Attachment F

Conservation Management Plan

NBRSARCHITECTURE.
HERITAGE

CONSERVATION MANAGEMENT PLAN

Former First Church of Christ Scientist
262-270 Liverpool Street, Darlinghurst

UPDATED VERSION BASED ON CONSERVATION MANAGEMENT PLAN BY GRAHAM BROOKS AND ASSOCIATES, MARCH 2013

NOVEMBER 2018

NBRS&PARTNERS PTY LTD
Level 3, 4 Glen Street,
Milsons Point NSW 2061 Australia
nbrsarchitecture.com

ABN 16 002 247 565
Sydney: +61 2 9922 2344
Melbourne: +61 3 8676 0427
architects@nbrsarchitecture.com

DIRECTORS
Geoffrey Deane NSW reg. 3766, Rodney Drayton NSW reg. 8632,
Andrew Duffin NSW reg. 5602, Garry Hoddy NSW reg. 5286,
Andrew Leuchars LA reg. 035, James Wehl

ASSOCIATE DIRECTORS
Trevor Eveleigh, Samantha Polkinghorne, Brett Sherson , Andrew Tripet,
Jonathan West SENIOR ASSOCIATES Barry Flack
ASSOCIATES Derek Mah, Hung-Ying Foong Gill, Sophie Orrock,

Cover photo: Western elevation of 262-270 Liverpool Street, Darlinghurst (Source: NBRSARCHITECTURE 2016)

NBRS & PARTNERS Pty Ltd
Level 3, 4 Glen Street
Milsons Point
NSW 2061 Australia

Telephone +61 2 9922 2344 - Facsimile +61 2 9922 1308

ABN: 16 002 247 565

Nominated Architects
Geoffrey Deane: Reg No. 3766; Andrew Duffin: Reg No. 5602; Garry Hoddinett: Reg No 5286

This report has been prepared under the guidance of the Expert Witness Code of Conduct in the Uniform Civil Procedure Rules and the provisions relating to expert evidence

ISSUED	REVIEW	ISSUED BY
19 November 2018	Draft	Sophie Bock
19 November 2018	Final	Sophie Bock

EXECUTIVE EUMMARY

This Conservation Management Plan for 262 – 270 Liverpool Street, Darlinghurst, was commissioned by Liverpool & Forbes Pty Ltd to inform a strategy for the adaptive re-use of the building. This report constitutes an update to a previous Conservation Management Plan (CMP) for the site, prepared by Graham Brooks and Associates and finalised in 2013. This update is intended to take into account works to the building which have occurred since the *2013 CMP* was prepared, and to provide additional information and policies to guide the proposed alterations and change of use to the building.

This report establishes the cultural heritage significance of 262-270 Liverpool Street, Darlinghurst, formerly the First Church of Christ Scientist, and the relative significance of its internal spaces, components and fabric. The intention of this document is to guide and inform future works to the building and its setting, so that this may be carried out in a manner which conserves its heritage significance.

The methodology adopted for this report follows the established guidelines of *The Conservation Plan* by Dr James Semple Kerr (7th Edition, 2013) published by Australia ICOMOS, and the *Australia ICOMOS Charter for Places of Cultural Significance, The Burra Charter, 2013*. Evaluation of the place has been carried out in accordance with the guidelines recommendations of the Heritage Division of the NSW Department of Environment and Heritage.

The assessment is based on an analysis of documentary evidence of the site's origins, construction, and subsequent alterations and additions to the building, as well as a detailed examination of the physical fabric of the place. Following the assessment of the significance, procedures for retaining and enhancing fabric and other aspects of identified heritage value are established, together with appropriate constraints and opportunities for the future management of the place.

Key Recommendations

262 – 270 Liverpool Street, Darlinghurst, has cultural significance for its historic, aesthetic, and social values, demonstrated at local levels of importance. The key recommendations for the conservation of the cultural significance of 262 – 270 Liverpool Street emerging from this report include:

- The owners of the site should adopt this Conservation Management Plan as the guiding document for future development of the place.
- Recommendations contained in this report should be progressively implemented by the owners or managers of the place.
- This Conservation Management Plan should be used as a guiding document to inform any adaptive re-use proposals for the place.
- Formal procedures for undertaking heritage conservation and maintenance work to the place involving experienced conservation professionals and contractors should be maintained to minimise adverse impacts on the heritage significance of the place.
- The cyclical maintenance and repair program for significant building fabric should continue to be implemented.

NBRSARCHITECTURE

Sophie Bock
Senior Heritage Consultant

CONTENTS

LIST OF FIGURES

1.0 INTRODUCTION

This Conservation Management Plan for 262 – 270 Liverpool Street, Darlinghurst, was commissioned by Liverpool and Forbes Pty Ltd to inform a strategy for the adaptive re-use of the building. This report constitutes an update to a previous Conservation Management Plan (CMP) for the site, prepared by Graham Brooks and Associates and finalised in 2013, referred to as the *2013 CMP* in this report.

This update is intended to take into account works to the building which have occurred since the *2013 CMP* was prepared, and to provide additional information and policies to guide the proposed alterations and change of use to the building.

The *2013 CMP* was an appended report based on a previous *Conservation Plan* for the subject site, prepared by Noel Bell Ridley Smith & Partners (now NBRSARCHITECTURE) in 2000. This report also draws on information from an earlier *Conservation Plan* for the site, prepared by Design 5 – Architects in 1999.

1.1 SITE IDENTIFICATION

The site is located on the north-east corner of Forbes and Liverpool Streets in Darlinghurst, NSW, approximately 2.5 kilometres south-east of the Sydney CBD. It is located on a block bounded by Liverpool Street to the south, Forbes Street to the west, Clapton Place to the north-west, Farrell Street to the north-east and Darlinghurst Road to the east. It is identified as Lot 1 of DP 174206 by the NSW Land and Property Information (LPI).

Figure 1: Street map indicating the location of the subject site in red (Source: Sixmaps).

Figure 2: Aerial view of the subject site, outlined in red (Source: Sixmaps)

1.2 STUDY OBJECTIVES

The main objective of this report is to provide a practical working document to guide future works or changes to the building and site at 262-270 Liverpool Street, Darlinghurst to ensure that its identified heritage significance is adequately identified, protected and conserved. This management plan aims to provide an update to the *2013 CMP* in order to:

- Provide an understanding of the historic development of the place, and a description of the physical fabric and its current condition;
- Identify the heritage significance of the place, assessed against the prescribed NSW State Heritage Register criteria;
- Set out policies to enable the place to continue to be managed and interpreted in accordance with NSW Heritage management principles defined by the NSW Heritage Council; and
- Inform the current proposal to redevelop the building for commercial use.

1.3 METHODOLOGY

This report is based on the guidelines set out in the document entitled *The Conservation Management Plan* by Dr James Semple Kerr (6th Edition, 2004). The terms fabric, place, preservation, reconstruction, restoration, adaptation and conservation used throughout this report have the meanings given them in the *Australia ICOMOS Charter for the Conservation of Places of Cultural Significance (Burra Charter) 2013*. Physical research was carried out without excavation or physical intervention in the fabric.

The architectural styles referred to in this report are as defined in *A Pictorial Guide to Identifying Australian Architecture* by Richard Apperley, Robert Irving and Peter Reynolds (Angus and Robertson: Sydney, 1989).

1.4 LIMITATIONS

Information on the fabric and condition of the building has been obtained from previous reports and updated based on observations during site inspections carried out in September and October 2018. These inspections were limited to those spaces which are safely accessible and did not include inspections of the rooves externally. No fabric was removed during these inspections.

1.5 IDENTIFICATION OF AUTHORS

This report was prepared by Sophie Bock, Senior Heritage Consultant and reviewed by Samantha Polkinghorne, Director, both of NBRSARCHITECTURE.

1.6 SOURCES AND PREVIOUS REPORTS

The key sources for this report are the previous reports on which it is based, including:

- *262-270 Liverpool Street, Darlinghurst, Conservation Management Plan*, March 2013, prepared for Mark Carnegie by Graham Brooks and Associates;
- *First Church of Christ Scientist, Sydney, Crnr Forbes and Liverpool Street Darlinghurst 2010 Conservation Plan*, December 2000, prepared by Noel Bell Ridley Smith & Partners; and
- *First Church of Christ Scientist, Sydney, Forbes and Liverpool Street Darlinghurst NSW, Conservation Plan incorporating Conservation Analysis and Conservation Policy, February 1999, prepared by Design 5 – Architects.*

This report contains sections of text sourced directly from the *Conservation Management Plan* for the building, prepared by Graham Brooks and Associates (GBA) in March 2013 and referred to here as the *2013 CMP*. Throughout this report, where text has been reproduced from the *2013 CMP* unaltered, it is shown in italics.

2.0 DOCUMENTARY EVIDENCE

The following historical summary, including images, captions and footnotes, was prepared by Noel Bell Ridley Smith & Partners in 2000 and was reproduced by Graham Brooks and Associates in the *2013 CMP*. It has been sourced from pages 14 – 35 of the *2013 CMP*. Where information has been sourced directly from the *2013 CMP*, this has been reproduced in italics.

2.1 PRE-EUROPEAN HISTORY

Prior to European settlement the Aboriginal peoples of the Sydney basin lived a nomadic life based on bands and family clan units.

The Woolloomooloo area, that contained fresh running water, the Yurong Creek, was undoubtably traversed by aboriginal people for thousands of years. The importance of Woolloomooloo to the Gadigal people as a hunting ground and sedentary residential space is referred to in various early records and evidence of their occupation has been uncovered in many locations in the area. However, there is no surviving evidence of the Aboriginal use of the site, which would have been highly disturbed to construct the existing building.

2.2 EARLY DEVELOPMENT OF WOOLLOOMOOLOO

In 1793, Governor Francis Grose granted 100 acres to Commissary General John Palmer. The grant stretched from Woolloomooloo Bay to the south as far as today's Albion Street at Surry Hills. Palmer cultivated part of the land and built a residence beside the creek and close to the shore, "Woolloomooloo House".

In 1822 Palmer sold out to Edward Riley, his successor as Commissary General, who was building up a huge estate from the valley south into Surry Hills.

Figure 3: Early Parish Map showing the original lots at Woolloomooloo, including John Palmer's 100 acres called "Woolloomooloo' (Source: http://parishmaps.lands.nsw.gov.)

In 1826 Governor Darling chose the area east of the town to create "a high status area … which would serve as both example and chastisement to the debased populace of Sydney town"[1]*. He made land grants to his colleagues and friends who were required to build grand houses and*

[1] Quoted in Terry Kass, '*The History of Tusculum, 1–3 Manning Street , Potts Point, Heri- tage Research Study*', Sydney 1983, p 3

landscape them to approved standards. The fine houses were built on the elevated Woolloomooloo Heights, appropriately renamed Darlinghurst Heights, but several of the land grants included low land in the valley as well as higher ground on the ridge and at the top of the escarpment[2].

Ann Riley leased out Woolloomooloo House, but the estate surrounding the house, that had been tied up in litigation between various family members, remained largely unimproved until it was subdivided in the 1840s. By this time the district was a place of fashionable villas and the estate realized a high price. Lots were then drawn and the Riley children received their shares including various parcels of the land.

Figure 4: Map prepared by William Wells in 1843, showing the subject allotment (Source: State Library of NSW)

2.3 EARLY OWNERSHIP OF THE SITE

Containing the subject site, Block No.22 of the new grant of the Riley Estate was inherited by Thomas Burdekin. The corner block covered an area over 1 acre.

Following Thomas Burdekin's death in 1844 the land was inherited by various members of the Burdekin family, including Sydney Burdekin, a pastoralist and parliamentarian. He managed large pastoral in northern NSW and Queensland, managed the family's real estate interests and was a director of many public companies.[3]

[2] http://www.dictionaryofsydney.org/entry/woolloomooloo
[3] Burdekin family papers, 1784 – 1956, State Library of NSW

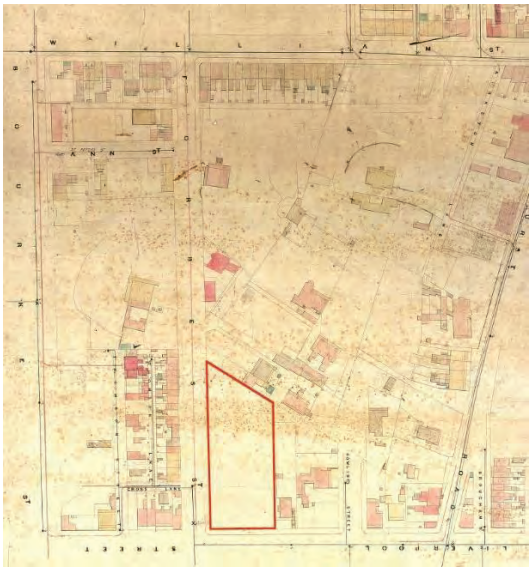


Figure 5: The trigonometrical survey of Sydney, 1865, showing the Burdekin property (Source: State Records of NSW)

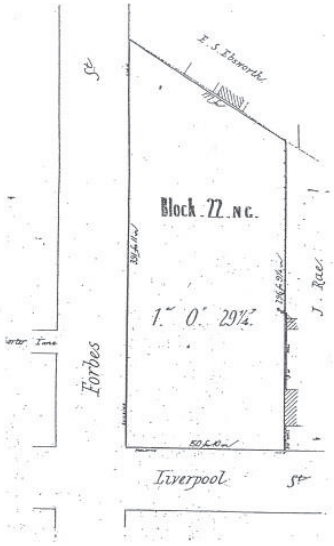


Figure 6: Block 22 new grant Riley Estate, as shown in Certificate of Title Volume 1169 Folio 129 (Source: Land and Property Management Authority)

As the 1865 and 1880s maps of the district show, in the second half of the 19th century the Woolloomooloo area gradually became crowded with small scale residential buildings. However, except from a short period, when it was used by the Burlington Picture Show, the corner block remained virtually vacant land until the 1920s.

"In a roomy open-air enclosure, at the corner of Liverpool and Forbes streets, the Burlington Pictures were first shown on Saturday night" on 19th December 1909. In addition to picture shows political rallies, farewell nights and other programmes were held in a "large tent" in the open air setting throughout the following 5 to 6 years.[4]

Figure 7: Metropolitan Detail Series, sheet 13, 1887, showing the Burdekins' vacant site (Source: State Records of NSW)

[4] Sands Directories and advertisements in the Sydney Morning Herald 20.12.1909, p28; 12.1.1910, p2; 4.10.1910, p6; 1.6.1911, p2

Still largely vacant and owned by James Alison of Sydney, gentleman and Florence Hay, wife of Alexander Hay of Coolangatta, in 1923 the corner land was subdivided. An area of 1 rood 2½ perches located on the corner of Forbes and Liverpool Streets was sold to trustees of The First Church of Christ Scientist[5].

(Ownership continued to be held by trustees until 1964, when The First Church of Christ Scientist became the registered proprietor of the site, presumably following incorporation under the provisions of the Church of Christ Scientist Incorporation Act 1962.)

Figure 8: The subject site shown in Certificate of Title Volume 3513 Folio 86 (Source: Land and Property Management Authority)

2.4 THE CHURCH OF CHRIST SCIENTIST

Mary Baker Eddy

Mary Baker Eddy, and American, was the founder of the Christian Science church. She was a very charismatic women with great appeal, even though she had limited education and understanding of the Bible. She was obsessed by the healing ministry.[6]

Mary Baker was born in 1821 into a strong Christian home. She was a sickly child and continued to have bouts of illness all her life. In 1862 she went to see a faith healer named Phineas Quimby. She claimed she was healed by him and joined his ministry team. He called his healing ministry, The Science of Christ.

In 1866 Quimby died and in the same year Mary experienced a dramatic healing in her life that she saw as a turning point. From that time on she was completely dedicated to the healing ministry. She established a training programmed to train Christian Science Practitioners in the science of healing and health. By 1875 she had completed her text book on Christian Science which she gave the name Science and Health.

Her church was established in 1875 when a small group of her followers rented a hall in Boston USA, meeting on Sundays. In 1879 it was officially called The Church of Christ Science with a charter "to commemorate the word and works of our Master, which should reinstate primitive Christianity and its lost element of healing." Mary became the first minister of the church. In 1881 she established her main training college in Boston - the Massachusetts Metaphysical College.

[5] Certificate of Title Volume 3513 Folio 86
[6] www.lectionarystudies.com - Comparative Religions

From 1889-1890 Mary Eddy reorganized the church under the control of the Mother church, The First Church of Christ Scientist. All pastors were removed and replaced by readers and all authority placed in the Manual and appointed Directors. She revised Science and Health and in 1908 established the Christian Science Monitor. This daily newspaper, later called the Monitor, was one of the leading newspapers in the US, being noted for its positive reporting.

Mary Baker Eddy died in 1910. The church has spread throughout the world with Christian Science reading rooms found in most major population centers, primarily in the English speaking World.

Figure 9: Mary Baker Eddy, founder of the Christian Science Church 1821-1910 (Source: http://www.britannica.com/EBchecked/ topic-art/178916/75962/Mary-Baker-Eddy)

The Church

The church is governed by the Church Manual written by Mary Baker Eddy, along with a board of directors. The Manual cannot be altered and the directors have complete authority beyond the directives of the Manual.

The Sunday service consists of Christian Science hymns, silent prayer along with the Lord's prayer, a reading from the Bible followed by a reading from Science and Health. There is no sermon.

Regular lectures are held in the church at least once a year and each church has a reading room where members can read authorized Christian Science literature. A full time ministry is exercised by Christian Science Practitioners who have been trained in Christian Science healing methods. Most churches have a weekly testimony meeting where people can speak of their healings.

At their peak in the 1930s, there was some 3,000 churches worldwide. It is therefore quite a small sect, and increasingly so. The church produces a number of magazines. It runs a number of sanitariums, mental Institutions and retirement villages. The main church is still the Mother Church in Boston USA. Administration is handled from this church and it remains the center for the main conferences of the denomination.

2.5 THE FIRST CHURCH OF CHRIST SCIENTIST SYDNEY

By 1898 a few copies of "Science and Health" were in circulation in Sydney and there were two subscribers to the Christian Science Journal. Around this date lectures were given in Sydney by a Metaphysician, Dr Mills, who espoused the principles of "Mental Healing" discovered by Mary Baker Eddy.

William Wright Virtue, a Scotland born engineer, had attended the lectures in Sydney. His work involved considerable overseas travel and when visiting America on business in February 1898, he also visited a Christian Science Church in Hartford Connecticut. While in Boston, he took formal

instruction in Christian Science and sent a quantity of literature back to his wife, encouraging her to spread the cause.

The Virtues were among the earliest Christian Science practitioners in Australia. The first "Science and Health" reading group and Christian Science meetings in Sydney were held in their home.7 These early meetings continued until in April 1900 a regular Sunday meeting was established at 15 Harrow Road Stanmore. Five adults attended the first meeting.8 In three month the attendance at the meetings had increased to 36 and a room was secured on the first floor of the Queen Victoria Market building for public meetings. In August 1901 a Sunday School was opened in the Gymnasium Hall adjacent to where the services were being conducted.

The first and second readers of the small church were Mr & Mrs Virtue. They drew up a statement which was read at a full meeting of the Society, which established the First Church of Christ Scientist Sydney.

> *"We undersigned Members of the Mother church, the First Church of Christ Scientist of Boston, U.S. America and pupils of Miss Julia S. Bartlett CSD, who is a loyal student of Mary Baker Eddy, desire the make the following statement and record our purpose in respect to the work we are privileged to be engaged in i.e. establishment of a Christian Science Church and Reading Room in Sydney N.S.Wales.*
>
> *We refer more particularly to the Christian Science Services and Testimony Meetings at present held at the residence of Mr*
> *W.W. Virtue, 15 Harrow Road Stanmore.*
>
> *We recognise that until our Society is organised and becomes a corporate body that it has no legal standing and as we are about to establish a corporate body that it has no legal standing and as we are about to establish ourselves in a public hall, to collect monies and to acquire certain property in the shape of hall and reading room furnishings we desire to humbly declare:-*
> *1st Our authority for the various steps we have thus far taken and are about to take.*
> *2nd Our relationship to the properties and the monies referred to.*
>
> *Our authority. Article 28 Section 7. (See Church Manual page 61)*
>
> *Monies and Property. These we simply hold in trust for the Society until such time as our numbers will admit of our incorporating under the laws of the Colony, when it would be taken over by such corporate body and become the property of its members.*
>
> *Mr Gibbs who is acting as Clerk will keep a correct record of all monies received and expended, hold vouchers for all payments and furnish statements of account and balance sheets when required copies of which will be affixed to this document. An inventory of all property from time to time will also be affixed herewith.*
>
> *Signed W.W. Virtue - First Reader*
> *H.M. Virtue - Second Reader*
> *C.H. Gibbs - Clerk*
> *It is proposed that a copy of this document be given to each of our members who is may become a member of the Mother Church.*
> *Sydney, NSW September 1900*[9]

[7] http://adbonline.anu.edu.au/biogs
[8] Sydney Morning Herald 12.8.1929, p12
[9] Insert in the first Minute Book of the First Church of Christ Scientist, Sydney, quoted in the Conservation Plan 2000

In December 1902, 14 members of the mother church in Boston signed their names to the Rules that had been drawn up and in this way the First Church of Christ Scientist Sydney was organised.

Branches of the Christian Science Church throughout the world had full autonomy:

> *"In Christian Science each branch church shall be distinctly democratic in its government and no individual, and no other church shall interfere with its affairs."*[10]

The Sydney Church set about determining appropriate management of its own affairs and larger premises were secured the following year in York Building, Market Street. Over the next few years services moved to premises in Challis House, Martin Place, the Masonic in North Sydney and the Protestant Hall Sydney.

Later, a site was purchased in Riley Street, Darlinghurst, where the first permanent church, with a Sunday School, was erected and officially opened on October 1st 1916 (now demolished). In 1922 the Second Church of Christ Scientist was established in a building by Esplin & Mould Architect in Victor Street Chatswood (demolished).

2.6 CONSTRUCTION OF THE DARLINGHURST CHURCH

The mother church congregation quickly outgrew the Riley Street accommodation and by 1923 planning was in hand for a much bigger building to house the members. The site on the corner of Forbes and Liverpool Streets was purchased for £9,000 and the architects Peddle Thorpe and Walker engaged to design the building.

In a letter to the church dated October 1923 the architects George Thorp wrote:

> *"We think that our first work as architect is to design a perfect auditorium, thoroughly tested out by acoustic diagrams; then to provide for ample light and ventilation and convenient access and egress; then to place this in the best position on the site and combine it in the best way with the other section of the building called for; then to clothe this combination simply and as beautifully as we know how. In this clothing of our structure we are, fortunately, not bound by any tradition whatever."*

Plans for the church were prepared in 1924-1925. The complete cost including Sunday School, foyer, pipe organ and furnishing was estimated at the time as being £30,000. The tender drawings were completed in January 1926 and contractors Hutcherson Bros began the construction soon after.

In March 9th 1927 an article in the Sydney Morning Herald introduced the new church as follows:

> *"First Church of Christ Scientists Greek Architecture*
>
> *For nearly a year unostentatious building activity has been in evidence at the corner of Forbes and Liverpool streets, almost the apex of Darlinghurst hill, and, as a result, the building illustrated on this page is nearing completion. It is to be the new church home of First Church of Christ Scientists, the city branch of the Christian Science denomination.*

[10] Manual of the Mother Church P73 Section 10, quoted in the Conservation Plan 2000

The hill site seemed to present special difficulties in planning, as there was a fall in the land of about 19 feet, but this fall has been used by the architects to obtain an easy, almost level, access to the Sunday school, which is a ground-floor story to Forbes-street, and an easy, almost level access to the foyer and auditorium, which form a ground-floor story to Liverpool-street, at the higher part of the site.

It was early decided that one of the Greek classical style should be used for the church edifice. Of the three Greek styles the Doric was considered too somber in character for the purpose, and the Corinthian too ornate, but Ionic style, expressing as it does the combined qualities of vitality, simplicity, purity, strength, and harmony, symbolizes, better, perhaps, than any other style could do, what Christian Science teaching claims to be, and the building is designed in that style. The walls of the Sunday school form a stylobate, or base, the upper line of which continues, unbroken, round the building. Between the angular pavilions the walls of the auditorium are set back and on the stylobate, or base, engaged to the auditorium walls, the columns of the order rest. The total height of the order is 81 feet, and this is surmounted by a six feet high parapet. The order is repeated to a smaller scale at the portico, the height there being 17 feet, with the parapet there three feet six inches. To minimize the unpleasing effect of a building resting upon a double slope, a retaining wall is built on the Forbes-street frontage between the lower porches; the wall will enclose a grassed level area, and the building will rise from the horizontal line of the lawn. All the outside walls, as well as some of those inside, are finished in white cement mixed with specially selected dark sand, and a small quantity of non-fading pigment, to produce a face similar in colour and texture to natural sandstone. The Sunday school is entered from Forbes-street, through porches at the northern and southern ends. The length of the schoolroom is 110 feet, and the width, for most of the length, 42 feet six inches. Rooms are provided for teachers and for the superintendent, as well as a cloak room, a library and lavatories.

The main entrance to the church is by way of a portico in Liverpool-street, at the south-east corner of the building. Three pairs of doors give access to the foyer, and from this through antes, four pairs of doors to the auditorium. Besides the four pairs of doors ingress and egress are provided for at the north-west and south-west, where stairs connect with the Sunday school porches. The auditorium is 108 feet in breadth and 80 feet deep, and is without columns or obstruction of any kind. The floor is bowled, with a rise of three-quarters of an inch to one feet, and the pews are arranged so that the whole of the congregation face the readers. Abundant light is secured by means of 11 windows on three sides, having a total area of nearly 1200 square feet. The windows are double glazed, to give protection from heat and noise, the inner sheets being Flemish glass, with the surface cut by sand-blasting. This treatment insures full transmission of light without glare. The night lighting is by rows of powerful lamps concealed in the cornice, the light from which is thrown on to and over the surface of the ceiling, and from this diffused and reflected to all parts of the auditorium. There will be no "visible light'" points. The rostrum, with the readers desks, is placed central at the eastern end of the auditorium, and above and behind the rostrum, recessed back over the portion of the foyer, the organ chamber is built. The organ will be behind a pierced screen.

The seating capacity of the auditorium is 1040, which includes that in two small galleries over the south-west and north-west porches. The foyer, provided for friendly intercourse prior to and after the services, is 96 feet long, 13 feet wide at the end sections, and 26 feet wide in the centre. The roof over the foyer is in five bays, each of which has a line of glazed sashes on the southern side; the light from these roof bays istransmitted to the foyer through ceiling lights glazed with Flemish sand- blasted glass. The light is abundant, but diffused, and soft, free from heat and glare. Subsidiary rooms accessible from the foyer are the usher's room, from which there is access to the strongroom, the ladies restroom, from which there is access to the

ladies lavatory, the men's lavatories, literature salesroom, a check cloackroom, and a room for the work of the literature distribution committee. Convenient of approach to the rostrum, separate rooms are provided for the first reader and second reader, each with its own lavatory, and also a room for the organist and soloist. Provision is made for the installation of sound speakers in the foyer and the Sunday school, in order that an audience of twice the number provided for the auditorium may attend, and listen to the lectures on Christian Science that are given from time to time.

When completed, this church edifice, on the apex of Darlinghurst Hill, will be a worthy addition to the better type of Sydney's monumental architecture. The contractors for the building are Messrs. Hutcherson Bros., and the architects are Messrs. Peddle, Thorpe, and Walker."[11]

The opening service for the new building was held om 31st July 1927. The reading room and offices initially remained at 310 George Street, where they had been since 1925.

The church was dedicated on August 11th 1929, after the site, building, organ, and furnishings have been paid for, and the organization became free of debt.[12]

Drawings, presumably the tender set, survive as microfilm copies in the archives of Peddle Thorp & Walker. Additional drawings, including structural plans, survive in the City of Sydney Archives.

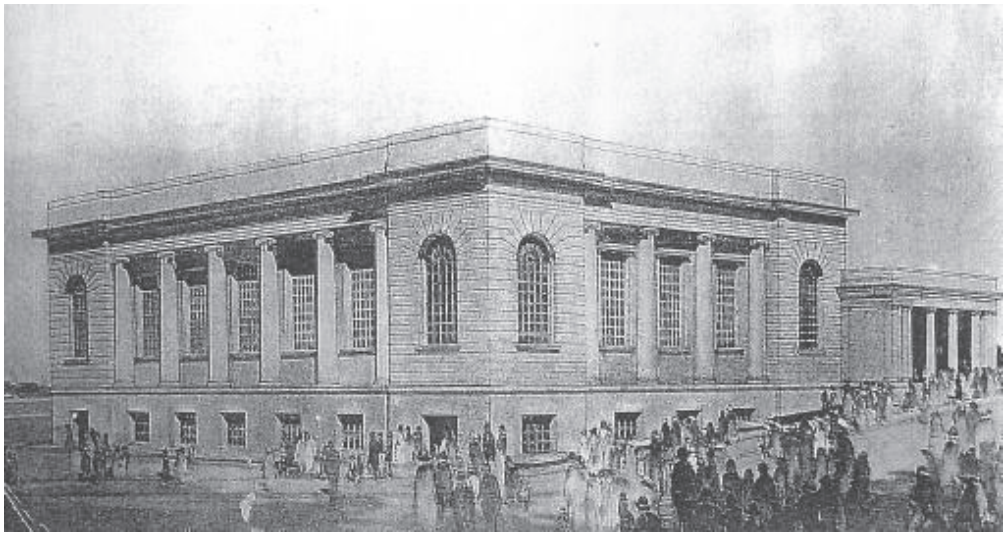


Figure 10: Perspective view of the First Church of Christ Science, 1926 (Source: Conservation Plan 2000)

[11] Sydney Morning Herald, 9.3.1927, p11
[12] Sydney Morning Herald, 6.9.1929, p10

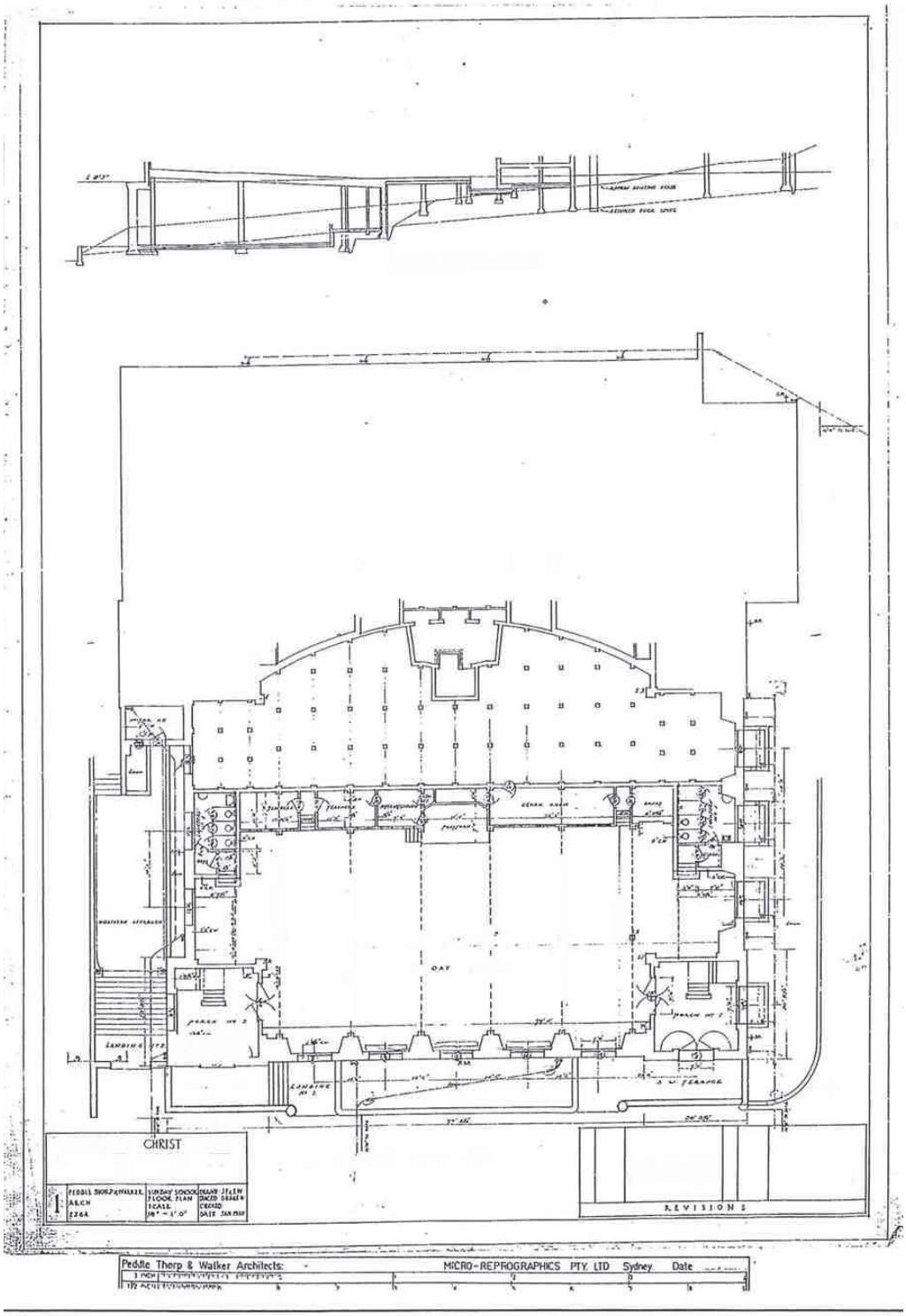


Figure 11: Sunday school floor plan, 1926 (Source: Conservation Plan 2000)

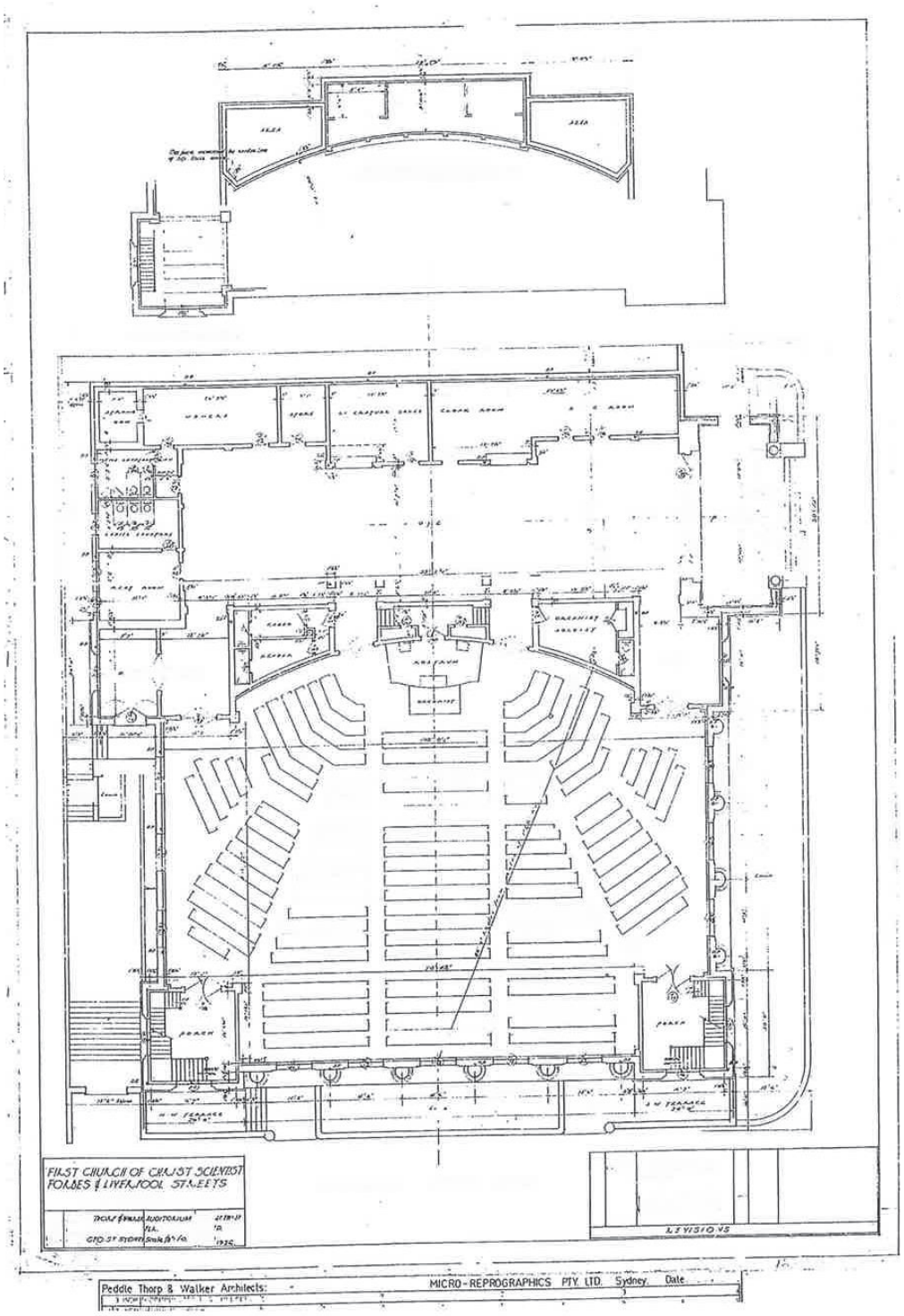


Figure 12: Auditorium floor plan, 1926 (Source: Conservation Plan 2000)

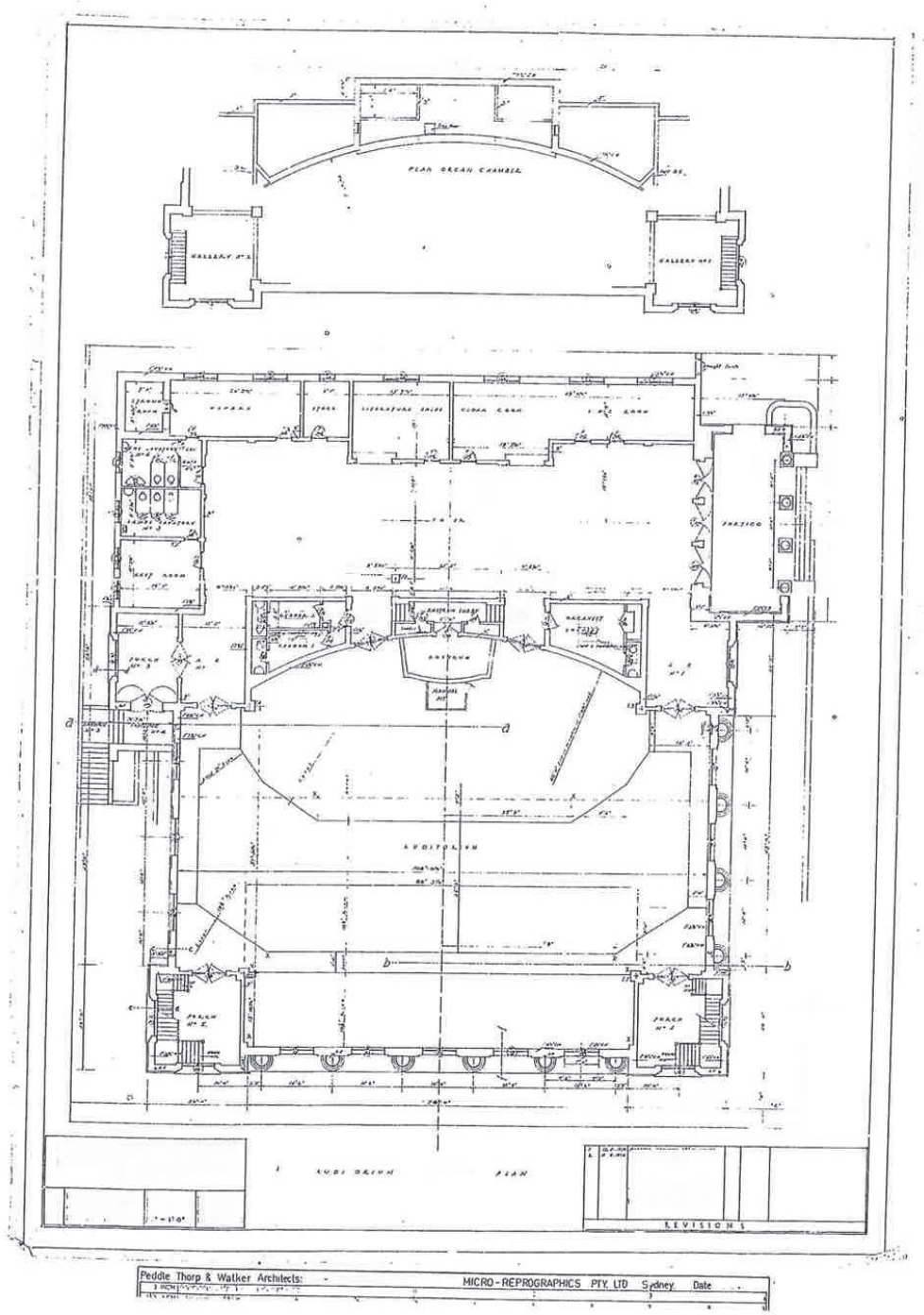


Figure 13: Auditorium floor plan, 1926 (Source: Conservation Plan 2000)

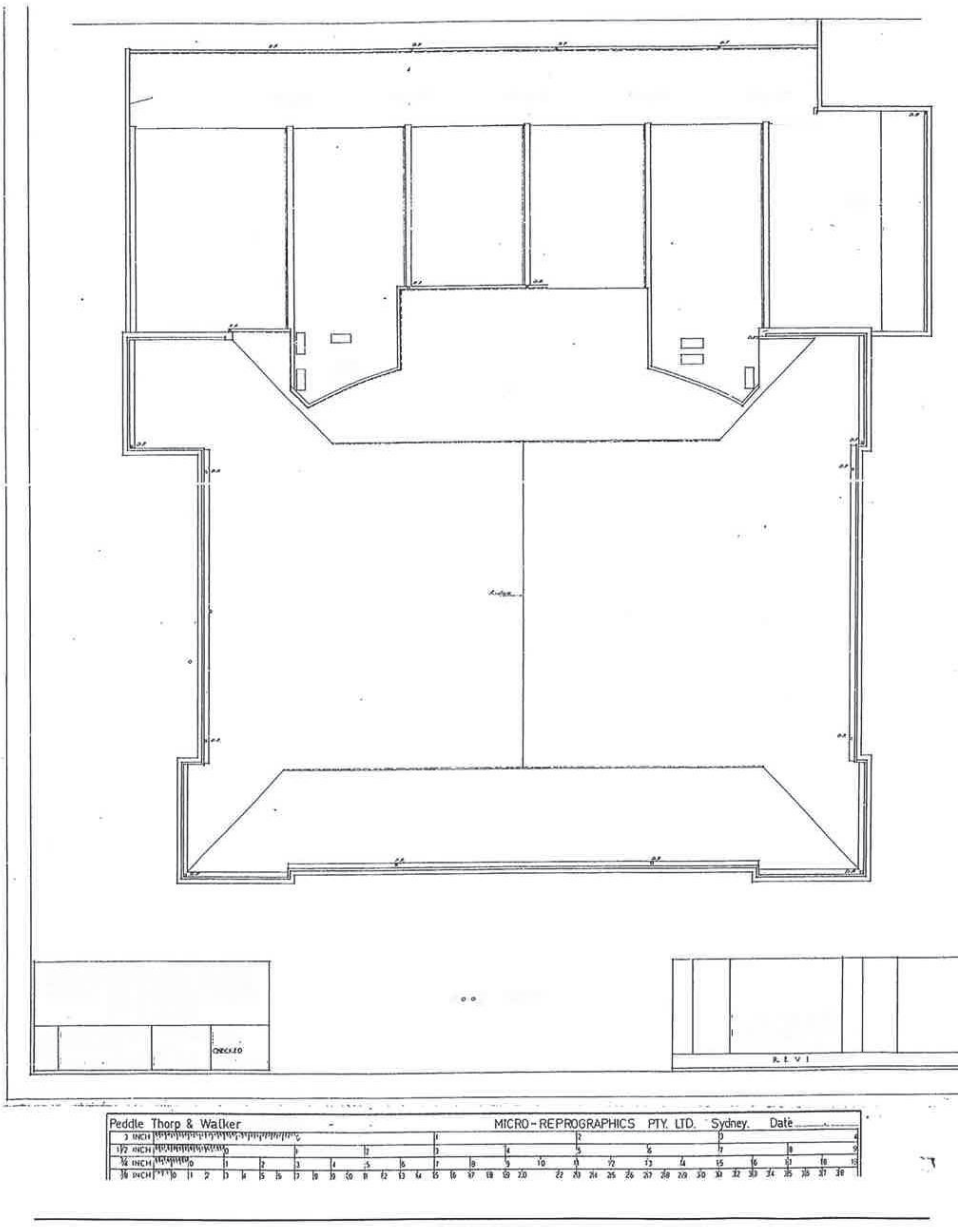


Figure 14: Roof plan, 1926 (Source: Conservation Plan 2000)

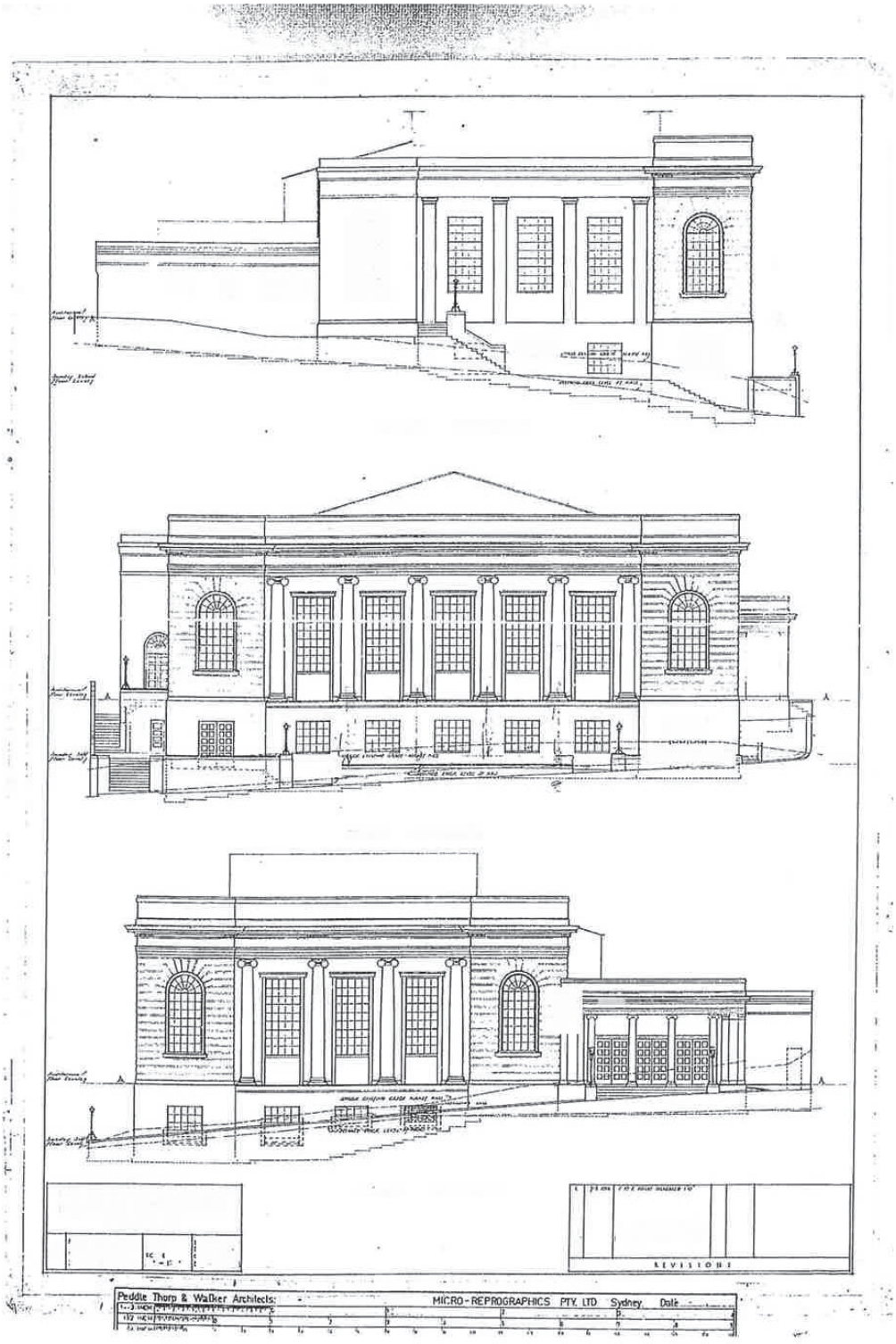


Figure 15: Elevations, 1926 (Source: Conservation Plan 2000)

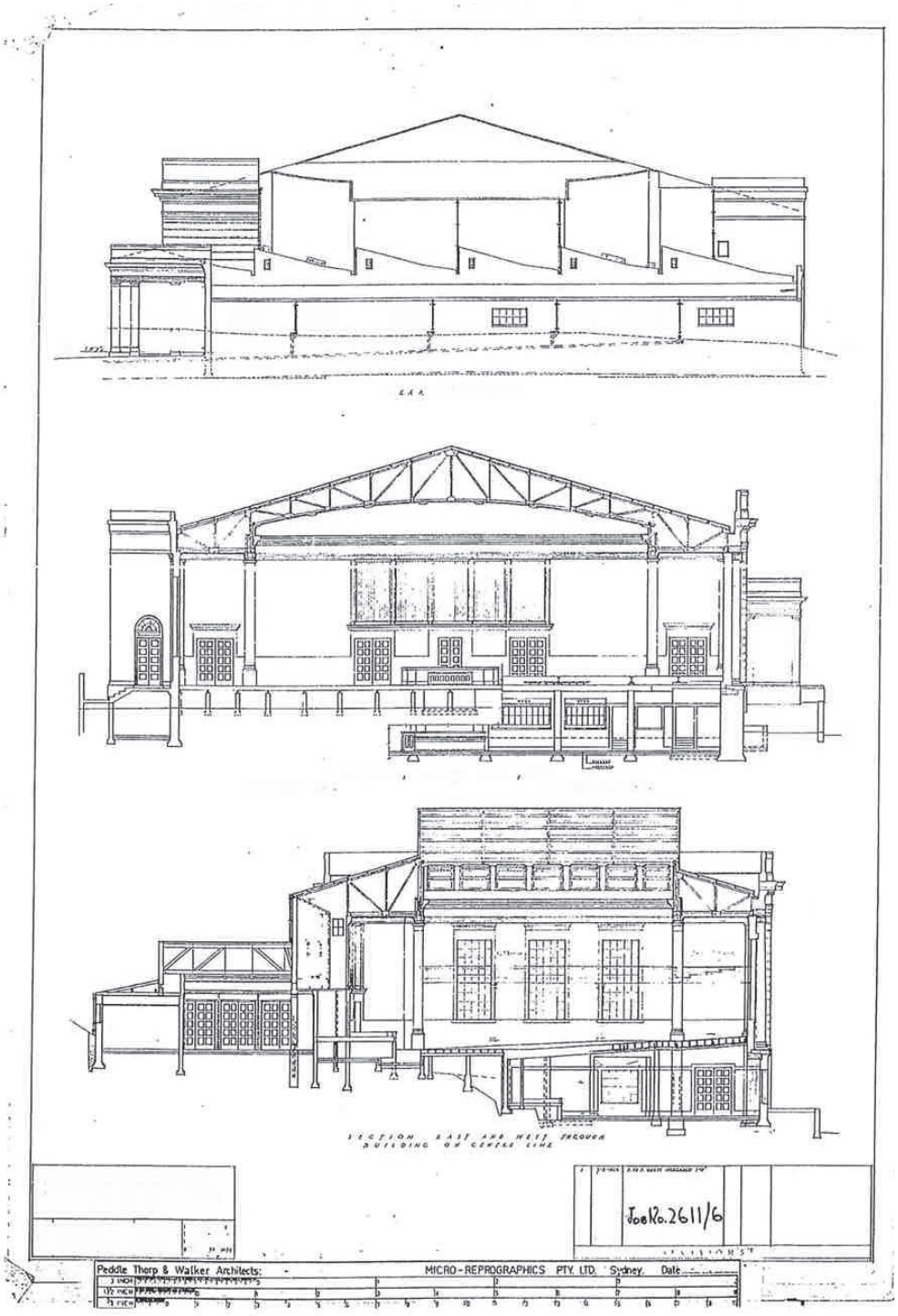


Figure 16: Sections, 1926 (Source: Conservation Plan 2000)

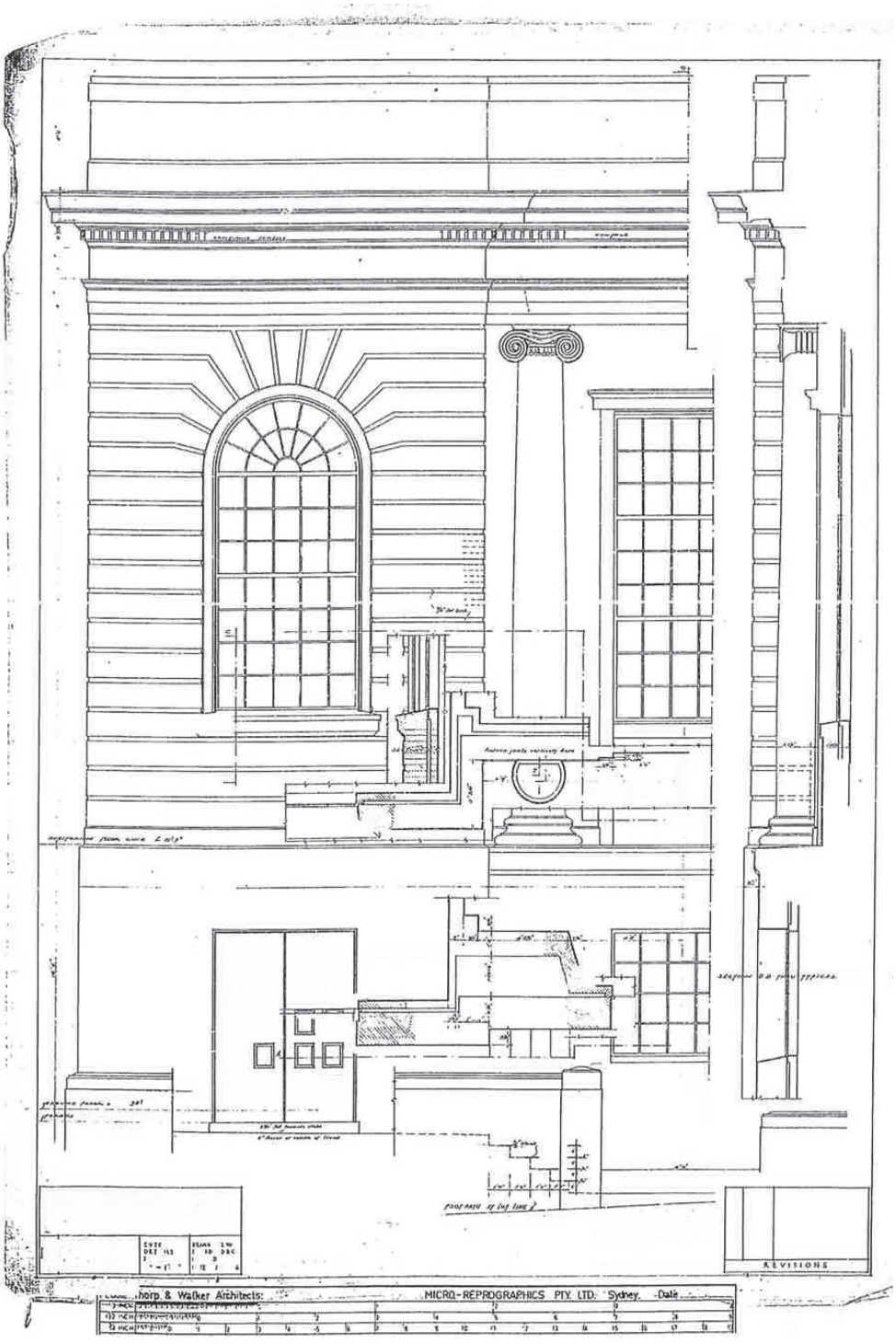


Figure 17: Details, 1926, (Source: Conservation Plan 2000)

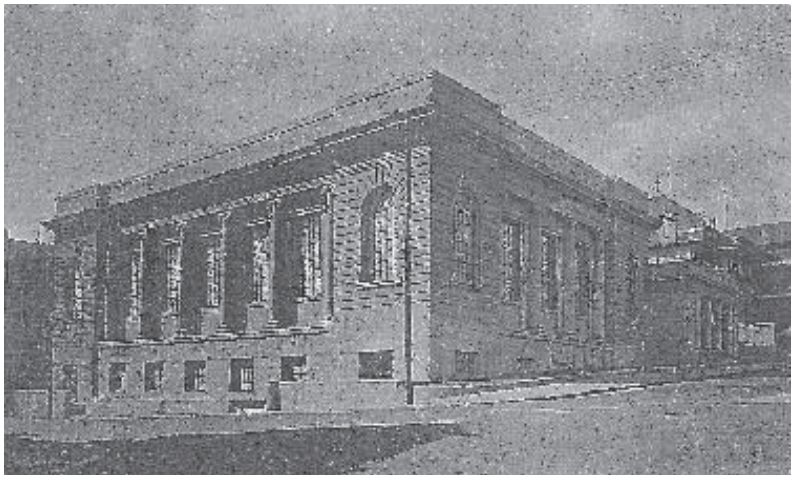


Figure 18: Early image of the completed building (Source: Conservation Plan 2000)

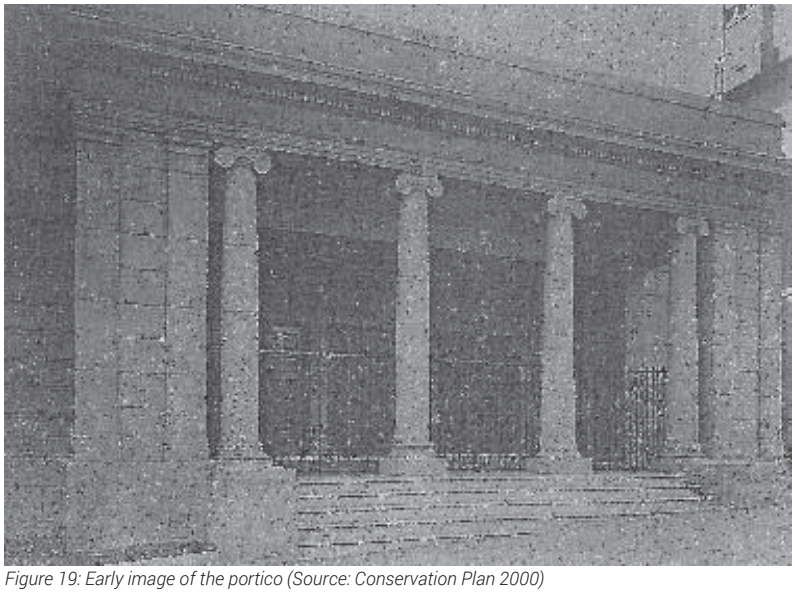


Figure 19: Early image of the portico (Source: Conservation Plan 2000)

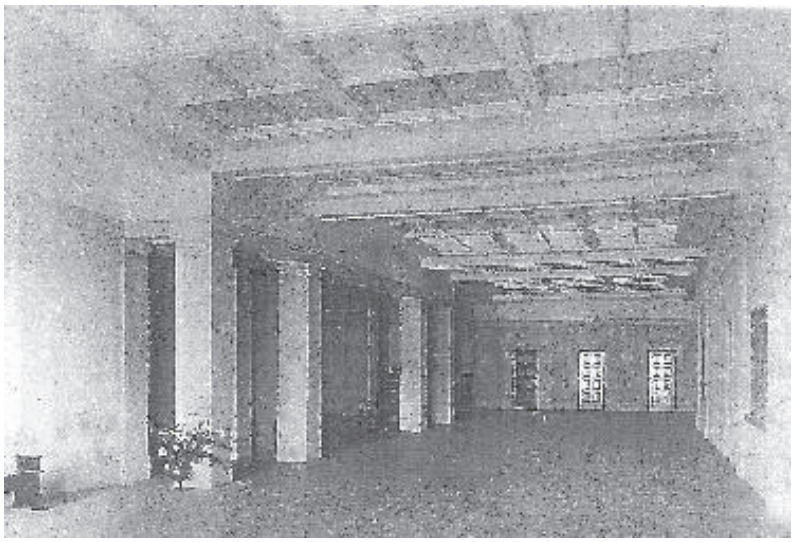


Figure 20: Early image of the entry foyer (Source: Conservation Plan 2000)

2.7 SAMUEL GEORGE THORP (1889-1967)

S.G. Thorp joined James Peddle as an articled pupil in 1902 and became a Partner in 1914. Peddle went to California c.1912 "in order to better equip himself in the carrying out of the demands of an increasing practice"[13]. He settled in Los Angeles, set himself up in practice, and gained a Certificate of Registration to practice architecture in the state of California.

When S.G. Thorp won a competition for the design of single cottages for the proposed garden suburb of Daceyville, he asked Peddle to return. He returned to Sydney in 1914 and during the following decades the firm built up a strong domestic practice by designing houses for wealthy clients in an idiom derived from the Shingle Style as practised on the U.S. east coast.

Some years after joining the firm, Thorp also went abroad to further his design and construction experience. His overseas experience expanded the firm's design capabilities to include industrial projects, apartments and town planning assignments.

In 1924 F.H. Ernest Walker joined the firm, establishing Peddle, Thorp & Walker. George Thorp's younger brother, Frank joined the firm as an articled pupil, then in 1923 he completed his studies at the Sydney Technical College before working in London and New York.[14] He became the fourth partner, following the completion of the design for "Science House" in Gloucester Street that won the Sir John Sulman medal for the best building design in 1932[15].

Following the death of James Peddle in 1930, George Thorp became the senior partner. The firm undertook a great deal of work, both in Sydney and country districts and won many design competition prizes. Along with numerous residential projects the body of work of the practice included factory premises, office buildings, showrooms, war memorial halls, soldiers memorials and projects such as the remodelling the barn at Mosman for scouts hall.

Peddle Thorp and Walker was responsible for the design of the building complex for the Third Church of Christ Science in Mosman. Displaying an unusual version of the Inter-War Gothic style, the Sunday school, reading room and offices were erected in 1933 and the auditorium in 1940.[16]

S.G. Thorp was a founding member of the NSW chapter of the RAIA and he maintained his keen interest in his profession. Peddle,Thorp and Walker were among the first Australian architects to adopt postwar International modernism. Thorp visited North America to view the most recent development in office design there before finalising plans for AMP Building. Completed in 1962, AMP building was the first fully free standing skyscraper in the city of Sydney.

2.8 THE ORGAN

The orchestral-style organ of the church is considered to be one of the most important historic organs from the post World War I period in New South Wales. It is a late example of the work of J.E. Dodd of Adelaide. The organ of the First Church of Christ Scientist was built late in his career, as his best work stems from the period before World War I.[17]

The contract was signed in 1925 and the price was £3,365. The 69 years old Dodd however, had numerous difficulties with the action and sound-boards and was not able to finish the organ.

[13] Richard Apperly, Sydney Houses 1914-1939, M.Arch. Degree thesis, Faculty of Architecture, The University of NSW, 1972, pp.89
[14] See Conservation Plan 2000
[15] Sydney Morning Herald, 9.6.1934, p20
[16] Sydney Morning Herald 3.1.1933 p6. & NSW Heritage Database No: 2060282
[17] http://www.ohta.org.au/organs/organs/FirstchurchDarlinghurst.htmlv

Although Hill, Norman & Beard made some repairs in 1928-29, it became necessary for the organ to be rebuilt by Whitehouse Bros in 1935.

The Whitehouse firm were noted for the durability of their mechanical work and this coupled with the excellent tonal qualities of the Dodd pipework, produced an organ of some distinction.

Pitchford & Garside carried out an overhaul in 1979 and in 1996, adding new solid-state key action to the system. The organ has three keyboards of 61 notes, a peddle board of 30 notes and contains a total of 2076 pipes.[18]

2.9 CHANGES TO THE SITE AND BUILDING

The fabric of the building remained remarkably intact, including floor finishes, lights and some built in fittings. The few changes made the building after completion in 1927 include the following:[19]

- *Circa 1956 the congregation purchased carriage lights from the old Sun-Herald building. The carriage lights were installed on the outside walls - two on either side of the portico in Liverpool Street, and one near the gate in Forbes Street.*
- *In the 1960s the original, classical Georgian style, steel-framed multi-paned windows in the auditorium and porches, which had rusted, were replaced with bronze anodised alumininium windows.*
- *In the 1960s the glass skylights in the entrance foyer were filled in, due to problems with leaks.*
- *In 1985, a new entrance door into Forbes Street was constructed to allow access to the relocated Reading Room on the lower ground floor.*

After World War II the church went into decline and the complex and large auditorium became redundant to the needs of the congregation. It was the architect S.G. Thorp, who first identified in 1962 that the Darlinghurst church was far bigger than needed.

For many decades the church investigated options for establishing a smaller and more suitable accommodation either on the site, or on some new site. The church engaged various professional consultants for advice on architectural matters, strategy, property valuation and conservation issues, all with the purpose of trying to find a solution which meets the need of the congregation and is suitable in regard to the heritage status of the building.

After 80 years in the ownership of the Christian Scientist Church, in April 2010 the Darlinghurst property was sold to its current owner.

In the last decades many of the early Christian Scientist properties were abandoned and sold. Church of Christ Scientist reading rooms are operating in Chatswood, Campsie, Dee Why and Sydney.

[18] See Conservation Plan 2000
[19] Ibid

Figure 21: View of the auditorium prior to the recent additions (Source: GBA CMP 2013, p. 40)

Figure 22: View of the auditorium prior to the recent additions (Source: GBA CMP 2013, p. 40)

Figure 23: View of the choir gallery located above the corner stairs, prior to the recent additions (Source: GBA CMP 2013, p. 40)

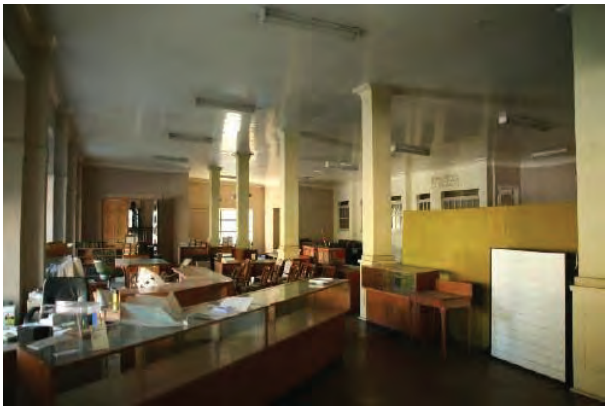


Figure 24: View of the former Sunday School beneath the auditorium in 2013 (Source: GBA CMP 2013, p. 41)

2.1 FABRIC SURVEYS – 1998

The following diagrams were prepared by Design 5 – Architects in April 1998 and were sourced from Appendix B of the *Conservation Plan* for the building prepared by Design 5 in February 1999. They describe the state of the building in 1998 and its original and later elements.

Appendix B of the *1999 Conservation Plan* also contains descriptions of the physical state and condition of each space within the building, which are not reproduced here. This Appendix should be referred to for detailed information regarding materials, finishes and integrity of each space, provided that the information is complemented by an understanding of the site in its current condition.

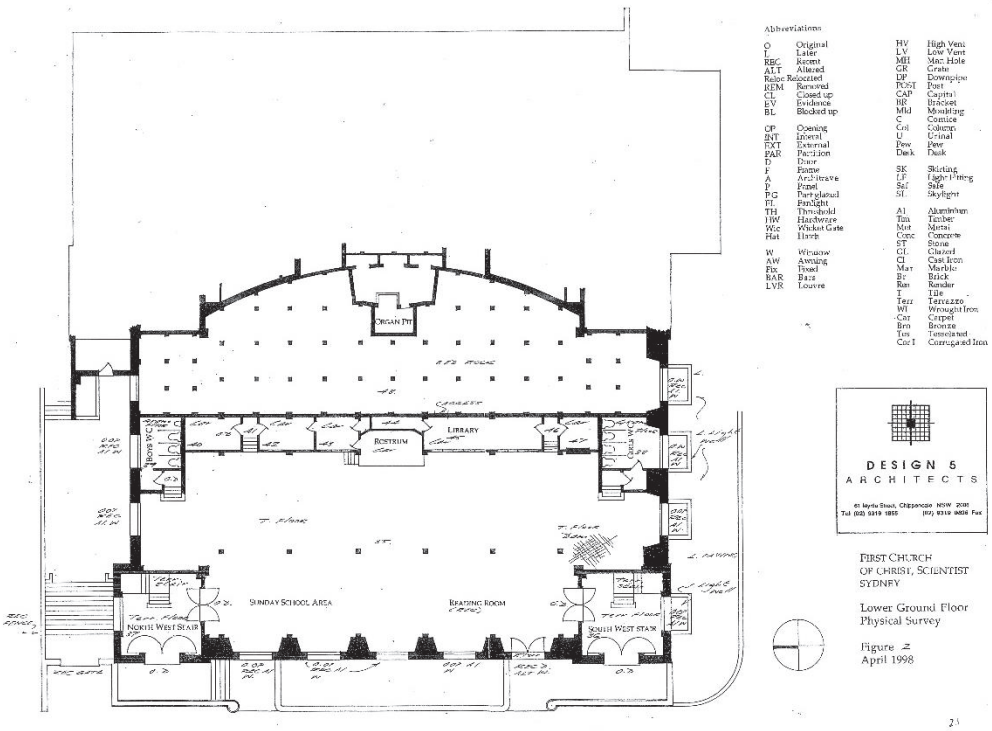


Figure 25: Lower Ground Floor Physical Survey (Source: Conservation Plan, Design 5 – Architects, 1999)

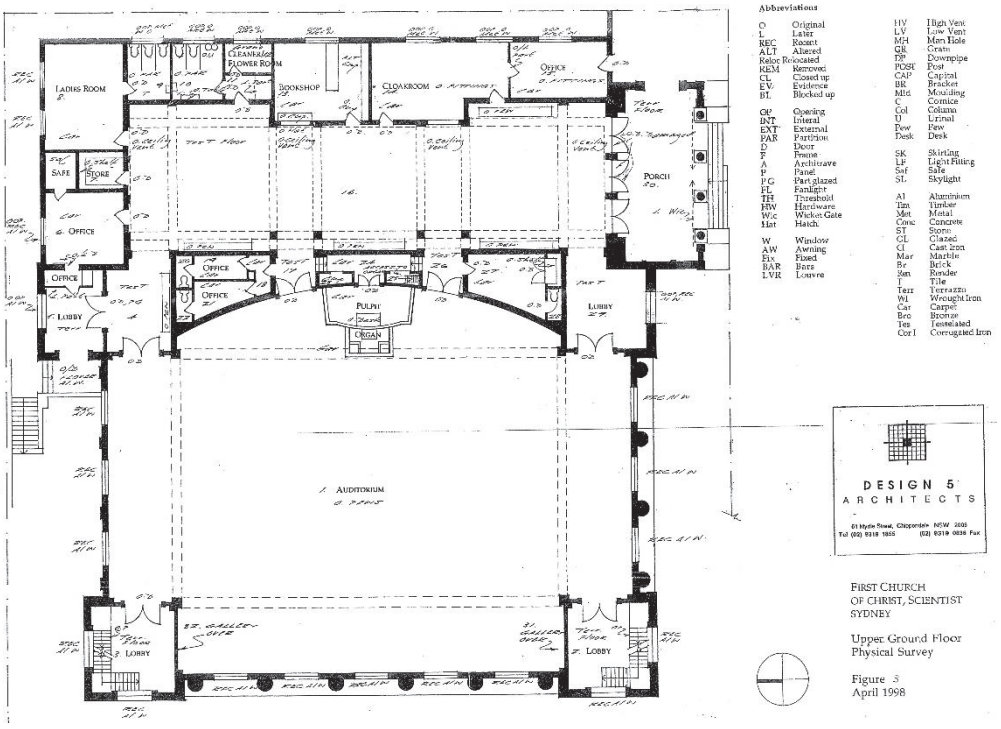


Figure 26: Ground Floor Physical Survey (Source: Conservation Plan, Design 5 – Architects, 1999)

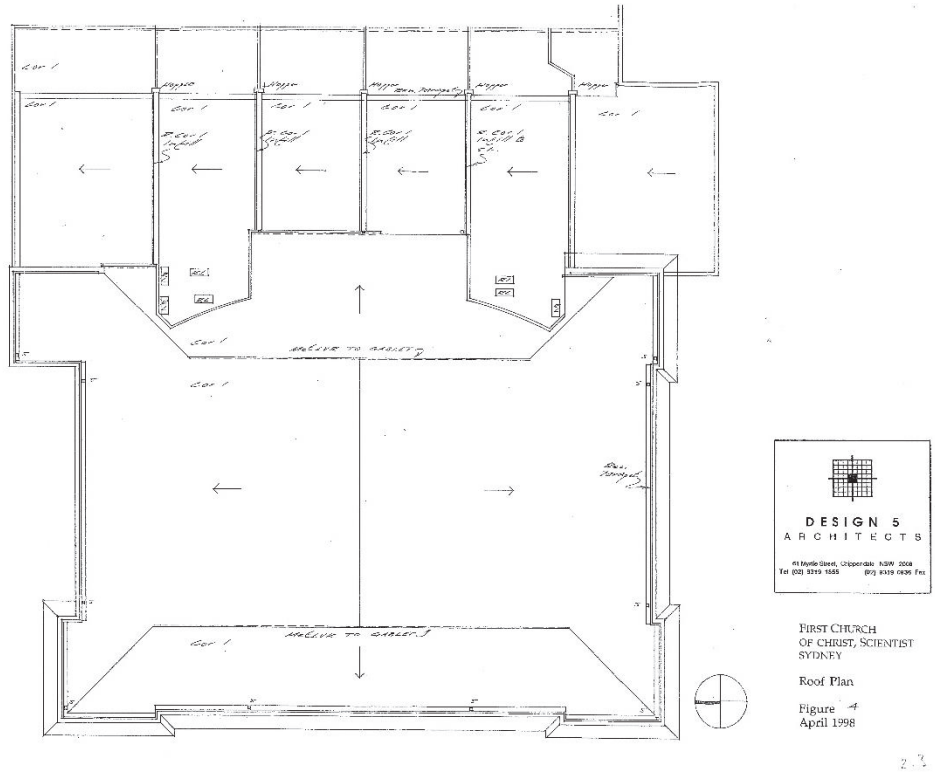


Figure 27: Roof Physical Survey (Source: Conservation Plan, Design 5 – Architects, 1999)

2.2 RECENT CHANGES TO THE BUILDING

In 2010 the site was purchased by entrepreneur Mark Carnegie, the Christian Science Church having exhausted possibilities of developing the building and retaining its use as a church. The *2013 CMP* summarises this end to its original ownership as follows:

'For thirty years the church sought out developers and investigated possibilities of re-using the auditorium and achieving a smaller church within the overall redevelopment of the site. Eventually, in 2010 the community reached the conclusion that the best solution is to sell the building and make a fresh start elsewhere, breaking the continuity of the original use and over 80 years of association with the Christian Science church.'[20]

The design for the building's conversion to a private residence was prepared by Bates Smart Architects and construction was completed in 2012. These primarily included a two-storey addition to the auditorium space, which comprises a kitchen, laundry, six bedrooms, living space and bathrooms, constructed on a new timber-framed floor over the original sloping floor of the auditorium. Architecturally, the addition was conceived as a 'pod' sitting within the existing space. The project was awarded the Australian Institute of Architects National Award for Interior Architecture in 2012.

These works necessitated the removal of many of the church pews from this space; however some have been retained at the eastern end of the auditorium, around the organ, and others are stored in the former Sunday School below.

Figure 28: The auditorium space, showing the residence addition at left and the retained pews and joinery around the organ at right (Source: Cornerstone, 2018, 20181023_Shot_01_073.CR2)

Figure 29: View of the main auditorium space, showing the 2012 additions (Source: https://architectureau.com/articles/2012-national-architecture-awards-interior-1/, photograph by Marcus Clinton)

2.3 SUMMARY CHRONOLOGY

The chronology below summarises the principal changes to the site based on the documentary evidence.

Date	Notes
1793	100 acres of land at Woolloomooloo granted to Commissary General John Palmer.
1822	Land sold to Edward Riley, Palmer's successor as Commissary General.
1840s	Subject site part of Block No. 22 of the Riley Estate that was inherited by Thomas Burdekin.
1909	First show of the Burlington Pictures in an open-air enclosure on the site.
1923	Subject site sold to the trustees of the First Church of Christ Scientist.

[20] Graham Brooks and Associates, 2013 CMP, p. 51.

1924-1925	Plans for First Church of Christ Scientist prepared by George Thorp.
1926-1927	Construction of the building.
Post World War II	Church attendees decline and Auditorium becomes redundant.
1962	Building identified as being bigger than needed.
2010	Site sold to Mark Carnegie.
2012	Adaptive reuse of the Auditorium as a residence.
2018	Development Application submitted to adapt the site for commercial use.

3.0 PHYSICAL EVIDENCE

3.1 SITE INSPECTION AND DOCUMENTORY SOURCES

The following description of the site and building has been prepared based on information contained in the *2013 CMP* (pages 36 – 41) and site inspections carried out by Sophie Bock, Senior Heritage Consultant and Samantha Polkinghorne, Director, of NBRSARCHITECTURE in October 2018. Physical research was carried out without excavation or physical intervention in the fabric.

3.2 URBAN CONTEXT AND SETTING

The site is located on the north-east corner of Forbes and Liverpool Streets in Darlinghurst, NSW, approximately 2.5 kilometres south-east of the Sydney CBD. It is located on a block bounded by Liverpool Street to the south, Forbes Street to the west, Clapton Place to the north-west, Farrell Street to the north-east and Darlinghurst Road to the east.

The immediate urban context of the former church consists of a combination of 2-3 storey Victorian period terraced houses and 5-6 story inter-war residential flat buildings with high-rise development being located further to the north in Forbes Street. Due to its large scale and prominent corner location, the subject building dominates its immediate setting.

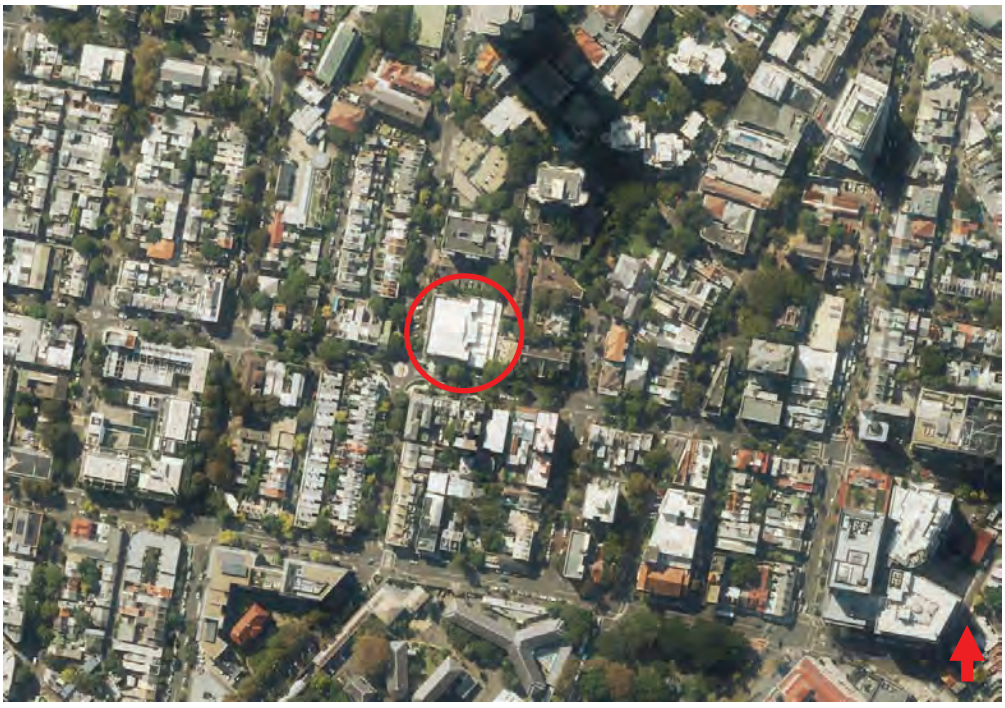


Figure 30: Aerial view of the site, indicated by the red circle, showing the suburban develop in its immediate surroundings. (Source: Sixmaps)

Figure 31: Bird's-eye view of the building (Source: 2013 CMP, p. 36).

Figure 32: View from the western side of the subject site, facing north along Forbes Street (Source: NBRSARCHITECTURE 2018)

Figure 33: View from the western side of the subject site facing west towards the corner of Forbes Street and Shorter Lane (Source: NBRSARCHITECTURE 2018)

Figure 34: View from the corner of Forbes and Liverpool Streets, facing east (Source: NBRSARCHITECTURE 2018)

Figure 35: View of Liverpool Street, facing east. The subject site is seen at right (Source: NBRSARCHITECTURE 2018)

3.3 DESCRIPTION OF THE SITE

The building is located on a corner site, set on a plinth which accommodates the considerable falls to the west and north, along both Liverpool Street and Forbes Street. The building is set back from the street frontages behind a sandstone slab paved courtyard that follows the slope of Liverpool Street. A number of mature trees of mixed species within the Liverpool Street courtyard conceal the south facade from views but accentuate the entry portico. The courtyard at Forbes Street is elevated above the path level of the street and is paved with sandstone slabs and in situ terrazzo cladding. The building covers most of the site area with a monumental flight of steps filling up the northern side setback and a very narrow setback to the east.

3.4 DESCRIPTION OF THE BUILDING

3.4.1 DESCRIPTION OF THE BUILDING EXTERIOR

The former Christian Scientist Church is a formal composition in the Inter-War Beaux-Arts style that displays many characteristics of the idiom. During the inter-war period the Beaux Arts style was usually applied to financial institutions to express wealth and stability. The choice of this style for a religious building possibly reflects the confidence of this modern Christian sect for continued growth in adherents, and the desire for a monumental presence for the "mother" church in Sydney.

The building is composed of two distinct components, the larger of which houses the main auditorium and the smaller the portico, entry foyer and administrative offices.

The main building is constructed on a monumental scale, with symmetrical facades and classical motifs and details. The Forbes Street façade features five bays of windows recessed behind an Ionic colonnade of the giant order, which is set on a dramatic podium. The Liverpool Street façade is similarly treated, with three bays of windows recessed behind a giant order Ionic colonnade. There are prominent end bays which project forward of the main facade and are finished with imitation ashlar. The intermediate bays display rectangular windows framed with moulded surrounds, while the corner pavilion bays feature round arched windows centred on each panel. The original classical Georgian character of the windows has been lost as all windows are now modern replacements. The columns support the classical architrave, frieze and cornice mouldings, topped by parapet walling that conceals the roof form from view.

The exterior is finished in polychromatic cement render throughout the building: a light brown sandstone colour to the plinth of the building, a golden sandstone to the walls, and a grey stone colour to the parapets. The Ionic column capitals are of carved marble incorporated into the rendered pilasters and portico columns.

The smaller scale portico is supported by four Ionic columns, which are accentuated by white skim render, providing emphasis to the entry portico against the dominant presence of the auditorium building.

Two large decorative carriage lights (originally located on the Sun Herald building), grey terrazzo paving and three pairs of solid timber doors compliment the presentation of the portico. The entry consists of three pairs of solid timber doors.

3.4.2 DESCRIPTION OF THE BUILDING INTERIOR

The main entry to the building is denoted by the portico at the eastern end of the southern façade, accessible from Liverpool Street. This provides access to the main foyer to the east of the auditorium.

The foyer is a formal, axial room surrounded by functional spaces, such as a cloak room, former committee and usher rooms and toilets. The floor retains its patterned tiled floor intact, but the original ceiling configuration is now concealed behind a false ceiling. The offices and various service rooms generally retain their original fittings, fixtures and finishes.

The auditorium is accessed from the entrance foyer through lobbies that flank the rostrum. Access stairs are located at the rear corners of the auditorium, with open balcony above each acting as a choir gallery. Designed to seat 1000 people, the auditorium has a raked floor to improve sight lines … The decorative plaster screen that conceals the organ pipes behind the reader is gently curved in plan with the organ loft set as a mezzanine above the offices. The ceiling of the auditorium is gently arched.

The auditorium contains recent flooring, partitions and stairs which house a two-storey residence within the space, comprising six bedrooms, a lounge room, kitchen, laundry and bathrooms. The floor is constructed in timber on top of the sloped auditorium floor. Walls are generally clad in polycarbonate cladding. The second storey of the residence extends around the perimeter of the auditorium space and into the north-west and south-west stair lobbies.

The lower storey beneath the auditorium consists of the former Sunday school and associated rooms. In the 1980s the reading room and a lending library were introduced into part of the Sunday school space.

The building is a combination of concrete frame, masonry walling and trussed roof structure.

The roof is accessible via an upper level opening above the northern lobby. Steel trusses above the auditorium ceiling create its arched form beneath the pitched roof.

The internal wall finish is unpainted tinted cement render in variegated tones. Internal mouldings are shallow having been run in the render.

The organ and its associated timber joinery have been retained in situ at the eastern end of the auditorium. Two rows of pews have been retained around the organ; other pews are stored on the lower ground level.

Pews are made of Japanese oak, and this same timber has been used for the doors, lectern, reader's seat and railing, demonstrating an unusual degree of consistency from the time of the buildings construction in 1926.

3.4.3 CONSTRUCTION OF THE BUILDING

The following description of the construction of the building has been sourced from the *2000 Conservation Plan* prepared by Noel Bell Ridley Smith & Partners.

> *The building is a combination of concrete frame, masonry walling and steel framed and trussed roof structure. The principal external finish is unpainted tinted cement render in three tones suggesting light brown sandstone to the plinth, golden sandstone to the walls and a grey stone to the parapets. The portico columns are similarly accented in an off white tone with the main doors set in architraves of lighter tone to the walling. The present window frames are of bronze anodised aluminium which replaced the original steel framed multi paned windows in the 1960s.*

Mouldings internally are shallow having been run in the render. Externally the mouldings reproduced carved stone forms including articulated detail. Ionic Column capitals are of carved marble incorporated into the rendered pilasters and portico columns. In part the decision to render related to cost but equally may have involved the perception of qualities of construction and expression in relation to the philosophies of Christian Science as a religion.

The pitched roof is fully concealed from view with falls to concealed box gutters around the perimeter. The roof of the rear section still retains its saw tooth form though the roof lights which once lit the foyer have been removed. These alterations appear to respond to the difficulties associated with the maintenance of box gutters.

The extensive use of cement rendered finishes applied decoratively in three tones externally and in variegated tones internally with contrasting textures of walling against run mouldings give the building a cohesion of texture and expression.

The quality of the workmanship and materials is very high and the building has retained much of its original finishes and fittings. The tender set of drawings is dated at January 1926 and the first services were held in July 1927 giving a construction time of around 18 months.[21]

3.5 PHOTOGRAPHS

Unless otherwise indicated, the following photographs were taken by Sophie Bock of NBRSARCHITECTURE in October 2018.

In 2018 Cornerstone commissioned a comprehensive photographic survey of the building which is appended to this report (Appendix C).

Figure 36: The southern façade of the building, showing the main entrance portico (Source: NBRSARCHITECTURE 2018)

Figure 37: The main entrance portico fronting Liverpool Street (Source: Cornerstone 20181023_Shot_03_010.CR2)

[21] 2000 Conservation Plan, pp. 26 – 27.

Figure 38: The entrance portico fronting Liverpool Street, facing west (Source: NBRSARCHITECTURE 2018)

Figure 39: Light wells on the southern façade of the building (Source: NBRSARCHITECTURE 2018)

Figure 40: The south façade of the auditorium, fronting Liverpool Street (Source: Cornerstone 20181023_Shot_03_053.CR2)

Figure 41: The south-west corner of the building, viewed from Liverpool Street (Source: NBRSARCHITECTURE 2018)

Figure 42: The south-west corner of the building at the intersection of Forbes and Liverpool Streets (Source: Cornerstone, 20181023_Shot_03_057.CR2)

Figure 43: Ionic columns and windows on the south façade (Source: Cornerstone, 20181023_Shot_03_070.CR2)

Figure 44: The western façade of the building, viewed from Forbes Street (Source: NBRSARCHITECTURE 2018)

Figure 45: The north-west corner of the building, viewed from Forbes Street (Source: NBRSARCHITECTURE 2018)

Figure 46: The western façade of the building, viewed from Forbes Street (Source: NBRSARCHITECTURE 2016)

Figure 47: Stone retaining wall on the north-west corner of the building (Source: NBRSARCHITECTURE 2018)

Figure 48: Pavers and planting behind the stone retaining wall on the western side of the building, above pavement level (Source: NBRSARCHITECTURE 2018)

Figure 49: View of the western façade of the building, facing south down Forbes Street (Source: NBRSARCHITECTURE 2018)

Figure 50: Lower ground level window on the western elevation (Source: NBRSARCHITECTURE 2018)

Figure 51: Lower ground level door on the western elevation (Source: NBRSARCHITECTURE 2018)

Figure 52: View of the entry portico, facing east (Source: Cornerstone, 20181023_Shot_01_042.CR2)

Figure 53: Lettering above the main entrance doors (Source: Cornerstone, 20181023_Shot_01_053.CR2)

Figure 54: View of the portico, facing west (Source: NBRSARCHITECTURE 2018)

Figure 55: Front doors to the portico (Source: NBRSARCHITECTURE 2018)

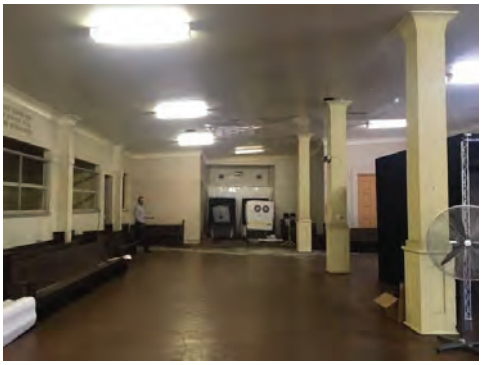


Figure 56: View of the lower ground floor, formerly the Sunday School, facing south (Source: NBRSARCHITECTURE 2018)

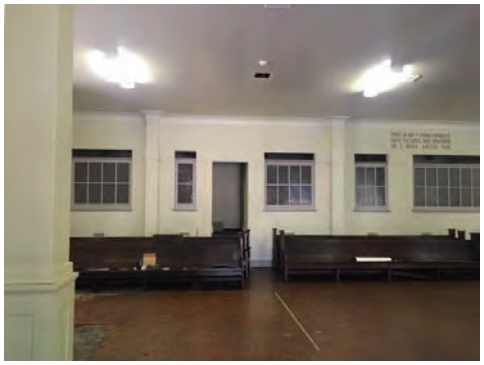


Figure 57: Rear rooms to the former Sunday School, facing east (Source: NBRSARCHITECTURE 2018)

Figure 58: Parquetry flooring, showing damaged section, on the lower ground floor (Source: NBRSARCHITECTURE 2018)

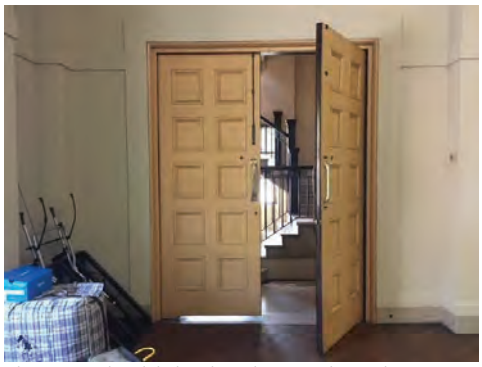


Figure 59: Painted timber doors between the north-west stairwell and former Sunday School (Source: NBRSARCHITECTURE 2018)

Figure 60: North-western stair lobby (Source: Cornerstone, 20181023_Shot_01_319.CR2)

Figure 61: North-west stairs on ground level (Source: NBRSARCHITECTURE 2018)

Figure 62: (Source: Cornerstone, 20181023_Shot_01_294.CR2)

Figure 63: View of the auditorium space showing the recent wall at its northern end, facing south-east (Source: NBRSARCHITECTURE 2018)

Figure 64: View of the northern side of the auditorium space, facing east along the northern wall (Source: Cornerstone, 20181023_Shot_01_297.CR2)

Figure 65: Doors between the auditorium and the northern entrance lobby (Source: Cornerstone, 20181023_Shot_01_091.CR2)

Figure 66: Recent additions to the auditorium space, facing west. The northern external wall is shown at right. (Source: NBRSARCHITECTURE 2018)

Figure 67: View of the central auditorium space, facing east, showing its recent conversion to a residence. (Source: NBRSARCHITECTURE 2018)

Figure 68: View of the organ and organ screen (Source: Cornerstone, 20181023_Shot_01_062.CR2)

Figure 69: View of the auditorium showing pews retained around the organ, facing south-east (Source: Cornerstone, 20181023_Shot_01_063.CR2)

Figure 70: View of the auditorium, facing south, showing the organ chamber at left and the recent wall addition as part of the residence at right. (Source: NBRSARCHITECTURE 2018)

Figure 71: The organ at the eastern end of the auditorium. (Source: NBRSARCHITECTURE 2018)

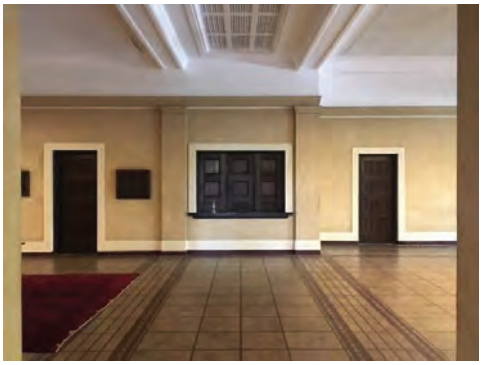


Figure 72: View of the entry hall from the auditorium, facing east. (Source: NBRSARCHITECTURE 2018)

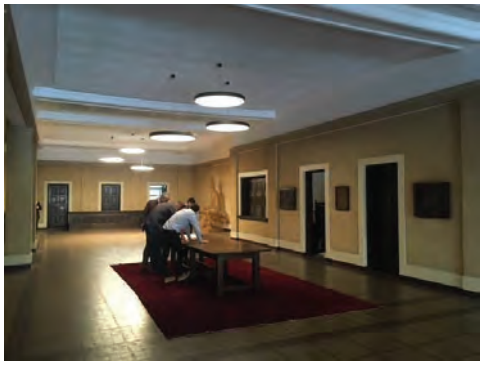


Figure 73: The entry hall to the east of the auditorium, facing north. (Source: NBRSARCHITECTURE 2018)

Figure 74: Main entry foyer, facing south towards Liverpool Street (Source: Cornerstone, 20181023_Shot_01_108.CR2)

Figure 75: Servery in the eastern wall of the main entry foyer (Source: Cornerstone, 20181023_Shot_01_123.CR2)

Figure 76: Mens bathroom on the ground floor, to the south of the main entry foyer (Source: Cornerstone, 20181023_Shot_01_125.CR2)

Figure 77: Womens bathroom on the ground floor, to the south of the main entry foyer (Source: Cornerstone, 20181023_Shot_01_129.CR2)

Figure 78: Floor tiling in the entry foyer (Source: 2013 CMP, p. 39)

Figure 79: Office to the east of the entry foyer (Source: 2013 CMP, p. 39)

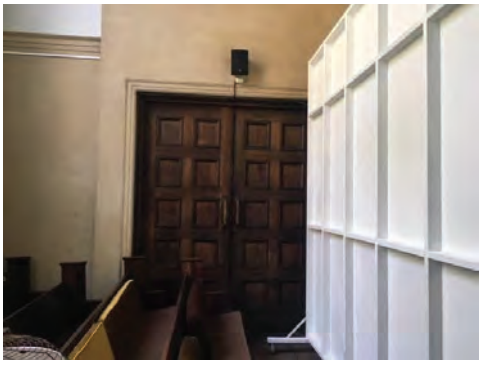


Figure 80: Southern door to the auditorium, viewed from the entry hall (Source: NBRSARCHITECTURE 2018)

Figure 81: Timber screen and doors in the northern entry (Source: NBRSARCHITECTURE 2018)

Figure 82: Northern entry lobby, facing north-west (Source: Cornerstone, 20181023_Shot_01_153.CR2)

Figure 83: Doors on the southern wall of the northern entry lobby (Source: Cornerstone, 20181023_Shot_01_173.CR2)

Figure 84: Upper level doorway to the roof space from the northern entry (Source: NBRSARCHITECTURE 2018)

Figure 85: Roof space above the northern entry (Source: NBRSARCHITECTURE 2018)

Figure 86: Perimeter roof space on the southern side of the building (Source: NBRSARCHITECTURE 2018)

Figure 87: Roof space above the auditorium, showing its curved structure and steel trusses (Source: NBRSARCHITECTURE 2018)

Figure 88: Roof space above the organ, to the west of the organ chamber (Source: NBRSARCHITECTURE 2018)

Figure 89: Steel roof trusses (Source: NBRSARCHITECTURE 2018)

3.6 PLANS AND ELEVATIONS

The following section contains drawings of the building on the site.

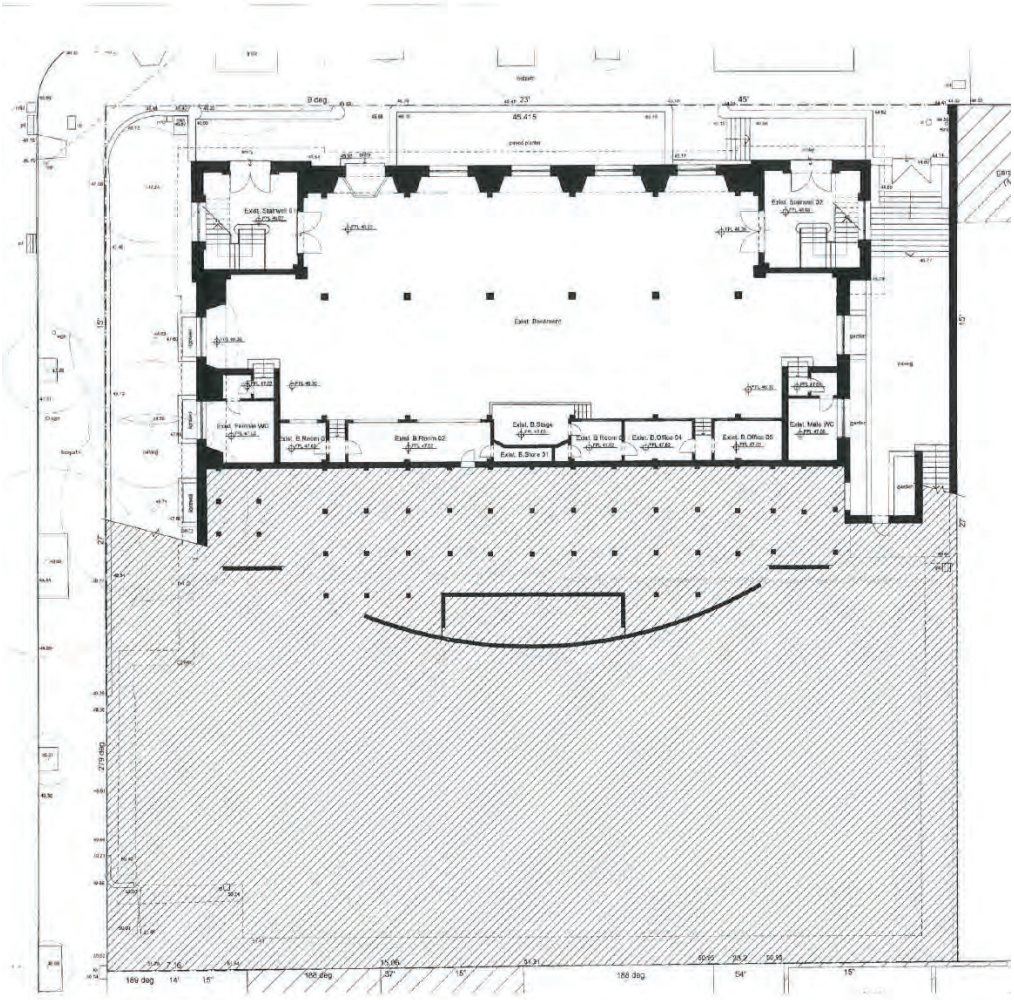


Figure 90: Lower Ground Floor Plan (Source: Cornerstone)

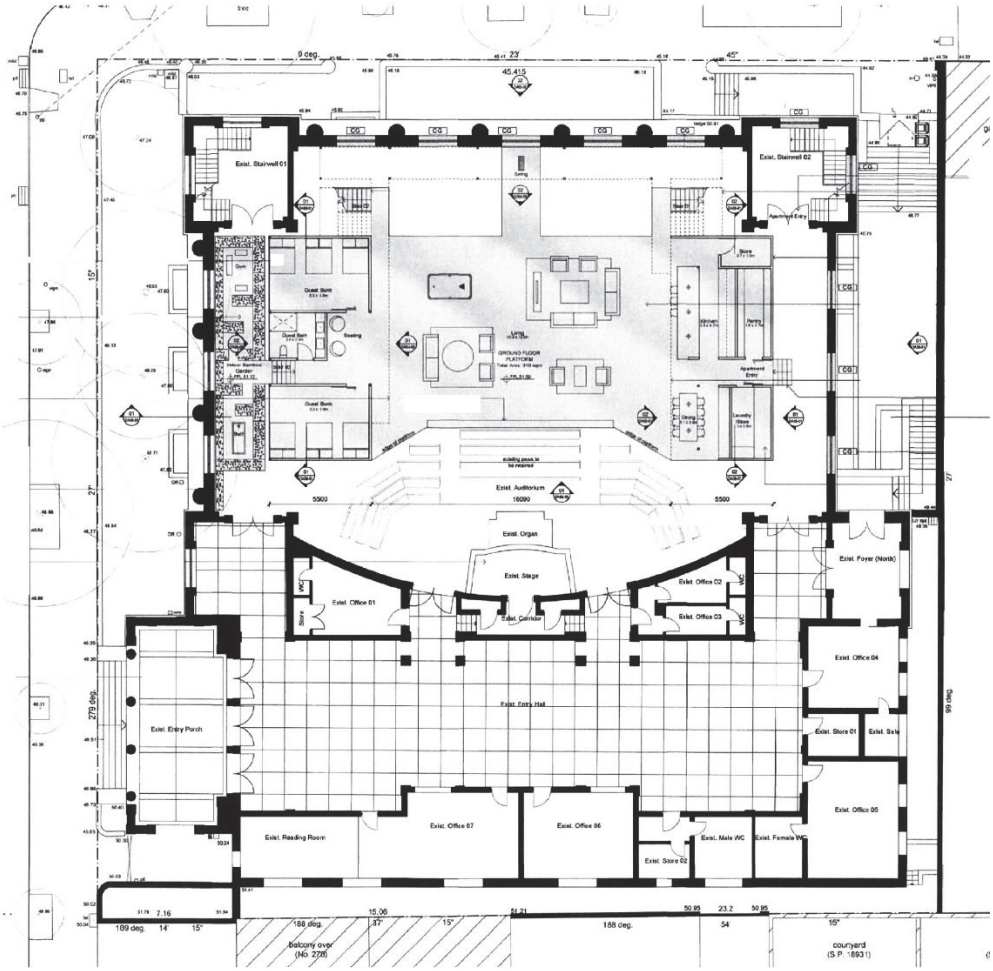


Figure 91: Ground Floor Plan (Source: Cornerstone)

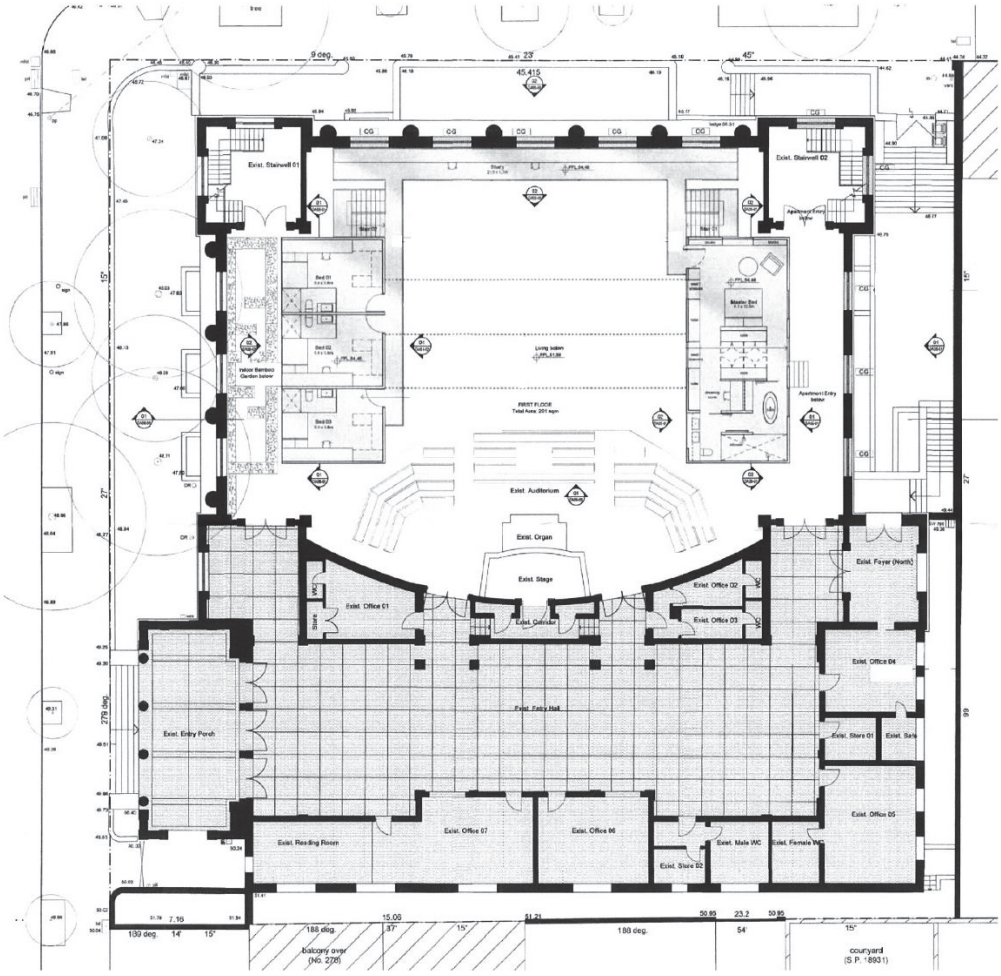


Figure 92: Mezzanine Floor Plan (Source: Cornerstone)

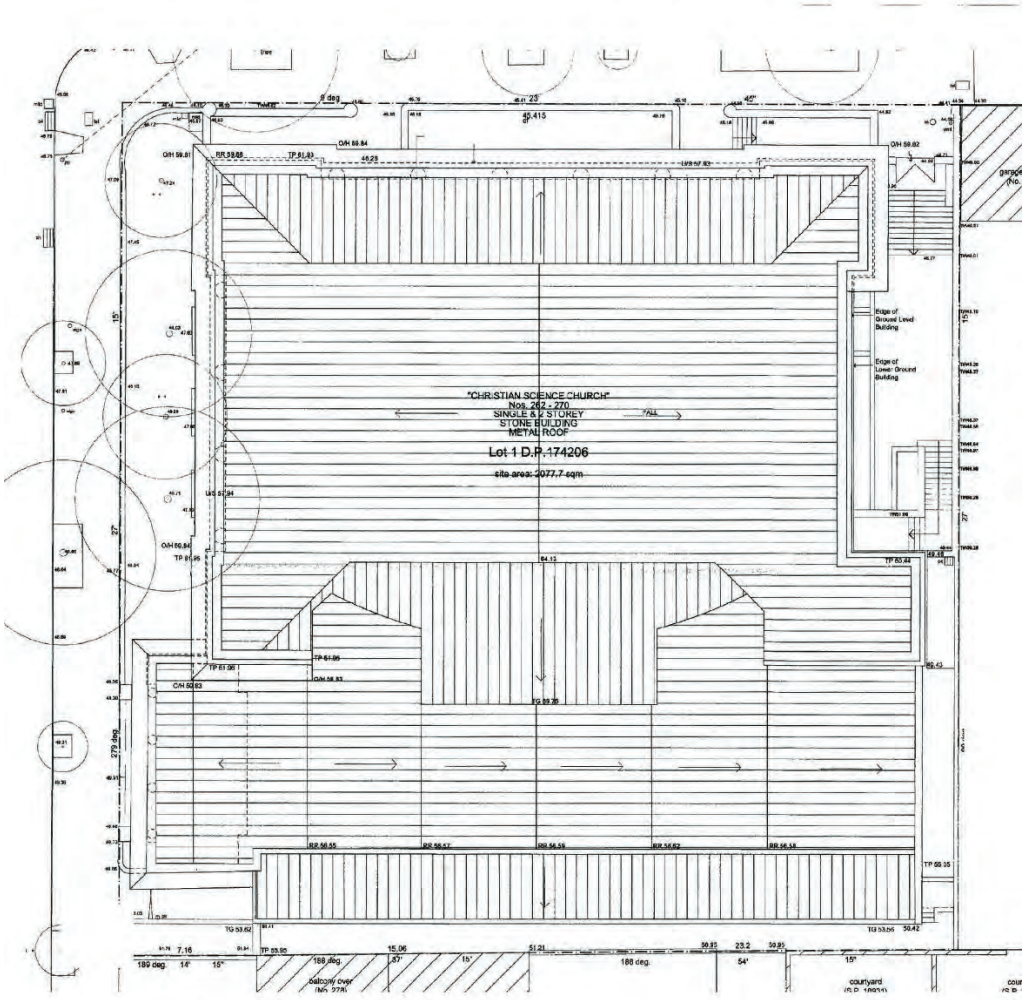


Figure 93: Roof Plan (Source: Cornerstone)

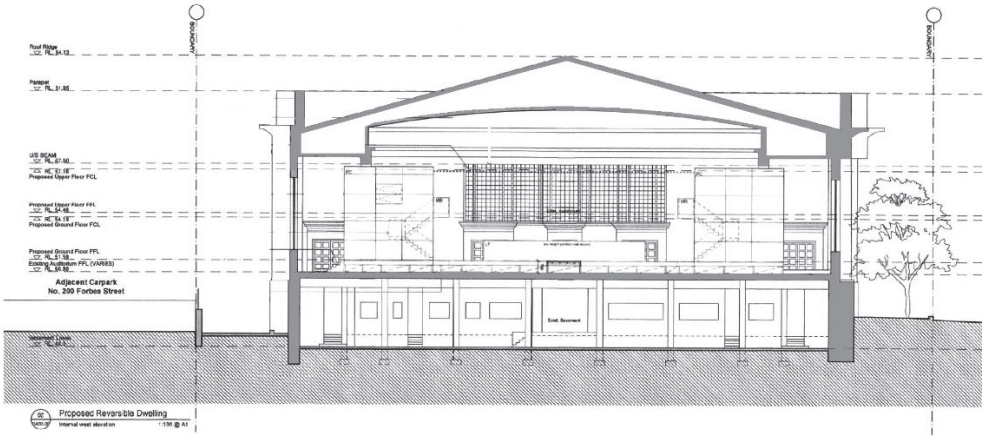


Figure 94: Section (Source: Cornerstone)

Figure 95: North elevation (Source: Cornerstone)

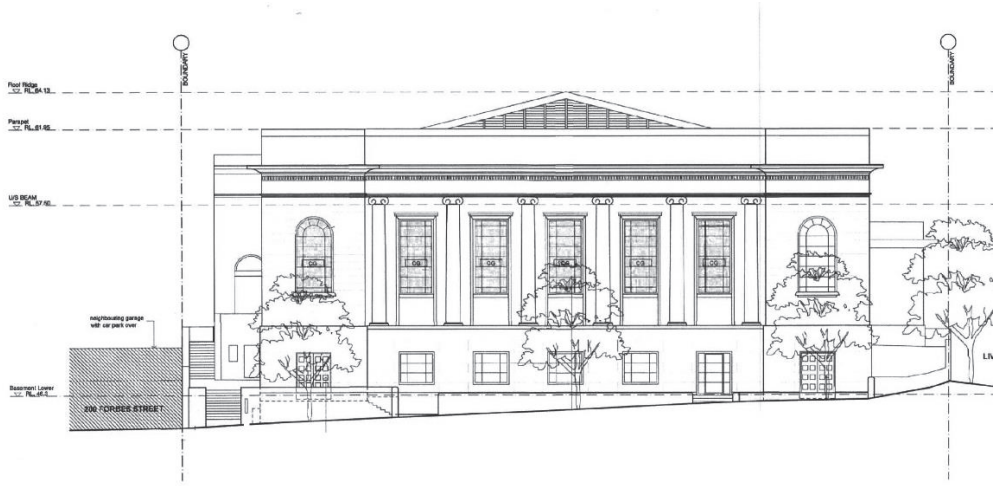


Figure 96: West elevation (Source: Cornerstone)

Figure 97: South elevation (Source: Cornerstone)

3.7 CONDITION AND INTEGRITY

The physical condition of the building fabric is generally quite good due to ongoing maintenance and repair carried out by the congregation during its use as a church and more recently by its owner during its use as a private residence*. Components of significance, which have been removed or altered in the past include the steel framed windows to the main elevations and the roof lights to the main entry foyer. With those exceptions the external fabric remains intact and in fair to good condition. The condition and integrity of the external fabric provides an opportunity to preserve and conserve the aesthetic value of the design as a work of the Beaux-Arts style.*

Detailed physical inspection of the building fabric was not feasible as part of the preparation of this CMP. Some damage to rendered detailing at parapet level is apparent on both Liverpool and Forbes Street facades due to water penetration.

Considering the age of the building, previous alterations and additions in the interior are also relatively minor. The timber parquetry in the former Sunday School space is generally in poor condition, with large missing sections. With this exception, *the layout of various spaces and the internal fabric of the building is substantially intact, including wall and floor finishes, plaster ceilings, built in furniture and hardware.*

Appendix B of this report contains Appendix B of the *1999 Conservation Plan* which sets out descriptions of the physical state and condition of each space within the building in 1998. This Appendix should be referred to for detailed information regarding materials, finishes and integrity of each space, as it was 20 years ago. This information should be complemented by an understanding of the site in its current condition.

4.0 ASSESSMENT OF CULTURAL SIGNIFICANCE

4.1 METHODOLOGY FOR ASSESSING CULTURAL SIGNIFICANCE

Determining cultural significance is the basis of all planning for places of heritage value. Determination of significance permits informed decisions or future planning that ensures that the expressions of significance contained within the place are retained, enhanced or at least minimally impacted upon. A clear understanding of the nature and degree of significance will determine the parameters for flexibility of future planning and development.

The following assessment of cultural significance for the former Church of Christ Scientist at 262-270 Liverpool Street, Darlinghurst has been sourced from the *2013 CMP* and was prepared in accordance with the guidelines set out in the *Australia ICOMOS Charter for Places of Cultural Significance 2013*, known as The Burra Charter, and the New South Wales Heritage Office (now the Heritage Division of the NSW Office of Environment and Heritage) publication, *Assessing Heritage Significance*. Sections of the *2013 CMP* are reproduced in italics.

4.1.1 THE BURRA CHARTER

The Burra Charter was adopted by Australia ICOMOS in 1979 and contains a set of principles developed to create a nationally accepted standard for the practice of heritage conservation in Australia. The Burra Charter describes a process by which a significant place is conserved, which includes understanding significance, developing policy and managing the place in accordance with the policy. An assessment of the cultural significance of the place underpins the development of appropriate policies for its protection and conservation. Cultural significance is defined in Article 1.2 of the Burra Charter as follows:

> *Cultural significance means aesthetic, historic, scientific, social or spiritual value for past, present or future generations.*
>
> *Cultural significance is embodied in the place itself, its fabric, setting, use, associations, meanings, records, related places and related objects.*
>
> *Places may have a range of values for different individuals or groups.*[22]

4.1.2 NSW HERITAGE OFFICE GUIDELINES

In accordance with the above definition of cultural significance, the Heritage Division of the NSW Office of Environment and Heritage has developed a set of guidelines contained in their publication *Assessing Heritage Significance*, which sets out assessment criteria based on the understanding that the cultural significance of a place can be determined by its aesthetic, historic, scientific, social and spiritual values.

The assessment of cultural heritage significance for the former Church of Christ Scientist at 262-270 Liverpool Street, Darlinghurst, contained in this Section is based on the methodology and guidelines set down by the NSW Heritage Office, and considers the standard values or criteria which arise from the history, construction and use of the building and its site as well as any levels of esteem by recognised groups for the site.

Heritage significance, *cultural significance* and *cultural value* are all terms used to describe an item's value or importance to our society. This value may be contained in the fabric of an

[22] Burra Charter, Article 1.2.

item, its setting and its relationship to other items, the response that the item stimulates to those who value it and in the historical record that allow us to understand it in its own context.

4.2 CHRISTIAN SCIENCE ARCHITECTURE

The classical revival style of architecture made famous by the 1893 World's Columbian Exposition in Chicago left its mark on one of the most sustained classical building movements in American architectural history: the Christian Science church building movement. By 1920 every major American city and many smaller towns contained an example of this architecture, financed by the followers of Mary Baker Eddy, the church's founder.[23]

The first Christian Science church was dedicated in January 1895 in Boston. It was constructed at a cost of £200,000 raised by subscription. Designed in a Romanesque revival style to set 1000, its was built of granite. The Church and the achievement of the builders were praised in an article:

"It is a most beautiful structure of grey granite, and its builders call it their 'prayer in stone'."[24]

The building was soon outgrown and a large domed extension was completed in 1906 to the design of Chicago architect, Solon Beman, providing seating for 3000.

A comprehensive study of the monumental "bank-style" churches of the Christian Science building boom (aptly titled as "Prayers in Stone") examines the religious and social context of the movement[25]*. It identifies a certain self-consciousness about the vision of church, an effort to be perceived publicly as prominent, legitimate, successful and literally profitable to the worshiper, all this making the religious aims of Christian Scientists appear rather superficial. Paul Ivey's study discusses the prototype of a rather secular model of monument that was considered highly progressive in its day and place and which became known for bright, modernized, comfortable, yet neoclassical edifices throughout America during the Christian Science boom.*

The First Christian Scientist Church in Sydney had also departed from the usual ecclesiastical type of buildings and its architectural style directly derived from American examples of the Christian Science church building movement through first hand experience by S.G. Thorp. The actual design showed some resemblance to the Church of Christ Scientist in Seattle, where George Thorp, who is believed to have been a member of the Church of Christ Scientist Sydney, is known to have visited.[26]

The principle characteristics of building are monumentality and a consequent largeness of scale, symmetry, a thorough and consistent application of classical motifs and the use of up to date structural techniques permitting impressive spacial volumes.

According to architectural styles identified by Apperly, Irving and Reynolds, the First Church of Christ Scientist Sydney would fall into the Inter-War Beaux-Arts architectural style. The style was copiously illustrated in the pages of the European and American architectural journals of the 1920s, where it was used for Government buildings, banks, court houses, schools, universities, churches and monuments.

[23] http://www.amazon.com/Prayers-Stone-Christian-Architecture-1894-1930/ - editorial review
[24] Journal, Kansas City, January 10, 1895, quoted in the Conservation Plan 2000
[25] Paul Eli Ivey, Prayers in Stone: Christian Science Architecture in the United States, 1894- 1930. Champagne, Ill.: University of Illinois Press, 1999.
[26] See Conservation Plan 2000

In Australia the style gained limited popularity in the Inter-War period and was applied to large and prominent institutional buildings including banks and Government departments as well as libraries. The occurrence of examples of the style is relatively rare, though such buildings often have a strong affinity with more common styles as the Inter-War Academic Classic Revival style of the Commercial Palazzo style.

Inter-War Beaux-Arts style buildings exhibit strong emphasis on monumental scale expressed by giant order columns usually in an Ionic mode and visually dominant corner piers or bays, heavily exaggerated and detailed cornices, strongly expressed basement stories and solid attic storey projections. In Sydney the principle example of the style is the Commonwealth Bank branch in Martin Place (1928) by Ross and Rowe architects.[27]

Figure 98: 5th Church of Christ Scientist, Chicago, designed by S. Beman in 1904 (Source: http://www.flickr.com/photos)

Figure 99: The former First Church of Christ Scientist, Pittsburgh, Pennsylvania, designed by S. Beman (Source: http://www.thefullwiki.org/List_of_former_Christian_Science_churches,_societies_ and_buildings)

Figure 100: First Church of Christ Scientist, Seattle, built in 1906 (Source: http://www.cityofseattle.net/)

Figure 101: The Commonwealth Bank at Martin Place (Source: www.sydneyarchitecture.com)

Figure 102: The Second Church of Christ Scientist, in Chatswood was built in 1922 to a classical design by Esplin & Mould Architects (Demolished) (Source: Willoughby Council Library collection)

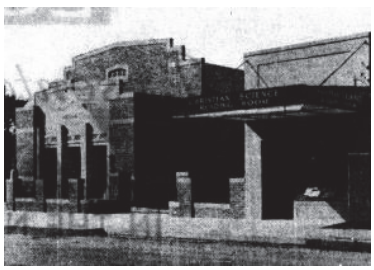


Figure 103: The Parramatta Scientist Church complex (Source: SMH 11 August 1931, p4)

[27] Apperly R, Irving R, Reynolds P, A Pictorial Guide to Identifying Australian Architecture Styles and Terms from 1788 to the Present, NSW, Angus & Robertson, 2002

Figure 104: The Third Church of Christ Scientist, Mosman (Source: NSW Heritage Database)

Figure 105: The Sixth Church of Christ Scientist, Kogarah (Source: NSW Heritage Database)

4.3 OTHER CHRISTIAN SCIENTIST CHURCHES IN SYDNEY

Following the construction of the new "mother" church in Darlinghurst, in the 1930s and 1940s Christian Science Churches were also established and auditoriums and reading rooms constructed, usually in an eclectic classical style, at the following locations:

- *First Church of Christ Scientist - Parramatta. Church and reading room erected and opened in Smith Street in August 1931. The church was designed to seat 400 persons and the Sunday school accommodated 250 scholars. Built of dark face bricks with cement dressings, the "dignified and attractive" building was designed by H.T. Hodges[22]. Demolished.*

- *Second Church of Christ Scientist - Chatswood, 1922, to a classical design by Esplin & Mould Architects. The building was sold and demolished in the late 1980s.*

- *Third Church of Christ Scientist - Mosman, Military Road, 1933 and 1940, designed by Peddle Thorp and Walker. The complex was closed early 21th century, now partially used as a child minding centre. It is a listed heritage item of local significance under the Mosman LEP.*

- *Fourth Church of Christ Scientist - Manly, Eustace Street, construction commenced in September 1932 under the supervision of Kaberry and Chard, architects.[28] Demolished.*

- *Fifth Church of Christ Scientist - Petersham. The community was formed in August 1930 to relieve congestion in the Darlinghurst Church. Regular services were held at the Fisher Street Masonic Hall. The purpose built church and reading room constructed at 96 Crystal Street in the 1940s is now a Community Church. It is a heritage item under the draft Marrickville LEP.*

- *Sixth Church of Christ Scientist - Kogarah. The congregation used the Montgomery Street Masonic Hall until the late 1930s. The curch was constructed in 1938 according to plans drawn by Peddle Thorp and Walker architects. It is now the Grace Chinese Christian Church. It has been listed as a heritage item under the Kogarah LEP since 2003.*

These complexes were significantly smaller in scale than the "mother" institution.

[28] Sydney Morning Herald 20 September 1932, p4

4.4 IDENTIFIED HISTORICAL THEMES

The former First Church of Christ Scientist as 262-270 Liverpool Street, Darlinghurst, demonstrates a number of the historic themes formulated by the NSW Heritage Office, as described below:

Australian Theme	NSW Theme	Comments
8. Developing Australia' cultural life	Creative endeavour	The building is a major work by the notable early 20th century Australian architect, Samuel George Thorp. Peddle Thorp Walker, of which Thorp was a founding partner, is a well-known architectural firm today. The building is a good example of the Interwar Beaux Arts architectural style and demonstrates high architectural skill in its design, construction, workmanship and detailing. The building also houses one of the most important historic organs in NSW.
8. Developing cultural institutions and ways of life	Religion	The former First Church of Christ Scientist was Australia's first major building for a congregation of this religion, which had originated in the 19th century in America. The building became a landmark building for the Christian Science movement, demonstrated by its scale and grandeur. The building is associated with its first two directors, Mr and Mrs William Virtue, two of the earliest practitioners of Christian Science in Australia.

4.5 CURTILAGE

The NSW Heritage Office publication Heritage Curtilages1 defines "heritage curtilage" as the area of land surrounding an item or area of heritage significance which is essential for retaining and interpreting its heritage significance.

The former church building is self contained as an entity on the site. A curtilage set to the legal boundary of the allotment contains all important aspects of its assessed values and is sufficient to retain and interpret the heritage significance of the place.

The expanded curtilage is confined within the local streetscape due to the density of the surrounding development, general topography and relatively narrow streets.

4.6 ASSESSMENT OF CULTURAL SIGNIFICANCE

The following commentary discusses how each of the criteria established by the New South Wales Heritage Office (now the Heritage Division of the NSW Office of Environment and Heritage) relate to the subject site. This assessment has been sourced from the *2013 CMP*, reproduced in italics.

4.6.1 CRITERION (A) HISTORICAL IMPORTANCE

An item is important in the course, or pattern, (of NSW's) (of the local area's) cultural or natural history.

Guidelines for Inclusion: When the item shows evidence of a significant human activity or is associated with a significant activity or historical phase. When it maintains or shows the continuity of a historical process or activity.

Guidelines for Exclusion: When the item has incidental or unsubstantiated connections with historically important activities or processes. When it provides evidence of activities or processes that are of dubious historical importance or has been so altered that it can no longer provide evidence of a particular association.

The former First Church of Christ Scientist in Darlinghurst, NSW, opened in 1926, is of local historic heritage significance as the first major centre in Australia for this late 19th century American based religious movement.

The scale and grandeur of the former church building demonstrates the rapid growth of the Christian Science movement in Sydney in the early decades of the 20th century.

4.6.2 CRITERION (B) HISTORICAL ASSOCIATIONS

An item has strong or special association with the life or works of a person, or group of persons, of importance in (NSW's) the cultural or natural history (of the local area).

Guidelines for Inclusion: When an item shows evidence of a significant human occupation or is associated with a significant event, person or group of persons.

Guidelines for Exclusion: When an item has incidental or unsubstantiated connections with historically important people or events. When it provides evidence of people or events that are of dubious historical importance or has been so altered that it can no longer providence evidence of a particular association.

The former First Church of Christ Scientist is associated with the first permanent Christian Science community in Australia, founded in September 1900. The local community members were directly associated with the First Church of Christ Scientist in Boston, which was the "mother" church in the United States for the Christian Science movement started in the late 19th century by Mary Eddy Baker.

The first two directors, or readers, of the church in Sydney were Mr and Mrs William Virtue, who were among the earliest practitioners of Christian Science in Australia. The Virtues commenced reading groups and meetings in Sydney in the late 1890s and continued meeting in a variety of venues until the current building was erected in 1926.

The existing building was the second permanent place of worship for the Sydney congregation. Initially based in domestic houses and rented premises, the first permanent building was opened in Riley Street Darlinghurst in October 1916. A rapid growth in the size of the congregation meant that a new, larger building was required.

The building is a major work by the noted early 20th century Australian Architect, Samuel George Thorp, one of the founding partners of the well known architectural firm, Peddle Thorp and Walker.

4.6.3 CRITERION (C) AESTHETIC VALUES

An item is important in demonstrating aesthetic characteristics and/or a high degree of creative or technical achievement in (NSW) the local area.

Guidelines for Inclusion: When an item shows or is associated with, creative or technical innovation or achievement. When it is the inspiration for a creative or technical innovation or achievement, is aesthetically distinctive, has landmark qualities or exemplifies a particular taste, style or technology.

Guidelines for Exclusion: When an item is not a major work by an important designer or artist, has lost its design or technical integrity. When an item's positive visual or sensory appeal or landmark and scenic qualities have been more than temporarily degraded or has only a loose association with a creative or technical achievement

Erected in 1926, the former First Church of Christ Scientist Church has local aesthetic significance for its imposing and finely composed Interwar Beaux Arts style. In Australia during the Interwar years, the Beaux Arts style was typically confined to institutional buildings such as banks, which were eager to project an image of strength and stability. SG Thorp made the deliberate choice of this design as a local variation of the Classical Revival style widely adopted in the US by the Christian Science church to express the qualities of "vitality, simplicity, purity, strength and harmony". He was familiar with a number of the Christian Science American churches.

Within the local streetscape at the corner of Liverpool and Forbes Street, the Church has a powerful urban presence that contrasts with the generally smaller scale and finer grain of the surrounding late 19th and early 20th century residential buildings. The main bulk of the church auditorium sits on a storey high base that takes up the slope of the site, emphasising the scale and visual strength of the Ionic order that surrounds the main Auditorium. The internal spatial arrangement gives priority to the main foyer and the main Auditorium, both of which continue the fine Beaux Arts symmetry and classical composition of the exterior. A secondary component of the overall massing, at the eastern end of the site contains the main foyer and supporting offices, meeting rooms, reading room and facilities. This component is distinguished at the Liverpool Street frontage by an imposing columned porch that marks the main entry into the building.

The overall building demonstrates high architectural skill in its design, construction and detailing, as well as the workmanship evident in the building fabric. With the exception of the replaced main windows in the Auditorium, the building remains largely intact, in good condition and with a high degree of original integrity.

4.6.4 CRITERION (D) CULTURAL ASSOCIATIONS

An item has strong or special association with a particular community or cultural group in NSW (or the local area) for social, cultural or spiritual reasons.

Guidelines for Inclusion: When an item is important for its association with an identifiable group or is important to a community's sense of place.

Guidelines for Exclusion: When an item is only important to the community for amenity reasons or is retained only in preference to a proposed alternative.

The former First Church of Christ Scientist in Darlinghurst has local social heritage significance for the Christian Science community based on its decades of continuing use between 1926 and 2010 as the "mother church" of the Christian Science movement in Australia.

As with all Christian Science congregations throughout Sydney and beyond, the First Church of Christ Scientist suffered a progressive decline in its ability to sustain its operations during the later decades of the 20th century. This issue was commented on by SG Thorp as early as the 1960s. By 2000 the congregation was exploring a variety of redevelopment/re-use scenarios to identify a sustainable future. These were ultimately unsuccessful.

The Church property was sold in 2010 to a private individual and the congregation departed. The closure of the First Church in Darlinghurst continued a trend over recent decades, in which many of the original Christian Science churches around Sydney proved to be unsustainable for their declining congregations and were progressively sold. A number of Christian Science congregations continue to practice from recently constructed buildings or reading rooms.

4.6.5 CRITERION (E) CULTURAL OR NATURAL RESEARCH VALUE

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

Guidelines for Inclusion: When an item has the potential to yield new or further substantial scientific and/or archaeological information. When it is an important benchmark or reference site or type or provides evidence of past human cultures that is unavailable elsewhere.

Guidelines for Exclusion: When the knowledge gained would be irrelevant to science, human history or culture. When the item has little archaeological or research potential or only contains information that is readily available from other resources or archaeological sites. Where the knowledge gained would be irrelevant to research on science, human history or culture.

The former First Church of Christ Scientist in Darlinghurst represents a fairly mainstream use of building technologies from the early 20th century. As the first major structure on the site there is unlikely to be any significant archaeological relics on the site.

The organ in the main Auditorium is considered to be one of the most important historic organs from the post WW1 period in New South Wales.

4.6.6 CRITERION (F) RARITY

An item possesses uncommon, rare or endangered aspects of NSW's cultural or natural history (or the cultural or natural history of the local area)

Guidelines for Inclusion: Where an item provides evidence of a defunct custom, way of life or process or demonstrates a process, custom or other human activity that is in danger of being lost. Where it shows unusually accurate evidence of a significant human activity or is the only example of its type. When an item demonstrates designs or techniques of exceptional interest or shows rare evidence of a significant human activity important to a community.

Guidelines for Exclusion: When an item is not rare or is numerous and not under threat.

The former First Church of Christ Scientist is a rare example of the Interwar Beaux Arts architectural style applied to a religious building in Sydney.

Other Christian Science churches were erected in Sydney in the Interwar decades, including at Chatswood, Mosman, Manly, Parramatta, Petersham and Kogarah. Many of these have been sold for re-use or redevelopment over the last three decades.

4.6.7 CRITERION (G) REPRESENTATIVENESS

An item is important in demonstrating the principal characteristics of a class of NSW's cultural or natural places; or cultural or natural environments (or a class of the local area's cultural or natural places; or cultural or natural environments)

Guidelines for Inclusion: When an item is a fine example of its type or has the principal characteristics of an important class or group of items. When an item has attributes typical of a particular way of life, philosophy, custom, significant process, design, technique or activity or is a significant variation to a class of items. Where it is outstanding because of its setting, condition or size or may be part of a group, which collectively illustrates a representative type. When an item is outstanding because of its integrity of the esteem in which it is held.

Guidelines for Exclusion: When an item is a poor example of its type or does not include or has lost the range of characteristics of a type. An item that does not represent well the characteristics that constitutes a type or variation from it.

The former First Church of Christ Scientist reflects the Classical Revival architectural style widely adopted by the Christian Science church in the United States at the turn off the 20th century. The grandeur of the building and its imagery of solidity and strength reflected its status as the "mother" church for the Christian Science movement in Australia.

As individual congregations within the Christian Science church were able to make their own choice of an architectural style to suit their aspirations and resources, most tended to adopt an individual architectural imagery.

4.7 STATEMENT OF CULTURAL HERITAGE SIGNIFICANCE

The former First Church of Christ Scientist in Darlinghurst, NSW is of local historic heritage significance as the first major centre for this late 19th century American based religious movement in Australia.

Erected in 1926, the Church has local aesthetic significance for its imposing and finely composed Interwar Beaux Arts style. The building is a major work by the noted Australian Architect Samuel George Thorp, one of the founding partners of the well known architectural firm, Peddle Thorp and Walker. In Australia during the Interwar years, the Beaux Arts style was typically confined to institutional buildings such as banks, which were eager to project an image of strength and stability. Thorp made the deliberate choice of this design to reflect the Classical Revival style adopted in the US by the Christian Science church to express the qualities of "vitality, simplicity, purity, strength and harmony". He was familiar with the main examples of the Christian Science American churches.

Within the local streetscape at the corner of Liverpool and Forbes Street, the Church has a powerful urban presence that contrasts with the finer grain of the surrounding late 19th and early 20th century residential buildings. The main body of the church sits on a storey high base that takes up the slope of the site, emphasising the scale and visual strength of the Ionic order that surrounds the main Auditorium. The internal spatial arrangement gives priority to the main foyer and the main Auditorium, both of which continue the fine Beaux Arts symmetry and classical

composition of the exterior. With the exception of the replaced main windows in the Auditorium, the building remains largely intact, in good condition and with a high degree of original integrity. The organ in the main Auditorium is considered to be one of the most important historic organs from the post WW1 period in New South Wales.

The First Church of Christ Scientist in Darlinghurst has historic associational significance as the "mother church" of the movement in Australia. Other Christian Science churches were erected in Sydney in the Interwar decades, including Chatswood, Mosman, Manly, Parramatta, Petersham and Kogarah. The organisational structure of the church was based on a strict adherence to the Church Manual, with each individual church being governed by its own board of directors. The first two directors, or readers, of the church in Sydney were Mr and Mrs William Virtue, among the earliest practitioners of Christian Science in Australia. The Virtues commenced reading groups and meetings in Sydney in the late 1890s and continued meeting in a variety of venues until the First Church was erected in 1926.

The Church has local social heritage significance for the Christian Science community based on its decades of continuing use between 1926 and 2010. As with all Christian Science congregations throughout Sydney and beyond, the First Church of Christ Scientist suffered a progressive decline in its ability to sustain its operations. This issue was commented on by SG Thorp as early as the 1960s. By 2000 the congregation was exploring a variety of redevelopment/re-use scenarios to identify a sustainable future. These were unsuccessful. The Church building was sold in 2010 and the congregation departed. The closure of the First Church in Darlinghurst continued a trend over recent decades, in which many of the original buildings around Sydney proved to be unsustainable for the declining congregations and were progressively sold.

4.8 NSW HERITAGE DATABASE STATEMENT OF SIGNIFICANCE

The NSW Heritage Database contains the following Statement of Significance for the First Church of Christ Scientist including interior, at 262 Liverpool Street, Darlinghurst, Database No. 2420922:

> The First Church of Christ Scientist Sydney, at the corner of Forbes and Liverpool Streets, Darlinghurst, is of state significance as a rare and highly intact example of the Inter-War Beaux-Arts style adapted for a religious use. It is a monumental building with landmark qualities. Designed by S. George Thorp, from the prominent architectural firm Peddle Thorp and Walker, the church was constructed in 1926-1927 as the second permanent church for this Sydney congregation.
>
> The church auditorium is of particular significance for its grand scale and spatial qualities. The interiors, including floor tiles, lights, pews, furnishings and fittings, are highly intact and demonstrate the continued occupation of the church from 1927 until 2010 and the high value placed upon it by the Sydney congregation. The pipe organ is fully functional. Originally built in 1927, the organ is a late example of the work of J.E. Dodd. In 1935 it was rebuilt with electric action by the well known firm of Whitehouse Bros. The organ is considered to be one of the most important historic organs from the post World War 1 period in New South Wales.
>
> The church has high social and historical significance as a religious building in use from 1927 until 2010, both for the local Sydney congregation who used the building, and the wider Christian Scientist Church in the Sydney region, for whom the First Church of Christ Scientist was considered the "mother" church.
>
> The former Auditorium space has been successfully adapted for residential use, in a

reversible manner, retaining the original imposing form of the Inter-war Beaux Arts character of the building.

4.9 GRADINGS OF SIGNIFICANCE

The following section provides a graded assessment of significance for components of the building so that the relative significance of spaces and elements can be understood for their contribution to the overall cultural significance of the site. Different components of a site make a different relative contribution to the site's overall significance. The significance of individual components can only be understood in relation to the role they play in creating and explaining the quality, character, meaning, history and use of the place.

The gradings provided below indicate the significance of spaces and elements relative to each other and to the overall significance of the place (established above at Section 4.7). They are not intended for comparison with any other site or as an indication of significance independent of their context. For example, where an element is of Exceptional significance, it has been identified as such because it makes an exceptional contribution to the overall established significance of the place and is vital for the creation and retention of this significance.

4.9.1 DEFINITIONS

These gradings are based on the gradings included in the Heritage Office's (now NSW Heritage Division) guideline *Assessing Heritage Significance* (2001). An explanation of the gradings used in this assessment is provided below.

EXCEPTIONAL

These spaces/elements are of exceptional cultural significance for historic, aesthetic, scientific or social values. They include rare or outstanding building fabric and retain an exceptional degree of integrity and intactness from their original construction or later significant period. They play a crucial role in the overall significance of the place.

HIGH

These spaces/elements are of high cultural significance. This may include fabric from the original construction of the building which has now been altered, or significant fabric from later alterations. The integrity of these elements may have been compromised by alteration/ modification, but their contribution to the overall significance of the site remains strong.

MODERATE

These spaces/elements are of medium cultural significance but are of lesser cultural significance in the overall significance of the place. They may have been compromised by later, less significant modifications. They play an important role in supporting the overall significance of the place.

LITTLE

These spaces/elements are of low cultural significance. This may include fabric associated with recent or less significant alterations and additions. They play a minor role in the overall significance of the place.

INTRUSIVE

These spaces/elements are intrusive to the cultural significance of the subject site. They include unsympathetic alterations and additions where new elements have adversely

affected significant fabric or the overall legibility of the site's cultural significance. These spaces/elements are damaging to the site's cultural significance.

4.9.2 SIGNIFICANCE GRADINGS TABLE

The following table describes the relative significance gradings of elements and spaces of the site and building. This table should be understood in conjunction with the definitions for significance gradings provided above, and is complemented by the diagrams of significance gradings in the following section.

The table below has been drawn from the *2013 CMP* and updated to account for additions which have occurred since the building's conversion to a residence and to clarify the grading of external fabric.

The *2013 CMP* identified the 'architectural expression' of the building as being of both Exceptional and High, describing the Exceptional components as follows:

'The Inter-War Beaux-Arts architectural expression adopted for the "Australian Mother Church" by the First Church of Christ Scientist congregation to reinforce their connection as a branch of the Christian Science denomination in America. Many of the major Christian Science churches in America had adopted the Classical revival style as a demonstration of "vitality, simplicity, purity, strength and harmony, symbolising what Christian Science teaching claims to be".[29]

Given that the building has been converted to a residence since 2013, its connection to the Christian Science tradition has become a historical connection which no longer relates to the current use of the building. This connection is evidenced in the original fabric and architectural form and aesthetic of the building, and is part of its considerable historical significance. For this reason, the external appearance of the building as an example of a Christian Science church in the Inter-War Beaux-Arts style has been identified here as being of Exceptional significance and, for consistency, the descriptors for some external elements identified in the *2013 CMP* as being of High significance have been re-allocated to the Exceptional category.

Updated Gradings of Significance Table	
Significance Grading	Fabric / Space / Element
Exceptional	The distinctive architectural expression, bulk and scale of the building. The external Inter-War Beaux-Arts architectural design and composition of the building with the strongly expressed base storey, giant columns and classical cornice and Liverpool Street portico, implemented in three tones of cement render. External masonry walls of the north, west and south facades, including detailing, materiality and pattern of openings.
High	*Internal architectural composition of the main spaces being the foyers, staircases and auditorium.*

[29] Graham Brooks and Associates CMP 2013, p. 49.

	Original fabric within the main spaces being the foyers, staircases and auditorium, including original wall, floor and ceiling finishes, and timber joinery. *Existing fabric of Auditorium (including spatial configuration, original architectural detailing and decorative elements, original coffered ceiling, door and window arrangement, surviving original joinery, doors and architraves)* *Speakers podium, organ console and pews. The organ and organ screen.* External landscaped elements including steps, light wells and boundary curbing. The form of the roof externally.
Moderate	*Lower level functional accommodation previously used as the Sunday school.* *The general arrangement of secondary rooms that surround the main foyer, including original door joinery, serving counters as seen from the main foyer.* Internal roof space, including steel trussed roof structure above the main auditorium, stairwells and organ chamber. Non-original ceiling fabric within the main foyer. *Decorative cast iron gates to the northern external stair.* *The large externally mounted carriage lamps.*
Little	*Early joinery, partitions and fittings in the secondary rooms surrounding the main foyer and the lower level former Sunday School.* *Later partitions and furniture particularly in the secondary rooms around the foyer and lower level former Sunday School.* *The later internal linings below the original sawtooth roof light composition over the main foyer.* *Aluminium framed window glazing in the main Auditorium.* *Aluminium framed entrance screens and doors to the former Sunday School and the Liverpool Street Reading Room.* *Modern sliding security screen to the Liverpool St portico.* *External and internal services, heating, communication and broadcasting equipment and fittings that are not original.* *The trees planted along the Liverpool Street frontage.*

	Recent additions as part of the building's conversion to a residence, including new floor, walls, stairs, ceilings, fittings and fitouts in the main auditorium space. Later pavers externally. All later aluminium framed window frames and glazing.
Intrusive	There are no elements in the building identified as being Intrusive.

4.9.3 SIGNIFICANCE GRADINGS DIAGRAMS

The following diagrams indicate the relative significance of individual elements and spaces of the site and buildings and are to be understood in conjunction with the table and explanations of the grading categories above.

Significance of screens, furniture, bathroom and kitchen fitouts and joinery items, including original and later timber joinery associated with the building's previous use as a church, is not indicated in the drawings below. The table above should be referred to for the significance of these items.

Gradings are indicated by different colours, as outlined in the accompanying keys. For this reason, these diagrams should be printed in colour if a hardcopy of this document is being used.

Figure 106: Lower ground floor – Significance Gradings Diagram

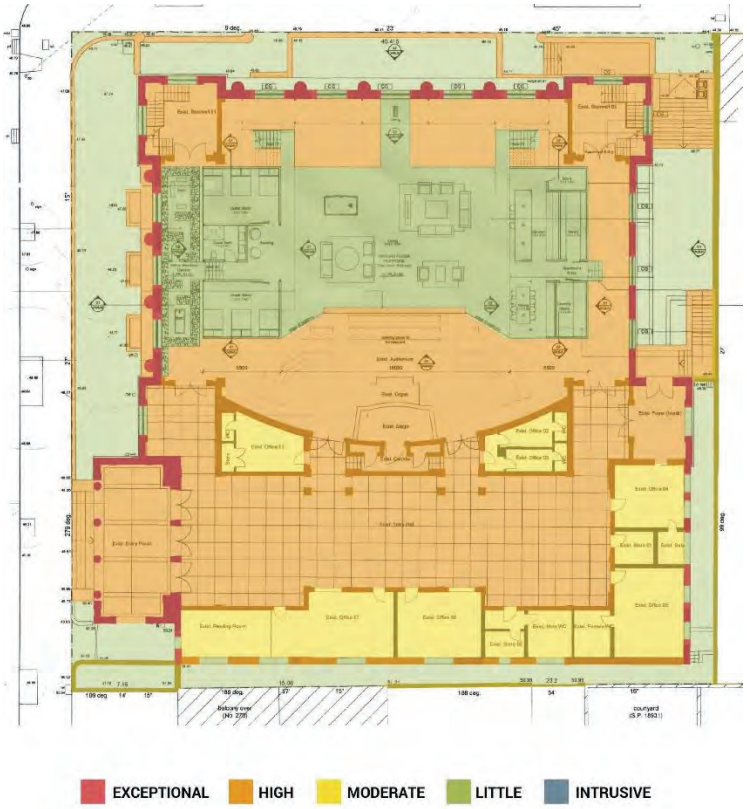


Figure 107: Ground Floor (main auditorium level) – Significance Gradings Diagram

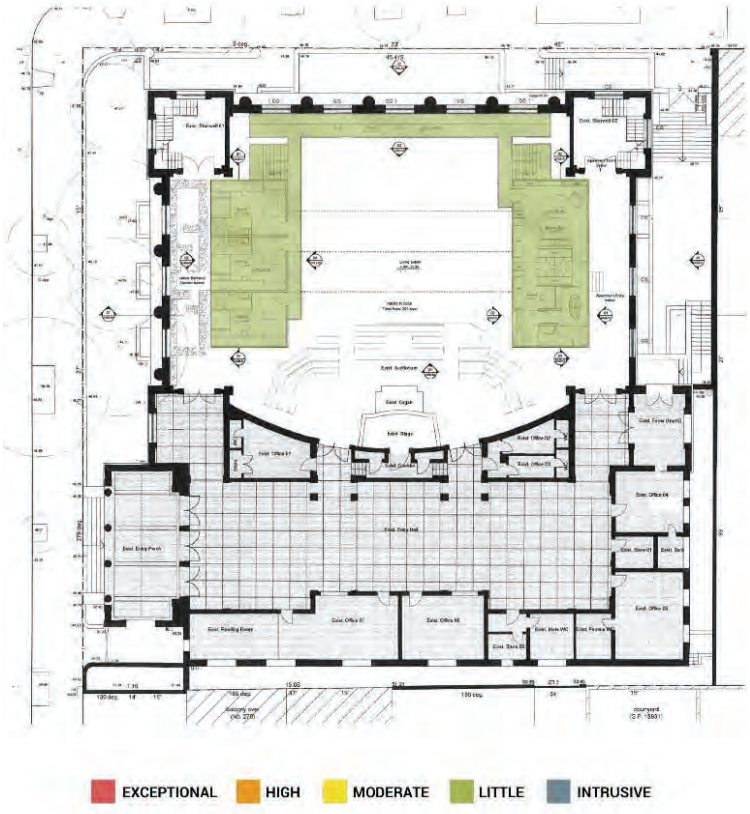


Figure 108: Second floor – Significance Gradings Diagram

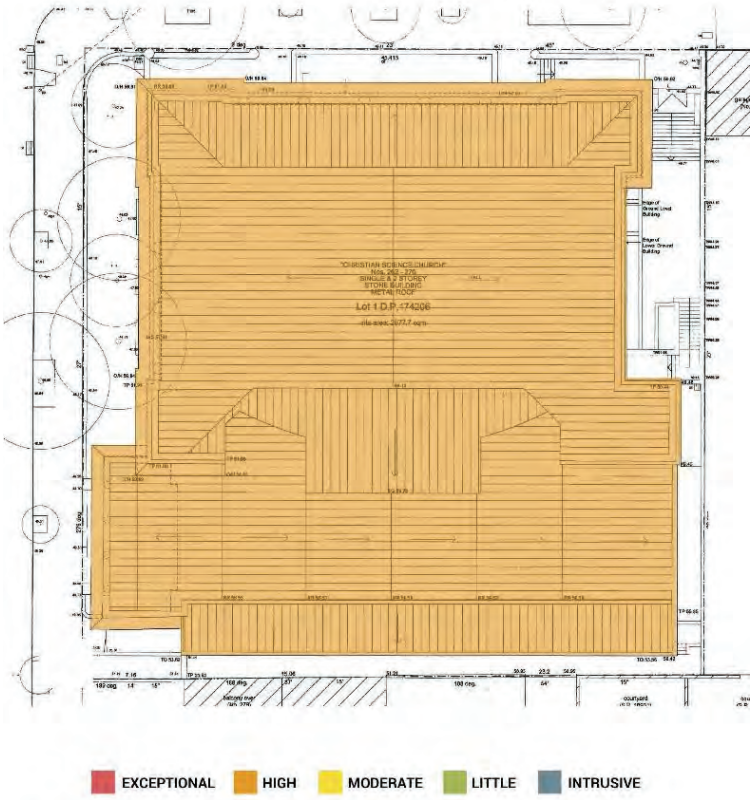


Figure 109: Roof – Significance Gradings Diagram

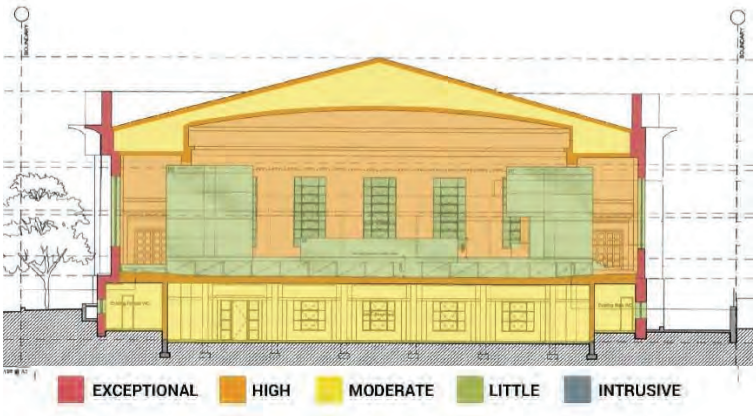


Figure 110: Section on a north-south axis, facing west – Significance Gradings Diagram

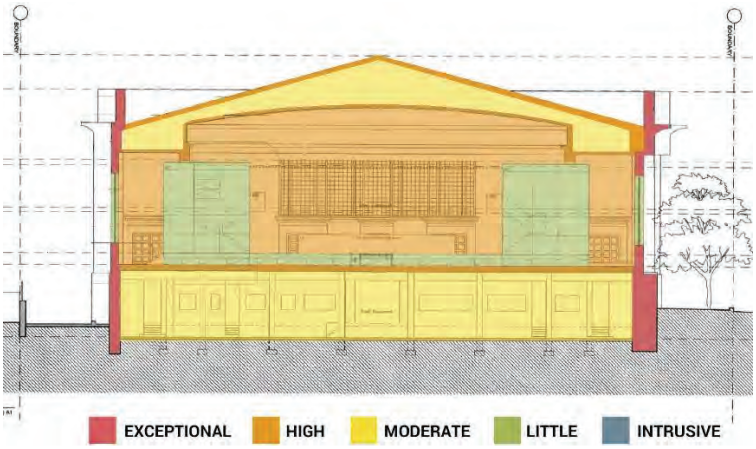


Figure 111: Section on a north-south axis, facing east towards the organ chamber – Significance Gradings Diagram

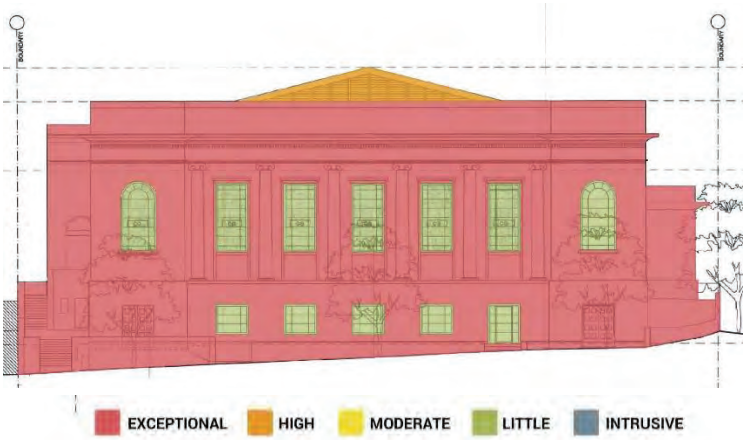


Figure 112: West elevation (facing Forbes Street) – Significance Gradings Diagram

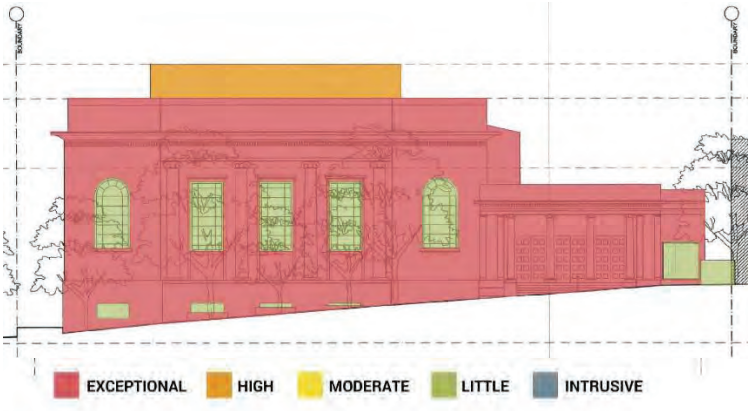


Figure 113: South elevation (facing Liverpool Street) – Significance Gradings Diagram

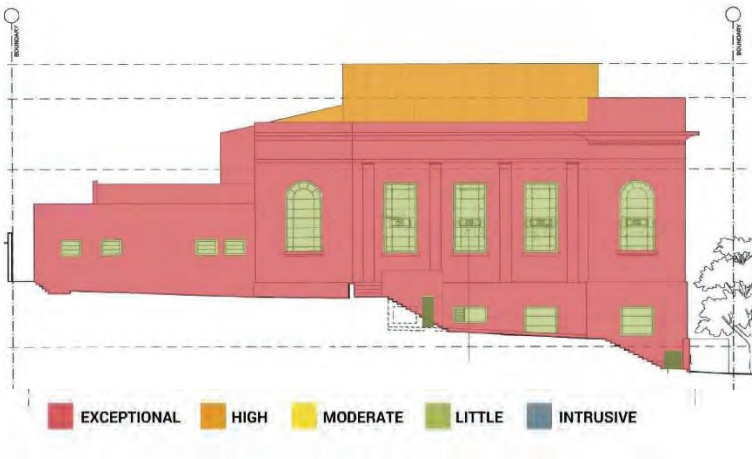


Figure 114: North elevation – Significance Gradings Diagram

5.0 ISSUES, CONSTRAINTS AND OPPORTUNITIES

This section outlines various major issues involved in the preparation of the conservation guidelines for the site. It takes into consideration matters arising from the statement of significance and procedural constraints imposed by cultural conservation methodology such as that of the Australia ICOMOS Burra Charter. It identifies all statutory and non-statutory listings that apply for the site and describes constraints and opportunities arising from these listings.

5.1 HERITAGE MANAGEMENT FRAMEWORK

5.1.1 HERITAGE ACT 1977

The *Heritage Act 1977* provides for the protection of heritage items identified as being of State heritage significance. These items are listed on the NSW State Heritage Register (SHR) in Section 31 of the *Heritage Act 1977*.

Part 2 of the *Heritage Act 1977* establishes the Heritage Council of NSW as a NSW Government agency. The Heritage Council of NSW, or the NSW Division of the NSW Office of Environment and Heritage as its delegated authority, is the consent authority for applications to alter items listed on the NSW SHR, made under Section 60 of the *Heritage Act 1977*.

5.1.2 ENVIRONMENTAL PLANNING & ASSESSMENT ACT 1979

Part 3 of the *Environmental Planning & Assessment Act 1979* (EP&A Act) provides for the creation of *Local Environmental Planning Instruments* (LEPs). In 2012 these were standardised for Local Government Areas across NSW. Clause 5.10 of the standardised *LEP* provides for the conservation of heritage within an LGA and for the conservation of sites identified as heritage items on Schedule 5 of that *LEP*.

City of Sydney Council is the consent authority for applications to alter items listed on Schedule 5 of the *Sydney LEP 2012.*

5.1.3 STATUTORY LISTINGS

The subject site is not listed on the NSW State Heritage Register as an item of State Significance.

The subject site is listed as an item of local heritage significance on Schedule 5 of the *Sydney LEP 2012* as 'First Church of Christ Scientist including interior', item number I357.

The subject site is also located within the Oxford Street and Victoria Street Heritage Conservation Area, listed on Schedule 5 of the *Sydney LEP 2012.* It is also located in the vicinity of numerous heritage items, as seen on the map below.

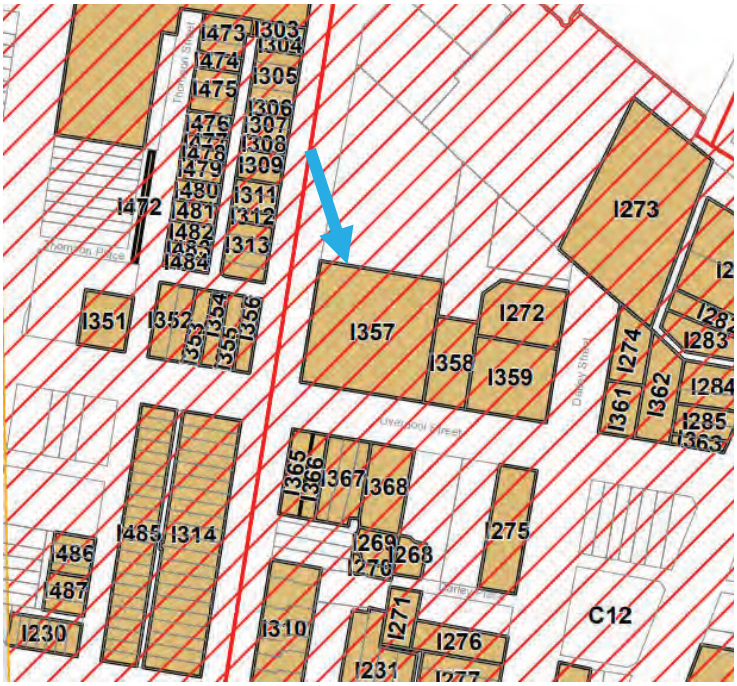


Figure 115: Excerpt from Heritage Map – Sheet HER_022 of the Sydney LEP 2012.The blue arrow indicates the subject site. (Source: NSW Legislation, Sheet HER_022 of the Sydney LEP 2012)

5.2 ISSUES, CONSTRAINTS AND OPPORTUNITIES ARISING FROM STATUTORY OBLIGATIONS

5.2.1 APPLICATIONS TO CONSENT AUTHORITIES

As the subject site is listed as a heritage item of local significance on Schedule 5 of the *Sydney LEP 2012*, development on the site must be approved by City of Sydney Council, under Part 4, 79(c) of the *NSW Environmental Planning and Assessment Act 1979*.

5.2.2 HERITAGE OBLIGATIONS UNDER THE SYDNEY LEP 2012

The *Sydney LEP 2012* provides the statutory basis for the conservation and control of development and other activities that may affect the heritage value of items listed on Schedule 5. These provisions are contained within Clause 5.10 of the *LEP*, the objectives of which are as follows:

> *(1) Objectives*
> *The objectives of this clause are as follows:*
> *(a) to conserve the environmental heritage of Sydney,*
> *(b) to conserve the heritage significance of heritage items and heritage conservation areas, including associated fabric, settings and views,*
> *(c) to conserve archaeological sites,*
> *(d) to conserve Aboriginal objects and Aboriginal places of heritage significance.*

The *LEP* places an obligation on City of Sydney Council to retain the significance of the place, and to take into consideration the level of that significance in evaluating any proposal for the site. Under the provisions of the Heritage incentive clauses of the *LEP* Council can grant benefits to owners of items of Environmental Heritage.

5.2.3 OTHER STATUTORY OBLIGATIONS

Any changes in the use of the building may result in a need to upgrade certain facilities to meet such obligations as may be imposed by City of Sydney Council. Matters may be

identified in this study that may require modification include, but are not limited to, the following;

- *Building Code of Australia*
- *Fire safety requirements*
- *Ingress and egress from the building*
- *Disability access code.*

Certain aspects of the building may be eligible for exemptions from code compliance where upgrading may result in the loss of heritage significance. These issues may be addressed directly with the relevant consent authority.

5.3 ISSUES, CONSTRAINTS AND OPPORTUNITIES ARISTING FROM NON-STATUTORY OBLIGATIONS

The *Sydney Development Control Plan (DCP) 2012* is a non-statutory document which supports the implementation of the *Sydney LEP 2012*. Development applications for the subject site will be assessed by City of Sydney Council in relation to the relevant objectives and controls contained within the *DCP*.

5.4 ISSUES, CONSTRAINTS & OPPORTUNITIES ARISING FROM THE STATEMENT OF SIGNIFICANCE

The subject site is of cultural significance for its historical, aesthetic and social significance and for its rarity and representativeness as a former church site in NSW.

The Statement of Cultural Significance for the place should inform the preparation of any proposal for changes to the site, such that decisions regarding the nature and extent of change should ensure that the established significance is maintained. Schemes for the development of the site should respond to aspects of the cultural significance of the site, identified in the Statement of Cultural Significance.

Decisions about works to the place, including maintenance, repairs or more extensive adaptation works, must take into account the impact on the cultural significance of the place, both as a whole and on individual components. New works to the place should not diminish any aspect of its cultural significance. The approach and recommendations set out in Section 6.0 of this report should be used as a guide to future work.

Until recently, the subject building was of high social significance to the Christian Science Church community in Sydney and elsewhere in New South Wales. Once a thriving community of worshippers attended services in the auditorium, in recent decades, however, it became increasingly difficult financially for the church community to operate and maintain such a large building. It was the architect S.G. Thorp, who first identified in 1962 that the Darlinghurst church was far bigger than needed. For thirty years the church sought out developers and investigated possibilities of re-using the auditorium and achieving a smaller church within the overall redevelopment of the site. Eventually, in 2010 the community reached the conclusion that the best solution is to sell the building and make a fresh start elsewhere, breaking the continuity of the original use and over 80 years of association with the Christian Science church.

- *The former First Church of Christ Scientist in Darlinghurst, while of considerable heritage significance, has been recently sold into private ownership and the congregation departed. As a result a new direction of compatible use must be identified and eventually incorporated into the building. Compatible re-use is vital in order to sustain the building in good order and retain both its legacy and contemporary relevance as an important community facility.*

- *Conservation of the former First Church of Christ Scientist will need to be undertaken in the context of a compatible new use or combination of uses.*

- *Any new use or combination of uses over time must respect and protect the fine Interwar Beaux Arts architectural imagery and qualities of the building, especially its imposing presence in the local streetscape of Liverpool and Forbes Street.*

- *New compatible uses must also respect the architectural and spatial qualities of the interiors, especially the main foyer,main Auditorium, anterooms and stairwells, including joinery, pews, organ and the speaker's podium.*

- *New compatible uses must achieve a high degree of reversibility in terms of potential impacts on the architectural qualities of the building, intact original features, finishes and the primary interior spaces.*

- *The Statement of Significance should be accepted as one of the bases for the future use and management of the site.*

Since the preparation of the *2013 CMP*, the building has been converted into a single dwelling through internal alterations. The majority of these alterations are located within the main auditorium space, which now includes living areas, kitchen, bathrooms and bedrooms across two levels, as well as a new raised timber floor above the original auditorium floor. The significance gradings for fabric and spaces within the building have been updated accordingly and have identified these recent additions as being of little significance.

5.5 ISSUES, CONSTRAINTS & OPPORTUNITIES ARISING FROM THE OWNERS' REQUIREMENTS

As the building no longer operates as a church, it is likely that there will be a future requirement for changes of use, including the change of use which is currently being considered and future changes in the longer term. Due to the size of the building this is likely to require uses which allow for more intensive occupation than a private residence, including commercial use Changes of use will require adaptation which should achieve the level of functionality required by the owner, while conserving the established heritage significance of the place. Proposals for change of use should be based on an understanding of the significance of the place and should be guided by the policies in this document.

The viability of any adaptive re-use scheme will be dependent on its adherence to the Conservation Policies in Section 6.0 below, which will be assessed in a Heritage Impact Statement accompanying the Development Application. The scheme should be developed with close reference to this Conservation Management Plan, and the Heritage Impact Statement should directly address the proposal in relation to the Conservation Policies. Overall, the scheme should aim to enhance rather than diminish the established cultural significance of the place whilst establishing an appropriate new use.

5.6 ISSUES, CONSTRAINTS & OPPORTUNITIES ARISING FROM THE PHYSICAL CONDITION OF THE PLACE

The physical condition of the building fabric is generally good.

With the exception of the steel window frames, and some isolated deterioration at high level on the external walls possibly resulting from deteriorated rain water disposal systems, the external fabric remains intact and appears to be in reasonable condition.

The internal fabric of the building is substantially intact including wall and floor finishes, plaster ceilings, built in furniture and hardware, with the exception of the parquetry floor in the former Sunday School.

It is recommended that a Schedule of Conservation Works and a Maintenance Plan for the building be prepared in order to ensure the conservation of significant fabric in the context of the current proposal for the building, and to guide its ongoing maintenance.

5.7 ISSUES, CONSTRAINTS & OPPORTUNITIES ARISING FROM ADAPTIVE RE-USE OPTIONS

Adaptive re-use options for the site should be developed with close reference to this Conservation Management Plan, such that decisions regarding the nature and extent of change should ensure that the established significance of the place, as stated in the Statement of Cultural Significance, is retained.

Important aspects of the significance emerging from the Statement of Cultural Significance, which should inform the design and preparation of any adaptive re-use proposal for the site include:

- The important architectural character and quality of the building and its presentation to surrounding streetscapes;
- The interior spatial quality of the auditorium created by elements such as its volume, curved ceiling and the presence of the organ chamber;
- The interior character of the building generally created by fenestration pattern, interior configuration, finishes and timber joinery; and
- The spatial relationship between the auditorium and foyer internally.

5.7.1 OPPORTUNITIES FOR DEVELOPMENT

The site presents some limited opportunity for development, based on the siting and character of the building and the relative gradings of significance of each component. Proposals for the development of the site should be prepared by reference to the Statement of Cultural Significance and the Conservation Policies in this report.

6.0 CONSERVATION POLICIES AND GUIDELINES

6.1 INTRODUCTION

The following general conservation policies have been prepared as a guide to the care of 262-270 Liverpool Street, Darlinghurst, so as to enable the quality, character and significance of the place to be retained and, where possible, recovered, while maintaining the usefulness and long-term viability of the place. The intention of the policies is to:

- Retain the significant character and quality of the building and its various elements;
- Permit alterations, adaptations and new works which are compatible with the above and which will make the place more effective in its principal intended use;
- Identify elements which adversely affect the place and which are in need of modification or removal;
- Provide an approach to the replacement of deteriorated fabric;
- Draw attention to the need for coordination of the conservation needs of the place both in the short term and over the longer life of the building with other functional and technical aspects and requirements for the place.

When changes to the place are being considered, the following rules should generally be adopted to guide decision making:

- Repair rather than replace existing fabric;
- Ensure alterations are reversible;
- Make a subtle visual distinction between old and new;
- Ensure new alterations are sympathetic to the heritage character of the place;
- Respect the aging process and respect previous alterations;
- Discontinue previous unsound practices;
- Stabilise problem areas;
- Respect the building's context and location;
- Maintain views to and from the place; and
- Seek design excellence for new additions.

The following section contains a set of Conservation Policies for 262-270 Liverpool Street, Darlinghurst, in accordance with the guidelines set out in the *Australia ICOMOS Charter for Places of Cultural Significance,* 2013, known as The Burra Charter. The Burra Charter describes a process by which a significant place is conserved, which includes understanding significance, developing policy and managing the place in accordance with the policy. Where policies have been sourced directly from the *2013 CMP*, these are referenced and reproduced in italics.

6.2 SOURCES OF TECHNICAL INFORMATION

There is considerable technical information on the conservation of historic building fabric and finishes available in New South Wales, through both government agencies and private firms. This section includes text contained in the current Heritage Information Series published by the NSW Heritage Office, including the following pamphlets:

- Principles of conservation work on heritage places.
- Pipe organ conservation and maintenance guide.
- Movable heritage principles.

Other sources used include Preservation Briefs published by the Technical Preservation Services Branch of the US National Parks Service, The Society for the Protection of Ancient Buildings (UK) and The National Trust of Australia.

6.3 DEFINITIONS

Article 1 of the Burra Charter establishes specific definitions of terms. These terms have specific meanings in heritage and conservation. Further explanatory notes are available in the Burra Charter. The definitions are included below:

Article 1.1 *Place* means a geographically defined area. It may include elements, objects, spaces and views. Place may have tangible and intangible dimensions.

Article 1.2 *Cultural significance* means aesthetic, historic, scientific, social or spiritual value for past, present or future generations.
Cultural significance is embodied in the *place* itself, its *fabric*, *setting*, *use*, *associations*, *meanings*, records, *related places* and *related objects*.
Places may have a range of values for different individuals or groups.

Article 1.3 *Fabric* means all the physical material of the *place* including elements, fixtures, contents and objects.

Article 1.4 *Conservation* means all the processes of looking after a *place* so as to retain its *cultural significance*.

Article 1.5 *Maintenance* means the continuous protective care of a *place*, and its *setting*.
Maintenance is to be distinguished from repair which involves *restoration* or *reconstruction*.

Article 1.6 *Preservation* means maintaining a *place* in its existing state and retarding deterioration.

Article 1.7 *Restoration* means returning a *place* to a known earlier state by removing accretions or by reassembling existing elements without the introduction of new material.

Article 1.8 *Reconstruction* means returning a *place* to a known earlier state and is distinguished from *restoration* by the introduction of new material.

Article 1.9 *Adaptation* means changing a *place* to suit the existing *use* or a proposed use.

Article 1.10 *Use* means the functions of a *place*, including the activities and traditional and customary practices that may occur at the place or are dependent on the place.

Article 1.11 *Compatible use* means a *use* which respects the *cultural significance* of a *place*. Such a use involves no, or minimal, impact on cultural significance.

Article 1.12 *Setting* means the immediate and extended environment of a *place* that is part of or contributes to its *cultural significance* and distinctive character.

Article 1.13 *Related place* means a *place* that contributes to the *cultural significance* of another place.

Article 1.14 *Related object* means an object that contributes to the *cultural significance* of a *place* but is not at the place.

Article 1.15 *Associations* mean the connections that exist between people and a *place*.

Article 1.16 *Meanings* denote what a *place* signifies, indicates, evokes or expresses to people.

Article 1.17 *Interpretation* means all the ways of presenting the *cultural significance* of a *place*.

6.4 CONSERVATION PRINCIPLES

Places of cultural significance should be conserved for the benefit of present and future generations. To successfully manage places of cultural significance it is important to both understand the cultural significance embodied in the place and to seek guidance on the appropriate management of the place so the values that underpin its significance are not lost or placed at risk.

The following principles should be applied to the management of the place:

Principle 1 The Conservation Management Plan should be adopted as the principal guiding document for the ongoing management, conservation and use of the place.

Principle 2 Implement a cautious approach to conservation. Only change as much as is necessary and as little as possible.

Principle 3 The expertise of professionals, trades and craftspeople with specific expert knowledge in the cultural heritage management and traditional techniques and materials should be sought in the development and implementation of conservation and development proposals.

Principle 4 All values associated with the place should be identified without unwarranted emphasis on any one value at the expense of others. Different values and degrees of cultural significance may result in different conservation actions.

Principle 5 The discovery of new physical or documentary evidence or changes to the factors which influence the analysis and assessment of cultural significance will require a re-examination of the assessed significance of the place and conservation policies for its management.

6.5 ACCEPTABLE ACTIONS ACCORDING TO SIGNIFICANCE

The treatment of existing components, spaces, fabric and contents of the building should be in accordance with their assessed level of significance and generally as set out in the following table. The terms used below have the meaning given them in the *Australia ICOMOS Charter for the Conservation of Places of Cultural Significance* (Burra Charter), *2013*.

Grading of Significance	Acceptable Action
Exceptional Significance	Preservation, restoration or reconstruction. This fabric should be retained. In some cases, adaptation in accordance with the Burra Charter guidelines may also be acceptable, provided that it is focused on the retention and repair of exceptional fabric and that the change is compatible with retaining the overall significance of the place.
High Significance	Preservation, restoration or reconstruction. Adaptation in accordance with the Burra Charter guidelines may also be acceptable, provided the change is compatible with retaining the overall significance of the place.
Moderate Significance	Preservation, restoration, reconstruction or adaptation to assist in ensuring the continual use and security of the building, provided that no adverse effect is created to more significant fabric. Work involving the reduction or removal of a particular element may be acceptable where it is necessary for the proper function of the place and does not reduce the overall significance of the place.
Little Significance	Preservation, restoration, reconstruction or adaptation to assist in ensuring the continual use and security of the building, provided that no adverse effect is created to more significant fabric. Both retention and removal are acceptable options for fabric of little significance.
Intrusive	This fabric should be removed, ensuring that no adverse effect is created to more significant fabric.

6.6 CONSERVATION POLICIES

6.6.1 BASIS OF APPROACH

The following policies describe general approaches to the conservation of the 262-270 Liverpool Street, Darlinghurst, including the building and its setting. These approaches should underpin any decisions made regarding alterations to the place.

Policy 1 Application of the Burra Charter

The future conservation and development of the place should be carried out in accordance with the principles of the *Australian ICOMOS Charter for the Conservation of Places of Cultural Significance* (the Burra Charter) 2013.

Policy 2 Use of Conservation Policies

The policies set out in this document should be applied irrespective of the use to which the building is put.

Policy 3 Use of the Conservation Management Plan

The Statement of Significance and schedule of significant spaces, fabric and elements in this plan, together with any more detailed assessments of individual items, should be adopted as the basis for future decision making, planning and work on the place.

Policy 4 Review of Evidence
Before any major works are undertaken all available documentary and physical evidence should be reviewed in order to guide effective conservation work.

Policy 5 Use of Evidence
All work in the building shall be undertaken on the basis of known evidence. Conjecture, guesswork or prejudiced decision making are not acceptable.

Policy 6 Cultural Significance
Retention, enhancement and retrieval of the Cultural Significance of the place should be adopted and implemented as opportunities arise, taking into consideration the changing needs of the place, availability of funds and other constraints.

Policy 7 Gradings of Significance
All policies in this document which refer to gradings of significance should be implemented with reference to Section 4.9 above.

Policy 8 Retention of the Place
The former First Church of Christ Scientist, Darlinghurst shall be retained and conserved as an important component of the cultural heritage of the City of Sydney. (Policy 6.2.1 of 2013 CMP)

Policy 9 Future Changes
No change to the place, including to its setting, layout, form and fabric, should be considered without first assessing the potential loss of heritage value that may result.

Policy 10 Future Changes
Proposed adaptation or changes which would require the introduction of particular services and/or structural alterations which would have a strong adverse effect on the character and/or heritage significance of the building are unacceptable.

Policy 11 Future Changes
Proposed changes of use to any part of the buildings should only be considered in the context of a coordinated plan for the whole site.

Policy 12 Change of Use
Should circumstances lead to a change of use for the building, new uses should be selected which are most compatible with the retention and, if possible, recovery of the original character and identified cultural significance of the place.

Policy 13 Funding
An adequately funded program of render repairs and ongoing maintenance should be put in place to ensure the appropriate conservation of this significant fabric. (Policy 6.10.2 of 2013 CMP)

6.6.2 CONSERVATION OF THE SETTING AND LANDSCAPE

The First Church of Christ Scientist building occupies the majority of the subject site and presents an imposing presence in the immediate locality. Due to the sloping topography combined with the density and scale of surrounding buildings, the Church building is not highly visible from longer distances.

The external area along Liverpool Street is occupied by a row of relatively recently planted trees. The frontage to Forbes Street has a series of steps and garden terraces, while the northern side of the building has an impressive staircase rising from the street to the secondary entry.

Policy 14 Contribution to Streetscape

The contribution of the building as a monumental scale Inter-War Beaux-Arts style facade to the streetscape of Forbes and Liverpool Streets should be retained and conserved. (Policy 6.4.2 of 2013 CMP)

Policy 15 Existing Structure

The existing structure on the site should be retained.

Policy 16 New Structures

New structures on the site should be sited and designed so that the visual prominence of the existing building is retained. Siting, form, size and orientation of new structures should ensure that the significant elevations of the building, these being the south and west elevations, remain visible.

Policy 17 Views

If alterations are required to the site components around the perimeter of the building, their design and siting must be planned to maintain the visual presence of the building and its architectural imagery in the streetscape. (Policy 6.5.2 of 2013 CMP)

Policy 18 Landscaped Areas

Adaptations to landscaped areas are acceptable, including the introduction of new planting, alterations to existing paving and alterations to levels, provided that the visibility of the south and west facades of the building is retained.

Policy 19 Alterations to Surfaces

Where levels are required to be altered to achieve access requirements, alterations should not affect fabric of Exceptional significance.

Policy 20 New Fences

If new fences are required, they should be designed to ensure minimal visual impact on the character of the place, and should be constructed in sympathetic materials. These should be designed in consultation with a heritage consultant.

6.6.3 TREATMENT OF FABRIC ACCORDING TO GRADES OF SIGNIFICANCE

Future alterations to the building should be guided by the relative gradings of significance for the fabric of the building. Significant fabric is identified in Section 4.9 of this document. The retention of significant fabric is a vital part of retaining the overall cultural significance of the place.

Policy 21 Acceptable Actions

Decisions regarding modification to fabric should be carried out by reference to the Gradings of Significance Diagrams in this document and the Acceptable Actions described in Section 6.5 of this document.

Policy 22 Fabric of Exceptional Significance

Fabric of Exceptional Significance should be retained. In some cases, adaptation in order to preserve fabric, carried out in accordance with the Burra Charter guidelines may also be acceptable, provided that it is focused on the retention and repair of exceptional fabric and that the change is compatible with retaining the overall significance of the place. Alterations to this fabric that do not ensure its retention and repair are not acceptable.

Policy 23 Fabric of High Significance

Fabric of High Significance should be retained. Adaptation in order to preserve fabric, carried out in accordance with the Burra Charter guidelines, may also be acceptable, provided the change is compatible with retaining the overall significance of the place.

Policy 24 Fabric of Moderate Significance

Fabric of Moderate Significance may be preserved, restored, reconstructed or adapted to assist in ensuring the continual use and security of the building, provided that no adverse effect is created to more significant fabric. Work involving the reduction or removal of a particular element may be acceptable where it is necessary for the proper function of the place and does not reduce the overall significance of the place.

Policy 25 Fabric of Little Significance

Fabric of Little Significance may be retained or removed, provided that no adverse effect is created to more significant fabric. Where fabric is proposed for removal, the aim of this removal should be to enhance the established values of the place, and to ensure its continual use, amenity and security.

Policy 26 Intrusive Fabric

Intrusive fabric should be removed, ensuring that no adverse effect is created to more significant fabric.

Policy 27 Removal of Significant Fabric

Fabric of Exceptional or High significance shall only be considered for removal or alteration where there is no alternative which would ensure the ongoing conservation of the place. Decisions regarding this action should take into account the use and significance of the place as a whole in evaluating alternative action and such evaluation should always involve appropriate input from conservation professionals experienced in the relevant area of expertise.

Policy 28 Removal of Moderate Fabric

Surviving building fabric and original contents of the building nominated in this Conservation Management Plan as being of moderate significance shall only be considered for removal or alteration where there is no appropriate alternative. Decisions regarding this action should take into consideration the use and significance of the place as a whole in evaluating alternative action and such evaluation will always involve appropriate input from conservation professionals experienced in the relevant area of expertise.

Policy 29 Recording of Removal of Significant Fabric

If fabric of Exceptional or High significance is removed or altered in accordance with other Policies in this Conservation Management Plan, a thorough recording of the original form and detail shall be made, including its location within the structure. Removed items shall be labelled and stored safely against possible future reinstatement. The resulting records shall be lodged with the Conservation Management Plan for future reference and review.

6.6.4 EXTERNAL FORM AND FABRIC

The external architectural form and fabric of the building, with its strongly expressed Interwar Beaux Arts architecture, makes a major contribution to the significance of the place, with the external envelope being assessed as being of high significance. It can be expected that the future adaptation of the place to a new use will require some changes to the external fabric. If carried out these changes should have minimal impact on the significant appearance of the building when viewed from public vantage points, particularly in the surrounding streetscapes.

Policy 30 Expertise

Only specialist contractors with proven ability and recognised expertise shall be engaged to carry out repair, maintenance, conservation, restoration or reconstruction of significant external fabric.

Policy 31 Adaptation

Limited adaptation of the external fabric which does not adversely affect the overall character or aesthetic significance of the place as a whole may be permitted where not generally visible from the surrounding streets. (Policy 6.8.1 of 2013 CMP)

Policy 32 Structural Advice

Seek expert advice from a structural engineer experienced in dealing with old buildings, and with knowledge of relevant historical construction techniques when matters of structural movement arise, including cracking, deflection, bulging or failure of walls.

Policy 33 External Masonry

All external masonry should be retained intact and maintained and appropriately conserved. Expert Structural Engineering advice shall be sought and applied in relation to any intervention to ensure that fabric and finishes required for retention will not be damaged. (Policy 6.10.1 of 2013 CMP)

Policy 34 New Door and Window Openings

No new external door and window openings shall be permitted in fabric of identified as being of Exceptional or High significance, except as part of reconstructive works to re-establish former openings where they have been blocked up. This does not include alterations to existing openings.

Policy 35 Alterations to Openings

Alterations to existing external openings are acceptable provided that the overall pattern and proportion of openings is retained and the overall aesthetic significance of the building externally is retained. Proposals for alterations to openings should be designed in consultation with a heritage consultant.

Policy 36 Protection of Fabric

Use of tie rods, props and cables may be appropriate; however, the building's surface should be protected from localised stresses and puncturing. The heritage impact, including visual impact, of these protective works, should be taken into account before work is carried out.

Policy 37 Timber Species

Similar timber species should be used to repair polished timber. Some slight visual difference will be tolerated.

Policy 38 Hardware

Original hardware should be retained and conserved. New hardware, including casements, sash lifts, hinges, locks, bolts should match existing. New hardware may be installed to meet the requirements of current building codes and standards. Redundant hardware should be retained where appropriate, and rendered inoperable if necessary.

Policy 39 Profiles to Match

Components which require replacement or repair should be carried out in the same style and to the same profile as the original work, including all decorative items. (Policy 6.10.3 of 2013 CMP)

6.6.5 ROOF

The original roof profile and materials are not generally visible when viewed from the surrounding street. The roof structure and form are important in defining the internal architectural volume of the main Auditorium. The original south light structure was also important as a method of lighting the main foyer.

The roof structure above the main auditorium space comprises a steel truss system creating the arched ceiling of the auditorium. Trusses extend to the perimeter zone on all sides of the auditorium ceiling space.

Policy 40 Conservation of the Roof

Conservation of the building as a whole shall include conservation of the roof over the Auditorium in a manner which preserves both the external form of the roof and the form and fabric of the Auditorium ceiling.

Policy 41 Repairs to Roof

A conservation works schedule, based on a detailed physical inspection of the roof, shall be prepared and implemented as soon as possible. The schedule shall identify and provide the basis for rectification of any current faults or weaknesses in the weatherproofing capacity of the roof and its associated storm water disposal systems. (Policy 6.9.2 of 2013 CMP)

Policy 42 Roof Structure

Original roof structure should be retained where possible. If the roof structure requires alteration or strengthening, priority for retention should be given to the retention of curved trusses above the auditorium which form the curved ceiling.

Policy 43 Visibility of Roof

Any future change at roof level should be carried out in a manner which minimises visible change to the existing building form, when viewed from the surrounding streets and public vantage points. (Policy 6.9.4 of 2013 CMP)

Policy 44 External Alterations

Alterations to the auditorium roof externally should be minimised as much as possible to maintain the existing roof form, including its pitch and ridge. If alterations are proposed, these should be designed to minimise their visibility externally so as to retain the aesthetic significance of the main facades and overall form of the building.

Policy 45 Roof Space

The interior of the roof space is of moderate significance and alterations to the roof space internally are acceptable provided that they are in accordance with other relevant policies in this document.

Policy 46 Roof Penetrations

New penetrations through the roof over the main part of the building should be minimised. Penetrations, where required, should be located as much as possible, so as not to project above the parapet when viewed from surrounding streets. (Policy 6.9.3 of 2013 CMP)

Policy 47 Roof Maintenance

Regular inspection of the roofing shall form part of the maintenance program together with prompt repair of identified leaking flashings, valleys, base gutters, rain water heads and the like. (Policy 6.9.5 of 2013 CMP)

6.6.6 RETENTION OF SIGNIFICANT SPACES

Significant spaces are identified in Section 4.9 of this document. Their retention is a vital part of retaining the overall cultural significance of the place.

The building contains later additions which have constituted alterations to significant spaces, in particular the auditorium space which now comprises a residence. The internal fabric, architectural aesthetic and the overall volume of the auditorium space are of High significance and make a valuable contribution to the overall significance of the building.

Policy 48 Acceptable Actions

Decisions regarding modification to existing spaces, including their fabric and spatial character, should be carried out by reference to the Gradings of Significance Diagrams in Section 4.9.3 of this document and the Acceptable Actions described in Section 6.5 of this document.

Policy 49 Spaces of Exceptional Significance

Spaces of Exceptional Significance should be retained in their existing configuration, without alteration or addition. Proposed works to these spaces should be limited to maintenance and repair of damaged fabric.

Policy 50 Spaces of High Significance

Spaces of High Significance should be retained in their existing configuration. Minor alterations may be acceptable, provided that the overall configuration of the space is retained and its character and value preserved. If spaces of High significance have been affected by previous Intrusive alterations and additions, Intrusive elements should be removed. Excepting this, proposed works to these spaces should be limited to maintenance and repair of damaged fabric, or works which are essentially reversible.

Policy 51 Spaces of Moderate Significance

Spaces of Moderate Significance may be altered, provided that alterations do not reduce the overall significance of the place. Additions to these spaces may be acceptable, provided that their construction does not result in damage to fabric of Exceptional or High significance, and does not detract from the character, value and significance of spaces of Exceptional or High significance. Alterations and additions to spaces of Moderate significance should be aimed at preserving the significance of the place and ensuring its continual use, amenity and security.

Policy 52 Spaces of Little Significance

Spaces of Little Significance may be altered and additions to them constructed in order to ensure the continual use, amenity and security of the place. Alterations and additions to these spaces should not result in damage to fabric of Exceptional or High significance, and should not detract from the character, value and significance of spaces of Exceptional or High significance.

Policy 53 Intrusive Spaces

Intrusive additions should be removed, ensuring that no adverse effect is created to more significant fabric.

Policy 54 Recording of Alterations to Significant Spaces

If alterations are proposed to significant spaces in accordance with other Policies in this Conservation Management Plan, a thorough recording of the original form, configuration, fabric, elements and detail which makes up this space, shall be made, including its location

within the structure. Removed items shall be labelled and stored safely against possible future reinstatement. The resulting records shall be lodged with the Conservation Management Plan for future reference and review.

Policy 55 Alterations to Significant Spaces

Alterations to spaces identified as being of Exceptional or High significance should retain the architectural character, configuration and volume of these spaces and should, if possible, recover significance which may have been diminished by later additions. Later additions include the addition of the residence to the auditorium space, which has partially disguised the volume and architectural character of this space.

6.6.7 INTERNAL CONFIGURATION AND FABRIC

The internal configuration and fabric of the building make a strong contribution to the overall significance of the place. It can be expected that the future adaptation of the place to a new use will require some changes to the internal fabric. If carried out these changes should have minimal impact on the significant appearance and character of significance internal spaces.

Policy 56 Expertise

Only specialist contractors with proven ability and recognised expertise shall be engaged to carry out repair, maintenance, conservation, restoration or reconstruction of significant internal fabric.

Policy 57 Condition Report

A detailed condition report for each element should be carried out prior to commencement of conservation work. The report should include a professional photographic record of the items which should be kept for archival purposes.

Policy 58 Configuration

The original spatial configuration of the main circulation and auditorium spaces within the building should be retained as much as possible. (Policy 6.12.1 of 2013 CMP)

Policy 59 Adaptation

Adaptation of significant spaces may occur where no other option is available to accommodate essential changes to the functional operation of the place. Adaptation shall take into consideration the extent and quantity of significant fabric within the spaces with a view to avoiding damage. (Policy 6.12.2 of 2013 CMP)

Policy 60 Reversibility

New work carried out in areas of high significance should be of a reversible nature and should respect those areas of the original fabric which demonstrate the overall spatial and architectural character of the building. (Policy 6.12.3 of 2013 CMP)

Policy 61 Timber Floors

Where timber floors are identified as being significant, or are located within significant spaces, these floor boards may be replaced with new timber boards to match the dimensions, species and profile of the existing boards. Loose boards can be re-laid. Damaged boards should be replaced with new boards to match the size and detail of existing adjacent flooring, and may be stained to give the desired appearance. Existing polished finish should be maintained as part of a regular maintenance program.

Policy 62 Auditorium Floor
The sloping floor to the auditorium and its associated structure should be retained.

Policy 63 Timber
All timber joinery including pews, architraves and other timber elements internally should be maintained as part of an ongoing maintenance regime. Where replacement of elements is required due to damage or deterioration, new elements should match the existing in terms of species and finish.

Policy 64 Timber Species
Similar timber species should be used to repair polished timber. Some slight visual difference will be tolerated.

Policy 65 Organ
The historic organ shall be retained and conserved in working order in accordance with the Pipe Organ Conservation and Maintenance Guide 1998, published by the NSW Heritage Office. (Policy 6.4.5 of 2013 CMP)

Policy 66 Fixings
No fixings should be made to significant internal fabric except in locations where there is clear evidence of previous fixings having been removed. In these instances, proposed work should be assessed by a heritage consultant with reference to this document prior to being carried out.

Policy 67 Profiles to Match
Components which require replacement or repair should be carried out in the same style and to the same profile as the original work, including all decorative items. (Policy 6.10.3 of 2013 CMP)

6.6.8 DOORS AND WINDOWS

The existing timber doors retain most of their original fabric, including the door cases, architraves, hardware and associated fittings. All original doors throughout the building are considered to be of high significance.

Much of the fenestration of the former church has been replaced with modern anodisied aluminium sections and obscure glazing.

Policy 68 Original Doors
Original doors should be retained wherever possible. Where original materials are not available, indistinguishable and durable facsimiles are acceptable (Policy 6.11.1 of 2013 CMP).

Policy 69 New Openings
No new door openings should be made in the building in the external fabric without considering the affect on the character of the original design. (Policy 6.11.2 of 2013 CMP).

Policy 70 Alterations to Openings
Alterations to existing external openings are acceptable provided that the overall pattern and proportion of openings is retained and the overall aesthetic significance of the building externally is retained. Proposals for alterations to openings should be designed in consultation with a heritage consultant.

Policy 71 Aluminium Windows

Reglazing of the replacement aluminium windows in the main Auditorium with clear or treated glass is acceptable if it facilitates the achievement of contemporary environmental management objective. (Policy 6.11.3 of 2013 CMP).

Policy 72 Replacement Patterns

Replacement of the modern aluminium window sashes with a pattern and material that reflects the original patterns is acceptable. (Policy 6.11.4 of 2013 CMP).

Policy 73 Security Grid

Replacement of the modern sliding security screen to the Liverpool Street portico is acceptable. (Policy 6.11.6 of 2013 CMP).

6.6.9 COMPATIBLE FUTURE USES AND PRINCIPLES FOR RE-USE

As the building no longer operates as a church, it is likely that there will be a future requirement for changes of use, including the change of use which is currently being considered and future changes in the longer term. Due to the size of the building this is likely to require uses which allow for more intensive occupation than a private residence, including commercial use Changes of use will require adaptation which should achieve the level of functionality required by the owner, while conserving the established heritage significance of the place.

Policy 74 Change of Use

Should circumstances lead to a change of use for the building, new uses should be selected which are most compatible with the retention and recovery of the original character and identified cultural significance of the place. Proposed changes of use, adaptation, or changes would require prior statutory approval.

Policy 75 Compatible Uses

Conservation of the former First Church of Christ Scientist should be undertaken in the context of a compatible new use or combination of uses. Any new use or combination of uses over time should respect and protect the fine Interwar Beaux Arts architectural imagery and qualities of the building, especially its imposing presence in the local streetscape of Liverpool and Forbes Street. New compatible uses should also respect the architectural and spatial qualities of the interiors, especially the main foyer, main Auditorium, anterooms and stairwells, including joinery, pews, organ and the speaker's podium. (Policy 6.2.1 of 2013 CMP)

Policy 76 Reversibility

New compatible uses should achieve a high degree of reversibility in terms of potential impacts on the architectural qualities of the building, intact original features, finishes and the primary interior spaces. (Policy 6.2.1 of 2013 CMP)

Policy 77 New Uses

The introduction of any additional uses should be undertaken in accordance with the relevant conservation policies and statutory planning framework, respect the architectural and heritage character of the building and be subject to the award of relevant consents. (Policy 6.2.1 of 2013 CMP)

Policy 78 New Uses

New uses which require alteration to fabric identified in this Conservation Management Plan as being of Exceptional Significance which compromises this significance should not be considered.

Policy 79 Adaptations

Proposals for a change of use to the site should take into consideration the potential adaptation this change of use will necessitate.

Policy 80 Retention of the Organ

New uses should retain the organ and associated fabric currently in-situ and should retain its visibility and legibility as viewed from the auditorium. The function of the organ, as well as its fabric, should be retained.

6.6.10 PRINCIPLES FOR NEW ELEMENTS

Due to the cultural significance of the overall site and the aesthetic significance of the building, new elements should be carefully considered in relation to the siting, quality, materiality and style of the building. There are opportunities to construct new structures on the site, however these are accompanied by constraints due to the extent of the existing building over the site.

Policy 81 Reconstruction

Reconstruction of original or early elements should only be considered where elements are severely damaged or missing and where their reconstruction will retain the cultural significance of the place.

Policy 82 Sufficient Evidence

Reconstruction of severely damaged or missing elements should only be considered where there is sufficient evidence of these elements to accurately reproduce their materiality, design and detailing.

Policy 83 New Work

New work should be identifiable as new, either through a differentiation of design and detailing or, in the case of reconstructed works, date stamping.

Policy 84 Repair and Replacement

Where fabric is to be repaired or replaced in accordance with other policies in this document, this should be carried out on a like-for-like basis where the materiality, size, form, detailing and positioning of new work matches comparable existing elements.

Policy 85 Siting of New Structures

New structures on the site should be located such that the visibility of the south and west facades is preserved and their prominence retained and understood.

Policy 86 Height of New Structures

The height of new structures on the site should not exceed the ridge height of the auditorium roof.

Policy 87 Materiality of New Structures

The materiality of new structures externally should be selected in order to both differentiate new structures from the existing building and to achieve a harmonised material palette across the site.

Policy 88 Quality of New Structures

The design of new structures on the site should be of high architectural quality, and should utilise high quality materials, to meet the high architectural standard set by the design of the existing building.

Policy 89 Design of New Structures

The design and location of new additions to the building should ensure that its original external form remains legible. The original form of the building comprising the main auditorium component and the smaller entrance foyer component, denoted by the Liverpool Street portico, should remain legible and the dominant building form.

Policy 90 Reversibility

New uses that are selected for any particular internal space should adopt the principles of 'loose fit' and 'reversibility', whereby the functional and spatial requirements of each use are tailored to suit the available space and architectural character. Reversibility implies that any alterations are undertaken in a manner that minimises permanent physical impact on the original fabric or spaces, especially those of high significance. The concept of 'Reversibility' includes the capability of demolition and removal of the more recently installed fabric to regain, recapture or reconstruct early features. (Policy 6.6.2 of 2013 CMP)

Policy 91 Design of New Elements

New internal and external additions should be designed in a style contemporary to their era, such that they are readily identifiable as new and to make easily legible the various phases of construction on the site.

Policy 92 Code Compliance

Where additions are required for code compliance, for example balustrades or fences, their design should be prepared by a suitably qualified architect with demonstrated experience in architectural heritage and conservation, and should be developed with close reference to this Conservation Management Plan. It is preferable that the design of such elements be contemporary in style and materiality, however the suitability of this solution should be assessed on a case-by-case basis.

Policy 93 Internal Additions

Internal additions should limit the physical and visual impact on the building externally. To achieve this, all internal additions should be located away from windows, including the addition of a mezzanine floor in the auditorium should this be required.

Policy 94 Internal Additions

The design of internal additions should be aimed at recognising and retaining the existing character and quality of significance spaces and should be developed in consultation with a heritage consultant.

Policy 95 Fixing of New Elements

Internal additions should not be fixed to original fabric or fabric of Exceptional or High significance. Proposals which require the fixing of new elements should utilise the input of a heritage consultant. Where possible, internal additions should be free-standing and should be constructed in a reversible manner, such that they can be removed in future without irreversible damage to significant fabric.

Policy 96 Ceilings
New work should not obscure the ceilings of either the auditorium or entrance foyer.

Policy 97 Recreations
New fixtures and fittings should not be historical recreations unless there is sufficient evidence to confirm their location and design.

6.6.11 SERVICES

Ongoing use and adaptive re-use of the building is likely to require the upgrade and replacement of existing services. The appropriate integration of new services into the building will be an important component of its successful adaptive re-use.

Policy 98 Design of New Services
The significance gradings of fabric and spaces identified in this Conservation Management Plan should be used to inform the layout and methodology for installation of any new services. The installation of new services which is likely to detract from significance, for example by changing the character of a significant space or by causing damage to significant fabric, should be avoided.

Policy 99 Location of New Services
Where the installation of new services requires intervention into existing fabric, these services should be located within fabric of lesser significance so that damage to fabric of higher significance is avoided.

Policy 100 Amount of New Services
Uses, which require excessive servicing and/or structural alterations which would have a strong adverse effect on the character and heritage significance of the building are unacceptable. (Policy 6.6.4 of 2013 CMP)

Policy 101 Installation of New Services
New services should be carefully installed so as to cause minimal damage to fabric. Where it is deemed likely that adjacent fabric may be damaged during the installation of new services, this fabric should be protected during installation works.

Policy 102 Removal of Services
Redundant services should be carefully removed. Removal should be carefully carried out so as not to damage significant fabric.

Policy 103 Removal of Services
Where the removal of major services is required, the methodology of removal should take into account the significance of the fabric affected.

Policy 104 Lighting in Significant Spaces
Existing spaces graded as being of Exceptional, High or Moderate significance, and spaces that have been restored in a way which recovers that level of significance, should be equipped with lighting fittings of a form which will best suit the architectural character of the particular space. If necessary to meet required light levels, such fittings may be supplemented by concealed or unobtrusive lighting that can be installed without damaging significant fabric or the character of the space.

Policy 105 Lighting in Non-Significant Spaces

Lighting in spaces of Little significance may continue to be lit in the way most appropriate to the technical requirements of the space.

6.6.12 PAINTING AND COLOUR SCHEMES

Policy 106 Unpainted Surfaces

All exterior and interior unpainted surfaces originally intended to be unpainted, notably stonework and rendered brickwork, should remain unpainted.

Policy 107 Coordinated Approach

A coordinated approach should be adopted to the arrangement of colours and finishes throughout the building. It should be based on an understanding of the original and early decorative treatments and should be prepared in advance for future decorative treatments.

Policy 108 Paint Removal

The removal of paint from the building should be avoided, unless necessary for repair works or the preservation of significant fabric.

Policy 109 Preparation of Surfaces

Precautions may be necessary in preparing surfaces for painting: paints applied prior to 1970 may contain lead. Take care to minimise the generation of dust or fumes when removing old paint finishes.

Policy 110 Paint Scrapes

Where a surface has been painted, colour scapes should be carried out to verify any evidence of previous colour schemes prior to the selection of new colours. Consult a conservation specialist to take paint scrapes before removing paint.

Policy 111 Colour Schemes

Whenever painting is contemplated for the existing internal or external fabric only authenticated heritage colour schemes should be adopted. These should be based on historical research and paint scrapes and should be undertaken by a suitably qualified consultant in order to accurately determine the colours suitable for reinstatement.

Policy 112 New Colour Schemes

New internal colour schemes should conserve the character of significant spaces and fabric internally and externally.

6.6.13 ACCESS, SECURITY AND CODE COMPLIANCE

It is accepted that the regular upgrade of the building will be required for its ongoing use and adaptive re-use, in order to ensure its compliance with current building codes and the safety, security and accessibility of all users of the site.

Policy 113 Compliance

Alterations required for code compliance should, where possible, be designed in order to minimise adverse impact to significant spaces and fabric.

Policy 114 Reversibility

Alterations required for code compliance should, where possible, be designed as reversible alterations such that affected fabric may be repaired, and spaces returned to their earlier character, if permissible in the future.

Policy 115 Public Accessibility

Any changes to the site required to improve public access should also be made in accordance with the other policies in this *Conservation Management Plan*.

Policy 116 DDA Compliance

Where compliance with the *DDA* is likely to have an adverse heritage impact on significant fabric, formal advice on alternative means of compliance shall be sought from the Fire, Access and Services Advisory Panel of the Heritage Division of the NSW Office of Environment and Heritage, or expert consultants.

6.6.14 SIGNAGE

Depending on future uses, there may be a requirement for external signage to the building which, if required, should not detract from its aesthetic significance.

Policy 117 Design of Signage

Should new signage be proposed, its design should be prepared by a suitably qualified specialist so that it is sympathetic with the established aesthetic of the place. New signage should not be visually intrusive to the place. In general, signage should be designed as part of a unified strategy for the site rather than being designed on an ad-hoc basis.

Policy 118 Signage Fixing

New signage should not be fixed to fabric of Exceptional or High significance. Where possible, new signage should be designed in fixed such that it is reversible in the sense that it may be removed in the future without damage to existing fabric.

6.6.15 INTERPRETATION

Interpretation of the heritage significance of a place is an important aspect of its conservation which ensures the building's ability to convey its significance to its users and members of the public. Signage and design elements which promote an understanding of the building's significance make an important contribution to the site, particularly in the context of an adaptive re-use to assist in providing information about the building's history.

Policy 119 Interpretation Strategy

A separate Interpretation Strategy/Plan should be prepared and implemented for the place, prepared by a suitably qualitied consultant.

Policy 120 Implementation

The implementation of an Interpretation Strategy for the place should be in accordance with other policies in this Conservation Management Plan, with particular regard to policies concerning fixings to significant fabric and additions to significant spaces.

6.6.16 APPROPRIATE SKILLS AND EXPERIENCE

This conservation plan is a guide for the future care and management of 262-270 Liverpool Street, Darlinghurst but it will be relatively ineffective unless interpreted and implemented by persons with relevant conservation expertise. Appropriate conservation advice is necessary

to ensure all development (including possible future changes, adaptation, alterations and additions, service installation/ upgrading, etc) is compatible with the significance of the place and its individual components.

Similarly, where technical advice is sought, or construction/repair works are carried out on significant features or fabric of the buildings – for example, analysis of structural problems, repair of stonework, replacement of roofing material, etc – it is important to use consultants and contractors with proven expertise in the relevant field of conservation-related work. Equally important is the continuity of conservation advice to avoid ad hoc decision making and inappropriate interpretation of these conservation policies.

Policy 121 Advice

Relevant and experienced professional conservation advice should be provided for all conservation, adaptation and repair works proposals and programs throughout the building.

Policy 122 Expertise

Consultant advice and contractual work on identified significant components or fabric should be limited to firms or persons with proven expertise in conservation-related projects in the relevant field.

6.6.17 ONGOING MAINTENANCE

Appropriate and prompt maintenance and repair is an essential component of the conservation of any significant place. Failure to carry out such works contributes to the deterioration of the fabric of the building and requires significant levels of repair/replacement works which would have been either unnecessary or of considerably less impact had the appropriate maintenance been carried out.

The owners / managers of the site or their appointee should, as a principle, adopt simple strategies for regular inspections and maintenance and have oversight of the activities of maintenance contractors.

Policy 123 Use of the Conservation Management Plan

The appropriate level of significance of any part or element of the building shall be determined by reference to this Conservation Management Plan prior to determining the appropriate level of intervention or action. Before any major works are undertaken, review all available documentary and physical evidence in order to guide effective conservation work.

Policy 124 Responsible Personnel

Appoint a person or group of people responsible to coordinate and report on building and maintenance matters, and to make regular reports to the owner / manager.

Policy 125 Maintenance and Repair Program

A planned maintenance and repair program (Asset Management Plan) should be instigated for the Church based on a comprehensive understanding of the building's present state, construction, character and materials with regular inspections and prompt appropriate preventative maintenance and repair when required.

Policy 126 Repairs

Repairs carried out as part of general maintenance to the place should be aimed at the long-term conservation of the buildings on the site, rather than being limited to short-term make-safe options.

Policy 127 Expertise
Appropriately qualified tradespeople and supervisors are necessary to the successful carrying out of appropriate programmed maintenance and repair works, with care needing to be exercised at all times to ensure that significant fabric is protected and conserved.

Policy 128 Careful Approach
Care should be taken by both tradespeople and supervisory staff that significant fabric is not damaged by maintenance and repair.

Policy 129 Window Maintenance
Check windows as part of a cyclical maintenance program. Examine for evidence of excessive moisture, soundness of timber, condition of glass and cracked, loose or missing putty (Article 16).

Policy 130 Inspections
Regular inspections should be made of members subject to rot and corrosion to ensure prompt preventative maintenance and repair.

6.6.18 MANAGEMENT OF ARCHAEOLOGICAL RESOURCES

Policy 131 Archaeology
Management of archaeological resources associated with 262-270 Liverpool Street, Darlinghurst, should be undertaken in accordance with the provisions of the *Heritage Act 1977* and any other relevant legislation identified by a specialist consultant in archaeology.

6.6.19 ADOPTION, IMPLEMENTATION AND REVIEW OF THE CONSERVATION MANAGEMENT PLAN

Policy 132 Review of the Conservation Management Plan
This Conservation Management Plan should be reviewed every 7 years to ensure that the policies and the implementation of strategies arising from the plan are being carried out in a manner that is compatible with the level of significance of the place and are effective for the continued care of the place for its intended use (Article 26.1).

Policy 133 Coordination
An adopted procedure for coordinated planning and decision making for the place should be established. These procedures should ensure that decisions on development are made in the context of sound conservation practice. The planning and decision making procedure may need to be reviewed periodically to ensure its continued ability to meet this objective (Article 26).

6.6.20 FURTHER RESEARCH

Policy 134 Archival Material
A comprehensive collection of all relevant archival material should be copied and kept for reference by all persons having responsibility for aspects of conservation of the place. The material should be housed on site in a designated appropriate archive area. This should include, but not be limited to, the following:

- Copies of all extant archival plans, specifications and reports
- Copies of all significant original and early photographic records of the place
- A copy of this plan and any subsequent specialists reports including contracts and accounts.
- An itemised record of all future maintenance and conservation works including documents and specifications
- A record of decisions taken in respect to conservation issues.

6.6.21 FUTURE COMMITMENT

Policy 135 Ongoing Commitment

There should be an ongoing commitment by the owners of the place to make adequate financial resources available for the engagement of appropriate persons to provide experienced conservation advice when required.

Policy 136 Maintenance

There shall be an ongoing commitment by the owners of the place to make adequate financial resources available for the development and implementation of a planned maintenance program involving regular inspections testing and servicing or repair of significant fabric in accordance with the proposed asset management plan.

7.0 RECOMMENDATIONS AND POLICY IMPLEMENTATION

This section provides recommendations on the way in which the policies in the previous section may be implemented. The recommendations should be read in conjunction with the conservation policies.

7.1 MANAGEMENT ACCORDING TO THE CONSERVATION MANAGEMENT PLAN

The owners and all persons associated with the care and upkeep of 262-270 Liverpool Street, Darlinghurst should:

- Review this Conservation Management Plan in light of their established maintenance policies for the buildings, fence and landscaped areas on the site;
- Adopt this Conservation Management Plan as their guiding document for the conservation and maintenance of the place;
- Make financial provisions for the long-term maintenance of the place;
- Make organisational provisions establishing the persons responsible for the conservation and maintenance of the place; and
- Ensure that the persons responsible for the conservation and maintenance of the place are familiar with the contents of this Conservation Management Plan.

7.2 OUTLINE SCHEDULE OF CONSERVATION WORKS AND MAINTENANCE PLAN

An Outline Schedule of Conservation Works and Maintenance Plan for the building is currently being prepared as a separate document by NBRSARCHITECTURE. It is intended to provide a general guide for the implementation of conservation works in accordance with the Conservation Policies in this document, in the context of the current proposal to adaptively re-use the building for commercial office space.

The implementation of these conservation works described in the Schedule of Conservation Works should be preceded by a comprehensive inspection carried out by a suitably qualified and experienced consultant and detailed specifications and schedules prepared at that time.

Maintenance to the building should be carried out on a regular basis and in accordance with the Conservation Policies in this document.

8.0 APPENDICES

8.1 APPENDIX A: THE AUSTRALIA ICOMOS CHARTER FOR PLACES OF CULTURAL SIGNIFICANCE (THE BURRA CHARTER) 2013

THE BURRA CHARTER

The Australia ICOMOS Charter for Places of Cultural Significance 2013

AUSTRALIA ICOMOS
International Council on Monuments and Sites

Australia ICOMOS Incorporated
International Council on Monuments and Sites

ICOMOS

ICOMOS (International Council on Monuments and Sites) is a non-governmental professional organisation formed in 1965, with headquarters in Paris. ICOMOS is primarily concerned with the philosophy, terminology, methodology and techniques of cultural heritage conservation. It is closely linked to UNESCO, particularly in its role under the World Heritage Convention 1972 as UNESCO's principal adviser on cultural matters related to World Heritage. The 11,000 members of ICOMOS include architects, town planners, demographers, archaeologists, geographers, historians, conservators, anthropologists, scientists, engineers and heritage administrators. Members in the 103 countries belonging to ICOMOS are formed into National Committees and participate in a range of conservation projects, research work, intercultural exchanges and cooperative activities. ICOMOS also has 27 International Scientific Committees that focus on particular aspects of the conservation field. ICOMOS members meet triennially in a General Assembly.

Australia ICOMOS

The Australian National Committee of ICOMOS (Australia ICOMOS) was formed in 1976. It elects an Executive Committee of 15 members, which is responsible for carrying out national programs and participating in decisions of ICOMOS as an international organisation. It provides expert advice as required by ICOMOS, especially in its relationship with the World Heritage Committee. Australia ICOMOS acts as a national and international link between public authorities, institutions and individuals involved in the study and conservation of all places of cultural significance. Australia ICOMOS members participate in a range of conservation activities including site visits, training, conferences and meetings.

Revision of the Burra Charter

The Burra Charter was first adopted in 1979 at the historic South Australian mining town of Burra. Minor revisions were made in 1981 and 1988, with more substantial changes in 1999.

Following a review this version was adopted by Australia ICOMOS in October 2013.

The review process included replacement of the 1988 Guidelines to the Burra Charter with Practice Notes which are available at: australia.icomos.org

Australia ICOMOS documents are periodically reviewed and we welcome any comments.

Citing the Burra Charter

The full reference is *The Burra Charter: The Australia ICOMOS Charter for Places of Cultural Significance, 2013*. Initial textual references should be in the form of the *Australia ICOMOS Burra Charter, 2013* and later references in the short form (*Burra Charter*).

Cover photograph by Ian Stapleton.

Australia ICOMOS Incorporated [ARBN 155 731 025]
Secretariat: c/o Faculty of Arts
Deakin University
Burwood, VIC 3125
Australia

http://australia.icomos.org/

ISBN 0 9578528 4 3

The Burra Charter

(The Australia ICOMOS Charter for Places of Cultural Significance, 2013)

Preamble

Considering the International Charter for the Conservation and Restoration of Monuments and Sites (Venice 1964), and the Resolutions of the 5th General Assembly of the International Council on Monuments and Sites (ICOMOS) (Moscow 1978), the Burra Charter was adopted by Australia ICOMOS (the Australian National Committee of ICOMOS) on 19 August 1979 at Burra, South Australia. Revisions were adopted on 23 February 1981, 23 April 1988, 26 November 1999 and 31 October 2013.

The Burra Charter provides guidance for the conservation and management of places of cultural significance (cultural heritage places), and is based on the knowledge and experience of Australia ICOMOS members.

Conservation is an integral part of the management of places of cultural significance and is an ongoing responsibility.

Who is the Charter for?

The Charter sets a standard of practice for those who provide advice, make decisions about, or undertake works to places of cultural significance, including owners, managers and custodians.

Using the Charter

The Charter should be read as a whole. Many articles are interdependent.

The Charter consists of:

- Definitions — Article 1
- Conservation Principles — Articles 2–13
- Conservation Processes — Articles 14–25
- Conservation Practices — Articles 26–34
- The Burra Charter Process flow chart.

The key concepts are included in the Conservation Principles section and these are further developed in the Conservation Processes and Conservation Practice sections. The flow chart explains the Burra Charter Process (Article 6) and is an integral part of the Charter. Explanatory Notes also form part of the Charter.

The Charter is self-contained, but aspects of its use and application are further explained, in a series of Australia ICOMOS Practice Notes, in *The Illustrated Burra Charter*, and in other guiding documents available from the Australia ICOMOS web site: australia.icomos.org.

What places does the Charter apply to?

The Charter can be applied to all types of places of cultural significance including natural, Indigenous and historic places with cultural values.

The standards of other organisations may also be relevant. These include the *Australian Natural Heritage Charter*, *Ask First: a guide to respecting Indigenous heritage places and values* and *Significance 2.0: a guide to assessing the significance of collections*.

National and international charters and other doctrine may be relevant. See australia.icomos.org.

Why conserve?

Places of cultural significance enrich people's lives, often providing a deep and inspirational sense of connection to community and landscape, to the past and to lived experiences. They are historical records, that are important expressions of Australian identity and experience. Places of cultural significance reflect the diversity of our communities, telling us about who we are and the past that has formed us and the Australian landscape. They are irreplaceable and precious.

These places of cultural significance must be conserved for present and future generations in accordance with the principle of inter-generational equity.

The Burra Charter advocates a cautious approach to change: do as much as necessary to care for the place and to make it useable, but otherwise change it as little as possible so that its cultural significance is retained.

Article 1. Definitions

For the purposes of this Charter:

1.1 *Place* means a geographically defined area. It may include elements, objects, spaces and views. Place may have tangible and intangible dimensions.

Place has a broad scope and includes natural and cultural features. Place can be large or small: for example, a memorial, a tree, an individual building or group of buildings, the location of an historical event, an urban area or town, a cultural landscape, a garden, an industrial plant, a shipwreck, a site with in situ remains, a stone arrangement, a road or travel route, a community meeting place, a site with spiritual or religious connections.

1.2 *Cultural significance* means aesthetic, historic, scientific, social or spiritual value for past, present or future generations.

Cultural significance is embodied in the *place* itself, its *fabric*, *setting*, *use*, *associations*, *meanings*, records, *related places* and *related objects*.

Places may have a range of values for different individuals or groups.

The term cultural significance is synonymous with cultural heritage significance and cultural heritage value.

Cultural significance may change over time and with use.

Understanding of cultural significance may change as a result of new information.

1.3 *Fabric* means all the physical material of the *place* including elements, fixtures, contents and objects.

Fabric includes building interiors and sub-surface remains, as well as excavated material.

Natural elements of a place may also constitute fabric. For example the rocks that signify a Dreaming place.

Fabric may define spaces and views and these may be part of the significance of the place.

1.4 *Conservation* means all the processes of looking after a *place* so as to retain its *cultural significance*.

See also Article 14.

1.5 *Maintenance* means the continuous protective care of a *place*, and its *setting*.

Maintenance is to be distinguished from repair which involves *restoration* or *reconstruction*.

Examples of protective care include:

- maintenance — regular inspection and cleaning of a place, e.g. mowing and pruning in a garden;
- repair involving restoration — returning dislodged or relocated fabric to its original location e.g. loose roof gutters on a building or displaced rocks in a stone bora ring;
- repair involving reconstruction — replacing decayed fabric with new fabric

1.6 *Preservation* means maintaining a *place* in its existing state and retarding deterioration.

It is recognised that all places and their elements change over time at varying rates.

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

1.8 *Reconstruction* means returning a *place* to a known earlier state and is distinguished from *restoration* by the introduction of new material.

New material may include recycled material salvaged from other places. This should not be to the detriment of any place of cultural significance.

1.9 *Adaptation* means changing a *place* to suit the existing *use* or a proposed use.

1.10 *Use* means the functions of a *place*, including the activities and traditional and customary practices that may occur at the place or are dependent on the place.

Use includes for example cultural practices commonly associated with Indigenous peoples such as ceremonies, hunting and fishing, and fulfillment of traditional obligations. Exercising a right of access may be a use.

Articles	Explanatory Notes
1.11 *Compatible use* means a *use* which respects the *cultural significance* of a *place*. Such a use involves no, or minimal, impact on cultural significance.	
1.12 *Setting* means the immediate and extended environment of a *place* that is part of or contributes to its *cultural significance* and distinctive character.	Setting may include: structures, spaces, land, water and sky; the visual setting including views to and from the place, and along a cultural route; and other sensory aspects of the setting such as smells and sounds. Setting may also include historical and contemporary relationships, such as use and activities, social and spiritual practices, and relationships with other places, both tangible and intangible.
1.13 *Related place* means a *place* that contributes to the *cultural significance* of another place.	
1.14 *Related object* means an object that contributes to the *cultural significance* of a *place* but is not at the place.	Objects at a place are encompassed by the definition of place, and may or may not contribute to its cultural significance.
1.15 *Associations* mean the connections that exist between people and a *place*.	Associations may include social or spiritual values and cultural responsibilities for a place.
1.16 *Meanings* denote what a *place* signifies, indicates, evokes or expresses to people.	Meanings generally relate to intangible dimensions such as symbolic qualities and memories.
1.17 *Interpretation* means all the ways of presenting the *cultural significance* of a *place*.	Interpretation may be a combination of the treatment of the fabric (e.g. maintenance, restoration, reconstruction); the use of and activities at the place; and the use of introduced explanatory material.

Conservation Principles

Article 2. Conservation and management

2.1 *Places* of *cultural significance* should be conserved.

2.2 The aim of *conservation* is to retain the *cultural significance* of a *place*.

2.3 *Conservation* is an integral part of good management of *places* of *cultural significance*.

2.4 *Places* of *cultural significance* should be safeguarded and not put at risk or left in a vulnerable state.

Article 3. Cautious approach

3.1 *Conservation* is based on a respect for the existing *fabric*, *use*, *associations* and *meanings*. It requires a cautious approach of changing as much as necessary but as little as possible.

The traces of additions, alterations and earlier treatments to the fabric of a place are evidence of its history and uses which may be part of its significance. Conservation action should assist and not impede their understanding.

3.2 Changes to a *place* should not distort the physical or other evidence it provides, nor be based on conjecture.

Article 4. Knowledge, skills and techniques

4.1 *Conservation* should make use of all the knowledge, skills and disciplines which can contribute to the study and care of the *place*.

Articles

Explanatory Notes

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.

Article 5. Values

5.1 *Conservation* of a *place* should identify and take into consideration all aspects of cultural and natural significance without unwarranted emphasis on any one value at the expense of others.

Conservation of places with natural significance is explained in the Australian Natural Heritage Charter. This Charter defines natural significance to mean the importance of ecosystems, biodiversity and geodiversity for their existence value or for present or future generations, in terms of their scientific, social, aesthetic and life-support value.

In some cultures, natural and cultural values are indivisible.

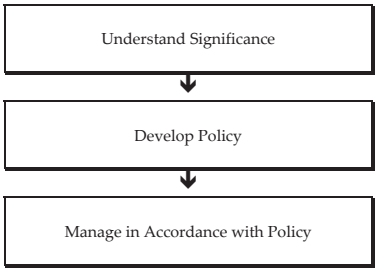
5.2 Relative degrees of *cultural significance* may lead to different *conservation* actions at a place.

A cautious approach is needed, as understanding of cultural significance may change. This article should not be used to justify actions which do not retain cultural significance.

Article 6. Burra Charter Process

6.1 The *cultural significance* of a *place* and other issues affecting its future are best understood by a sequence of collecting and analysing information before making decisions. Understanding cultural significance comes first, then development of policy and finally management of the place in accordance with the policy. This is the Burra Charter Process.

The Burra Charter Process, or sequence of investigations, decisions and actions, is illustrated below and in more detail in the accompanying flow chart which forms part of the Charter.



6.2 Policy for managing a *place* must be based on an understanding of its *cultural significance*.

6.3 Policy development should also include consideration of other factors affecting the future of a *place* such as the owner's needs, resources, external constraints and its physical condition.

6.4 In developing an effective policy, different ways to retain *cultural significance* and address other factors may need to be explored.

Options considered may include a range of uses and changes (e.g. adaptation) to a place.

6.5 Changes in circumstances, or new information or perspectives, may require reiteration of part or all of the Burra Charter Process.

Article 7. Use

7.1 Where the *use* of a *place* is of *cultural significance* it should be retained.

7.2 A *place* should have a *compatible use*.

The policy should identify a use or combination of uses or constraints on uses that retain the cultural significance of the place. New use of a place should involve minimal change to significant fabric and use; should respect associations and meanings; and where appropriate should provide for continuation of activities and practices which contribute to the cultural significance of the place.

Article 8. Setting

Conservation requires the retention of an appropriate *setting*. This includes retention of the visual and sensory setting, as well as the retention of spiritual and other cultural relationships that contribute to the *cultural significance* of the *place*.

Setting is explained in Article 1.12.

New construction, demolition, intrusions or other changes which would adversely affect the setting or relationships are not appropriate.

Article 9. Location

9.1 The physical location of a *place* is part of its *cultural significance*. A building, work or other element of a place should remain in its historical location. Relocation is generally unacceptable unless this is the sole practical means of ensuring its survival.

9.2 Some buildings, works or other elements of *places* were designed to be readily removable or already have a history of relocation. Provided such buildings, works or other elements do not have significant links with their present location, removal may be appropriate.

9.3 If any building, work or other element is moved, it should be moved to an appropriate location and given an appropriate *use*. Such action should not be to the detriment of any *place* of *cultural significance*.

Article 10. Contents

Contents, fixtures and objects which contribute to the *cultural significance* of a *place* should be retained at that place. Their removal is unacceptable unless it is: the sole means of ensuring their security and *preservation*; on a temporary basis for treatment or exhibition; for cultural reasons; for health and safety; or to protect the place. Such contents, fixtures and objects should be returned where circumstances permit and it is culturally appropriate.

For example, the repatriation (returning) of an object or element to a place may be important to Indigenous cultures, and may be essential to the retention of its cultural significance.

Article 28 covers the circumstances where significant fabric might be disturbed, for example, during archaeological excavation.

Article 33 deals with significant fabric that has been removed from a place.

Article 11. Related places and objects

The contribution which *related places* and *related objects* make to the *cultural significance* of the *place* should be retained.

Article 12. Participation

Conservation, interpretation and management of a *place* should provide for the participation of people for whom the place has significant *associations* and *meanings*, or who have social, spiritual or other cultural responsibilities for the place.

Article 13. Co-existence of cultural values

Co-existence of cultural values should always be recognised, respected and encouraged. This is especially important in cases where they conflict.

For some places, conflicting cultural values may affect policy development and management decisions. In Article 13, the term cultural values refers to those beliefs which are important to a cultural group, including but not limited to political, religious, spiritual and moral beliefs. This is broader than values associated with cultural significance.

Conservation Processes

Article 14. Conservation processes

Conservation may, according to circumstance, include the processes of: retention or reintroduction of a *use*; retention of *associations* and *meanings*; *maintenance, preservation*, *restoration*, *reconstruction, adaptation* and *interpretation*; and will commonly include a combination of more than one of these. Conservation may also include retention of the contribution that *related places* and *related objects* make to the *cultural significance* of a *place*.

Conservation normally seeks to slow deterioration unless the significance of the place dictates otherwise. There may be circumstances where no action is required to achieve conservation.

Article 15. Change

15.1 Change may be necessary to retain *cultural significance*, but is undesirable where it reduces cultural significance. The amount of change to a *place* and its *use* should be guided by the *cultural significance* of the place and its appropriate *interpretation*.

When change is being considered, including for a temporary use, a range of options should be explored to seek the option which minimises any reduction to its cultural significance.

It may be appropriate to change a place where this reflects a change in cultural meanings or practices at the place, but the significance of the place should always be respected.

15.2 Changes which reduce *cultural significance* should be reversible, and be reversed when circumstances permit.

Reversible changes should be considered temporary. Non-reversible change should only be used as a last resort and should not prevent future conservation action.

15.3 Demolition of significant *fabric* of a *place* is generally not acceptable. However, in some cases minor demolition may be appropriate as part of *conservation*. Removed significant fabric should be reinstated when circumstances permit.

15.4 The contributions of all aspects of *cultural significance* of a *place* should be respected. If a place includes *fabric*, *uses*, *associations* or *meanings* of different periods, or different aspects of cultural significance, emphasising or interpreting one period or aspect at the expense of another can only be justified when what is left out, removed or diminished is of slight cultural significance and that which is emphasised or interpreted is of much greater cultural significance.

Article 16. Maintenance

Maintenance is fundamental to *conservation.* Maintenance should be undertaken where *fabric* is of *cultural significance* and its maintenance is necessary to retain that *cultural significance*.

Maintaining a place may be important to the fulfilment of traditional laws and customs in some Indigenous communities and other cultural groups.

Article 17. Preservation

Preservation is appropriate where the existing *fabric* or its condition constitutes evidence of *cultural significance,* or where insufficient evidence is available to allow other *conservation* processes to be carried out.

Preservation protects fabric without obscuring evidence of its construction and use. The process should always be applied:

- where the evidence of the fabric is of such significance that it should not be altered; or
- where insufficient investigation has been carried out to permit policy decisions to be taken in accord with Articles 26 to 28.

New work (e.g. stabilisation) may be carried out in association with preservation when its purpose is the physical protection of the fabric and when it is consistent with Article 22.

Article 18. Restoration and reconstruction

Restoration and *reconstruction* should reveal culturally significant aspects of the *place*.

Article 19. Restoration

Restoration is appropriate only if there is sufficient evidence of an earlier state of the *fabric*.

Article 20. Reconstruction

20.1 *Reconstruction* is appropriate only where a *place* is incomplete through damage or alteration, and only where there is sufficient evidence to reproduce an earlier state of the *fabric*. In some cases, reconstruction may also be appropriate as part of a *use* or practice that retains the *cultural significance* of the place.

Places with social or spiritual value may warrant reconstruction, even though very little may remain (e.g. only building footings or tree stumps following fire, flood or storm). The requirement for sufficient evidence to reproduce an earlier state still applies.

20.2 *Reconstruction* should be identifiable on close inspection or through additional *interpretation*.

Article 21. Adaptation

21.1 *Adaptation* is acceptable only where the adaptation has minimal impact on the *cultural significance* of the *place*.

Adaptation may involve additions to the place, the introduction of new services, or a new use, or changes to safeguard the place. Adaptation of a place for a new use is often referred to as 'adaptive re-use' and should be consistent with Article 7.2.

21.2 *Adaptation* should involve minimal change to significant *fabric*, achieved only after considering alternatives.

Article 22. New work

22.1 New work such as additions or other changes to the *place* may be acceptable where it respects and does not distort or obscure the *cultural significance* of the place, or detract from its *interpretation* and appreciation.

New work should respect the significance of a place through consideration of its siting, bulk, form, scale, character, colour, texture and material. Imitation should generally be avoided.

22.2 New work should be readily identifiable as such, but must respect and have minimal impact on the *cultural significance* of the *place*.

New work should be consistent with Articles 3, 5, 8, 15, 21 and 22.1.

Article 23. Retaining or reintroducing use

Retaining, modifying or reintroducing a significant *use* may be appropriate and preferred forms of *conservation*.

These may require changes to significant fabric but they should be minimised. In some cases, continuing a significant use, activity or practice may involve substantial new work.

Article 24. Retaining associations and meanings

24.1 Significant *associations* between people and a *place* should be respected, retained and not obscured. Opportunities for the *interpretation*, commemoration and celebration of these associations should be investigated and implemented.

For many places associations will be linked to aspects of use, including activities and practices.

Some associations and meanings may not be apparent and will require research.

24.2 Significant *meanings*, including spiritual values, of a *place* should be respected. Opportunities for the continuation or revival of these meanings should be investigated and implemented.

Article 25. Interpretation

The *cultural significance* of many *places* is not readily apparent, and should be explained by *interpretation*. Interpretation should enhance understanding and engagement, and be culturally appropriate.

In some circumstances any form of interpretation may be culturally inappropriate.

Conservation Practice

Article 26. Applying the Burra Charter Process

26.1 Work on a *place* should be preceded by studies to understand the place which should include analysis of physical, documentary, oral and other evidence, drawing on appropriate knowledge, skills and disciplines.

The results of studies should be kept up to date, regularly reviewed and revised as necessary.

26.2 Written statements of *cultural significance* and policy for the *place* should be prepared, justified and accompanied by supporting evidence. The statements of significance and policy should be incorporated into a management plan for the place.

Policy should address all relevant issues, e.g. use, interpretation, management and change.

A management plan is a useful document for recording the Burra Charter Process, i.e. the steps in planning for and managing a place of cultural significance (Article 6.1 and flow chart). Such plans are often called conservation management plans and sometimes have other names.

The management plan may deal with other matters related to the management of the place.

26.3 Groups and individuals with *associations* with the *place* as well as those involved in its management should be provided with opportunities to contribute to and participate in identifying and understanding the *cultural significance* of the place. Where appropriate they should also have opportunities to participate in its *conservation* and management.

26.4 Statements of *cultural significance* and policy for the *place* should be periodically reviewed, and actions and their consequences monitored to ensure continuing appropriateness and effectiveness.

Monitor actions taken in case there are also unintended consequences.

Article 27. Managing change

27.1 The impact of proposed changes, including incremental changes, on the *cultural significance* of a *place* should be assessed with reference to the statement of significance and the policy for managing the place. It may be necessary to modify proposed changes to better retain cultural significance.

27.2 Existing *fabric, use, associations* and *meanings* should be adequately recorded before and after any changes are made to the *place*.

Article 28. Disturbance of fabric

28.1 Disturbance of significant *fabric* for study, or to obtain evidence, should be minimised. Study of a *place* by any disturbance of the fabric, including archaeological excavation, should only be undertaken to provide data essential for decisions on the *conservation* of the place, or to obtain important evidence about to be lost or made inaccessible.

28.2 Investigation of a *place* which requires disturbance of the *fabric*, apart from that necessary to make decisions, may be appropriate provided that it is consistent with the policy for the place. Such investigation should be based on important research questions which have potential to substantially add to knowledge, which cannot be answered in other ways and which minimises disturbance of significant fabric.

Article 29. Responsibility

The organisations and individuals responsible for management and decisions should be named and specific responsibility taken for each decision.

Article 30. Direction, supervision and implementation

Competent direction and supervision should be maintained at all stages, and any changes should be implemented by people with appropriate knowledge and skills.

Article 31. Keeping a log

New evidence may come to light while implementing policy or a plan for a *place*. Other factors may arise and require new decisions. A log of new evidence and additional decisions should be kept.

New decisions should respect and have minimal impact on the cultural significance of the place.

Article 32. Records

32.1 The records associated with the *conservation* of a *place* should be placed in a permanent archive and made publicly available, subject to requirements of security and privacy, and where this is culturally appropriate.

32.2 Records about the history of a *place* should be protected and made publicly available, subject to requirements of security and privacy, and where this is culturally appropriate.

Article 33. Removed fabric

Significant *fabric* which has been removed from a *place* including contents, fixtures and objects, should be catalogued, and protected in accordance with its *cultural significance*.

Where possible and culturally appropriate, removed significant fabric including contents, fixtures and objects, should be kept at the place.

Article 34. Resources

Adequate resources should be provided for *conservation*.

The best conservation often involves the least work and can be inexpensive.

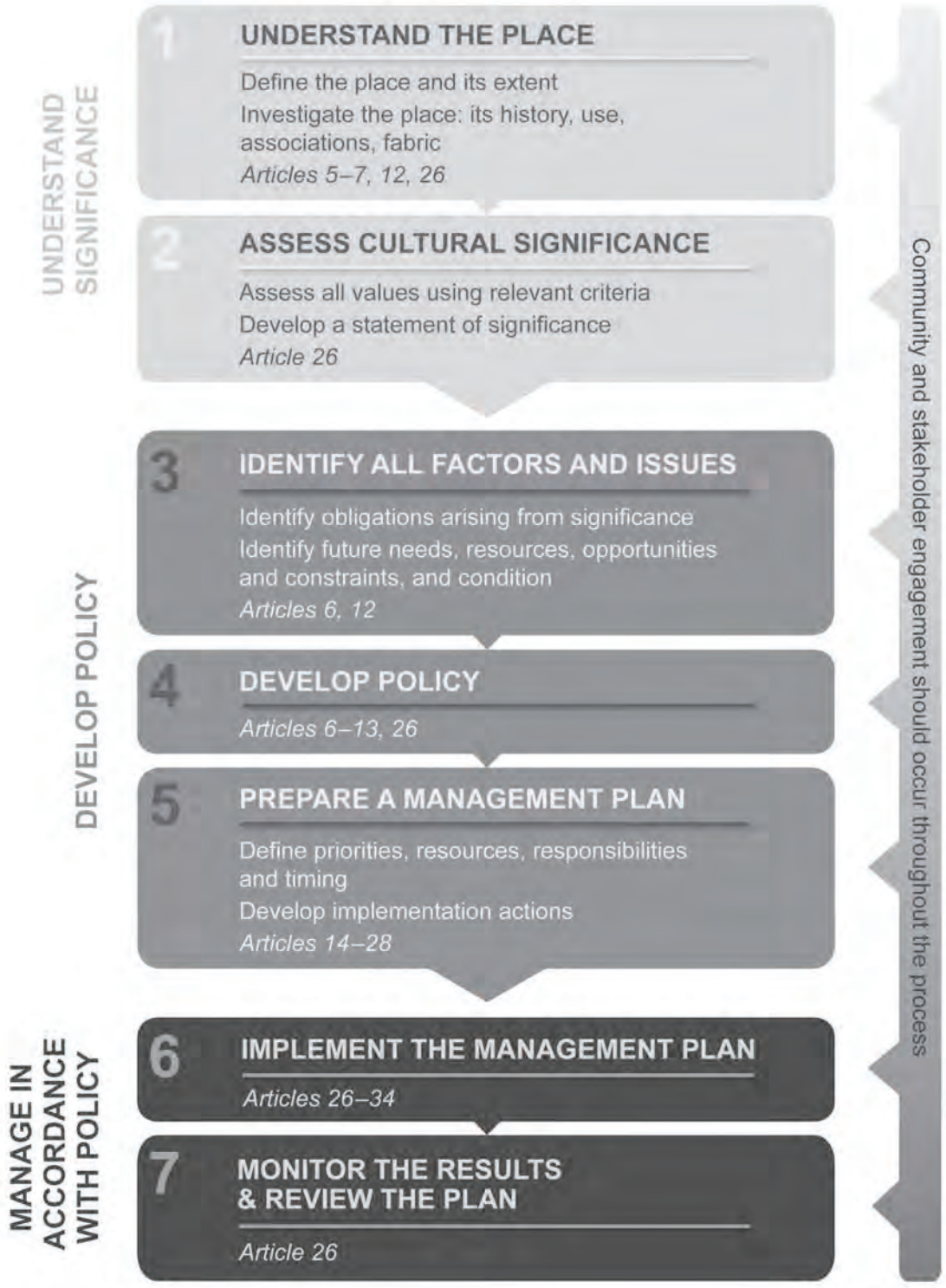
Words in italics are defined in Article 1.

The Burra Charter Process

Steps in planning for and managing a place of cultural significance

The Burra Charter should be read as a whole.

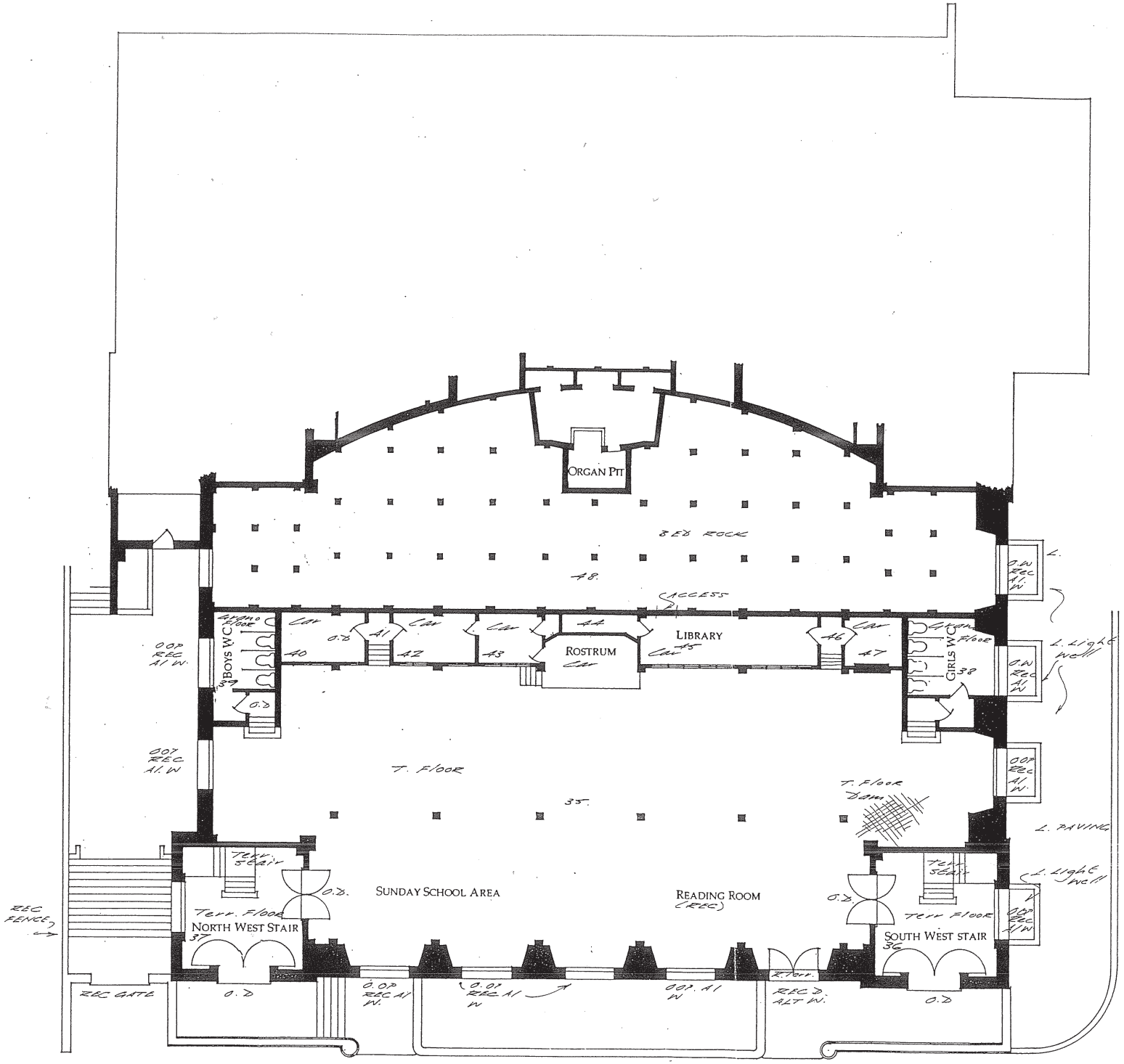
Key articles relevant to each step are shown in the boxes. Article 6 summarises the Burra Charter Process.



8.2 APPENDIX B: PHYSICAL SURVEY (16TH APRIL 1998), DESIGN 5 – ARCHITECTS

Appendix B

PHYSICAL SURVEY:
(16th April 1998)



Abbreviations

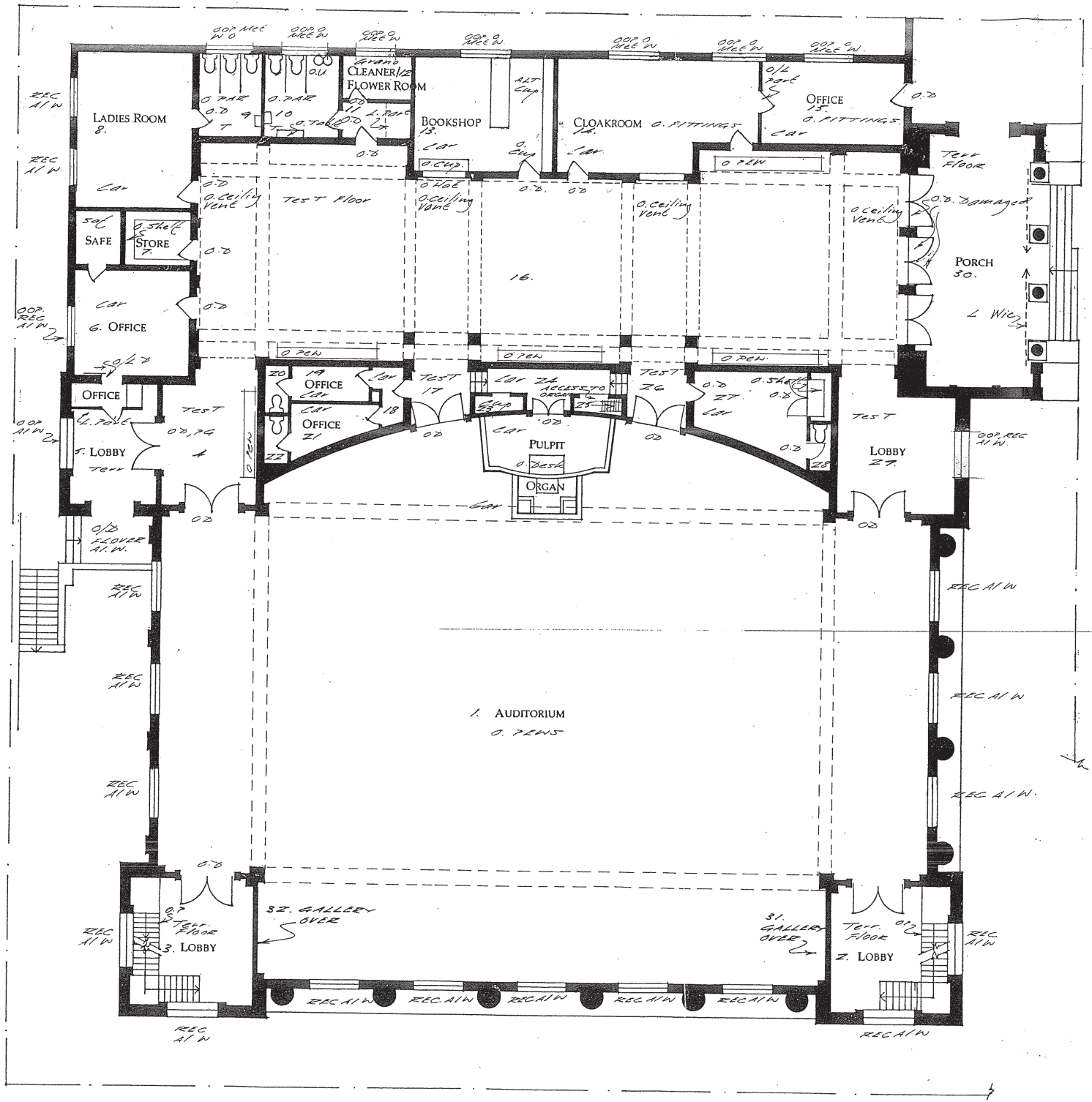
O	Original	HV	High Vent
L	Later	LV	Low Vent
REC	Recent	MH	Man Hole
ALT	Altered	GR	Grate
Reloc	Relocated	DP	Downpipe
REM	Removed	POST	Post
CL	Closed up	CAP	Capital
EV	Evidence	BR	Bracket
BL	Blocked up	Mld	Moulding
		C	Cornice
OP	Opening	Col	Column
INT	Interal	U	Urinal
EXT	External	Pew	Pew
PAR	Partition	Desk	Desk
D	Door		
F	Frame	SK	Skirting
A	Architrave	LF	Light Fitting
P	Panel	Saf	Safe
PG	Part glazed	SL	Skylight
FL	Fanlight		
TH	Threshold	Al	Aluminium
HW	Hardware	Tim	Timber
Wic	Wicket Gate	Met	Metal
Hat	Hatch	Conc	Concrete
		ST	Stone
W	Window	GL	Glazed
AW	Awning	CI	Cast Iron
Fix	Fixed	Mar	Marble
BAR	Bars	Br	Brick
LVR	Louvre	Ren	Render
		T	Tile
		Terr	Terrazzo
		WI	Wrought Iron
		Car	Carpet
		Bro	Bronze
		Tes	Tesselated
		Cor I	Corrugated Iron

DESIGN 5
ARCHITECTS
61 Myrtle Street, Chippendale NSW 2008
Tel (02) 9319 1855 (02) 9319 0836 Fax

FIRST CHURCH
OF CHRIST, SCIENTIST
SYDNEY

Lower Ground Floor
Physical Survey

Figure 2
April 1998



Abbreviations

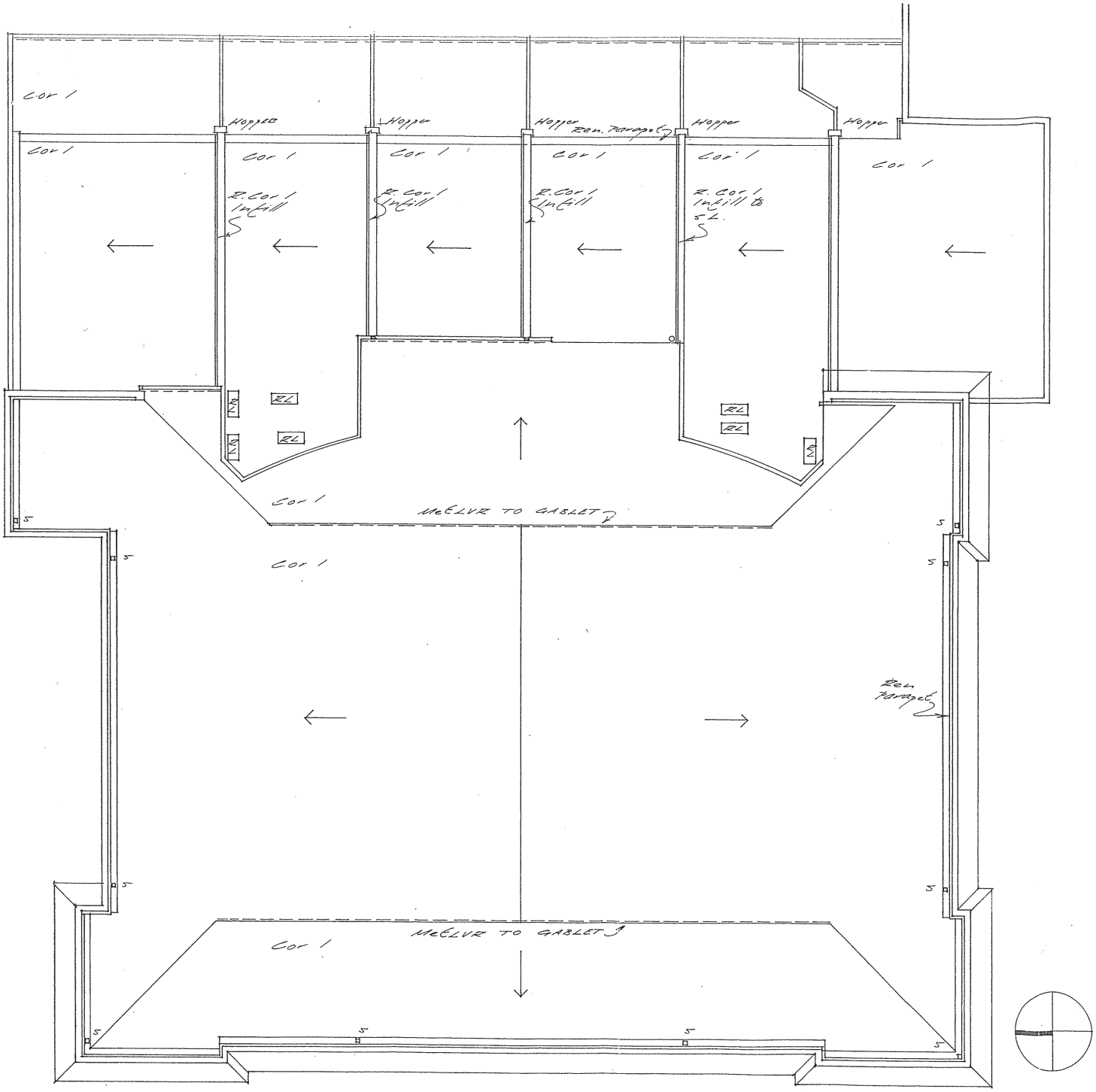
O	Original
L	Later
REC	Recent
ALT	Altered
Reloc	Relocated
REM	Removed
CL	Closed up
EV	Evidence
BL	Blocked up
OP	Opening
INT	Interal
EXT	External
PAR	Partition
D	Door
F	Frame
A	Architrave
P	Panel
PG	Part glazed
FL	Fanlight
TH	Threshold
HW	Hardware
Wic	Wicket Gate
Hat	Hatch
W	Window
AW	Awning
Fix	Fixed
BAR	Bars
LVR	Louvre
HV	High Vent
LV	Low Vent
MH	Man Hole
GR	Grate
DP	Downpipe
POST	Post
CAP	Capital
BR	Bracket
Mld	Moulding
C	Cornice
Col	Column
U	Urinal
Pew	Pew
Desk	Desk
SK	Skirting
LF	Light Fitting
Saf	Safe
SL	Skylight
Al	Aluminium
Tim	Timber
Met	Metal
Conc	Concrete
ST	Stone
GL	Glazed
CI	Cast Iron
Mar	Marble
Br	Brick
Ren	Render
T	Tile
Terr	Terrazzo
WI	Wrought Iron
Car	Carpet
Bro	Bronze
Tes	Tesselated
Cor I	Corrugated Iron

DESIGN 5
ARCHITECTS
61 Myrtle Street, Chippendale NSW 2008
Tel (02) 9319 1855 (02) 9319 0836 Fax

FIRST CHURCH
OF CHRIST, SCIENTIST
SYDNEY

Upper Ground Floor
Physical Survey

Figure 3
April 1998



DESIGN 5
ARCHITECTS

61 Myrtle Street, Chippendale NSW 2008
Tel (02) 9319 1855 (02) 9319 0836 Fax

FIRST CHURCH
OF CHRIST, SCIENTIST
SYDNEY

Roof Plan

Figure 4
April 1998

2.3

CHRISTIAN SCIENCE CHURCH, SYDNEY

Site Survey

ROOF

1.01 Main Roof

Description

The roof is corrugated iron sheeting in a gambrel roof configuration. The gablet has steel louvres facing east and west. The pitch of the roof is approximately 20° and drains to copper(?) parapet gutters.

The verge and hip flashings appear to have been recently replaced, they are in generally good condition. The corrugated iron is superficially corroded.

In a number of areas the flashings have been overlapped in light gauge lead.

The louvred grill has been painted in red oxide/red lead, (testing recommended). To the east side the roof drains to standard galvanised steel gutters which in turn drain to a substantial galvanised steel hoppers.

1.02 Guttering

The parapet gutter is in riveted copper(?) section. This has in places been painted with red oxide/red lead. The condition of the gutter itself is difficult to gauge. It is noted internally, especially in the south-west corner that the water is breaking in. This gutter and its downpipe should be carefully investigated.

The parapet side of the gutter is protected with light gauge lead cover flashing. This flashing is in generally fair condition except on the southern parapet where it is badly damaged. Whether this is contributory to the leaking is difficult to gauge but the likelihood that it does not have a major bearing on this problem.

1.03 Parapets

The roof is parapeted on the north west and south sides. The parapet is rendered brickwork. The rendering is quite extensively cracked. A number of the cracks through the parapet would appear to run also through the brickwork suggesting some structural movement. In a number of areas ferns are growing within the cracks. It is recommended that the rate of movement of the parapet is measured and the plants are removed from the fabric. Superficial cracks should be flashed or pointed.

1.04 Cornice

Access to the cornice was not possible except at the northern site where it appears that the flaunching is breaking down. It could not be ascertained if this problem is widespread. The flaunching should be pointed up, remade or over flashed.

2.00 ROOF OVER ENTRANCE HALL

2.01 Description

The roof is configured in six bays of saw-tooth construction. The mono pitched bay has the south facing face vertical and would have been glazed. Each pitch drains to a gutter which in turn drains eastwards onto the lean to roof. The abutement of the roof is flashed to the main auditorium wall with a lead flashing. The east side is flashed to a parapet wall which follows the pitch of the roof.

2.02 Roof coverings

The roof coverings are corrugated galvanised iron. At the south end the roof is of double pitch over the portico. Elsewhere the roofs are of single pitch as noted above. The roofs are in generally good condition but there is superficial rusting towards the eastern side of the roof. The cover flashings are in generally good condition however on the south roof the screw fixings are loose and should be refixed.

3.03 Guttering

Generally the guttering appears to be copper, draining eastwards to the *"lean to "*roof. The guttering appears to be in reasonably good condition although access to it is difficult. Cover flashings are in lead, the ones facing northwards have been made good on at least two occasions and appear to be failing.

3.04 Parapets

The parapets are rendered brickwork. The rendering is in generally only fair condition and is breaking down quite extensively. A number of areas the render has been made good with bitumen but this can only be seen as a stop gap measure. The eastern parapets is suffering from the rusting of the lintel above the access hatch in all instances. It is recommended that the parts of the parapet are rebuilt using a reinforced concrete or stainless steel lintels.

3.05 Rain water disposal

The main roof drains down to the lower roof at four points. These drain directly into the internal guttering. The rain water discharges into substantial galvanised steel copper heads with overflows and in turn discharge into square section galvanised steel pipe which drains directly down to the stormwater drain. These hoppers are filled with debris and should be cleared as a matter of urgency.

4.0 EAST ROOF

4.01 Description

The east roof is a simple *"lean to"* roof which abuts the saw-tooth rendered wall which forms the east wall of the entrance foyer. The roof appears to be in generally good condition though it has been touched up with red oxide in a number of places at the southern end and this might necessitated by some mechanical damage . This should be observed and the sheeting replaced if the leaks continue. A substantial parapet forms the southern wall to this roof. The roof discharges into a galvanised steel gutter.

EXTERNAL ELEVATIONS

North elevation

Description

The western end of the north elevation has a semi-circular window set within rendered masonry articulated to match ashlar masonry. The bed joint of the masonry effect is extenuated and there is no lining out of the perpends except to the pavillion. Above this element is a substantial Ionic order entablature. Central section which flanks the body of the auditorium has three substantial windows with engaged Tuscan Doric piers. Tuscan Doric piers line through with the ashlar base. The cornice terminates at the pavillion but upper wall is articulated to run through with the cornice.

The northern entrance forms a block. On the west face is a semi-circular headed doorway with overlight. Above the render is lined to mimic a vissoired arch. On the north face is a semi-circular window full height. Again the render is articulated to mimic a vissoired arch. There is no cornice above but the string line is set to line with the cornice.

At the eastern end is the lower level rendered element a much more simply articulated. This area has four windows all of which have bars across.

Condition

The condition of the masonry is generally good. There is some minor cracking at the foot of the north-east corner from which a fern is growing. It appears to be a damp spot and may be related to some leakage from an internal rainwater pipe. This should be checked. There is some evidence of damage to the upper part of the blocking course render.

An ornate lamp is set on the north-west corner. The workmanship and design is of high quality.

East elevation

A simple rendered masonry to the low level wall in reasonably fair condition. The render extends down to ground level. The guttering and downpipes appear to be in reasonably good condition and discharge directly into the drain. All the windows along these elevations are barred. There is some superficial rusting in some of the steel frame windows which should be made good. Drainage to the saw tooth gables is noted above.

South elevation

Description
The eastern end of the south elevation is the principal entrance into the church through a colonnade of four Ionic columns. The western end has engaged Ionic columns with hooded windows. At the corners are rusticated pavilions with semi-circular windows. Engaged columns sit on a podium lined to give the appearance of ashlar. The general condition of the masonry appears fine except for damage at parapet level and also damage due to water run off and run in at the lower part of the western end of the elevation then appears to be quite major problems with damp ingress at this point. Should be checked as a matter of urgency.

The stone paving now has been quite distorted by the growth of the trees. Consideration should be given to relaying the stone paving. At the perimeter of the stone paving is a rendered masonry base. This has now become quite badly cracked especially at the radiused western end which has expanded, that is the nature of the material, letting in water. It should be made good.

West elevation

Engaged Ionic piers flanked either side by rusticated ashlar pavilions. The entablature is of the Ionic order and extends across this elevation, part of the north and most of the south elevation. The Ionic piers sit on a ledge matching that of the south elevation. The overall condition of the render is generally fair although there is evidence of quite considerable crazing. There appears to be water break out of the northern and southern end of the entablature and the associated rainwater disposal at this point should be checked.

The windows to all the principal rooms are bronze anodised aluminium which do not suit the building. Doorways of the north and south end are in panelled oak and are in reasonably good condition.

CHRISTIAN SCIENCE CHURCH, SYDNEY

SITE SURVEY

Notes of site inspection, Thursday 8th April, 1998

Room No.

1 Auditorium

Floor

Floor is suspended, raked timber flooring, raking towards the pulpit. The aisles and the area in front of the pulpit and the floors between pews are carpeted with grey-green leaf patterned carpet. The structure of the floor will be discussed elsewhere. However, the floor is quite springy and should be investigated further.

Skirtings

The skirtings are hardwood approximately 50mm x 50mm. Skirting forms a simple bead to the base of the walls. Services run along the top of the skirting though not ideal are reasonably discreet.

Walls

Walls are finely finished and are unfinished plaster with exposed sand. The flat stone effect is extremely pleasing.

The auditorium is lit by substantial windows, three to the north, three to the south and five to the west. These windows are framed with render architraves and with cornices over.

In areas of wear the moulded bases of piers have been painted, the effect is unfortunate and should be reversed if possible. A better solution to the marking through wear should be investigated.

At the base of the walls are convector heaters who have marked through dust convection the underside of the windows.

Moulded internal window sills have in common with the plinth have been painted in an unfortunate gloss paint. This should be reversed. It should be noted however that the water marking beneath the sill would suggest a reasonable high degree of condensation or water break in, whether this was caused by the previous windows or is an ongoing problem is not known. This should be investigated before anything is done to the window sills.

The east wall of the auditorium is concave, over the rostrum is the grilled wall to the organ. There is some vertical cracking to the south pier adjacent to the rostrum. There are four pairs of doors to the foyer area.

Either side of the rostrum are inscriptions in bronzed lettering pinned to the plain finished plaster walls. To the north side are the following:

> *'This is my commandment, and ye love one another as I have loved you.'*
> Christ, Jesus

To the right of the inscription, slightly lower is a bronzed frame for the hymn numbers, the lettering of which is removable and further numbers can be found in the south committee room. A similar arrangement exists on the other side of the pulpit area. To the south the inscription reads as follows, again in bronze lettering:

> *'Divine love always has met and always will meet every human need.'*
> Mary Baker Eddie

Cornice
The cornice to the perimeter is plain run plaster cornice in the orthodox classical style. The condition of the cornice is generally fine except in the south west corner where it has been badly damaged by damp ingress.

The cornice over the main auditorium level is a more ornate cornice section and is based on the unornamented Ionic order. The lower section of the cornice has a dental course, otherwise it is relatively plain in keeping with the dignity of the space.

Ceiling
Ceiling is extremely fine and adds greatly to the quality of the room. Over the central part of the auditorium the ceiling is a radiused ceiling with expressed beams. The finishes are flat oil paint (by appearance) whose mattness adds greatly to the effect of the mouldings. Around the perimeter and above the rostrum is a lower ceiling, again with beam downstands which pick up moulds on the cornices again in the orthodox manner. Principal beams both of the south-west corner but also at the north-west and north-east corner show damp ingress. This should be investigated as a matter of some urgency. The structure supporting the roof is steel, rusting may be resulting.

The ceilings are discreetly and effectively lit by strip lights set above the principal cornice on the main part of the auditorium and at the back of the internal beams dividing the margin from the main auditorium. The effect of this lighting is extremely good and well thought through.

Joinery
Principal joinery of the auditorium are the pews for which are contemporary with the church. Pews are oak and form radiating segments from the rostrum area. The pews themselves are simply but effectively detailed with framing and flush panelling. The quality of the material to carry this detailing must have been of the very highest order.

Pew seats are raked and are very comfortable (a model for any other pew). A bookshelf is set below the seat. The pew ends are raised and framed with a moulded top piece. The finish of the pews is stained (or fumed?) and waxed.

Reading desk
The desk is designed in keeping with the other joinery, that is framed bolection moulded oak infill panels and is contemporary with the original fitting out of the church. In keeping with the function of the desk, the facing is more ornately carved. the fronts of the reading desks have ornamented support/corbels acanthus leafed column capitals, these are particularly finely carved. Within the facing of the reading desk are two red glass disks, possibly for ornamentation, otherwise function unknown.

Beneath the reading desk is the organ pit, again the organ consul and its surround is contemporary with the original fitout of the church. The joinery detailing of the enclosure is consistent with the pews but with mouldings to the top and bottom but not the sides. Access to the organ is from the south via a low gate and steep steps. The enclosure is break fronted. The organ which is differently finished to joinery elsewhere in that it is varnished and somewhat different detailing is probably a *"brought in"* item. It is understood that the sound of the organ is good.

The doors are substantial oak, framed, bolection moulded, panelled doors, simply detailed using fine materials. Each door has ten panels. There are two pairs of double doors from the lobbies to the west and four pairs of doors from the main vestibule area to the east. The rostrum area is accessible via a pair of double doors which share the same head height as the main entrance doors but because of the raised rostrum are somewhat shorter, approximately 1900mm high.

Either side of the rostrum area are three readers/chairs seating, again consistently detailed with the rest of the joinery.

The windows to the main auditorium appear to have originally been steel and have been replaced with bronzed anodised aluminium. The section is somewhat boxy although the windows themselves appear sound. The windows are activated by a remote handle set right hand side and open up the upper four awning windows. The lower two windows are manually operated. The inner reveals are moulded with a quadrant moulded timber which has been finished to look like bronze. The western vestibule areas have round headed windows, again remade in bronzed anodised aluminium.

Other
The hardware to the doors is a finely made bronze pull handle with a square cover piece to the screw fixing. The bolts to the doors appear flimsy but are original.

In each auditorium corner is a loud speaker.

Over each window facing north and west are roller blinds. Beneath the seats of all the pews are electric radiant heaters.

2. South west lobby

Floor

A terrazzo generally light coloured for the main body of the floor but with a darker terrazzo banding adjacent to the wall. The condition and quality of the floor is high.

Skirting

The skirting is a painted cement simply moulded upstand which has been painted. Whether this paint is original is debateable and certainly the slightly pinkish colour is detrimental to the overall effect of the room.

Walls

In common with walls elsewhere in the building the walls are sand paint finish.

Cornice

Cornice is a run plaster cornice which is more simply moulded than that internally and consisting of a substantial cymarecta mould, a fillet and a small cymareversa mould at the base.

Ceiling

The ceiling is plainly finished, appears to have not been painted. The construction of the lime plaster finish is evident in damage adjacent to the west wall where there appears to have been some movement either in the timber structure to the loft area above or some movement in the wall beneath. It would appear from looking at the relatively undisturbed finish of the wall beneath that the problem lies in the timber structure in the south-west corner.

Joinery

A major elements of the joinery are the panelled enclosure to the stairs up to the loft area which in keeping with the joinery elsewhere is constructed of oak. It has been finely designed and executed. The balustrade of the stair is composed of substantial oak newel posts, oak hand rails and simple but dignified steel balustrading with a Greek key motif at the head. The panel is supported midway by an offset post, the fixing of which returns neatly into the floor edge overcoming the usual problems of taking balustrading through terrazzo floors.

The soffit of the stair is in keeping with the quality joinery elsewhere, panelled oak. The panelling is bolection moulded and is set within an oak framework.

Others

The light within this area appears to be original.

3. North West Lobby

Area is a mirror image of the south-west lobby.

Floor
Well executed terrazzo flooring as the opposite corner. In two areas the floor has been drilled to take brass ferrel for the door. This has caused some minor damage.

Skirtings
Solid cement skirting in good condition.

Walls
Sand painted lime render in a very good condition except where damaged by the removal of services.

Cornices
Cornices generally in good condition except at the edges of the moulds to the northern corner where these are breaking off caused by some minor movement associated with the stair and support structure. Cornices also been damaged caused by the probable movement of the timber adjacent to the render. This could be relatively easily be made good and would involve a separating membrane between the two materials.

Ceiling
Ceiling is crazed caused by movement in the floor either through long term movement or overloading. In common with the south-west lobby the ceiling appears to have not been finished. There is some damage to the plaster at the western end; it is similar but less marked with that damage as noted in the south-west lobby. It might well be associated with the works the installation of the window as fresh nail holes are evident in the beading. (It is probable that the beading has been removed to permit access to the window)

Joinery
Similar to the south-west lobby and in similarly good condition.

4. Northern Entrance Lobby

Description
This area forms the entrance lobby from the northern entrance to the church it is approximately square in plan, asymmetrical both about the entrance doors to the north but also the doors into the auditorium. It communicates directly with the main vestibule area.

Floor
The floor is a tessellated tiled area in a borded tile pattern. The tiling is in excellent condition, has been well executed and designed. The floor is 16 x 100mm square tiles, boarded by a grid of 19mm darker tiles. Refer to photographs for further detail.

Skirtings
The skirting is solid sand cement skirting which has been painted with a lower blood red level approximately 100mm high and a lighter light stone colour over the remaining 2/3. The effect of this painting is unfortunate and should, if possible, be reversed.

Walls
The walls are finished by sand painted render in keeping with the finish elsewhere. The quality is high as is the condition with no apparent damage nor day joints evident.

Cornices
Cornices formed by the orthodox architrave moulding of the Doric order composed of a filleted cymareversa mould sitting above three bands of filleted moulded section. The piers have Tuscan Doric capitals.

Ceiling
Ceiling is plain finished. The modern central light replaced the original. The ceiling has been drilled probably to find joists. In two places the ceiling has been patched, not particularly well, cause of damage is unknown.

Joinery
The doors into the auditorium have been described elsewhere. The doors to the external lobby are of similar design to those to the auditorium. However, the upper four panels of the doors have been replaced by clear glazing to allow some light into the vestibule area. Detailing, size etc. is consistent with the auditorium and the condition of the doors is fine. The doors are secured rather weakly by brass panel bolts whose scale and strength are barely up to the task asked of them. The doors pivot on recessed floor springs which are set flush with the floor tiling.

Other
Within the area is a pew set on the south wall and a table. The design of the table is consistent with the detailing of furniture elsewhere and no doubt form part of the original fitting out. The pew is of the standard type.

Adjacent to the south wall are electric heaters but the cleanness of the render above would suggest these heaters are not often used.

5. Northern Entrance Lobby

Description
A room with principal glazing to the north with a round headed window. To the west is the entrance door with a separate semi-circular overlight. To the east is an oak partition, similarly detailed to that found in Room no.15 and communicates to the adjacent office. At high level is access to the loft area. To the south are the doors into the auditorium lobby.

Floor
Floor is terrazzo with a dark banded terrazzo perimeter. The floor is in good condition.

Skirtings
Rendered skirtings, the bottom 100 mm unpainted and slightly marked through the loss of paint. The upper part of the skirting is painted but more successfully matches the colour of the render. The underside of the skirting is slightly damaged adjacent to the doorway possibly through damp ingress.

Walls
Sand painted render in good condition and has held up well to the wear and tear of this area.

Cornice
Simple coved cornice, probably run

Ceiling
Plain finish plaster, some criss crossing damage which might be caused by some movement which has been made good in the past.

Joinery
To the east of the partitioned office "box office", the box office has been adapted to provide greater security with grilles.

The door to Area No. 4 is in generally in good condition, except for door damage to bolection mouldings in four of the panels to the left hand leaf. The finish is however, worn and should be refreshed. The doorway to the loft area above the vestibule

6. Office

Description
The office communicates directly with the principal vestibule. It is approximately square in plan and has doorway to the south, communicates with the main vestibule, a sliding door to the northern entrance lobby and a safe set in the east wall.

Floor
Floor is carpeted but originally was lino, probably red. Evidence of that is seen in front of the safe area.

Skirting
Skirting is a slightly simple bevelled, approximately 30x30mm, hardwood beading. It is in reasonable condition.

Walls
Below picture rail level is textured render, probably sand painted. Above the picture rail is smoother plaster. The condition of the wall is generally reasonable except where compromised by the insertion of services on the west wall.

Cornice
Simple coved cornice as found elsewhere.

Ceiling
The ceiling is plain plaster, generally in reasonable condition although it is damaged on the eastern side and also the northern end. This is probably due to water ingress.

Joinery
The design of the southern door is consistent with the doors elsewhere though of a smaller scale. Two of the panels are adapted to accommodate bronze letterboxes which are finely integrated. The bottom letterbox remains and is in use.

The architraving to the door is simple moulded framing. The door to the lobby is a sliding door on a steel track and appears to be original. It is in reasonable condition except where it is has rubbed against the adjacent desk.

The window set in the north wall is, in common with the windows elsewhere, bronzed anodised aluminium. These windows are awning type and appear to work reasonably well. Windows themselves are protected behind iron bars. Above the window is moulded pelmet possibly plaster. This pelmet is, to all appearances original. The safe set in the east wall is constructed by the Security Safe Company from Challis House in Sydney. It's number reference has not been stamped in. The safe has chromed brass fittings. The safe is installed in the wall with a simple oak architrave.
Some of the items of furniture appear to be original to the building. There is a bookcase and cupboard in oak.

Other
The services on the west wall operate the telecommunications.

7. Store

Description
The storeroom communicates directly of the main vestibule area. Oblong in plan.

Skirting, none

Walls
Sand paint finish up to picture rail level. above that smooth plaster. Walls flat plaster.

Joinery
Standard framed door unmoulded on the cupboard side.
The architraving is standard, timber with ovolo fillit mould on the room side.
The room is fitted out with shelving which are probably original.
The room appears to have an original light fitting.

Other
The room contains original fittings for the church.

8. Ladies Room

Description
Set in the north-east corner of the building, it is rectangular in plan and has 2 windows to the north.

Floor
Vinyl tiles, not original

Skirting
Chamfered hardwood of plain section.

Walls
Plain plaster with picture rail. The plaster has a slight textured finish below picture rail level which may have been more marked before decoration.

Cornice
Coving as elsewhere.

Ceiling
Flat, solid plaster. There is a major disturbance of the finish in the centre of the room suggesting either damage or appalling decoration.

Joinery
Standard doors, standard detailing
Windows are bronze anodised section in keeping with windows elsewhere. Again the windows are barred from the outside. Two pelmets similar to those in the office are set above these windows.

Other
Non original ceiling lights.
There is a table which appears to be original which has four chairs for 4 small children. The furniture elsewhere in the room appears to be less original.
In the south wall is the doorway to the Ladies' WC.

9. Ladies' WC

Floor
Tessellated tiles, grid pattern around 4 no, 100x100 mm square tiles, nicely executed and in good condition.

Skirting
There is no skirting in the tile, the expansion of the floor tiles has cracked the lower section of tiles in the north-west corner.

Walls
Finely laid glazed tiles, some damage due to the removal of fittings. Head height tiling lines through with the transoms of the WC cubicles. Steel window frame with opening light above is set in the east wall.

Cornice
Simple coved cornicing, as elsewhere.

Ceiling
Probably plaster but now covered by polystyrene tiles.

Joinery
The joinery of the WC is generally intact, but for loss of wash basin and shelf/mirror. The cubicles themselves are made of timber framing of terrazzo again very well executed and still in very good condition.

Other
The WCs are original but their cisterns have been altered. WCs are called the Fitzroy Siphonic or Imperial and are splendid.

Windows
Obscured glazing, 5 panels, fixed glass, 5 panels central tilting windows which have been set to give permanent ventilation. On the outside are steel glazing. The wall paper above the picture rail is unfortunately gaudy. There is original ironmongery including door stops, the rubber stop is now missing. The door closer appears not to be original and is working loose, this one needs to be replaced. There is an original ventilation grille in the south-west corner of the ceiling

10. Male WC

Intact room with practically all original features.

Floor
The floor is similar to that in the ladies' WC, a tessellated floor forming a grid work around 4 no. 100x100mm square tiles. The bordering of the tile is in a darker red tile relieved by a band of light brown strips and red squares.

Skirting
There is no skirting.

Walls
The walls are glazed with banding in the floor tiling used as a motif at higher level. Above the tiles is timber transom which continues across to form a transom of the entrance to the urinal area as well as cubicles. The detailing is nicely done and consistent. The WC cubicles are timber framed around a terrazzo dividers. The urinal is particularly noteworthy, it is a twin urinal and is in good condition and has been worked in with terrazzo floor with integral drainage slots.

11. Male WC, Lobby

Floor
Tessellated tiled floor matching WCs, well executed and in good condition.

Skirting - none

Walls
Textured plaster up to picture rail level, above picture rail smooth plaster, plaster work is in good condition.

Cornice
plain coved

Ceiling
Solid plaster and in good condition, there's a ventilation grille at the southern end.

Joinery
Door to the lobby is oak framed door, the inner face of which is not moulded and is painted. The cupboard to the south has a sliding door to the left and that was originally probably the cleaner's cupboard. The floor within this cupboard is tessellated tile floor matching that elsewhere. It could be that this cupboard was put in as an after thought in a way but during the original building program. The floor finish seems unduly lavish for the purpose now given to this area. Picture rail is consistent with other areas.

Other
Possibly original light fitting

12. Cleaners' cupboard

Floor
A granolite floor falling to floor drain

Skirting - none

Walls
Plain plaster finish, picture rail/transom banding, lining through with doorhead, this originally held hooks.

Cornice
Plain coved cornice, plain solid plaster ceiling

Joinery
Simple framed doorway consistent with the detailing elsewhere of the building. The store is painted and the upper two panels have been substituted with cast glass. The detailing is consistent with the doors elsewhere. There is an original cupboard set on the south wall which probably held vases.
In the sink on the east wall appears to be original.

13. Sale Room

This room communicates from the principal vestibule. It has a doorway to the south and a three leaf hinged door arrangement to the north. The area has much of its original fitting out intact although it has been subdivided by later ad hoc intrusions.

Floor
Carpeted, solid substrate?

Skirting
simple bevelled hardwood, textured below picture rail level, plain plaster above

Cornice
simple coved

Ceiling
solid plaster in good condition

Joinery
Standard entrance door, 10 panelled door, bolection moulds, oak materials, consistently detailed. The cupboards share many of the details of the door and share the panel positions, this accounts for the slightly unusual detailing of the bottom rail of the cupboard. The bookshop counter is a very substantial oak framed and infilled edifice.
Set on the south side of the wall a very fine range of sliding cupboard doors, again consistently detailed with the building, (that is oak framed and oak infilled). The infilling panels are set quite close to the front edge of the frame. The detailing breaks down somewhat at the eastern end where a cupboard door has been integrated into the sliding door arrangement.

The area is lit by a steel window frame in the east wall. This appears to be original, the glazing of which has been changed, possibly due to vandalism. The picture rail is standard, the mould adjacent to the cupboard has been altered. It would appear that the picture rail leading from the doorway towards the cupboard stopped short, the reason for this is not known, it might be caused by an earlier fitout, book shelving etc.

Hardware
All appears to be original and is in good condition

14. Cloak room

Floor
carpeted

Skirting
simple bevelled hardwood

Walls
textured finish up to picture rail level, plain plaster finish above.

Cornice
plain coved

Ceiling
set plaster in reasonable condition

Joinery
standard doors, consistently detailed to the north and south; service in the centre is a hatchway which matches in detail the hatchway to the bookshop
The cloakroom fittings appears to be original and use materials consistent with the original fitting out of the church.
The cupboard doors are original and probably would have matched the detail of that in the reading room/bookshop.
The room is lit by $1^{1}/_{2}$ windows in the east wall, reasonably large 6 pane window. Set to the south is a panelled area which cuts across the window. It would appear by the position of this window that this panelling is not in its original position or is not part of the original fitting out of the building. The reason for this is the position of the panelling in relation to the opening light. There is some evidence of damp ingress at the southern end which is affecting the ceiling finish.

15. Office

The office is set at the southern end of the cloak room and is divided from it by a timber framed panel. The room is very consistently fitted out with furniture, probably dating from the original building program and there are very few elements which appear to be intrusive or non-original.

Floor
carpeted over solid substrate

Skirting
bevelled hardwood

Walls
Walls up to picture rail level are textured plaster, above the picture rail level smooth plaster consistent with areas elsewhere.

Cornice
coved

Ceiling
The ceiling is flat plaster in reasonably good condition.

Joinery
The northern partition cuts across the window in the east wall suggesting its position is not original or indeed the partitioning itself is not original but the consistency of the detailing is the partition (matches that in the northern lobby) would leave one to suppose that it was indeed part of the original fitout.
The partitioning itself is in reasonably good condition. There are 2 cut outs possibly for letterboxes as seen in the doorway in the door to the office. (Room 6)

The table which is approximately 10ft by 3ft dominates the room. The table is made of oak and has beaded panels set within the centre, framed by the edges. There are chairs which match to some degree the table. There is a doorway to the external area on the south end. There are bronze numbers for the hymns are in a purpose made tray set at the south end.

16. Principal Foyer

Description
This is one of the finest areas in the church, it forms the foyer to the auditorium and is finely finished and proportioned. Set at the south end are three pairs of substantial double doors forming the main entrance onto Liverpool Street. Anti rooms lead off to the west, immediately at the south and also to the north and at the centre providing natural light to the areas as well as giving a view through to the auditorium.

Floor
Floor is a fine tiled tessellated patterned floor with 5 no. 100x100mm square tiles set within a 19mm dark red tiled border. Where the floor cuts across the pier/column line the floor is further divided by a strip of wider, dark tiles relieved by buff and red alternating tiling. The design of the floor, its execution and condition is very fine.

Skirtings
Solid sand cement skirtings which have been painted to the detriment of the area. The bottom third of the skirting is dark red, part attempts to mimic the wall colour unsuccessfully.

Walls
Walls are the sand finish plaster, in very fine condition. The doorways are simply moulded by banded render. This render has also been painted, again to the detriment of the area. At the west side are free standing columns, forming the entrances into the central area of the auditorium. On the east wall are piers. The piers and columns are designed in the Tuscan Doric idiom and support an architrave stringcourse.

Cornice
Cornicing to be designed to be part of the expressed beam ceiling motif and is formed by a cyma reversa, fillet and ovolo mould of fairly standard type. The condition of the cornice is generally fine. Where the plaster beam casings butt hard to the wall there has been some movement and the wall finish is distressed.

Ceiling
The ceiling is coffered in bays adjacent to the doorways to the south and the north and also in two bays within this lobby are ventilation grilles. In the other spaces is infilled with acoustic tile material with an unfortunate appearance where once were skylights.

Joinery
Principal joinery of the areas are the fine 10 panelled doubled doors set to the south. These doors are in very fine condition but are marred by the intrusion of multiplicity of bolts at the base. Pews of the standard design and ranged along the west and east walls. The joinery to the doors and hatches have been described elsewhere.

Other
The lighting of this area is mainly by fluorescent fittings which do little justice to the space

17 Central north lobby to auditorium

Description
communicates from the entrance hall to the auditorium

Floor
Grid pattern ceramic floor matching that of the entrance hall.

Skirting
Render skirting. Lower part is painted to match the dark red/brown floor. The upper part is painted in an attempt to match the stone colour.

Walls
Sand painted render in good condition

Cornice
Architrave moulding in good condition

Ceiling
flat plaster in good condition

Doors
fine double doors leading through to the auditorium, again in good condition

Fixtures and fitting - none

18 Lobby

This lobby communicates with offices Nos. 19 and 21.

Floor
carpeted

Skirting
simple chamfered timber

Walls
textured render to picture rail height, smooth render above

Cornice
none

Ceiling
plain plaster, some superficial damage to the southern side, possibly due to the lack of a cornice to disguise it

Doors
panelled doors with bolection moulds to the outside. Internally the door has been lined with low density fibreboard, possibly for acoustic reasons.

Fixture and fittings
There is a simple stool which appears to be original to the building.

19 **Reader's room (east)**

Floor
carpeted

Skirting
simple chamfered timber

Walls
textured render up to picture rail height, smooth render over

Cornice
simple coved cornice, standard type

Ceiling
plain plaster but with beaded surround to roof light. There is a blind to the roof light operated from lower level

Doors
Doors are original panelled oak. The door into the office has two panels glazed with obscured glass. The condition of the door is good.

Fittings and furnishings
The cupboard and desk appear to be original to the building and are in generally good condition for their age. There is an infra red heater above the door to the WC.

20. WC

Description
Small room with high level roof light. This room is remarkably intact.

Floor
Vinyl tiles

Skirting
none

Walls
hard plaster with picture rail at door head height

Ceiling
plain plaster

Doors
original, five panelled door, inward opening, original ironmongery and fittings

Fixture and fittings
original WC bowl, non original cistern, original wash hand basin (hygienous range)

21. Reader's room (west)

Description
Similar form to room no. 19 and has the same furnishings

22. WC

As 20. Note, there is evidence of flaking paint work at high level adjacent to the roof light. This might be caused by either poor ventilation or some water break in.

23 North cupboard

Floor
suspended timber floor, open at the southern end to reveal the cabling probably for the organ.

Skirtings - none

Walls
Wood floated render

Ceilings
Damaged by the installation of services, render on reinforced concrete

24. Hallway to pulpit area

Description
This area is accessible from the north and the south by a five step timber stair.

Floor
carpeted on timber suspended floor

Skirting
simple chamfered timber skirtings in good condition except where marred by exposed wiring

Walls
Sand painted render in generally good condition except where electrical equipment has been removed from the eastern wall. This should be made good. A scar left by the removalist equipment gives a good indicator of the technique used for sand painting the walls. Above the unpainted render is a oak picture rail of standard type, above that is smooth plaster.

Cornice
simple coved cornice of standard type

Ceiling
smooth plaster in generally good condition but with some superficial cracking which appears to have been made good.

Doors
simple panelled doors leading through to rostrum. Bolection mould doors to cupboards to the north and the south. The cupboard doors have oak architraving and moulds. The doorway through to the rostrum is more simply finished with a quadrant mould on the inner face of the frame. All the doors are in good condition.

Fixtures & fittings
Original light fittings with their conduit to the north and the south. The central light to the lobby might not be original.

25. South cupboard - Space no. 25 (locked)

Access to organ loft

26. South central lobby to the auditorium

Description
as area no.17

27. Organist's room

Description
Trapezoid shaped room with a central roof light over

Floor
Carpeted, in worn condition

Skirting
Simple, chamfered timber in good condition

Walls
textured render up to picture rail height above which the render is smooth. Render is in generally good condition but there has been some making good following the removal of items from the east wall.

Cornice
standard coved cornice in good condition

Ceiling
Water damage to the northern side of the roof light. It appears that the roof light lets in water and this should be addressed. The roof light junction with the ceiling is an ovolo mould and fillet. The mould suffers some water damage to the north side. There might be some associated rot here. There are some vents to the south east and west faces.

Doors
standard 8 panelled doors, bolection mouldings is to the outside simply let into the frame on the inside. This is a common detail but all is in good condition.

In the south wall is a substantial double door to cupboard that is with built in shelving. All appear to be original (except the shelving). The cupboard is quite musty and if possible the ventilation in here should be improved if delicate articles are to be stored here. The door is in generally good condition except where damage on the right hand leaf possibly by intruders forcing the lock.

28. WC

Description
small room with roof light over.

Floor
Sheet vinyl poorly laid

Skirting - none

Walls
Slightly textured render at low level below the picture rail, above the picture rail is smooth plaster. Walls are in generally good condition.

Cornice - none

Ceiling
Flat plaster, plainly finished in good condition

Fixtures and fittings
Original WC bowl and wash hand basin, new cistern. The fitting out of the WC is reasonably original with the only modern item a chromed towel rail.

29 South lobby to auditorium

Description
Square in plan with substantial round headed windows to the south, double doors to the auditorium to the west.

Floor
Grid patterned flooring, similar pattern to that of the main entrance hall.

Skirtings
Render skirtings with the lower section painted red, the other section painted a stone colour. Stone colour is not a good match to the walls.

Walls
Stone? paint finish rendered. The render finish stops at the architrave stringcourse approximately half way up the height of the room. The doorcase of the west door is substantial rendered and corniced element, tie level is smoother plaster painted in a light blue white effect. There is a trace of damp in the south-west corner.

Cornices
Simple coved cornice.

Ceiling
Ceiling is plain rendered but there is evidence of water break in at the south-west corner. There is some minor cracking at the eastern end of the window around.

Windows and doors
The south window is non-original aluminium in good condition.

Double doors leading to the auditorium are substantial oak doors in good condition with original bronze ironmongery.

Fixtures and fittings
There is a loud speaker above the door with surface fixed wiring which is intrusive. There is a switch to the right hand side of the door which appears to be connected with the loud speaker system. There is again exposed wiring at the north-east corner connected to a time delay switch.

30. Porch - Space no. 30

Description
The porch has an ionic colonnade to the south, simply moulded opening to the east. There are a pair of engaged rendered columns to the west.

Floor
Terrazzo floor formed in sections relating to the doorways. The lighter terrazzo is framed in a darker grey terrazzo which also forms the perimeter of this area.

Skirtings
Flat moulded render in generally good condition. There appears to have been some reflaunching at a later date on the western side.

Walls
Banded to mimic render. The walls appear to have been poorly cleaned in the past. It should be addressed if any redecoration is considered. There appears to have been reflaunching of the top of the plinth in a rather hand fisted manner. The walls appear generally to be in reasonably good condition. The columns are rendered, they have in the past been painted. This paint is now falling off on the more exposed faces.

Architraves
Above the architrave moulding to the 'stone finish' there is a simple coved filleted and cavetto moulded cornice. The cornice appears to be in reasonably good condition

Ceiling
Flat plaster set within a raised banded area. Ceiling appears to have been repainted and there is some evidence of making good around the western most light fitting. Set within the ceiling are three light fittings which appear to be original and are in good condition.

Doors
Three pairs of fino doors are linked through to the entrance hall. These doors have been varnished in the past and show the effects of extremely unfortunate resanding. The finish on the doors is amateurish. The finish is polyurethane and is inappropriate. We recommend that these doors are refinished probably with wax.

Fixture and fittings
Above the doors are in bronze lettering fixed directly to the render is the title 'The First Church of Christ, Scientist, Sydney'.

The Ionic colonnade is a rather poor quality aluminium lattice gate, no doubt for important security. These gates are of course intrusive and a more appropriate form of security should be considered if this is possible.

On the western most door leaf is an original bronze knocker and escutcheon plate no longer used.

Organ loft
Description
The organ loft is visible from the southern cupboards adjacent to the entrance to the pulpit. Organ pipes fill the area completely.

Walls
The west wall is composed of a timber lattice work with fine pre-cast plaster decoration. This lattice work is fixed back to a timber framework which in turn is supported at regular intervals by a 6" x 4" RSJs. The floor of the loft is reinforced concrete. The backing walls of the organ loft are plastered masonry and no doubt for the deflecting noise sound forward.

Ceiling
Ceiling of the loft is timber boarded sarking boards beneath corrugated iron supported on approximately 7"x3" softwood purlins at approximately 5 ft centres. These in turn are supported on steel RSJ of approximately 6"x4" section.

31. **South West Gallery**
no access

32. **The North West Gallery**

Description
The north west gallery is accessible from a timber stair from the north west lobby. The gallery is square in plan and is supported by the stairwell walls and column

Floor
suspended timber

Walls
Rendered masonry to the north and west panelled timber upstand in oak to the south and east. Damage to north wall poorly repaired

Cornice
As main auditorium

Ceiling
Flat plaster and generally good condition

Windows
2 semi-circular windows to the west and north

Fixtures and fittings
original pews still in place, original light fitting over

33 not used

34 not used

35. Main lower ground floor hall

Description
It is all now fitted out as the Christian Scientist Reading Room new doorway links directly to Forbes Street.

Floor
hardwood parquet flooring. The floor is damaged at the southern end by damp. Damp gets progressively more severe nearer to the external wall. Elsewhere the floor is in generally good condition except isolated patches of damage.

Skirtings
render skirtings throughout, where there is evidence of damp the skirting is breaking down

Walls
Textured render finish up to string course level above which the render is smooth finished. The stringcourse banding ties through with the window head height on the western elevation. The banding is somewhat untidy on the eastern wall where it does not line through with the window heads. The wall in the southern alcove is quite severely damaged by damp. The source of the damp should be investigated and rectified.

Cornice
standard coved cornice in generally good condition

Ceiling
Ceiling finish is smooth, plaster finish raked to the line of the auditorium floor over.

Fixtures and fittings
The room is fitted out in a reasonably ad hoc manner with counters and display cabinets. There is temporary partitioning dividing the reading room area from the Sunday School area. At the eastern end is an alcove for the organ and possibly for the assembly etc. The balustrading around this higher alcove is in timber, quite simply moulded.

36. **South west stairwell**

Description
This area communicates with the main auditorium floor and the gowrie? over.

Floor
Light coloured terrazzo floor with darker banding to the perimeter. Floor is in generally good condition but has been slightly water stained adjacent to the front door.

Skirting
Rendered skirting showing some signs of damage from damp especially on the southern side.

Walls
textured render in generally good condition except for the bottom part of the south west corner which is quite badly crazed.

Cornice
cyma-recta and corvette moulded cornice in generally good condition. The cornice follows the main structural elements of the ceiling. Flat plaster ceiling with concrete down stand supporting the hall structure over. Ceiling is in generally good condition. The down stands have however been damaged by the fitting and removal of services as well as some damage to the arris? of the timber over the stair.

Doors
Substantial double doors to the west and north. The external doors have bolection moulds and are in relatively good condition, some damage to the underside caused by the door sitting in damp. The handles are a mixture of brass and bronze with brass and bronze being seen together, which is unattractive.

Fixtures and fittings
Substantial staircase links the lower ground to the ground floor. The stairs are constructed of concrete with substantial oak newels, oak handrails and steel infill balustrading. Stair is in good condition. Stair treads are terrazzo both on the steps and the risers.

37. North west stair

Description
mirror image to the south west stairwell

Floor
terrazzo, boarded with a darker terrazzo band, the perimeter and stair. The terrazzo has a diagonal movement joint across it and it seem to tie in with movement joints visible in the north wall. There would appear to be some structural movement in the north west corner.

Skirtings
cast render skirtings generally in good condition. There is some water damage in the north west corner possibly due to flooding or some clumsy cleaning.

Walls
Standard textured rendered finish in generally good condition except where water damaged.

Cornice - as no.36

Ceiling - as no. 36

Doors
as no. 36. Again there evidence of water damage on the underside of the external doors.

Stairs - as no. 36

38. WC - Space no. 38

Description
Simply finished WC linking to the main hall via steps.

Floor
painted *"grano"* with floor wastes.

Skirting
simple painted skirting, some signs of damp damage immediately underneath the washbasin.

Walls
Hard plaster, gloss painted reasonable finish for this area. There is some clumsy making good beneath the vent on the south wall. Timber string around the room.

Cornice - unfinished plaster/sand cement coved cornice

Ceiling
Unfinished plaster, there is a vent set in the south west corner.

Doors
Simple painted doors, probably softwood with original hardware and fittings

Fitting
There are 4 WC closets again in their original condition, they have new WCs and cisterns. There is some breakdown of ? on the partition dividers.

39. Boys' WC Space no. 39

This is a mirror image of the girls' WC and set on the north side.

Floor
painted granolith?

Skirting
none, painted wall

Walls
Gloss painted plaster with timber string course at the door head height. Plaster appears to be in reasonable condition but there is some evidence of mould on the north east and west walls. There is some damage probably to do with the removal of cisterns on the south wall.

Cornice
Coved cornice, unfinished

Ceiling
unfinished with vent in north west corner, again in reasonable condition

Fittings
The original fitting out survives, doors, WC cubicles etc. Condition of the fittings is reasonable.

The window to the north has been replaced with an aluminium window, side louvres with obscured glass at the centre.

40. Store

Description
A small store set at higher level, glazing fixed to the west

Floor
lino on timber

Skirting - none

Walls
Plastered and in reasonable condition, rail on the east wall, possibly four

Cornice
simple coved cornice

Ceiling
raked flat plaster and in good condition

Doors - missing

Windows
8 pane obscured glass in. There is a gap above the window, no doubt for ventilation

41. Lobby

Four steps lead up from the main hall to this level.

Floor
sheet lino on timber

Skirting
simple chamfered hardwood skirting, as elsewhere

Walls
hard plaster in good condition

Cornice
coved cornice

Ceiling
raked, flat plaster, good condition

Doors
missing but the door architraving is standard; the finish is painted, condition is reasonable.

42. Storeroom

Floor
sheet lino

Skirting
chamfered timber

Walls
hard plaster, reasonable condition

Cornice
cove cornice

Ceiling
raked with line of auditorium floor over and that is actually a common description throughout.

43. Room

Floor
carpet tiled on suspended timber

Skirting
chamfered timber

Walls - hard plaster in good condition

Cornice
coved cornice in good condition
Ceiling
raked hard plaster in good condition; the ceiling has a vent at its western edge

Fittings
There is a door through to Room 42 and to a cupboard to the south. The doors are 8 panel doors in good condition. Original ironmongery
In the west wall is fixed obscure glass window.

45. Room

Floor
carpeted on suspended timber

Skirting
standard timber chamfered skirting

Walls
hard plaster in generally good condition. On the east wall of the other room is banded timber possibly for shelving. There are four vents linking through to the under auditorium area.

Cornice
plain, coved of standard type

Ceiling
flat plaster, raked

Doors
standard doors, cupboard to the north, a door missing to the south. There is a doorway through to the under auditorium level area.

46. Room

as Room no.41

47. Room

Floor
carpeted on suspended timber

Skirting
standard timber painted

Walls
hard plaster in generally good condition

Cornice
coved cornice, good condition

Ceiling
raked, again in good condition

Fittings and fixtures
shelving to the south wall and infra-red heater to the north

Doors and windows
The door has been removed from the northern doorway and it would appear that the window opening to the west was never glazed.

48. Under auditorium floor space

Description
The bedrock has been cut out to form the accommodation to the lower ground level the supports of the timber auditorium structure rest on bedrock. Considerable debris some of which might be of some interest.

Floor structure
The floor structure from the limited visual only investigation possible appears to be sound. The area appears to be reasonably well ventilated and dry. The floor structure of the auditorium is approximately 7"x3"timber sitting on brick piers, resting immediately onto the bedrock. They support 8" x $1^{3}/_{4}$" softwood joists at a rake. Timber flooring is hardwood approximately 4" show. Visually the hardwood appears to be in good condition but should be checked for termit investation.

8.3 APPENDIX C: 262-270 LIVERPOOL STREET, DARLINGHURST, PHOTOGRAPHIC SURVEY 2018 PROVIDED BY CORNERSTONE

20181023_Shot_03_006.CR2

20181023_Shot_03_002.CR2

20181023_Shot_03_046.CR2

20181023_Shot_03_004.CR2

20181023_Shot_03_007.CR2

20181023_Shot_03_001.CR2

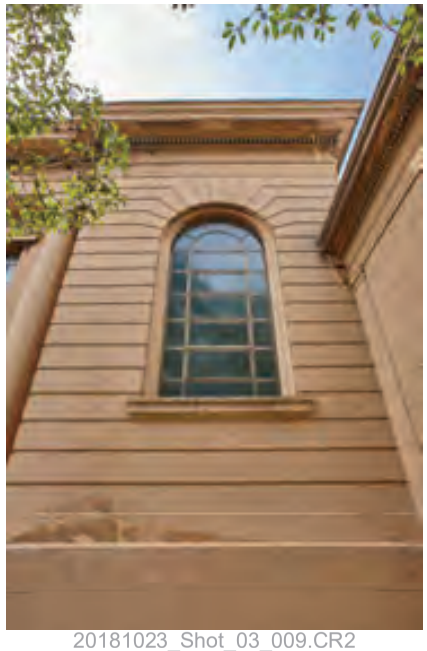
20181023_Shot_03_092.CR2

20181023_Shot_03_090.CR2

20181023_Shot_03_028.CR2

20181023_Shot_03_028.CR2

20181023_Shot_03_005.CR2



20181023_Shot_03_009.CR2

20181023_Shot_03_011.CR2

20181023_Shot_03_015.CR2

20181023_Shot_03_010.CR2

20181023_Shot_03_013.CR2

20181023_Shot_03_016.CR2

20181023_Shot_03_017.CR2

20181023_Shot_03_018.CR2

20181023_Shot_03_019.CR2

20181023_Shot_03_020.CR2

20181023_Shot_03_021.CR2

20181023_Shot_03_022.CR2

20181023_Shot_03_024.CR2

20181023_Shot_03_031.CR2

20181023_Shot_03_036.CR2

20181023_Shot_03_038.CR2

20181023_Shot_03_039.CR2

20181023_Shot_03_043.CR2

20181023_Shot_03_045.CR2

20181023_Shot_03_042.CR2

20181023_Shot_03_044.CR2

20181023_Shot_03_045.CR2

20181023_Shot_03_047.CR2

20181023_Shot_03_048.CR2

20181023_Shot_03_050.CR2

20181023_Shot_03_051.CR2

20181023_Shot_03_053.CR2

20181023_Shot_03_054.CR2

20181023_Shot_03_056.CR2

20181023_Shot_03_057.CR2

20181023_Shot_03_058.CR2

20181023_Shot_03_059.CR2

20181023_Shot_03_060.CR2

20181023_Shot_03_061.CR2

20181023_Shot_03_062.CR2

20181023_Shot_03_063.CR2

20181023_Shot_03_064.CR2

20181023_Shot_03_066.CR2

20181023_Shot_03_067.CR2

20181023_Shot_03_068.CR2

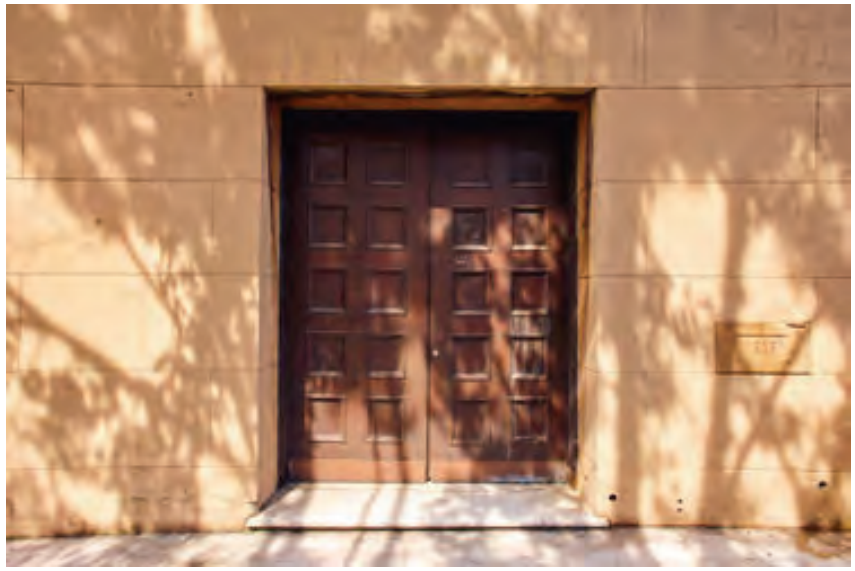
20181023_Shot_03_070.CR2

20181023_Shot_03_071.CR2

20181023_Shot_03_073.CR2

20181023_Shot_03_075.CR2

20181023_Shot_03_077.CR2



20181023_Shot_03_078.CR2

20181023_Shot_03_079.CR2

20181023_Shot_03_081.CR2

20181023_Shot_03_085.CR2

20181023_Shot_03_086.CR2

20181023_Shot_03_087.CR2

20181023_Shot_03_088.CR2

20181023_Shot_03_091.CR2

20181023_Shot_03_093.CR2

20181023_Shot_03_093.CR2

20181023_Shot_03_094.CR2

20181023_Shot_03_095.CR2

20181023_Shot_01_297.CR2

20181023_Shot_01_004.CR2

20181023_Shot_01_050.CR2

20181023_Shot_01_088.CR2

20181023_Shot_01_091.CR2

20181023_Shot_01_136.CR2

20181023_Shot_01_227.CR2

20181023_Shot_01_316.CR2

20181023_Shot_01_003.CR2

20181023_Shot_01_026.CR2

20181023_Shot_01_027.CR2

20181023_Shot_01_030.CR2

20181023_Shot_01_031.CR2

20181023_Shot_01_033.CR2

20181023_Shot_01_040.CR2

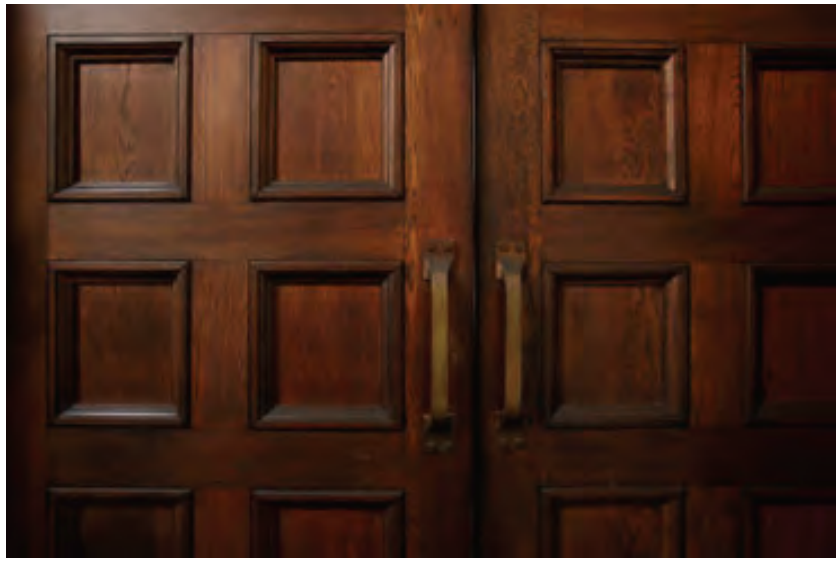
20181023_Shot_01_041.CR2

20181023_Shot_01_042.CR2

20181023_Shot_01_043.CR2

20181023_Shot_01_046.CR2

20181023_Shot_01_047.CR2



20181023_Shot_01_048.CR2

20181023_Shot_01_049.CR2

20181023_Shot_01_051.CR2

20181023_Shot_01_052.CR2

20181023_Shot_01_053.CR2

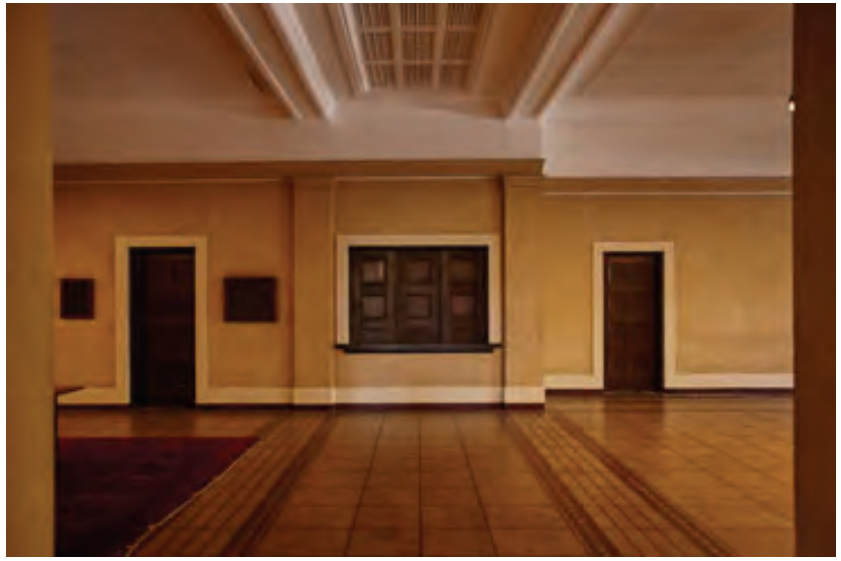
20181023_Shot_01_024.CR2

20181023_Shot_01_055.CR2

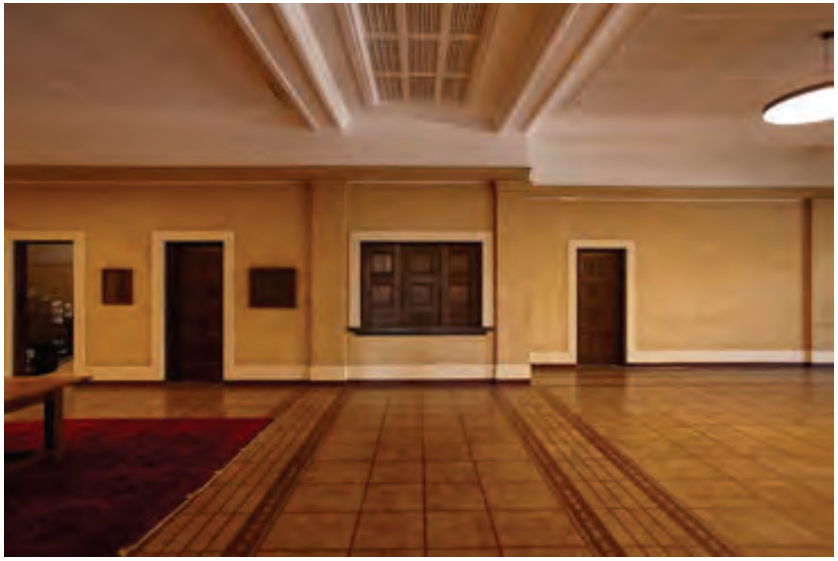
20181023_Shot_01_056.CR2

20181023_Shot_01_057.CR2

20181023_Shot_01_058.CR2



20181023_Shot_01_059.CR2



20181023_Shot_01_060.CR2

20181023_Shot_01_062.CR2

20181023_Shot_01_063.CR2

20181023_Shot_01_064.CR2

20181023_Shot_01_069.CR2

20181023_Shot_01_072.CR2

20181023_Shot_01_074.CR2

20181023_Shot_01_071.CR2

20181023_Shot_01_073.CR2

20181023_Shot_01_076.CR2

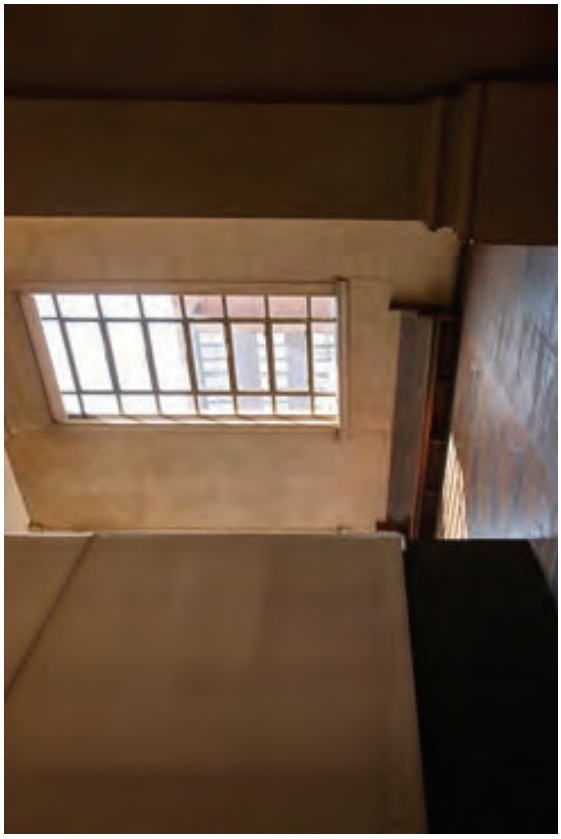
20181023_Shot_01_078.CR2

20181023_Shot_01_075.CR2

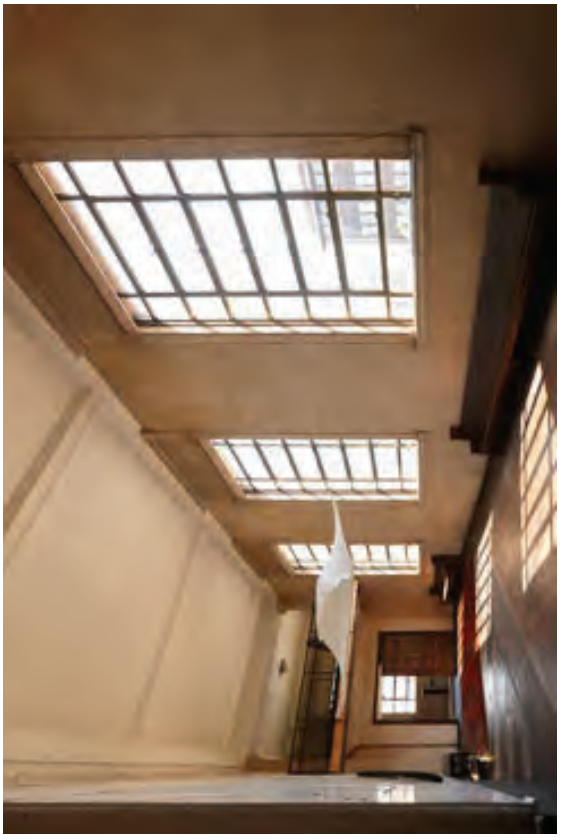
20181023_Shot_01_077.CR2

20181023_Shot_01_081.CR2

20181023_Shot_01_082.CR2



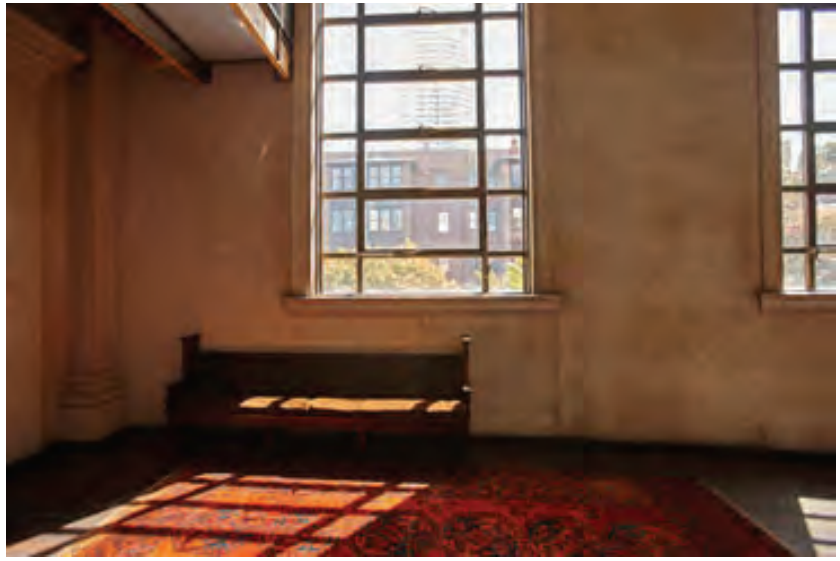
20181023_Shot_01_080.CR2



20181023_Shot_01_081.CR2

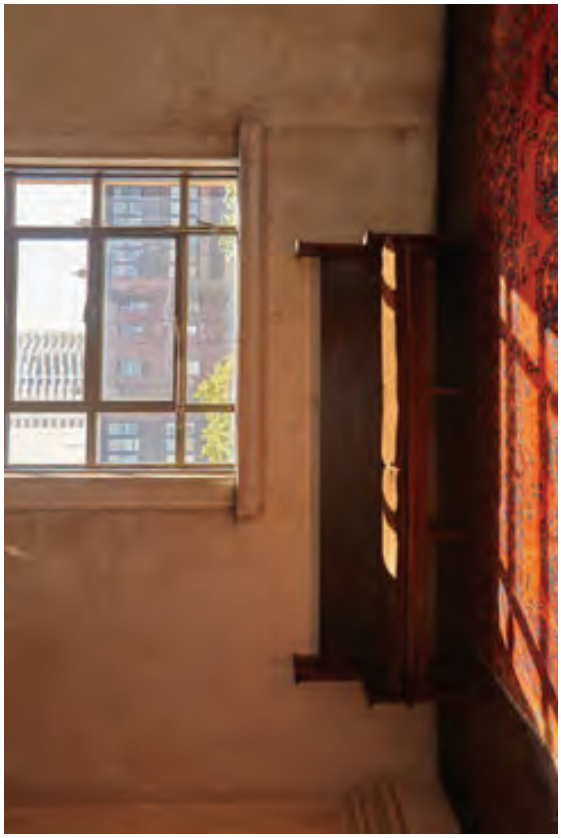
20181023_Shot_01_083.CR2

20181023_Shot_01_084.CR2



20181023_Shot_01_085.CR2

20181023_Shot_01_086.CR2



20181023_Shot_01_089.CR2

20181023_Shot_01_092.CR2

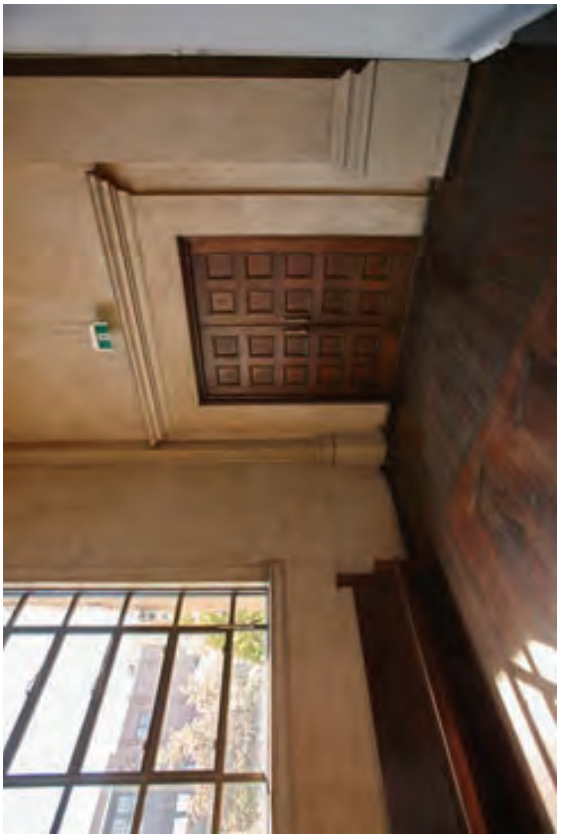
20181023_Shot_01_087.CR2

20181023_Shot_01_090.CR2

20181023_Shot_01_094.CR2

20181023_Shot_01_096.CR2

20181023_Shot_01_093.CR2



20181023_Shot_01_095.CR2

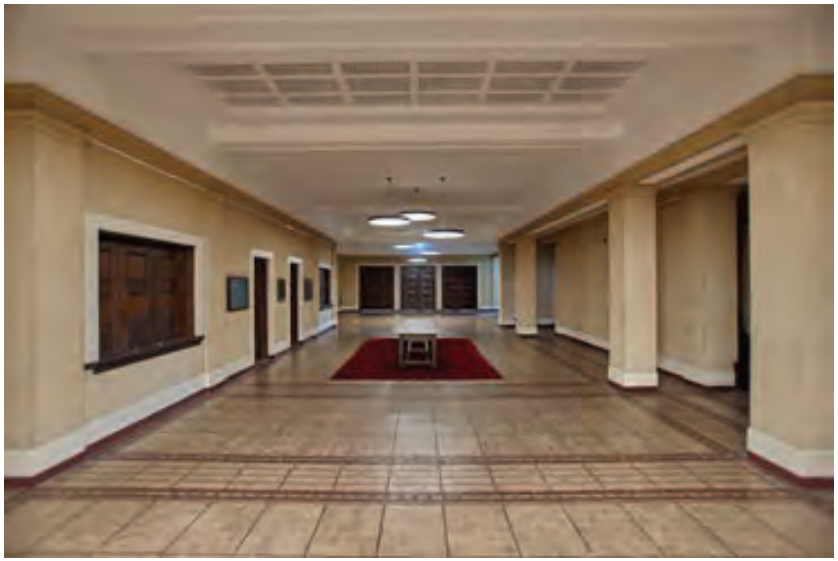
20181023_Shot_01_101.CR2

20181023_Shot_01_103.CR2

20181023_Shot_01_106.CR2

20181023_Shot_01_108.CR2

20181023_Shot_01_112.CR2



20181023_Shot_01_115.CR2

20181023_Shot_01_119.CR2

20181023_Shot_01_120.CR2

20181023_Shot_01_122.CR2

20181023_Shot_01_124.CR2

20181023_Shot_01_121.CR2

20181023_Shot_01_123.CR2

20181023_Shot_01_125.CR2

20181023_Shot_01_127.CR2

20181023_Shot_01_128.CR2

20181023_Shot_01_129.CR2

20181023_Shot_01_130.CR2

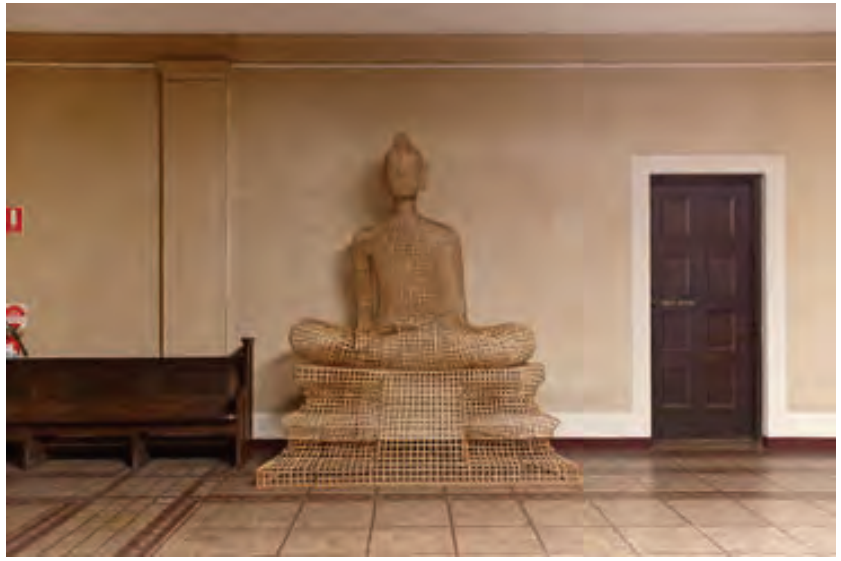
20181023_Shot_01_131.CR2

20181023_Shot_01_132.CR2

20181023_Shot_01_133.CR2

20181023_Shot_01_134.CR2

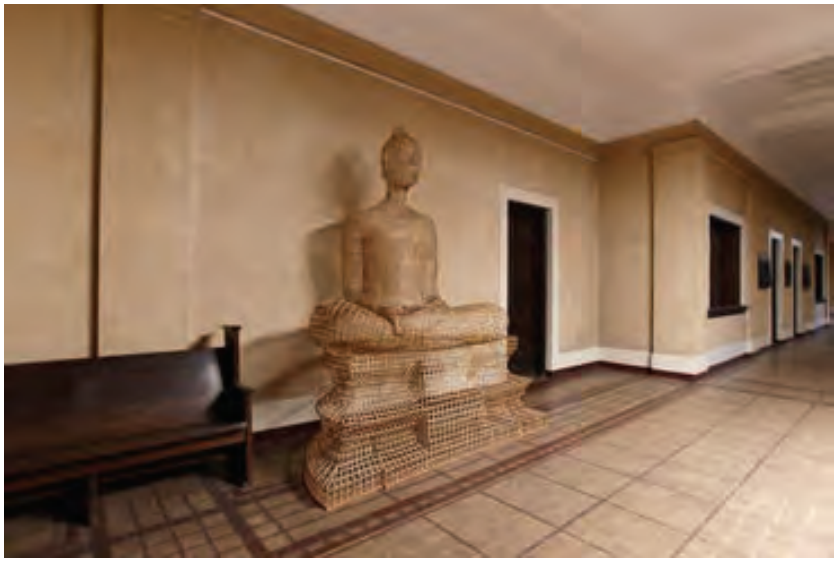
20181023_Shot_01_135.CR2



20181023_Shot_01_137.CR2

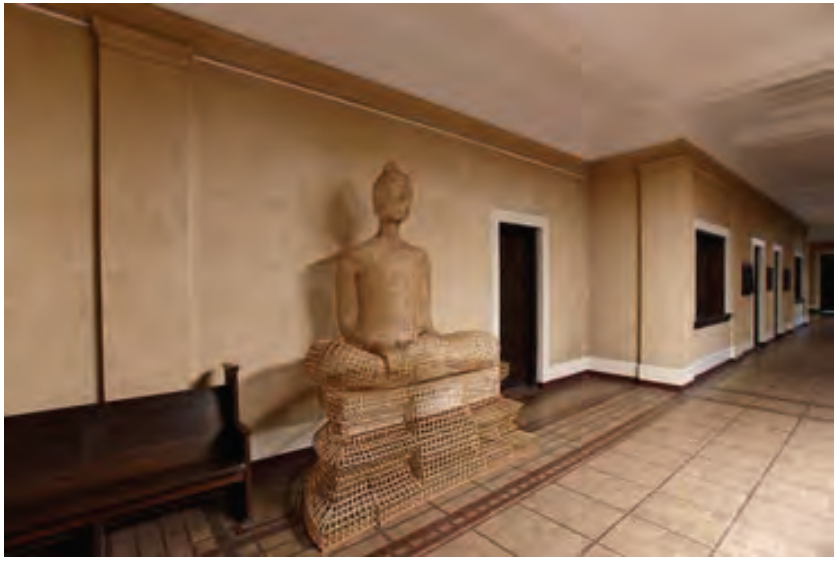
20181023_Shot_01_138.CR2

20181023_Shot_01_139.CR2



20181023_Shot_01_141.CR2

20181023_Shot_01_142.CR2



20181023_Shot_01_143.CR2

20181023_Shot_01_144.CR2

20181023_Shot_01_145.CR2

20181023_Shot_01_147.CR2

20181023_Shot_01_150.CR2

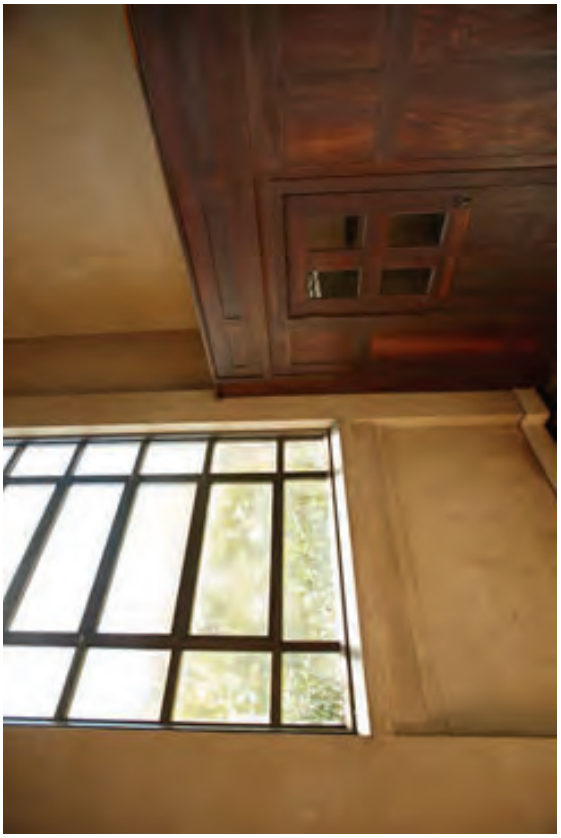
20181023_Shot_01_152.CR2

20181023_Shot_01_153.CR2

20181023_Shot_01_154.CR2

20181023_Shot_01_157.CR2

20181023_Shot_01_160.CR2

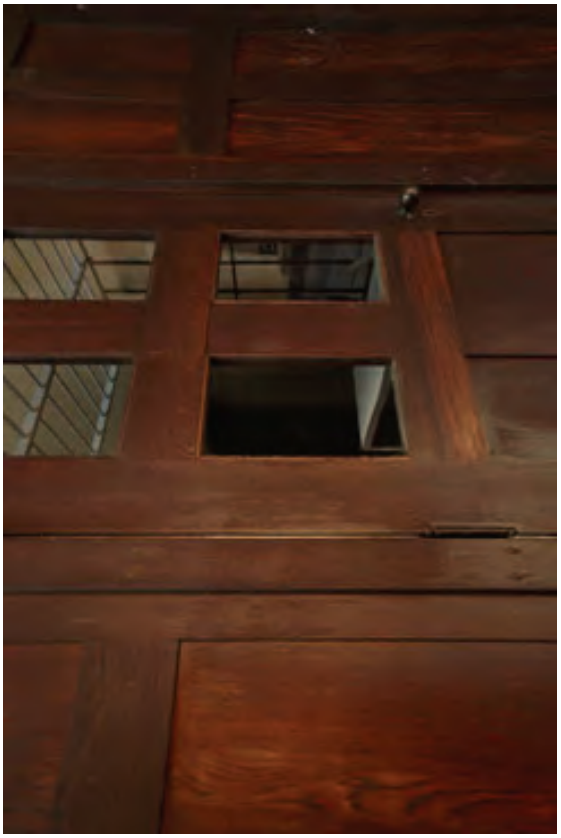


20181023_Shot_01_162.CR2

20181023_Shot_01_159.CR2

20181023_Shot_01_161.CR2

20181023_Shot_01_169.CR2



20181023_Shot_01_171.CR2

20181023_Shot_01_166.CR2

20181023_Shot_01_170.CR2

20181023_Shot_01_173.CR2

20181023_Shot_01_177.CR2

20181023_Shot_01_172.CR2

20181023_Shot_01_174.CR2

20181023_Shot_01_178.CR2

20181023_Shot_01_182.CR2

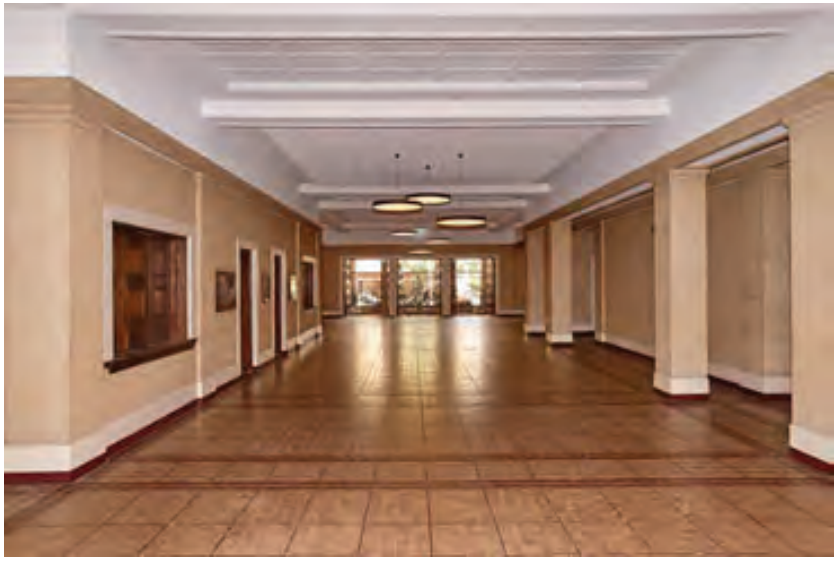
20181023_Shot_01_183.CR2

20181023_Shot_01_185.CR2

20181023_Shot_01_186.CR2

20181023_Shot_01_189.CR2

20181023_Shot_01_190.CR2



20181023_Shot_01_191.CR2

20181023_Shot_01_192.CR2

20181023_Shot_01_193.CR2

20181023_Shot_01_195.CR2

20181023_Shot_01_196.CR2

20181023_Shot_01_197.CR2

20181023_Shot_01_198.CR2

20181023_Shot_01_199.CR2

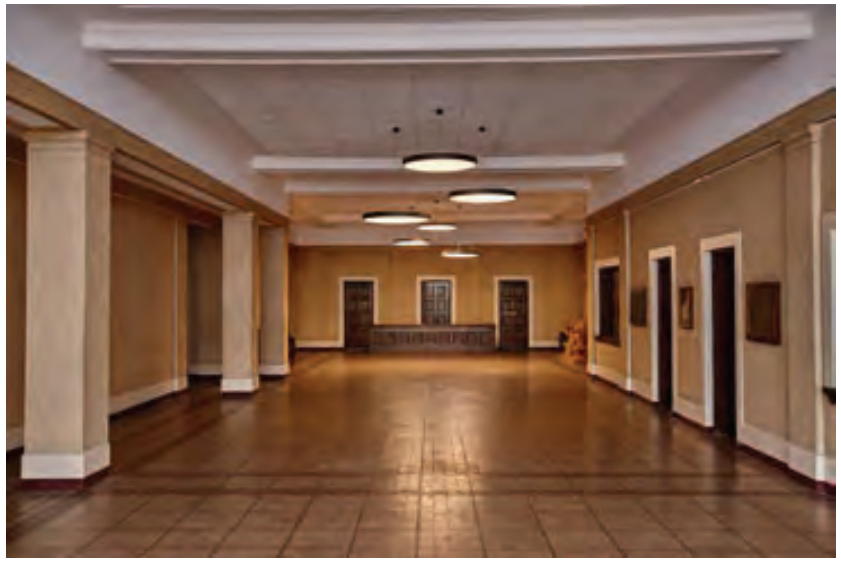
20181023_Shot_01_200.CR2

20181023_Shot_01_203.CR2

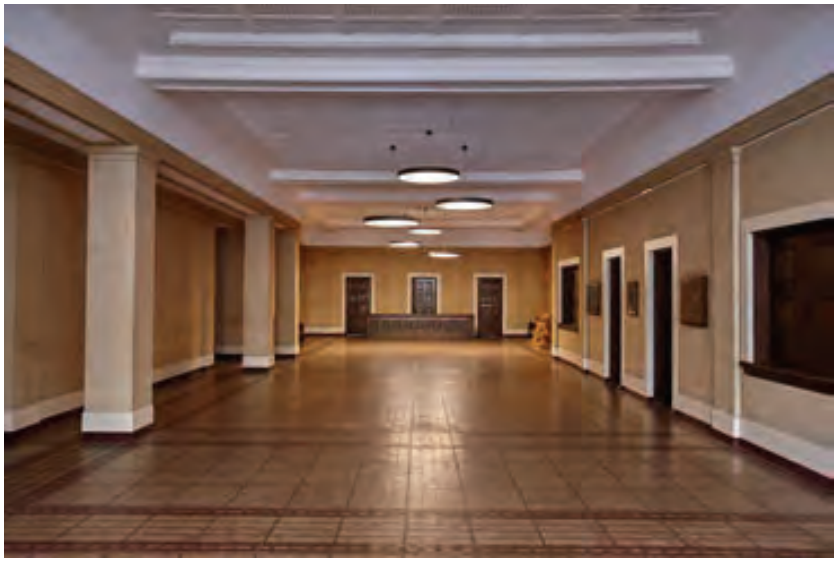
20181023_Shot_01_204.CR2

20181023_Shot_01_205.CR2

20181023_Shot_01_207.CR2



20181023_Shot_01_209.CR2



20181023_Shot_01_211.CR2

20181023_Shot_01_212.CR2

20181023_Shot_01_213.CR2

20181023_Shot_01_214.CR2

20181023_Shot_01_217.CR2

20181023_Shot_01_218.CR2

20181023_Shot_01_224.CR2

20181023_Shot_01_225.CR2

20181023_Shot_01_226.CR2

20181023_Shot_01_228.CR2

20181023_Shot_01_229.CR2

20181023_Shot_01_231.CR2

20181023_Shot_01_233.CR2

20181023_Shot_01_230.CR2

20181023_Shot_01_232.CR2

20181023_Shot_01_235.CR2

20181023_Shot_01_236.CR2

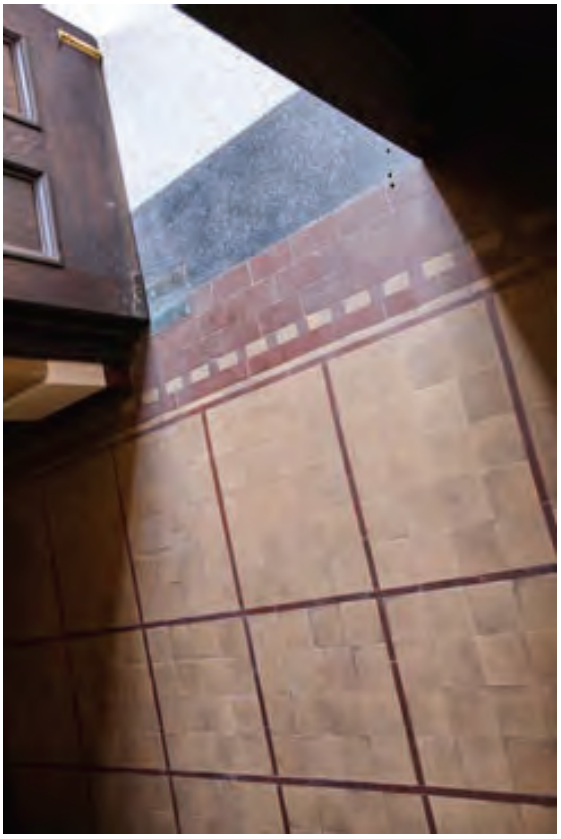
20181023_Shot_01_237.CR2

20181023_Shot_01_240.CR2

20181023_Shot_01_242.CR2

20181023_Shot_01_246.CR2

20181023_Shot_01_241.CR2



20181023_Shot_01_244.CR2

20181023_Shot_01_249.CR2

20181023_Shot_01_250.CR2

20181023_Shot_01_252.CR2

20181023_Shot_01_253.CR2

20181023_Shot_01_259.CR2

20181023_Shot_01_266.CR2

20181023_Shot_01_256.CR2

20181023_Shot_01_264.CR2

20181023_Shot_01_268.CR2

20181023_Shot_01_271.CR2

20181023_Shot_01_267.CR2

20181023_Shot_01_269.CR2

20181023_Shot_01_272.CR2

20181023_Shot_01_273.CR2

20181023_Shot_01_274.CR2

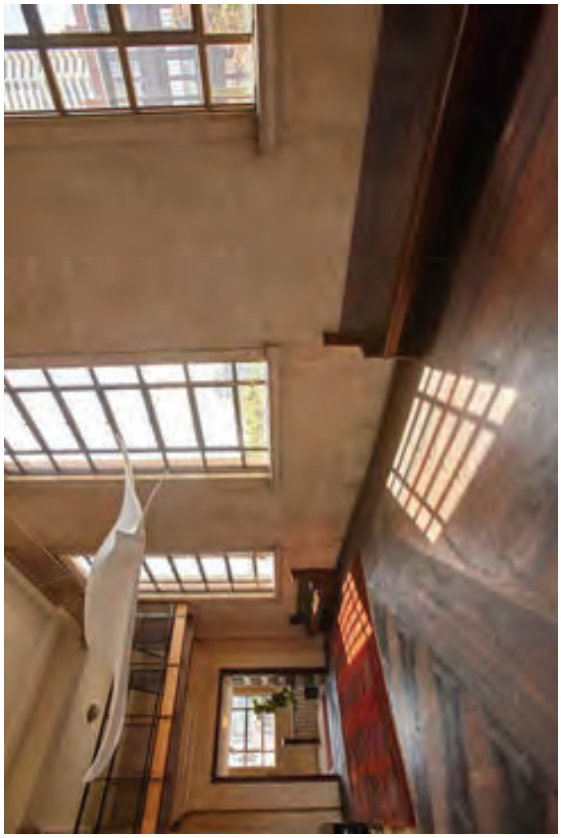
20181023_Shot_01_276.CR2

20181023_Shot_01_278.CR2

20181023_Shot_01_280.CR2

20181023_Shot_01_277.CR2

20181023_Shot_01_279.CR2



20181023_Shot_01_282.CR2

20181023_Shot_01_286.CR2

20181023_Shot_01_281.CR2

20181023_Shot_01_285.CR2

20181023_Shot_01_288.CR2

20181023_Shot_01_290.CR2

20181023_Shot_01_291.CR2

20181023_Shot_01_292.CR2

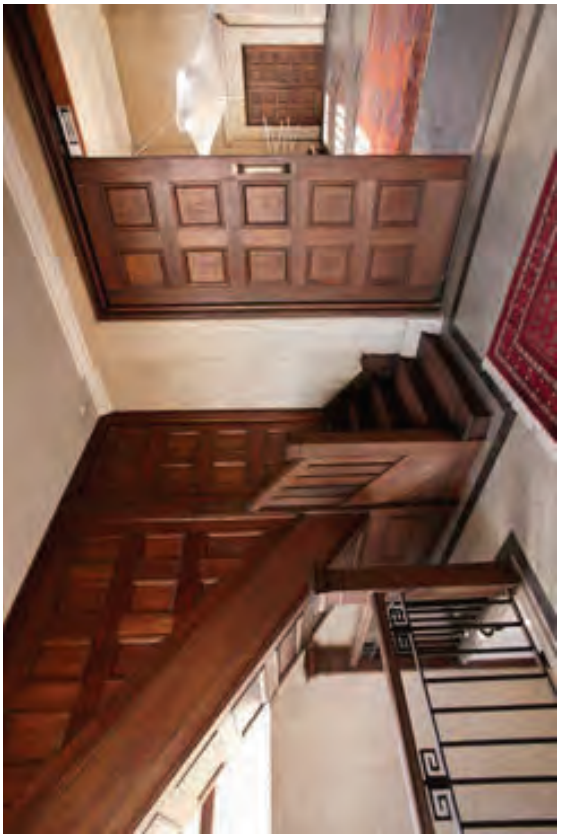
20181023_Shot_01_293.CR2

20181023_Shot_01_294.CR2

20181023_Shot_01_295.CR2

20181023_Shot_01_296.CR2

20181023_Shot_01_299.CR2



20181023_Shot_01_302.CR2

20181023_Shot_01_298.CR2

20181023_Shot_01_300.CR2

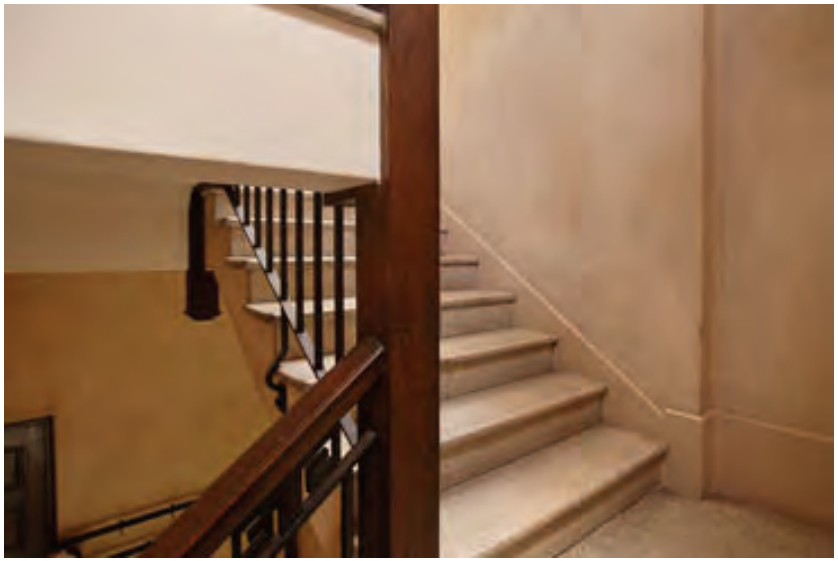
20181023_Shot_01_303.CR2

20181023_Shot_01_307.CR2

20181023_Shot_01_309.CR2

20181023_Shot_01_310.CR2

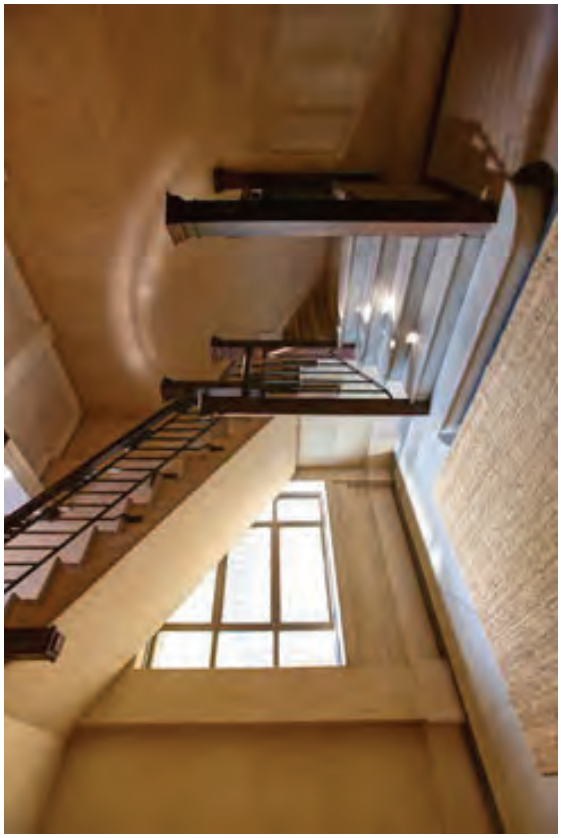
20181023_Shot_01_311.CR2



20181023_Shot_01_313.CR2

20181023_Shot_01_314.CR2

20181023_Shot_01_317.CR2



20181023_Shot_01_319.CR2

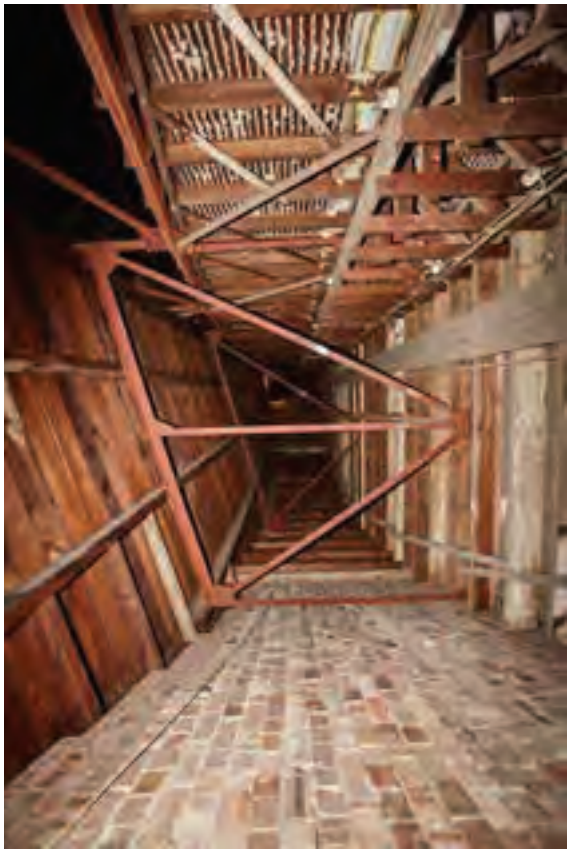
20181023_Shot_01_322.CR2

20181023_Shot_01_318.CR2

20181023_Shot_01_321.CR2

20181023_Shot_01_323.CR2

20181023_Shot_02_012.CR2



20181023_Shot_02_016.CR2

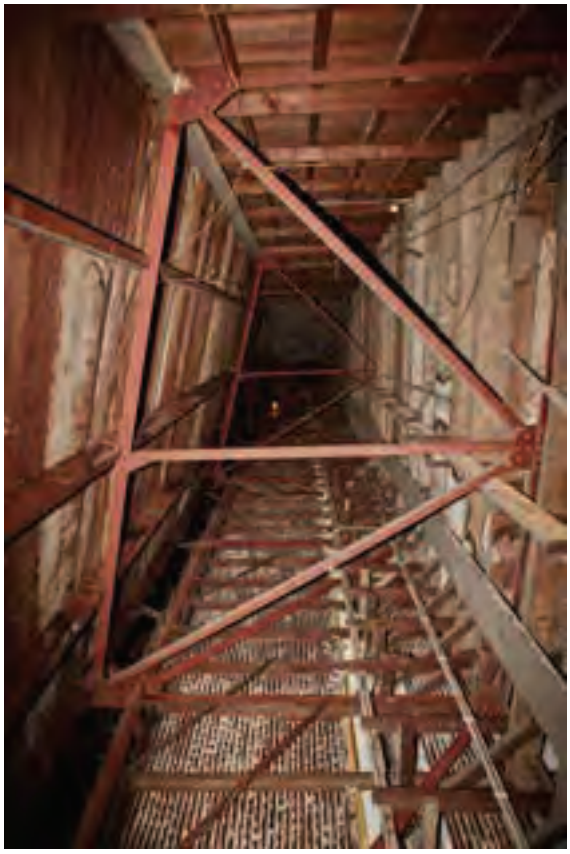
20181023_Shot_02_010.CR2

20181023_Shot_02_015.CR2

20181023_Shot_02_020.CR2

20181023_Shot_02_023.CR2

20181023_Shot_02_018.CR2



20181023_Shot_02_021.CR2

20181023_Shot_02_026.CR2

20181023_Shot_02_029.CR2

20181023_Shot_02_025.CR2

20181023_Shot_02_027.CR2

20181023_Shot_02_030.CR2

20181023_Shot_02_032.CR2

20181023_Shot_02_033.CR2

20181023_Shot_02_034.CR2

20181023_Shot_02_035.CR2

20181023_Shot_02_036.CR2

20181023_Shot_02_037.CR2

20181023_Shot_02_040.CR2

20181023_Shot_02_041.CR2

20181023_Shot_02_042.CR2

20181023_Shot_02_044.CR2

20181023_Shot_02_045.CR2

20181023_Shot_02_046.CR2

20181023_Shot_02_047.CR2

20181023_Shot_02_048.CR2

20181023_Shot_02_049.CR2

20181023_Shot_02_050.CR2

20181023_Shot_02_054.CR2

20181023_Shot_02_056.CR2

20181023_Shot_02_057.CR2

20181023_Shot_02_058.CR2

20181023_Shot_02_059.CR2

20181023_Shot_02_060.CR2

20181023_Shot_02_061.CR2

20181023_Shot_02_064.CR2

20181023_Shot_02_066.CR2

20181023_Shot_02_063.CR2

20181023_Shot_02_065.CR2

20181023_Shot_02_069.CR2

20181023_Shot_02_006.CR2

20181023_Shot_02_007.CR2