



**HERITAGE
COUNCIL**
OF WESTERN AUSTRALIA

DOCUMENTATION OF PLACES – ASSESSMENT DOCUMENTATION

11. ASSESSMENT OF CULTURAL HERITAGE SIGNIFICANCE

The criteria adopted by the Heritage Council in November 1996 have been used to determine the cultural heritage significance of the place.

PRINCIPAL AUSTRALIAN HISTORIC THEME(S)

- 3.12.5 Retailing foods and beverages
- 3.22 Lodging people
- 3.23 Catering for tourists

HERITAGE COUNCIL OF WESTERN AUSTRALIA THEME(S)

- 311 Hospitality industry & tourism
- 405 Sport, recreation & entertainment

11.1 AESTHETIC VALUE*

Rose Hotel and Sample Room has intrinsic aesthetic merit for the harmonious way that the various stages of its development including verandah additions have been married into a consistent whole. It also has merit for its architectural details, such as the first floor, stained glass, bow-window, which are visually appealing in their own right. Whilst the public interiors of the ground floor are predominantly pastiches based on conjecture of the building's period of origin, they are nonetheless welcoming spaces. The first and second floor interiors, which are more authentically intact, are of simple detailing and restful proportions. (Criterion 1.1)

The street frontages show excellence of design in the application of verandahs, encompassing the street space as a transition between public space and semi-private interiors, framing views and vistas and enhancing the perception by passing pedestrians and patrons of the streetscape. (Criterion 1.2)

The building is a landmark in its own right which is a point of reference for the observer within the city. (Criterion 1.3)

It contributes to the quality of the intersection of Victoria Street and Wellington Street as being a clearly perceptible precinct of four corners, each with powerfully expressed aesthetic intents and with a rare harmony between elements. This precinctual character is recognised and reinforced by sculpture works recently placed

* For consistency, all references to architectural style are taken from Apperly, R., Irving, R., Reynolds, P. *A Pictorial Guide to Identifying Australian Architecture. Styles and Terms from 1788 to the Present*, Angus and Robertson, North Ryde, 1989.

For consistency, all references to garden and landscape types and styles are taken from Ramsay, J. *Parks, Gardens and Special Trees: A Classification and Assessment Method for the Register of the National Estate*, Australian Government Publishing Service, Canberra, 1991, with additional reference to Richards, O. *Theoretical Framework for Designed Landscapes in WA*, unpublished report, 1997.

in the traffic roundabout formed within the intersection. The building has streetscape value. (Criteria 1.3 and 1.4)

11. 2. HISTORIC VALUE

Rose Hotel and Sample Room is a notable example of a once widespread class of building: the regional town-centre residential hotel. At the same time, it is a notable example from a diminishing number still commercially operating. This class of structure is significant as being the source of much of the individual character of typical regional towns of the State, and is an important example illustrating the cultural theme of the hotel as an historic and social phenomenon. (Criterion 2.1)

The hotel is significant as evidence of the mid to late nineteenth century growth of the then townsite of Bunbury, as it developed from a military post, through a village phase, to become a town, to emerge as the second most populous city in the State, the centre of an important region. Its establishment and stages of growth and change tell much of the growing prosperity of the city through growth of agriculture, the timber industry and coal mining, etc. in the region, and is especially important evidence of the widespread effects of the turn-of-century gold rushes in the State, as a consequence of which Bunbury's local railway network was connected to the State network and Bunbury became a favoured summer seaside vacation place of eastern goldfields residents. Located closest of all the town's hotels to the new railway station (1904) it stood naturally to benefit from this traffic and its sample room was well patronised by commercial travellers. (Criterion 2.2)

A major historic-aesthetic phenomenon typical of the gold boom in the State, that is the combination of Free-Classical stylistic details with a counterbalancing curtain of Freely-decorative, cast-iron verandahs, is notably illustrated in this example by a variety of sub-stylistic variations on the theme. (Criterion 2.4)

11. 3. SCIENTIFIC VALUE

Rose Hotel and Sample Room is a benchmark by which other examples of the type of hotel, architectural style and cast iron history and technology may be assessed in regional cities and rural towns in Western Australia. (Criterion 3.1)

As an example of the hotel class of building and as an illustration of the economic and social evolution of the City of Bunbury and its region, *Rose Hotel* contributes substantially to an understanding of the human occupation of the locality, region and State. (Criterion 3.2)

The cast-iron verandah and stained glass bow window in the first-floor verandah are examples of technical achievement of a relatively high order for their respective classes of industrial and craft practices. (Criterion 3.3)

11. 4. SOCIAL VALUE

Anecdotal evidence together with such status as is given by the local town planning scheme is that of a building and place highly valued by the general community for its social, cultural and aesthetic associations. (Criterion 4.1)

The building's street-front character contributes to the sense of place in the City and therefore to the potential for the community's sense of social cohesiveness. It is the site of the City's New Year's Eve celebrations. (Criterion 4.2)

12. DEGREE OF SIGNIFICANCE

12. 1. RARITY

The small town-centre residential hotel is an endangered class of buildings within the State as a consequence of changing community attitudes to alcohol and vehicle driving and to competing vacation resort developments, and the building is an uncommonly well conserved example of the class. (Criterion 5.1)

The hotel is evidence of distinctive ways of social custom (including such phenomena as the commercial traveller and the seaside town-hotel family vacation) in danger of being lost. (Criterion 5.2)

The sample room is one of the few remaining extant examples of a detached sample room (also known as commercial room) where commercial travellers could conduct their business. (Criterion 5.2)

12. 2 REPRESENTATIVENESS

Rose Hotel has the principal characteristics of street forming buildings of those rural and regional town centres (or parts thereof) of the State that have been untouched by post gold boom reconstruction and is characteristic of a class of functional types (residential and commercial hotels) and architectural forms (multistoreyed verandahed). (Criterion 6.1)

It demonstrates the principal characteristics of a way of life in which the small local hotel is a primary social meeting place of very high significance (compared for example to the village square or piazza). (Criterion 6.2)

The sample room is representative of the late nineteenth and early twentieth century practice of hotels in major towns providing space where commercial travellers could conduct their business while in town. Some sample rooms, like that at the *Rose Hotel* and *Wagin's Moran Hotel*, were detached from the main hotel building, while others were incorporated into the hotel design, such as those at the *Railway Hotel*, *Kalgoorlie*, *His Majesty's Hotel*, *Fremantle*, and the *Palace Hotel*, *Perth*. (Criteria 6.1 and 6.2)

12. 3 CONDITION

With respect to aesthetic values, the exteriors are in very good condition and the interiors fair to good above ground floor and very good but of limited authenticity in the ground floor, the condition in such areas being judged in terms of the level of maintenance and presentation supporting the capacity of the observer to appreciate the design intents and achievements.

Historical and scientific values are not especially related to the condition of the fabric (poor condition not being a barrier to perception of period and information) which is nevertheless good with respect to those values.

With respect to the social values the fabric is generally in a good to very good condition in terms of engendering and maintaining community pride in the place.

The cumulative effects of management and environmental impact has been survival of a long life in good to very good condition, no doubt with change and losses of minor details, retention of authenticity of the bathroom-less bedrooms at the expense of some functional obsolescence in terms of providing accommodation to contemporary demands, and more recently substantial remodelling of spaces to provide up to date food and beverage facilities.

Past management has added to the place in terms of enhancing its survival and has detracted from the place in terms of the addition, beyond the above defined assessed areas of the site, of lesser structures. These structures, it is suggested, should be regarded as replaceable, especially with the objective of the redevelopment potential

of the site thereby being enhanced to facilitate the further conservation of the assessed parts.

The current owner, at time of assessment, has expressed intention to upgrade the accommodation finishes and amenities which would have the effect of opening the building up to increased patronage and community regard.

The current use at time of assessment is very good and appropriate, being the original intended and historic use, without threat to the fabric, and relatively intense, indicating that the facility is held in relatively high esteem by community and patrons. It is a well managed hotel.

12.4 INTEGRITY

The original intent of the design and function is intact in the areas assessed, notwithstanding that the building has been remodelled in its lifetime. The historic and current hotel uses are of the highest compatibility, both mutually, with respect to values, and physically with respect to the fabric.

Critically significant fabric has a remaining long life and is therefore highly amenable to conservation through restoration and reconstruction, as well as being amenable to adaptation subject to conservation of aesthetic values through harmonious design of any necessary and desirable interventions.

There is no particular fabric-based imperative determining a time frame for implementation of a state of the art conservation plan but development of incentives to restore and adapt the first and second floors are a desirable outcome in the relatively short term of, say, 2 years, from the point of view of preserving current impetus for urban renewal of the precinct within which the building stands.

The likely long term viability and sustainability of both values, degree and physical fabric is very high given the esteem with which the significant fabric is held and the extent of remaining site available for sustaining economic redevelopment and underwriting of conservation.

The integrity of the Sample Room is moderate to high with the likely long term sustainability high. The original intent is relatively intact and can be read.

12.5 AUTHENTICITY

The principal fabric of roof structure, walls, joinery and floors, and of external and above-ground-floor, period details, are predominantly the authentic remaining fabric of the significant first and later gold-boom building and remodelling phases. These components are judged from inspection of the fabric and documents to be in a moderate to high state of authenticity, notwithstanding ground floor remodelling of internal wall arrangements, since such alterations as are evident are typical of the functional type and do not compromise the basic sources of the identified cultural heritage values.

13. SUPPORTING EVIDENCE

The documentary was compiled by Jacqui Sherriff, Historian, in 2004. The physical evidence was compiled by Ian Molyneux, Architect, in 1996. Information relating to the Sample Room was added by Annabel Wills, Conservation Consultant, in April 2004.

13.1 DOCUMENTARY EVIDENCE

Established as one of Bunbury's earliest hotels in c.1863, the existing fabric of the Rose Hotel was built in two construction phases dated c. 1898 and c. 1904. Samuel Rose built a modest, two storey hotel on Victoria Street c. 1865 and c. 1898, then proprietor J. C. Illingworth added a separate two storey wing along Wellington Street to tap into the demand for accommodation brought about by the increase in population and movement throughout the colony as a result of the gold rushes. Prompted by the continued demand for accommodation and the hotel's proximity to Bunbury Railway Station, the original building was demolished and replaced with a three storey wing c. 1904. A sample room was also built on Wellington Street at this time. The Rose Hotel has continued to be a popular hotel and social venue since this time.

Although hotel licences were granted in the Bunbury area in the 1840s, in 1850 John Morgan's Bunbury Hotel was the only one operational. In 1852, James Haynes' Plow and Harrow Hotel opened on the corner of Victoria and Eliot streets. In 1857, William Batts was granted a licence for the Swan Inn (which probably became the Wellington Hotel).¹

This was the hotel business in Bunbury when Samuel Rose applied for a licence in 1865. However, the Bench refused the application, stating that there were enough hotels in the town. The people of Bunbury obviously had a different opinion, as a signed petition was presented to the Governor in support of Rose's application. A licence was granted to Rose after the Bench was directed to reconsider its decision.² Located on Victoria Street near the corner of Wellington Street, the hotel building was two storeys, with bar and dining room downstairs and four small bedrooms upstairs. Photographs dated c. 1870 and c. 1900 show a double storey building with upstairs enclosed verandah, with chimneys at either end of the building.³

Samuel Rose had arrived in Western Australia in 1841 on the *Parkfield* with his wife and son as an agricultural labourer with the Australind Settlement Scheme.⁴ His wife, Mary, died in childbirth in 1850, and five years later he married Emma Delaporte (a widow). Samuel had four children with his first wife, and six with his second. Samuel purchased Bunbury Town Lot 1850, on which he established the Rose Hotel. After his death in 1867, his widow Emma continued to run the hotel for a time, before becoming a storekeeper.⁵

In 1898, the Rose Hotel was extended along Wellington Street.⁶ Comprising bedrooms, saloon bar and dining room, the new wing shared a common rear

¹ G E Clarke, *The Early History of Bunbury*, Bunbury 1946, pp. 58-59.

² *ibid.*, p. 59.

³ Phyllis Barnes, *Bunbury Images: People and Places*, the author, 2004, p. 83. See also photograph of Victoria Street dated c. 1870 in Anthony J Barker and Maxine Laurie, *Excellent Connections: Bunbury 1836-1990*, City of Bunbury, Bunbury, 1992, p. 110.

⁴ Barker and Laurie, *op.cit.*, p. 86. See pp. 13-23 for details of the failed Australind scheme.

⁵ Rica Erickson (ed), *The Bicentennial Dictionary of Western Australians pre-1829-1888*, volume IV, UWA Press, Nedlands, 1988, p. 2680.

⁶ A search of the *Bunbury Herald* between 1896 and 1901 failed to reveal a definitive date of construction of this wing of the building.

courtyard with the c.1865 building on Victoria Street.⁷ In order to accommodate guests' horses, a 'substantial stone wall stable' was located on Wellington Street, where the Sample Room was later built.⁸

By this time, proprietor J C Illingworth was advertising the hotel as 'the most centrally situated in Bunbury...The most popular billiard room in the colony. Every convenience and comfort for boarders at reasonable rates'.⁹ No doubt the new additions allowed Illingworth to benefit from the increased numbers of visitors to Bunbury during the summer season.¹⁰ A fire in an upstairs room over the kitchen 'of the main new wing' in March 1899 was quickly contained and did not cause extensive damage.¹¹

In 1901, the editors of *Twentieth Century Impressions* identified Bunbury as one of Western Australia's 'favourite watering holes' and the Rose Hotel as a Bunbury landmark that 'has always been one of the most popular establishments in town'. The entry stated that over £7,000 had been spent on the recent additions, making the hotel:

...a very substantial building, and equal[ling] as regards accommodation and comfort, many of the leading metropolitan houses ... [T]here is now accommodation for about forty guests. From the vantage points many picturesque and striking views may be obtained. The views of Bunbury harbour and the ocean from the Rose Hotel are worth travelling many miles to see.

A special feature of the establishment is the handsome entrance hall, which is beautifully arranged; the dining hall is also a fine and extensive apartment, and the arrangements therein are of a superior character. The bathrooms are fitted in the most modern style, hot and cold baths being obtainable at any hour. The public seabaths are only a few minutes' walk from the hotel, which is also in close proximity to the many other attractive spots of Bunbury.¹²

Circa 1904, the original wing was demolished and replaced with a three storey building along Victoria Street, which linked with the two storey wing on Wellington Street.¹³ The patterns of the cast iron in the verandahs linking the two wings appear in Revell, Adams & Co's 1885-86 catalogue of 'Vulcan Iron Works' samples, as well as in A C Harley & Co's 1897 catalogue of 'Sun Foundry' samples.¹⁴

⁷ Photograph of original building and c. 1898 wing in Phyllis Barnes, *Bunbury Images: People and Places*, the author, 2004, p. 83; Batty Pictorial 24925P in Barker & Laurie, op.cit., p. 137.

⁸ *The West Australian*, 18 October 1890, p. 2.

⁹ *Bunbury Herald*, 25 September 1896.

¹⁰ *Bunbury Herald*, 21 January 1899. The paper reported that there were a greater number of visitors to Bunbury at this time than at the same time the previous year.

¹¹ *Bunbury Herald*, 16 March 1899.

¹² *Twentieth Century Impressions of Western Australia*, P W H Thiel & Co, Perth, 1901 (facsimile edition, Hesperian Press, Carlisle, 2000), pp. 550-51.

¹³ *Wises's Post Office Directory*, 1905, p. 45. The fact that there was no similar advertisement in the 1904 edition suggests that the work was completed c. 1904. However, no mention of works to the Rose Hotel was found in a search of the *WA Mining, Building and Construction Journal* or the *Bunbury Herald* for 1904.

¹⁴ Ian Molyneux in documentary evidence of Rose Hotel Heritage Assessment for the Heritage Council of Western Australia, 1996, citing Sun, Vulcan and other catalogues his possession. The upper level valence frieze is Vulcan No. 2 or Sun No 331 or 514. The balustrade is Vulcan No. 4 or Sun No. 575. The lower valence is similar to Sun Nos 300, 319 and 574, and the valence brackets are Vulcan No. 54 or Sun Nos 300 or 319. The availability of such cast iron in Australia dates from well before these building phases and the pattern books are therefore not documents for dating the structures.

The Rose Hotel was one of about 20 licenced premises in Bunbury, servicing a population of about 3,000. Three years later, the number of premises had climbed to 33. This included hotels, boarding and eating houses and two billiard halls.¹⁵

A sample room was built as part of the c. 1904 works. In an advertisement in *Wise's Post Office Directory* for 1905, proprietor J. C. Illingworth proudly announced that the hotel had been 'entirely rebuilt ... A large and splendidly lighted Room on the ground floor has been added, which may be used as a sample room'.¹⁶

As shops and stores were established in Western Australia's growing and multiplying population centres, suppliers sent their 'ambassadors' (commercial travellers or travelling salesmen) to introduce new products and organise the delivery of supplies. These salesmen travelled to the furthestmost points of settlement by whatever means available (foot, coastal shipping, horse and buggy or railway) taking 'the latest in commodities, equipment and merchandise' and had to be accommodated at hotels and boarding houses in each of the centres they visited:

The commercial traveller became the number one client for the country hotel keeper and soon most country hotels had a commercial room and sample room which were used by the commercial traveller to do his pen work re-orders etc and display his wares. Apart from the bar, after the evening meal ... the commercial room became a common meeting place.¹⁷

These sample and commercial rooms remained important until after World War II, when the widespread introduction of the car and improved road conditions made the commercial travelling more mobile and independent.¹⁸ Bunbury's Rose Hotel was one of a considerable number of Western Australian hotels that provided such facilities for commercial travellers and was advertising its sample rooms in 1900.¹⁹

Located on a prominent corner and the closest to the railway station, the Rose Hotel continued to be a popular hotel throughout the twentieth century. It was the location of many cultural and social activities, as well as being the regular meeting place for a number of local groups. From the early 1900s, a taxi rank was located outside the hotel on Wellington Street.²⁰

It is not known when the sample room ceased to be used for this function. In 1961, the *South Western Times* ran an advertising feature on the redevelopment of the Rose Hotel under the direction of new proprietors, Col and Meg Sangster. One of the 'innovations' noted for the Hotel in the future was the establishment of an 'ultra-modern bottle department'.²¹ It is thought that the bottle shop was established in the sample room sometime in the 1960s.

John and Elizabeth Drinkwater purchased the hotel in 1969 and Mr Drinkwater retained ownership to 2004.²²

15 Barker & Laurie, op. cit., p. 163.

16 *Wises's Post Office Directory*, 1905, p. 45.

17 Rick Reynolds (writer and compiler), *Man on the Road: 100 years of Commercial Travelling in Western Australia 1896-1996*, produced by the Commercial Travellers' Association of Western Australia Inc to commemorate the 100th Anniversary of the formation of the Association, for the Jubilee Celebration, Perth, April 1996, pp. 4-5.

18 *ibid.*, p. 5.

19 *Wises's Post Office Directory*, 1900, p. 26.

20 Undated photograph in *Bunbury: I remember when... A pictorial stroll down memory lane*, Book 5, The Committee, Bunbury, 2000, p. 28.

21 *South Western Times*, 21 December 1961, p. 8; Certificate of Title Vol 1249 Folio 583, 28 June 1961.

22 Certificate of Title Vol 1249 Folio 583, 1969; Heritage Council of Western Australia records.

In 2004, the Rose Hotel continues to be a popular hotel and the former sample room accommodates the hotel's bottle shop.

13.2 PHYSICAL EVIDENCE

The assessed component of *Rose Hotel*, Bunbury, comprises an L-shaped, structure addressing the two frontages of its street corner location, being three-storeyed to Victoria Street and to a short return into Wellington Street corresponding to the depth of the three-storeyed structure's rooms. An opening frame with fanlight suggesting a former door in the second floor of the Victoria Street facade suggests a former actual or proposed third storey verandah. However the extant verandahs to both streets are two-storeyed, sitting above the public footpaths.

The three-storeyed section has a pitched roof spilling out between short lengths of curious, raised parapets (which may be missing their ball-finials or the like) and over bracketed eaves. Such eaves and parapet devices are Free Classical in derivation but so peculiar as to support the 1988 plaque's assertion of a 1900s date. The parapets might be deliberately designed to give the air of in-completeness and in this they are perhaps a mannerist joke for the cognoscenti, and they bring to mind the work of the inventive, Classicist architect, E.S. Porter (who, with his partner, Thomas, was responsible for the Palace Hotel, Perth, and the Fitzgerald Hotel, among other hotels).

The building is two-storeyed to Wellington Street. From the differing roofs and plan width, this two-storeyed section is evidently of two stages and the street parapet is contrived to conceal and marry this divergence, perhaps a third stage. Several scenarios are possible; a bridging stage between the Victoria Street front and a detached Wellington Street neighbour or extension of the two-storey wing eastwards, etc.

The ground floor is taken up with bars, lounge and dining room.

Within the return space of the hotel structure are later two-storeyed additions incorporating kitchen and amenities.

Rose Hotel is strongly related to other buildings in Victoria Street and its intersection with Wellington Street, where the influence of the former Railway Station of 1904 (now a Bus Terminal) discharged its passengers into Wellington Street less than a street block distant, ensuring that the volume of pedestrian traffic was such as to make this a prosperous gateway to the townsite.

The streetscape for two street blocks, extending north and south of *Rose Hotel* at its centre, is a strong remnant of the Town in its final nineteenth century form, as it came to be after rebuilding in response to the turn of century gold boom. This form is characterised by two-storeyed buildings presenting facades hard to the street edges, creating clearly perceptible urban spaces, and the hotel's three-storeyed facade is dominant among such buildings. In particular, the street intersection at which it stands retains well preserved structures of the boom period on three corners, complemented later by the Art Deco Cronshaws Store of circa 1938.

The other buildings on the hotel site exhibit no particularly meritorious spacial relationship to the hotel (with the exception of the Sample Room). The facade of the Sample Room is an important element in the extension of the street-forming characteristics of the hotel and other street facades along Wellington Street.

The extent and order of stages of rebuilding is obscure and ultimately reliant perhaps on exposure in opening up of the fabric in future building and fit-out operations. A roof gable coincides with the eastern end extremity of the castiron verandah in Wellington Street, over the wall dividing the Meeting Room-Coffee Lounge and the Dining Room. East of this the Dining Room is narrower in plan with a skillion roof in lieu of the adjoining gabled pitched type. The continuous parapet of Free-Classical,

cast balusters between piers surmounted with ball finials, pedimented above the Wellington Street entrance, conceals this variation from the street views and probably indicates two stages of development of the Wellington Street frontage.

The external style of the structure is disparate, with a mix of the styles, cast iron verandahs, (albeit with patterns based on Classical floral motifs), the essentially Victorian utilitarian facades beneath the verandah curtains (and particularly the jumbled rears), surmounted in Wellington Street by a FreeClassical parapet that fits the Italianate appellation and in Victoria Street by an equally Free-Classical parapet and eaves combination that leans to the NeoClassical.

The Dining Room street windows are arched with Victorian weather-arch molds that are either missing from the remainder of the main structure or which have always been peculiar to the Dining Room.

First floor bow window stained glass work trends toward Art Nouveau.

Remodelling of the ground floor interiors has preserved a mixture of FreeClassical cum Italianate mouldings with Art Deco cornices and column mouldings, together with modern pastiche from both sources.

This is an exceptionally varied and interesting stylistic blancmange that has the capacity to reward extended perusal. On balance its style is Western Australian Free-Classical gold boom. The buildings defy classification according to the style-names of Apperly, R., Irving, R., Reynolds, P. *A Pictorial Guide to Identifying Australian Architecture. Styles and Terms from 1788 to the Present.* (Angus and Robertson, North Ryde, 1989).

The internal layout is of inter-connecting, public area rooms occupying the full span of the wings in the ground floor, and of passageways at the inner rear sides in the upper floors, serving continuous rows of bedrooms having outlook to the streets and opening out to the verandahs where available. Bathroom and lavatory amenities are across the passageways from the residential rooms in the return of the L-Shaped plan, at the rear, south side.

Appearance and condition is generally good to very good having regard to condition of the finishes, fabric and evident level of maintenance of significant areas.

Sample Room

The single storey brick and iron Sample Room is located on Wellington Street. Originally constructed as a separate stand alone building, today it is flanked on the northern side by the two storeyed brick motel building. The Sample Room is a separate building to the main hotel. A driveway is located between the Hotel and the Sample Room. This leads to a carpark area, later motel rooms and the rear of the hotel. A metal deck roof provides a covered link between the Sample Room and the Hotel.

The Sample Room contains four rooms and is currently utilised as a bottle shop. The main room contains the majority of the bottle shop stock, the main entrance, the register counter, and an entrance from the rear carpark. There is a smaller room to the south, possibly a later addition. This room has been opened to the main room and also contains shelving displaying the bottle shop stock. To the north and east of the main room are two store rooms. The rear store has a roller door to the rear carpark.

The front façade of the Sample Room is a brick parapet wall. Sections of the wall beneath the windows are face brick. Other sections are painted brick whilst some sections of the parapet top are rendered and painted. The front parapet wall is in two sections with a gabled section to the main room and a flat section to the room to the south. The roofs behind are gabled and skillion respectively.

The gabled section of the front façade is symmetrical with a central timber front door (with fan light above) and a large timber framed window either side with smaller fanlight windows above. The words *Rose Hotel Sample Room* are located on the gabled parapet.

The front façade to the southern room has a timber framed door and a timber framed window.

The Sample Room has a pediment and balustrade at the street eaves that has finials of the pattern of the main building but equally it has its own variety of denticulation of the cornice of these devices as well as door and window joinery of the period on the cusp between gold-boom Free-Classical survival and Federation (Arts and Crafts) style intrusions.

The southern elevation of the Sample room faces the driveway and is utilised for the drive through bottle shop facilities. There is a roller door entrance and glass window fridges.

The rear and northern elevation of the Sample Room are attached to the later motel additions.

Generally the Sample Room is in a fair to good condition.

13.3 COMPARATIVE INFORMATION

With the influx of people associated with the gold rushes, additional accommodation was needed in Bunbury. The Pier, the Burlington, and Federal, the Parade and the Ocean Beach were all established in a short period of time. As at the Rose Hotel, the older hotels were rebuilt or extended in the late 1890s to provide accommodation to serve the growing travelling community. For example, Gordon's Hotel was rebuilt and the Victoria Hotel extended in 1897, a year after the Wellington Hotel and Prince of Wales hotels were extended.²³

Many Western Australian hotels in regional and smaller centres provided sample and commercial rooms for commercial travellers. Other known examples include the Prince of Wales Hotel, Bunbury, the Palace Hotel, Perth, His Majesty's Hotel, Fremantle, the Railway Hotel, Kalgoorlie, the Commercial Club Hotel, Mount Magnet, and the Victoria Hotel, Roebourne (now the Roebourne Hotel). It is probable that the many hotels named the 'Commercial Hotel' had such rooms (although no research has been undertaken to confirm this). In many cases, the sample/commercial rooms were incorporated into the main hotel building, while in some cases, the sample rooms were detached buildings. The only other known detached sample room is at Moran's Wagin Hotel (c. 1904), where detached single storey, brick and iron commercial rooms were constructed c. 1908. No documentary history has been revealed to inform the history of the commercial rooms at Moran's Wagin Hotel.²⁴ The configuration of this hotel and commercial room complex is similar to that at Bunbury, with the hotel facing the corner and the detached single storey commercial/sample room extending the hotel along one of the street frontages.

13.4 KEY REFERENCES

No key references.

²³ G E Clarke, *The Early History of Bunbury*, Bunbury 1946, p. 59.

²⁴ Laura Gray with Gillian O'Mara, 'Conservation Management Plan: Moran's Wagin Hotel', prepared for Terry Moran, Licensee, Manager and part owner, and the Heritage Council of Western Australia, December 2002, amended September 2003, pp. 4, 8.

13.5 FURTHER RESEARCH

Further research may reveal more precise dates for the two construction phases. A search of the *Bunbury Herald* and the *WA Mining, Building and Construction Journal* for the relevant period failed to provide definitive information, although the dates of construction have been established to within narrow time frames from other sources. Although the Bunbury rate books are listed as being held by the Bunbury Local Studies Collection, a recent search by staff failed to locate books covering the period pre-1899 and the period between 1901 and the mid-1920s.²⁵

²⁵ The search for the rate books was conducted on behalf of Kristy Bizzaca, Historian, for a separate project on 22 July 2004.