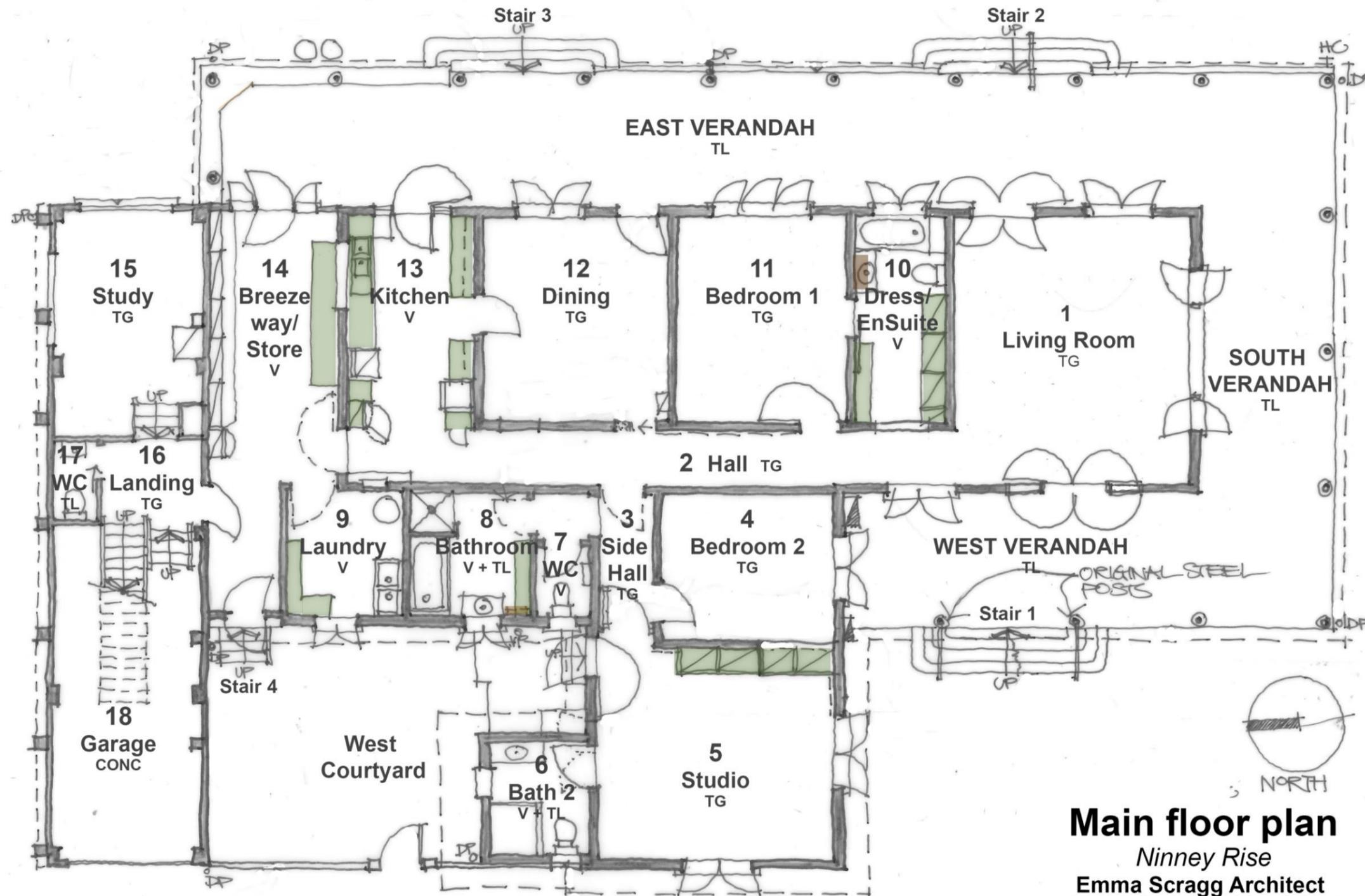
B Summary of findings – Interior and exterior

C The Burra Charter

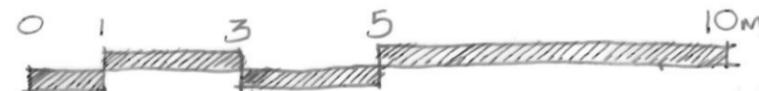
D Qld Heritage Register listing

E Recommendations for bamboo

A Key plan



Main floor plan
Ninney Rise
Emma Scragg Architect
based on plans by Michael Gunn Architect



B Summary of colour schemes for Ninney Rise

Four eras of colours were suggested by the paint layers and photographs and below is a simplified summary of these colours. The scheme recommended for repainting is listed in Tables 5 and 6 in Section 4 of this report and the preferred colours are highlighted in the tables below by shading.

Note: Numbers in brackets indicate leaf number in the paint brand (Dulux, Resene, Solver and Haymes) fan decks current September 2018. Squares of colour are indicative only. Refer only to true colour samples and fan decks.

Table 8 – Summary of external colour findings

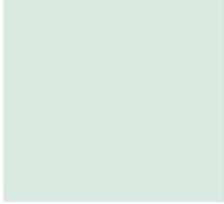
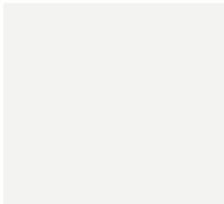
Shaded column indicates the recommended colour scheme summarised in Table 5 in Section 4.2 of this report.

Element	Büsst	Büsst later – whitewash era	Tode	NPWS
Roof – main house and verandahs	Red, then light (galvanised?)	Blue, possibly Haymes <i>Thunder Bay</i> 2420 (84) R41 G60 B85 as elsewhere and galvanised 	Brown concrete tiles	Colorbond <i>Mist Green</i> (now called <i>Pale Eucalypt</i>) or <i>Rivergum</i>
Roof – upper level extension	n/a	n/a	As above	As above
Gutters	Mid grey	Haymes <i>Thunder Bay</i>	Mid pinky beige maybe Colorbond <i>Stone</i> (now called <i>Riversand</i>) – based on photos only	As above
Downpipes	Light to match posts, then deep blue	Haymes <i>Thunder Bay</i>	Haymes <i>Mallee</i> 4084 (140)	Haymes <i>Kendall Rose</i>

Element	Büsst	Büsst later – whitewash era	Tode	NPWS
Fascias verandahs	Haymes <i>Off White</i>	Haymes <i>Off White</i> 4058 (143) R234 G227 B210 	Haymes <i>Mallee</i> 4084	Haymes <i>Kendall Rose</i>
Verandah beams	Haymes <i>Off White</i> 4058 (143)	Bamboo	Bamboo	Bamboo and remnant paint
Verandah posts		Haymes <i>Thunder Bay</i>		Haymes <i>Kendall Rose</i>
Main roof fascias	Haymes <i>Off White</i> 4058 (143)	Haymes <i>Off White</i>	Haymes <i>Mallee</i>	Haymes <i>Kendall Rose</i>
Eaves – weatherboard		Haymes <i>Off White</i>	Haymes <i>Mallee</i>	Haymes <i>Kendall Rose</i>
Walls	Raw brick	Limewash – Haymes <i>Organic 1</i> 	Unclear from photos. Possibly similar to E.A.N.	Soliver <i>E.A.N. (19)</i>
External doors, windows and surrounding frames	Haymes <i>Jensing (21)</i> or Haymes <i>Off-White</i>	Haymes <i>Thunder Bay</i>	Haymes <i>Mallee</i> 4084	Haymes <i>Kendall Rose</i> 2193
Tode kitchen door	n/a	n/a	Haymes <i>Antique White (143)+</i>	Haymes <i>Kendall Rose</i> 2193

Element	Büsst	Büsst later – whitewash era	Tode	NPWS
			 <p>Then Haymes <i>Mallee</i>. Recommend Antique White to differentiate from Busst doors.</p>	
Courtyard gate	Haymes <i>Jensing</i>	Haymes <i>Thunder Bay 2420</i> (84)	Haymes <i>Mallee 4084</i> Then Haymes <i>Stem</i> (111)	Haymes <i>Kendall Rose 2193</i>
Verandah slab	Natural	TBC after tile removal	Tiled	Tiled
Stair handrail (W) – original		Haymes <i>Thunder Bay 2420</i> (84)	Haymes <i>Mallee 4084</i> (140)	Haymes <i>Kendall Rose 2193</i>
Stair handrails (E and courtyard) – Tode era			Haymes <i>Mallee 4084</i> (140) But recommend Haymes <i>Antique White</i> to differentiate from Büsst elements but not introduce another colour	Haymes <i>Kendall Rose 2193</i>

Table 6 – Summary of internal colour findings

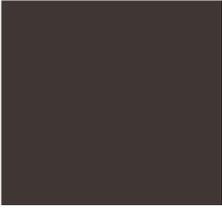
Element	Büsst	Büsst later – whitewash era	Tode	NPWS
Windows generally	Haymes <i>Moon and Stars</i> 2954 (122)	Haymes <i>Off White</i> 4058 (143)	Dulux <i>Cucumber Ice P19F3</i> (156)	Haymes <i>Kendall Rose</i> 2193 (65)
Windows – Dressing and Bed 1, Dining	Haymes <i>Moon and Stars</i> 2954 (122)	Haymes <i>Off White</i> 4058 (143)	No green layer	Haymes <i>Kendall Rose</i> 2193 (65)
Window pelmet interiors	Haymes <i>Warm Blush</i> (15)	Haymes <i>Brookside</i> 2435 (82) 	-	-
Window architraves (early profile)		Refer Bathroom below.	-	-
Window architraves (Laundry and Kitchen) – Simpler profile		Haymes <i>Marble Mist</i> (11) 	Dulux <i>Cucumber Ice P19F3</i> (156)	Solver <i>Meadow Grass</i> 64.10
Internal louvre frame to Dressing		Solver <i>Aztec Gold</i> (182.50) OR Haymes <i>Mustard</i> (41)		

Element	Büsst	Büsst later – whitewash era	Tode	NPWS
				
Original external glazed doors generally	Haymes <i>Misty</i> (138)	Haymes <i>Off White</i> 4058 (143)	Dulux <i>Cucumber Ice P19F3</i> (156)	Haymes <i>Kendall Rose</i> 2193 (65)
Studio external door (internal face)	Haymes <i>Moon and Stars</i> 2954 (122)	Haymes <i>Off White</i> 4058 (143) Then (still Büsst era?)... Haymes <i>Marengo</i> (54) or Resene <i>Heritage Light Tan</i> 060096058 	Dulux <i>Cucumber Ice P19F3</i> (156)	Solver <i>Meadow Grass</i> 64.10
Studio door jamb (E)	Haymes <i>Moon and Stars</i> 2954 (122)	Haymes <i>Off White</i> 4058 (143)	Dulux <i>Cucumber Ice P19F3</i> (156)	Solver <i>Meadow Grass</i> 64.10
Door jamb – Kitchen to Breezeway	Haymes <i>Moon and Stars</i> 2954 (122)	Bamboo with timber jamb. Haymes <i>Off White</i> 4058 (143) Then Haymes <i>Mustard</i>	Dulux <i>Cucumber Ice P19F3</i> (156)	Solver <i>Meadow Grass</i> 64.10

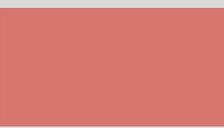
Colour Study
Ninney Rise House
Bingil Bay

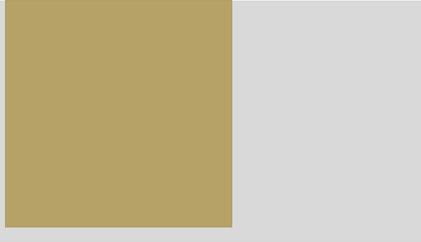
Element	Büsst	Büsst later – whitewash era	Tode	NPWS
Bed 1, 2 and Dressing doors	Bed 2 - Haymes <i>Moon and Stars</i> 2954 (122) Others - Haymes <i>Silkwood</i> (139)	Solver <i>Light Camel</i> (146) Then Solver <i>Tuscan Star</i> (155.40) or <i>Magma</i> (155.40)	Haymes <i>Marengo</i> (54) or Resene <i>Heritage Light Tan</i> 060096058	Solver <i>Meadow Grass</i> 64.10
Bed 2 door jamb (bamboo missing)	Haymes <i>Antique White</i> (144)	Bamboo	Bamboo	-
Introduced (Kitchen) external door, windows and architraves to door, sidelights and opening to Breezeway		N/a	Haymes <i>Marble Mist</i> (11) Then Dulux <i>Cucumber Ice P19F3</i> (156)	Solver <i>Meadow Grass</i> 64.10
Dressing room cupboards	Dark stained timber		Dulux <i>Cucumber Ice P19F3</i> (156)	
Wall – Living and Hall (including back of bamboo shelves)	Solver <i>Pale Aqua</i> (84.50) R180 G 213 B 205	Haymes <i>Golden Shadow</i> 2712 (42) R174 G148 B89  Or Gilded 2711 (42) R202 G180 B122		

Element	Büsst	Büsst later – whitewash era	Tode	NPWS
		<p>Also Haymes <i>Cumberland Stone 4048</i> (152) R194 G150 B95</p>  <p>Or Resene Heritage <i>Twine Y68-078-073</i></p>		
Wall – generally Side hall,		<p>Dulux <i>Gypsy Canvas P16D5 (75)</i></p> 		<i>Solver Meadow Grass 64.10</i>
Kitchen				
Kitchen cabinets generally	Haymes <i>Antique White (143)</i>	Haymes <i>Golden Shadow 2712</i> (42)	Dulux <i>Cucumber Ice P19F3</i> (156)	<i>Solver Meadow Grass 64.10</i>
Kitchen underbench frames generally	Haymes <i>Antique White (143)</i>	Haymes <i>Golden Shadow 2712</i> (42)	Dulux <i>Cucumber Ice P19F3</i> (156)	<i>Solver Meadow Grass 64.10</i>

Element	Büsst	Büsst later – whitewash era	Tode	NPWS
Kitchen horizontal frame beneath benches and doors between stove and door and to south wall	Haymes <i>Antique White</i> (143)	Haymes <i>Castlegate</i> (23) or Dulux <i>Traditional Bungalow Brown</i>  Then Haymes <i>Golden Shadow</i> 2712 (42)	Dulux <i>Cucumber Ice P19F3</i> (156)	Solver <i>Meadow Grass</i> 64.10
Kitchen cabinet doors to left of stove	Haymes <i>Raw Silk</i> (143)	Haymes <i>Golden Shadow</i> 2712 (42)	Dulux <i>Cucumber Ice P19F3</i> (156)	Solver <i>Meadow Grass</i> 64.10
Tode modified cabinets (gable ends at introduced door)			Haymes <i>Off White</i> 4058 (143) then Dulux <i>Cucumber Ice P19F3</i> (156)	Solver <i>Meadow Grass</i> 64.10
Kitchen cabinet interiors			Solver <i>Twilight Petal</i> 32.20	
Busst curved front cupboard and open overhead shelves	Haymes <i>Manilla</i> (152)	Haymes <i>Antique White</i> (143)	Dulux <i>Cucumber Ice P19F3</i> (156)	Solver <i>Meadow Grass</i> 64.10

Element	Büsst	Büsst later – whitewash era	Tode	NPWS
				
Busst curved cupboard interior	Haymes <i>Antique White</i> (143)	Haymes <i>Cumberland Stone</i> (152) 		
Hall cupboard	Haymes <i>Antique White</i> (143)	Haymes <i>Golden Shadow 2712</i> (42) 	Dulux <i>Cucumber Ice P19F3</i> (156)	Solver <i>Meadow Grass 64.10</i>
Hall cupboard interior		Solver <i>Beige Tan</i> (176)		
Recessed bamboo shelf –	Solver <i>Pale Aqua</i> (84.50)	Haymes <i>Golden Shadow 2712</i> (42)	Dulux <i>Cucumber Ice P19F3</i> (156) - Photo looking into Kitchen late Tode or	Solver <i>Meadow Grass 64.10</i>

Element	Büsst	Büsst later – whitewash era	Tode	NPWS
Colours to back and sides of shelf and rendered sill			early NPWS shows light colour to all surfaces of recess.	
Bamboo shelf sides		Dulux Wasabi (78) then Slippery Moss		
Breezeway cabinetry - Sliding cupboard (N) exterior Büsst curved front and interior Sliding cabinet (S)	Haymes <i>Antique White</i> (143)	Dulux <i>Slippery Moss</i> (78) 	Dulux <i>Cucumber Ice P19F3</i> (156)	Solver <i>Meadow Grass 64.10</i>
Ceiling Kitchen	Haymes <i>Antique White</i> (143)	Solver <i>Magma</i> (155.50) 	Haymes <i>Antique White</i> (143)	Solver <i>Meadow Grass 64.10</i>
Ceiling Cornice kitchen	Haymes <i>Jensing</i> (21)	Haymes <i>Beige Mirage</i> (123) or <i>Misty</i> (138)	Dulux <i>Cucumber Ice P19F3</i> (156)	Solver <i>Meadow Grass 64.10</i>
Bathroom, WC and Lobby area				
Wall – WC (vent colours)		Dulux <i>Gypsy Canvas P16D5</i> (75)	Haymes <i>Light Ash</i> (130)	Solver <i>Meadow Grass 64.10</i>

Element	Büsst	Büsst later – whitewash era	Tode	NPWS
				
Wall – Bathroom (vent) + wall inside vanity “same as Dressing”	Haymes <i>Eggshell</i> (152)	Haymes <i>Cumberland Stone</i> (152) 	Dulux <i>Cucumber Ice P19F3</i> (156)	Solver <i>Meadow Grass 64.10</i>
Doors (both faces) and toilet shelf (but not bracket under)		Haymes <i>Slumber 2425</i> (88) 	Solver <i>Magma 155.50</i> Then Haymes <i>Marengo</i> (54) or Resene Heritage <i>Light Tan 060096058</i> Then Dulux <i>Cucumber Ice P19F3</i> (156)	Solver <i>Meadow Grass 64.10</i>
Door jamb and architraves	Haymes <i>Eureka</i> (133)	Haymes <i>Off White 4058</i> (143)	Haymes <i>Gaicho</i> (21) – to architraves Then Dulux <i>Cucumber Ice P19F3</i> (156)	Solver <i>Meadow Grass 64.10</i>

Element	Büsst	Büsst later – whitewash era	Tode	NPWS
Bathroom window architrave	Haymes <i>Ravin Shadow</i> (133)	Haymes <i>Off White</i> 4058 (143)	Haymes <i>Just Pink</i> (140) Then Dulux <i>Cucumber Ice P19F3</i> (156)	Solver <i>Meadow Grass</i> 64.10
Window architraves – WC	Haymes <i>Eureka</i> (133)	Haymes <i>Off White</i> (143)	Haymes <i>GaUCHO</i> (21) Then Dulux <i>Cucumber Ice P19F3</i> (156)	Solver <i>Meadow Grass</i> 64.10
Ceiling – wet areas and lobby	Haymes <i>Ravin Shadow</i> (133)	Haymes <i>Off White</i> (143)	Haymes <i>GaUCHO</i> (21) Then Dulux <i>Cucumber Ice P19F3</i> (156)	Solver <i>Meadow Grass</i> 64.10
Bathroom cupboards inside and out, mirror frame and dressing table and metal shaving cabinet	Haymes <i>Manilla</i> (152) <i>Interiors</i> - Haymes <i>Butterscotch</i> (145)	Dulux <i>Gypsy Canvas P16D5</i> (75)	Dulux <i>Cucumber Ice P19F3</i> (156)	Solver <i>Meadow Grass</i> 64.10
Laundry				
Walls	Haymes <i>Antique White</i> (143)	Dulux <i>Gypsy Canvas P16D5</i> (75)	Dulux <i>Cucumber Ice P19F3</i> (156)	Solver <i>Meadow Grass</i> 64.10
Ceiling (as for Bathroom)	Haymes <i>Ravin Shadow</i> (133)	Haymes <i>Off White</i> (143)	Haymes <i>GaUCHO</i> (21) Then	Solver <i>Meadow Grass</i> 64.10

Element	Büsst	Büsst later – whitewash era	Tode	NPWS
			Dulux <i>Cucumber Ice P19F3</i> (156)	
Architraves and jambs to window and door	Haymes <i>Ravin Shadow</i> (133)	Haymes <i>Off White</i> (143)	Dulux <i>Cucumber Ice P19F3</i> (156)	Solver <i>Meadow Grass 64.10</i>
Laundry cabinets	Haymes <i>Nutmeg</i> (145)	Dulux <i>Gypsy Canvas P16D5</i> (75)	Haymes <i>Antique White</i> (143) to gable ends	Solver <i>Meadow Grass 64.10</i>

C The Burra Charter

It is important with all repair and repainting that they follow the guidelines of Australia ICOMOS *The Burra Charter*, 2013 (the 'Burra Charter') and the policies in the *CMP* which include:

- **Understand** the place – refer to the *CMP* to understand the significance of the building, its setting and individual elements of the Ninney Rise residence.
- **Significance-guided decisions** – the *CMP* and Appendix 7.1 of the *Detailed Fabric Survey* (Emma Scragg Architect) outline significance of building fabric and consequently influence the urgency and approach to these works.
- **Do work in a logical order** – prioritising critical structural repairs over aesthetic ones.
- **Keep records** – of all works carried out, any fabric changes, conditions noted and tradespeople carrying out work. The records should be protected and made publicly available, subject to security and privacy, to all involved parties.

In the process of preparation and painting the relevant articles of the Burra Charter 2013 should be followed:

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.

Article 4. Knowledge, skills and techniques

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.

The use of modern materials and techniques must be supported by firm scientific evidence or by a body of experience.

D Qld Heritage Register #602499 – extract of description

The Queensland Heritage Register entry for Ninney Rise and John Büsst Memorial requires some amendments to the description section of the building. An extract from the description with corrections is as follows:

Ninney Rise...

(paragraph 3) *The core of the house is T-shaped in plan and is aligned roughly north-south with the long eastern side facing the ocean.*

*The original house is low-set with ~~a core~~ walls of load-bearing cavity brickwork- walls supporting ~~a~~ with concrete ring beams to which the ~~with~~ a timber-framed roof, clad in metal sheeting, ~~is fixed~~. The hipped roof extends over the core to form the verandah roof, which is supported by a ~~concrete~~ timber verandah ~~plate~~ beam on steel posts fixed to the suspended concrete verandah floor slab. The verandah slab is supported at its edge by ~~concrete~~ rendered brick and concrete piers. At each corner of the verandah a brick supporting walls extends diagonally from the corner of the brick house foundations to the outside edge of the verandah slab. Three sets of concrete steps lead from the verandah to the garden: two on the front (eastern side) and one on the western side. **Smaller concrete steps lead from the Studio and Breezeway into the Western Courtyard.** The verandah floor and stairs are finished with non-original tiles introduced in by the second owner, Mrs Kate Tode, and the verandah ceiling is lined with split bamboo.*

*The walls of the ~~core~~ original house are of cavity brick, laid on edge in ~~a~~ stretcher bond with a header brick every two or three bricks. The brick work pattern is a variation of the Rat-trap or Chinese bond with the bricks laid on edge and laid with two stretcher bricks then one header brick joining the two skins of the wall together making an approximately 50 millimetre cavity. **Lintels to windows and doors are precast concrete.** The walls are painted on the outside and rendered smooth on the inside. Many of the exterior window and door frames are of painted timber but some have been replaced with aluminium frames and flyscreens all have had security/insect screens added.*

*Midway along the western side of the core a single-storeyed, hipped-roofed wing joins at right angles. This has a skillion extension on the northern side. At the northern end of the core adjoining what was formerly **(briefly before completion)** the ~~northern verandah~~ breezeway, there is a two-storeyed, hipped roof structure, consisting of a ground floor former garage above which is a later addition.*

The layout of the house comprises a living room at the southern end, shaded by verandah on three sides, with glassed doors opening to the verandahs on the east and west and a picture window to the south. A hallway extends north from the living room. Off this hall, facing the sea is a bedroom with an ensuite bathroom, dining room, and kitchen. The dining room and kitchen also have doors opening to the east (front) verandah. The former ~~northern verandah~~ breezeway beyond the kitchen is now a breezeway and storage area, ~~and a laundry has been created on the west verandah near the northern corner.~~

The rear (west) wing is accessed via a short hall at right angles to the main hallway. Opening off this secondary hall is a small bedroom to the south; a bathroom to the north; and a studio or bedroom to the west. This studio/bedroom has an ensuite bathroom accommodated under the skillion-roofed extension. The studio's ~~main light comes from the south,~~ natural light through the original three windows (north, west and south) was originally supplemented by a long skylight in the south-facing roof. From the secondary

hall, between the two bathrooms, there is access to a small ~~porch~~ **landing** and beyond this to a brick-enclosed courtyard with an arched entry in the western wall.

With the exception of the kitchen, laundry and bathrooms, rooms have split bamboo ceilings with ceiling lights and fans set in patterned cane or bamboo panels. Architraves and skirtings are also of bamboo, as is the **screen** door into the studio. This use of split bamboo is a particularly striking feature of the house. A long strip of ~~what appears to be batik~~ **printed tapa cloth** is set into the studio ceiling **in the former skylight opening**. The interior timber-framed floor is lined generally with **hardwood** timber boards.

The northern two-storeyed section of the house consists of a large store room/**office** and garage on the ground floor with a living area, bedroom and bathroom on the upper level, accessed via an internal timber staircase. It is lined throughout with ~~plasterboard~~ **asbestos cement sheet**.

E Recommendations for Bamboo painting

Steph Zannakis and Jaye Irving have a long and extensive experience in bamboo construction and have offered the following advice. They or other Boo Crew members could run a workshop on bamboo construction with locals who were interested and might work on Ninney Rise. Following is an extract from the full description in the *Detailed Fabric Survey*, relevant to paint finishes.

....On the finish side of things, oil finishes are the best for penetration. In fact, Penetrol is a good additive, or simply used by itself. The silicate skin of boo is tricky to stick to. There is an oil-based product out there that other Boo Crew members have used, but it only comes with a tint (caramel and dark brown). Jaye also suggests a combination of tung oil and turps. Any surface treatment will peel off, as evident at Ninney Rise.

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Colour Study
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