



Architectural Projects¹

1854 –Hotel Steyne, Manly
Conservation Management Plan
October 2019

Architectural Projects'

architectural projects pty ltd' – abn 78 003 526 823' – tel +61 (0)2 8303 1700'
www'architecturalprojects'net'au – architects@architecturalprojects'net'au
the foundry' – studio 1-181 lawson street darlington nsw australia 2008



Document

Project: Hotel Steyne Manly

Project No: 1854

Document Control

Version	Date	Status	Author	Verification
01	10.2019	Draft	Jennifer Hill Director, Registered Architect 4811	Elizabeth Gibson Associate, Senior Consultant

TABLE OF CONTENTS

1.	INTRODUCTION	1
1.1.	BACKGROUND	1
1.2.	SITE LOCATION AND DESCRIPTION	1
1.3.	AUTHORSHIP	1
1.4.	LIMITATIONS.....	1
1.5.	METHODOLOGY	1
1.6.	TERMINOLOGY AND DEFINITIONS	1
1.7.	ACKNOWLEDGMENTS	2
1.8.	EXTENT OF SEARCHES.....	2
1.9.	COPYRIGHT	3
2.	HISTORICAL DOCUMENTARY ANALYSIS	4
2.1.	TIMELINE OF THE AREA PRIOR TO CONSTRUCTION	4
2.2.	TIMELINE OF LICENSEES	5
2.3.	HISTORICAL CONTEXT OF THE AREA	6
2.4.	BUILDING AND SITE TIMELINE.....	11
2.5.	HISTORY OF RECENT APPROVAL	11
2.6.	HISTORY OF THE SITE AND BUILDING	12
2.7.	HISTORY OF THE ARCHITECT - COPEMAN, LEMONT AND KEESING	14
2.8.	RELEVANT HISTORICAL THEMES.....	15
3.	PHYSICAL ANALYSIS	16
3.1.	DESCRIPTION OF THE AREA.....	16
3.2.	DESCRIPTION OF THE SITE & SETTING.....	16
3.3.	DESCRIPTION OF THE BUILDING - EXTERIOR.....	16
3.4.	INTERIOR	17
3.5.	GROUND FLOOR.....	17
3.6.	THE SALOON BAR	17
3.7.	The DINING ROOM	17
3.8.	THE PUBLIC BAR.....	17
3.9.	the bottle department.....	17
3.10.	THE ENTRY FOYER.....	17
3.11.	FIRST FLOOR	17
3.12.	SECOND FLOOR	18
3.13.	OTHER ASPECTS OF SITE	18
3.14.	HISTORY OF GENERAL CHARACTERISTICS & A COMPARATIVE ANALYSIS OF THE STYLE AND BUILDING TYPE ..	18
3.15.	SUMMARY OF PHYSICAL ANALYSIS	19
4.	CRITERIA FOR ASSESSMENT OF CULTURAL SIGNIFICANCE	21
4.1.	GENERAL	21
4.2.	THE NEW SOUTH WALES HERITAGE ASSESSMENT CRITERIA.....	21
4.3.	LEVELS OF SIGNIFICANCE.....	24

4.4.	CURTILAGE	24
5.	ASSESSMENT OF CULTURAL SIGNIFICANCE	26
5.1.	CRITERION A – HISTORICAL EVOLUTION	26
5.2.	CRITERION B – HISTORICAL ASSOCIATIONS	26
5.3.	CRITERION C – AESTHETIC VALUES	26
5.4.	CRITERION D – SOCIAL VALUE	26
5.5.	CRITERION E – TECHNICAL/RESEARCH VALUE	26
5.6.	CRITERION F - RARITY	26
5.7.	CRITERION G - REPRESENTATIVENESS.....	26
5.8.	SUMMARY STATEMENT OF SIGNIFICANCE	27
5.9.	INTACTNESS.....	27
5.10.	LEVEL OF SIGNIFICANCE.....	27
5.11.	GRADING OF SIGNIFICANCE	27
5.12.	HERITAGE CURTILAGE.....	29
5.13.	SUMMARY STATEMENT OF SIGNIFICANCE	29
6.	CONSTRAINTS & OPPORTUNITIES	30
6.1.	GENERAL	30
6.2.	CONSTRAINTS & OPPORTUNITIES ARISING FROM THE CULTURAL SIGNIFICANCE OF THE PLACE	30
6.3.	CONSTRAINTS & OPPORTUNITIES ARISING FROM THE CULTURAL SIGNIFICANCE OF ITEMS IN THE VICINITY...30	
6.4.	CONSTRAINTS & OPPORTUNITIES ARISING FROM THE CONDITION OF THE PLACE	30
6.5.	CONSTRAINTS & OPPORTUNITIES ARISING FROM PROPERTY OWNERSHIP.....	30
6.6.	CONSTRAINTS & OPPORTUNITIES ARISING FROM ADAPTIVE REUSE OPTIONS	30
6.7.	CONSTRAINTS & OPPORTUNITIES ARISING FROM HERITAGE PLANNING REQUIREMENTS	30
6.8.	OTHER STATUTORY REQUIREMENTS	31
7.	STATEMENT OF CONSERVATION POLICY	32
7.1.	REVIEW OF THE CONSERVATION MANAGEMENT POLICIES	32
7.2.	CONSERVATION OF BUILDING FABRIC	33
7.3.	INTERVENTION.....	34
7.4.	ORDINANCE COMPLIANCE	35
7.5.	INTEGRATION OF SERVICES.....	35
7.6.	SETTING URBAN DESIGN	35
7.7.	EXTERIOR.....	36
7.8.	INTERIOR	36
7.9.	TENANCY FITOUT GUIDELINES	36
7.10.	SIGNAGE AND EXTERNAL LIGHTING	36
7.11.	INTERPRETATION	37
7.12.	FUTURE USE	37
7.13.	ASSET MANAGEMENT.....	38
7.14.	ARCHAEOLOGY MONITORING.....	38
7.15.	MAINTENANCE AND REPAIR	38
7.16.	APPROPRIATE SKILLS AND EXPERIENCE	38
8.	IMPLEMENTATION OF POLICY	39
8.1.	MANAGEMENT PROCESSES.....	39

8.2.	REVIEW OF THE CONSERVATION MANAGEMENT POLICY	39
8.3.	CONSERVATION WORKS	39
8.4.	MAINTENANCE WORKS	39
9.	BIBLIOGRAPHY.....	41
10.	LIST OF ILLUSTRATIONS.....	42

1. INTRODUCTION

1.1. BACKGROUND

The site of Hotel Steyne fronting The Corso is currently the subject of a Conservation Management Plan to guide a Heritage Maintenance Emergency Works Development Application for the new owner, Iris Developments. The report more precisely determines the heritage significance of the item. Architectural Projects were originally commissioned to prepare this report by Steyne Co Pty Ltd Partnership in 2010 and have updated it as recently as 2018.

1.2. SITE LOCATION AND DESCRIPTION

The Assessment relates to a study area defined by The Corso with specific focus on the Hotel Steyne. The site is located on the north side of The Corso.

1.3. AUTHORSHIP

The report has been prepared by a team consisting of the following key members:

Jennifer Hill – Architectural Projects Pty Ltd – Heritage Architect

Elizabeth Gibson – Architectural Projects Pty Ltd – Heritage Architect

1.4. LIMITATIONS

A time frame of 4 weeks was established for the preparation of the Report. Access was given to the site and Council records held by the applicant and Council. No physical intervention was undertaken to prepare this report. No historical archaeological work other than the site surveys provided herein was commissioned for the report.

1.5. METHODOLOGY

The Assessment has been prepared in accordance with the methodology outlined in J. S. Kerr, *The Conservation Management Plan* by Dr James Semple Kerr (5th Edition 2000). The report complies with the principles of the Australian ICOMOS Charter for the Conservation of Places of Cultural Significance (the Burra Charter) and its guidelines. The methodology used in the evaluation of the place is that recommended by the NSW Heritage Office.

It seeks to identify from documentary and physical evidence any historic aesthetic social and technological values of each component building and to determine their level of representatives or rarity by comparison with other identified examples. The analysis also looks at the overall character of the adjoining area to determine if the buildings and the site development pattern contribute to a characteristic grouping or cohesive streetscape that is unique or of sufficient importance to require protection.

1.6. TERMINOLOGY AND DEFINITIONS

The terms fabric, place, preservation, reconstruction, restoration, adaptation and conservation used throughout this report have the meaning given them in Australia ICOMOS Charter for the Conservation of Places of Cultural Significance (Burra Charter).

The terminology used to described building styles follows the nomenclature set out in Apperly, R., Irving, R. and Reynolds, P. *A Pictorial Guide to Identifying Australian Architecture*, 1989.

In order to achieve a consistency in approach and understanding of the meaning of conservation by all those involved a standardised terminology for conservation processes and related actions should be adopted. The terminology in the *Burra Charter* is a suitable basis for this. Article 1 of the *Burra Charter* gives the following definitions:

Place means site, area, building or other work, group of buildings or other works together with associated contents and surround.

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

Fabric means all the physical material of the place.

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

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

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

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

Reconstruction means returning a place as nearly as possible to a known earlier state and is distinguished by the introduction of materials (new or old) into the fabric. This is not to be confused with either recreation or conjectural reconstruction, which are outside the scope of the Burra Charter.

Adaptation means modifying a place to suit propped compatible uses.

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

1.7. ACKNOWLEDGMENTS

Manly Council
 Manly Local Studies Library
 National Trust of Australia (NSW)
 Australian Heritage Council
 RAlA

1.8. EXTENT OF SEARCHES

Information searches have occurred with the following organisations:
The Mitchell Library: General subdivision information, Sands Directories
The NSW Land Titles Office: Specific subdivision/title information.
 Local Studies Library

Sydney Water Archives
Council Archives
Commonwealth archives
Australian Heritage Council Register of the National Estate
National Trust of Australia (NSW) Register
Heritage Council of NSW
NSW State Heritage Inventory
RAIA Twentieth Century Heritage Inventory
Art Deco Society of NSW Heritage Inventory
Pittwater Historical Society.

1.9. COPYRIGHT

This report is copyright of Architectural Projects Pty Ltd and was prepared specifically for the owners of the site. It shall not be used for any other purpose and shall not be transmitted in any form without the written permission of the authors.

2. HISTORICAL DOCUMENTARY ANALYSIS**2.1. TIMELINE OF THE AREA PRIOR TO CONSTRUCTION**

YEAR	MONTH	DATE	EVENT
1858	November		Henry Gilbert Smith advertisement of Brighton, Manly Beach
1859	September		The Steyne Hotel was advertised to be let
1860	January		John Campbell first occupied Hotel Steyne
1860	March	24	Russell Chalk took over as lessee of the Steyne Hotel
1861			St Andrew's Day No.2 Company of the Sydney Battalion of Volunteer Rifles at the Steyne Hotel
1863	June	22	Steyne Hotel was damaged by fire
1863	June	30	An inquiry into the Steyne Hotel fire
	Tuesday		
1863	October		Henry Gilbert Smith rebuild the hotel
1864	January		Steyne Hotel was restored to its former glory
1864	December		Steyne Hotel advertised
1865	October		Steyne Hotel had changed hands
1879	March		Philip Cohen took control of Steyne Hotel
1900			Photo in Sydney Mail
1912			The hotel was offered for sale. Also for sale at the same time was the shop immediately adjoining the Hotel facing the Ocean Beach
1913	April	19	The shop lease expired
1913			Alterations and additions to the building for licensee C J Burchmore by the architect Arthur Polin.
1918			An annexe to the hotel
1920	September	4	Mr Charles Min chin shot himself dead after attempting to shooting and attempting to murder Mrs Ray Wittner
1922			The Steyne was listed Burchmore's property
1922	August		Advertisement
1935			The Steyne Hotel was replaced by a modern building. Approval was granted to Copeman, Lemont and Keesing
1936	June		The Steyne Hotel was published in Decoration and Glass

2.2. TIMELINE OF LICENSEES

Early licensees of the Steyne Hotel 1859 -1903 (compiled by Shelagh Champion):

YEAR	MONTH	DATE	NAME
Steyne Hotel			
1859			Christie, John (not taken up)
1860	January		Campbell, John
1861-1862			Chalk, Russell
1862-1863			Chalk, Russell
1863-1864			Chalk, Russell
1864-1865			Browne, Francis
1865-1866	October		Lambourne, William
1866-1867			Lambourne, William
1867-1868			Lambourne, William
1868-1869			Lambourne, William
Lambourne's Family Hotel			
1869-1870			Lambourne, William
1870-1871			Lambourne, William
1871-1872			Lambourne, William
1872-1873			Lambourne, William
1873-1874			Lambourne, William
1874-1875			Lambourne, William
1875-1876			Lambourne, William
Steyne Hotel			
1879-1880	March		Cohen, Philip
1880-1881			Cohen, Philip
1881-1882			Cohen, Philip
1882-1883			Cohen, Philip
1883-1884			Cohen, Philip
1884-1885	August		Cousins, John G
1885-1886			Cousins, John G
1886-1887			Cousins, John G
1887-1888			Cousins, John G
1888-1889			Cousins, John G
1889-1890			Cousins, John G
1890-1891			Cousins, John G
1891-1892			Cousins, John G
1892-1893			Reynolds, James
1893-1894			Reynolds, James
1894-1895			Fallon, James J
1895-1896			Fallon, James J
1896-1897			Fallon, James J
1897-1898			Hann, Eliza H

1898-1899	Prisk, Samuel
1899-1900	Prisk, Samuel
1900-1901	Prisk, Samuel
1901-1902	Prisk, Samuel
1902-1903	Rosenthal, Maurice G

2.3. HISTORICAL CONTEXT OF THE AREA

An earlier building was designed by Edmund Blacket. It was built of stone, with an upper floor of Oregon pine weatherboards, with pitch pine floors, and contained thirty apartments.¹ A reproduction of Blacket's plan is given in Champion. In November 1858 Henry Gilbert Smith placed an advertisement:

"BRIGHTON, MANLY BEACH Steyne Hotel, fronting the sea and Corso, in course of erection, is to contain thirty rooms and cellars. The coffee, bar and billiard rooms are large 30 by 22, kitchen and outhouses detached. To a person with capital, and a thorough knowledge of hotel business, a lease would be given on very favourable terms."²

The Steyne Hotel was advertised to be let in September 1859.

The Style Hotel, Brighton, Manly Beach. TO LET for a term, the above newly-erected commodious stone-built premises, situated in the best position on the Steyne, at the now established and favourite watering place, Brighton, Manly Beach, fronting and commanding magnificent views of the ocean and surrounding scenery. This first-class family hotel contains thirty apartments, besides extensive range of kitchens, cellars, out-offices, etc. Also, detached pavilion, 60 feet in length, for the accommodation of visitors and pleasure parties. A desirable tenant will be treated with on the most liberal terms. For full particulars apply to Mr Alexander Moore, Labour Bazaar, Pitt-street; or to R P Richardson, Bank buildings, George-street.

*NB - On and after the 1st October next two steamers will ply regularly between Manly Beach, Darling Harbour and Woolloomooloo, making six trips daily."*³

This hotel was continually advertised as vacant, until at least December 1859. John Christie was allocated a licence for the hotel but surprisingly failed to take it up. Business men were still cautious about committing themselves to Manly.

It was first occupied in January 1860. John Campbell, formerly of the Commercial and Victoria hotel, Brisbane, Queensland, took over as the first lessee:

"Steyne Hotel, Manly Beach - The undersigned begs respectfully to inform the public, that he has taken the above Hotel, and will at once furnish it in such a style that can hardly fail to meet the approbation of those who patronise him. The establishment will be conducted as near as practicable, to resemble that of an English Hotel, similarly situated. Cleanliness, comfort, and attention may be relied on; the business will,

¹ Champion, G & S Manly, Warringah and Pittwater 1850-1880, p37-38

² SMH 8 Nov, 1858

³ SMH 7 Sept 1859, p1

*at all times, be under the immediate superintendence of the undersigned, who hopes that, with the assistance of his good wife, and a well-selected staff of servants, to give general satisfaction."*⁴

However, John Campbell remained at the Steyne Hotel for a very short time only, as by 24 March 1860 Russell Chalk, proprietor of the Baden Baden Guest House, had taken over as lessee of the Steyne Hotel.

*A photo reproduced in Sydney Mail 1900 taken on St Andrew's Day 1861 shows a gathering of no 2 Company of the Sydney Battalion of Volunteer Rifles at the Steyne Hotel, Manly.*⁵

One of the saddest days for Manly Beach, was the total destruction by fire on 22 June 1863 of the Steyne Hotel:

"FIRE AT MANLY BEACH - THE STEYNE HOTEL DESTROYED. At a few minutes past two o'clock on Monday morning, a young man named Field, who was staying for the night at Mr Chalk's Steyne Hotel, Manly Beach, was aroused by a quantity of smoke in his bedroom, and he at once gave the alarm of fire. Mr Chalk, upon hearing this, rose hurriedly, and discovered that the smoke was issuing from the cellar, a further examination proved that the cellar was on fire. He then gave the alarm, called several neighbours, and proceeded to throw water down upon the fire. Among those early in attendance, and who exerted themselves first to put out the fire and then to save whatever they could from the destructive element, were Alderman Smithers [an Alderman of Sydney Council], Mr Hutton (baker), Mr Bagnall, and Mr Fox and sons. A great quantity of water was thrown down into the cellar, but it was of no avail, and in a short time several explosions indicated but too plainly that the flames had reached the spirits. When it was found that the efforts to save the house from becoming a prey to the flames would be useless, the attention of the parties present was directed to the furniture and effects. Several doors and windows were got out, and the billiard table was saved, together with the plate and a quantity of furniture. Indeed, the contents of some of the rooms were saved without much damage to any of the articles. While some of the neighbours were exerting themselves to save the furniture, others were directing their energies to the removal of the covering which connected the hotel with the detached kitchen - a substantial stone-built erection at the rear. This was eventually effected; and as the direction of the wind was from the kitchen to the burning pile, this building was saved. The dancing saloon, which upon occasions has been used also as a dining-room, was also saved from destruction. This erection, being built of weatherboards, was of course of considerably less value than the kitchen. In about two hours and a half from the discovery of the fire, the hotel was a heap of ruins. The building was composed of stone walls to the first floor, and above those of Oregon pine weatherboards, with pitch pine floors, the roof being covered with shingles. When we visited the ruins yesterday, not a vestige of all this mass of woodwork remained. The stone walls alone were standing, and the cracks and fissures in these bore unmistakable testimony of the intense heat to which they had been subjected. There were several lodgers in the hotel at the time of the fire, and all lost more or less of their personal effects. Fortunately, there was no accident to life or limb.

The hotel was the property of Mr Gilbert Smith, and was insured in the Liverpool and London Office for £2000, and in the Imperial (we understand) for £1000. Mr Chalk's stock and furniture were insured in the Northern Office for £1500. The origin of the fire is not at present known.⁶

⁴ John Campbell, 13th January, 1860

⁵ This photo is reproduced in Sharpe, A, Manly to Palm Beach p16, and also in 1972 cuttings book in LSW compactus

⁶ Sydney Mail 28 June 1863 6

*An inquiry into the Steyne Hotel fire commenced on Tuesday, 30 June 1863, and continued for three days: "THE LATE FIRE AT MANLY BEACH - The inquest on the fire which broke out at the Steyne Hotel, on Monday morning, 22nd ultimo, was brought to a close yesterday, after occupying the greater part of three days. A great number of witnesses were examined, but no clue was obtained to the origin of the fire. It appeared that on the Sunday night there were several gentlemen in the house besides Mr Chalk (the lessee) and the servants. The former, with Mr Chalk, did not retire to bed till about two o'clock on Monday morning, and in less than half an hour afterwards, one of the gentlemen, a Mr Field, was awakened with a suffocating sensation. He aroused Mr Chalk, and it was then discovered that the cellar was on fire; all the persons in the house were called, the alarm was given to the neighbours, and efforts were made to extinguish the fire by means of water thrown down the grating and through the floor of the roof above. It was not satisfactorily proved whether the cellar door was open or not. According to some witnesses it was open, while others were positive it was locked, and that the key could not be found. It is certain, however, that after the fire both lock and key (separate) were found among the debris, and that the wards [a ward is a curved ridge of metal inside a lock, forming an obstacle to the passage of a key which does not have a corresponding notch] of the lock were turned back. The stock in the cellar consisted of rum, brandy, gin, champagne, ale and porter, besides a number of empty cases, loose straw, etc. Mr Chalk was down in the cellar on the Sunday afternoon, but without any light, and he appeared to have been the last down there before the fire broke out. Notwithstanding the efforts to get the fire under it caught the spirits, and in a short time the entire house was ablaze, and the devouring element ceased its work of destruction only when it had rendered the building a heap of ruins. The house (owned by Mr G Smith) was insured for £3000, and the stock was insured for £1500. The jury returned the following verdict, 'We find that the Steyne Hotel was destroyed by fire, on the morning of 22nd June, originating in the cellar, and believe it to be the result of an accident.'"*⁷

*The good news that Henry Gilbert Smith had decided to rebuild the hotel, was announced in October 1863: "The Steyne Hotel, which was destroyed by fire in June last, is being rebuilt for the proprietor, Mr Henry Gilbert Smith. The design is by Mr Blacket, and the contract was taken in August last, by Mr Alexander Dean. The plan of the building is different from that of the former hotel. The rooms on the ground floor are raised two feet higher, and those on the first floor one foot higher. The new hotel will be much more private than the old one. The bar, instead of being at the corner of the building, will be next the billiard-room; so that the suites of rooms on the ground and first floors will be quite private; they will be entered from a spacious hall ten feet wide by thirty feet long. At the end of the hall are to be large glass doors, looking out upon a plot of ground to be laid out with choice trees. The staircase will conduct to two spacious corridors, to be opened on by twenty rooms; - those facing the sea to open out upon a handsome balcony seven feet wide by a hundred and twenty feet long. The hotel will have altogether thirty-four rooms, exclusive of the out-buildings. It is expected that the hotel will be completed in December next. Two stone houses facing the long beach are also being built by Mr Dean for the same proprietor."*⁸

By January 1864 the Steyne Hotel, with its design improved, had been restored to its former glory.

Francis Browne, a proprietor, with Charles Browne, of the Steyne Hotel, advertised in December 1864:

⁷ SMH, 4 July, 1863

⁸ SMH, 21 October, 1863

MANLY BEACH! MANLY BEACH! PRO
 BONO PUBLICO
Grateful for past favours and desirous of securing a continuance of public support
 THE PROPRIETORS of the STEYNE HOTEL
beg to announce that they have at a
 VERY LARGE OUTLAY ENCLOSED TWO ACRES
 OF LAND
opposite the Hotel, upon which a
 NUMBER OF SWINGS AND SMALL BOWERS have been
erected For the
 GRATUITOUS USE
of Picnic and other parties visiting the above
 BEAUTIFUL WATERING PLACE. HIGHLY IMPORTANT
 GOOD NEWS FOR ALL
To prevent the inconvenience to parties having to carry large parcels, baskets of provisions,
&c &c, on account of the very high prices formerly demanded, the proprietors of the
'STEYNE' are Determined to meet the times by
 SELLING OUT OF DOORS AT SYDNEY PRICES,
All Wines, Spirits, Beers, &c, &c
 COLD MEATS ALWAYS READY PREPARED
at such prices that must give satisfaction, and save parties from the toil and trouble of carriage.
 FISHING BOATS PROVIDED
at a moment's notice, with men (if required), seines, and all necessary fishing gear
 VIVAT REGINA - ADVANCE AUSTRALIA.
 F BROWNE.⁹

The Steyne Hotel had changed hands by October 1865:

"MANLY BEACH - Mr and Mrs Lambourn beg to state to the public that the Steyne Hotel is now replete with every possible accommodation - elegant suites of apartments (one especially fitted up for bridal parties), second to nothing in the colony, luxuriant and retired. W LAMBOURN.¹⁰

William Lambourn of Manly Beach, hotel-keeper, purchased the Steyne Hotel on 17 September 1869 for £3,500. The hotel was mortgaged to H G Smith for £2,000 at 7% interest per annum.¹¹

Philip Cohen, who had been lessee of the Pier Hotel from 1857 to 1859, took control of the Steyne Hotel in March 1879:

"THE STEYNE FAMILY HOTEL, MANLY facing the Ocean (late Lambourn's). The undersigned having become Lessee of the above favourably known and old established Hotel, hastens to inform his friends and the public generally that he intends conducting the same as a first class family hotel, and will endeavour by all methods and means available to merit the patronage of the many who have hitherto patronized his predecessor, as well as those who in the future may confer their favours on him.

⁹ SMH, 3 December, 1864

¹⁰ SMH, 11 October, 1865

¹¹ LTO Book 116 Nos 315 & 316

A first class cook and well ordered staff of servants will always be retained on the premises. Wines, spirits, beers, &c of the best brands and finest qualities, may be depended on; none other will be kept in stock. Picnic parties, wedding parties, dinners, &c, provided in excellent style, on the shortest notice and at moderate charges. Commodious and comfortable suites of apartments (looking out on the ocean if desired) can always be arranged for on application, and on strictly moderate terms.

The cuisine will be carefully supervised, and invalids and others seeking the pure sea breezes for renovation of health will find all their wants studiously attended to. All communications addressed to the undersigned will meet with prompt attention. PHILIP COHEN, Steyne Hotel, Manly.¹²

The hotel was offered for sale in 1912 as a going concern. It was described as having about 110 feet frontage facing the Ocean Beach, and about 110 feet frontage to the Corso. Also offered for sale at the same time was the shop immediately adjoining the Hotel facing the Ocean Beach, with a frontage of about 25 feet. The shop was subject to a lease expiring on 19 April 1913, and was licensed for the sale of Colonial Wine. The next block of land, of about 40 feet frontage to the Ocean beach, presently occupied by West's Pictures, Limited, was also offered for sale.¹³ The property was sold by Batt, Rodd and Purves for £35,000.¹⁴

Alterations and additions were made to the building in 1913 for licensee C J Burchmore by the architect Arthur B Polin of 118 Pitt Street, Sydney. An annexe to the hotel was designed by the well-known architects Waterhouse and Lake in 1918.¹⁵ The Steyne was listed among Burchmore's properties in his Estate in 1922, valued at £64,000 fully furnished.¹⁶

Following Burchmore's death in 1920 the hotel was sold to Resch's Limited, one of three brewing companies dominating the NSW hotel industry.¹⁷ In 1929 Resch's was purchased by the state's largest brewer, Tooth & Co, which also became the owner of the Steyne.¹⁸

At its peak during the 1920s and 1930s Tooth's owned or leased more than 600 NSW hotels, although few of these were large tourist hotels like the Steyne. Tooth's preferred to make its products the focus of its hotels rather than the complexities of accommodation and meals; most of the numerous new hotels Tooth's was building at this time featured only the minimum number of rooms acceptable to the Licensing Court. There were exceptions, as Tooth's owned a small number of landmark traveller's hotels including the Great Southern near Central Railway, Newcastle's Great Northern and the Mansions at Kings Cross. The Steyne joined this select list.

¹² SMH, 1 March, 1879

¹³ SMH, 26 January. 1912, p11

¹⁴ SMH 16 March. 1912, SMH , 14 June 1913, states that the property sold in 1905 for £7,000. The increase in value of the property was attributed to the popularity of surf-bathing

¹⁵ SMH, 15 May, 1918

¹⁶ SMH, 7 September, 1922, p9

¹⁷ LTO Transfer A866349, 7 October 1922

¹⁸ LTO, Vol.4330, Folio 33, 27 September 1929

2.4. BUILDING AND SITE TIMELINE

1935		The Steyne Hotel was replaced by a modern building. Approval was granted to Copeman, Lemont and Keesing
1936	June	The Steyne Hotel was published in Decoration and Glass
1943		The building has been extended, increasing the available accommodation to 43 rooms.
1964		£4534 spent on 'alterations to public bar'
2010		Steyne Hotel sold to Sydney publican Arthur Laundry. Hotel name changed to 'Hotel Steyne'.
2018		Steyne Hotel sold to Iris Developments

2.5. HISTORY OF RECENT APPROVAL

Approved DA application No. & approval date	Description of work
DA 128/1993 approved	Pergola sundeck
S96 324/1993 approved 24/11/1993	Pergola
S96 202/1994 approved 14/6/1994	Advertising sign
S96 117/1998 approved 16/6/1998	Alterations to the Steyne Hotel
DA 369/199 approved 15/11/1999	Telecommunications base station
DA 99/2006 approved 12/5/2006	Alterations and Additions - Reconstruction of corner octagonal turret for water proofing purposes
DA 395/2006 approved 22/11/2006	Erection of signage
DA 463/2008 approved 14/4/2009	Alterations and additions to an existing Steyne Hotel including replacing of the existing windows with new bi-fold windows
S96 463/2008 approved 30/8/2011	Section 96 to modify approved Replacement of east side windows facing the beach with bi-fold windows - The Steyne Hotel
DA 91/2011 approved 11/8/2011	Alterations and Additions - Internal alterations to an existing beer garden including new pergola, new decking, sliding doors, ramp of people with disabilities and acoustic panels to walls - The Steyne Hotel Manly
DA 350/2011 approved 22/5/2012	Alterations and Additions - Change of use to a Restaurant (Level 2), alterations and additions to existing building including a new lift - Steyne Hotel
S96 350/2011 approved 6/2/2013	Section 96 to modify approved Change in use to a Restaurant (level 2), alterations and additions to existing building including a new lift - Steyne Hotel - involving the retention of the stairs and the removal of walls
S96 350/2011 approved 10/9/2015	section 96 to modify approved Change of use to a Residential (level 2) , alterations and additions to existing building including new lift – Steyne Hotel – involving the conversion of part of the wine bar into a takeaway food and drink premises and the installation of fabric awnings to first floor windows fronting the Corso and North Steyne
DA214/2015 approved 21/10/2015	Alterations and Additions - Change of use of part of the premises as a café (Gelato Bar/ Coffee Shop) and a Shop (Bottle Shop) - Steyne Hotel

DA 275/2015 approved 16/12/2015	Alterations and Additions - Alterations and additions to the existing Steyne Hotel including ground floor internal modifications
S96 350/2011, approved 16/2/2017	Modify approved restaurant (Level 2), alterations and additions including new lift Steyne Hotel – involving alterations and additions to the second-floor restaurant area comprising a new bar, replacement of windows with doors and deck above internal courtyard

Abbreviations:

Sands: The Sands Sydney and NSW Directory

RB & VA: Rate Books and Valuation Assessment

DA/BA Record

2.6. HISTORY OF THE SITE AND BUILDING

There has been a hotel on the site since 1854. This hotel has been on the site since 1935. The hotel use continues on the site.

The hotel was sold in September 1922 and realised £64,000; it was stated that Burchmore had paid only £7000 when he had purchased the hotel, less than 20 years before.¹⁹ Also sold on the same occasion, as part of Burchmore's estate, were the Arcadia Picture Theatre, adjacent to the Steyne Hotel, and a plot of land adjacent to the Arcadia. The Arcadia realised £10,000 and the land £1500 (£75 per foot). The hotel was described in an advert in August 1922.²⁰

A sensational incident occurred at the hotel on 4 September 1920; a Mr Charles Minchin shot himself dead after attempting to shooting and attempting to murder his companion, Mrs Ray Wittner.²¹

Additional transfers of license: 1925 Stephenson Bell to Ralph Bell.²² 1926 William Alfred Boulton to Frederick William Still.²³ 1930 James Fraser Price to William Fairbairn.²⁴ 1935 William Freebairn [sic] to William John Colburn.²⁵

The Steyne Hotel was replaced by a modern building in 1935²⁶; the old hotel was demolished in sections. Work was evidently completed the same year.

Approval was granted to Copeman, Lemont and Keesing, architects, for a new dining room, card room, bedrooms and additions to the public bar, Steyne Hotel.²⁷

¹⁹ SMH, 9 September, 1922

²⁰ SMH, 19 August, 1922

²¹ SMH, 5 February, 1920

²² Licence compiled by Shelagh Champion

²³ Licence compiled by Shelagh Champion

²⁴ Licence compiled by Shelagh Champion

²⁵ Manly Daily, 15 May, 1935

²⁶ H&BC Minutes, 15 August, 1939

²⁷ SMH, 28 June 1951,

The Steyne Hotel was published in *Decoration and Glass*, June 1936 which noted the following:

The Saloon Bar floor is covered with neatly patterned rubber. The walls and counter fronts are tiled, the body colour being cream and trimmings black and red. A variation of the usual drop feature in the wall tiles is achieved by stepping these up at intervals, and in the centre of the design thus created is placed a glass wall lamp. There are also modern glass lighting fixtures suspended from the fibrous plaster ceiling.

The upper portion of the walls has a textured finish, and into this is worked plastic murals of sporting and aquatic motifs particularly suited to a seaside locality. This scheme is continued through the other main rooms of the hotel.

The Public Bar has the orthodox straight counter. As in the Saloon Bar, a tiled kerb replaces the old brass rail as a footrest. The floor is rubber covered in the standing space in front of the counter and tiled out to the walls. A similar colour scheme to that in the Saloon Bar is used for the wall tiles. This counter is also topped with rubber, with Monel Metal nosings.

The island bar, with its consequent lack of wall fitments, necessitates another large central fitment, completely refrigerated. A canopy also provides storage space and makes an ornamental feature as well. This is of Queensland Maple, relieved with horizontal strips of Monel Metal, and Metalite glazed panels, where black, red and yellow flashed opal glass are combined with fluted glass to achieve a striking effect.

The lighting is interesting and modern.

Between the Bars is the Bottle Department, conveniently planned with a serving window to each Bar. The finishings here are similar to those in the Bars.

The Private Entrance leads into a roomy, carpeted hall, with walnut flush panelled walls. The plaster murals continue to excite interest, and the sand-etched glass front to the inquiry desk is equally striking.

Double all-glass doors lead into a large Lounge and thence to the Dining Room.

Both of these rooms are panelled in walnut with a fluted capping band, broken at intervals with wall light fittings placed in front of circular mirrors. Large glass ceiling lights of the box type are also used in these rooms, and form panel centres for the modern treatment of the fibrous-plaster ceilings.

Following to-day's trend, there are extremely large windows from the Dining Room, overlooking the beach.

The Dining Room furniture is lacquered cream and green and the floor carpeted. A brickette fireplace adds a feeling of cosiness.

Every facility for efficient service has been provided, and the kitchen is completely fitted with all the latest stainless-steel equipment.

The staircase leads from the Lounge, and modern materials, in the shape of chromium plated metal and walnut veneer, are used with effect in the balustrade and spandril. Special attention has been given to the large window on the landing, and white and amber-Flemish glasses are again featured.

On the first floor are tastefully furnished sitting rooms and thirty-three spacious bedrooms, each with its own basin and shaving cabinet. In addition to this there is a much more generous number of bathrooms than is usual. These are well fitted, with various colour schemes in the wall and floor tiles. There are, in addition, all the necessary offices, store rooms, etc., and two garages.

The Steyne's initial design did not extend along its entire North Steyne street front; the courtyard beer garden could be accessed from the street here. By 1943 this face of the building had been extended in matching design to the neighbouring refreshment rooms, increasing the available accommodation to 43 rooms.²⁸

Apart from this major addition the Tooth & Co hotel record cards list little change to the building during its first 34 years, with the exception of £4534 spent on 'alterations to public bar' in 1964. Remarkably, the Saloon Bar's 1936 island bar remains extant and still in use.

In 2009, the Steyne Hotel was listed as "one of NSW's 48 most violent hotels". The Steyne Hotel was sold in 2010 by McHugh Holdings, which had bought it in 2006 for £53 million, to Sydney publican Arthur Laundry for a reported price of £27 million.²⁹ Laundry reportedly bought the hotel with three businessmen friends, John Singleton, Gerry Harvey and Robert Whyte.

In 2010, the hotel name was changed to 'Hotel Steyne'.

2.7. HISTORY OF THE ARCHITECT - COPEMAN, LEMONT AND KEESING

Copeman, Lemont and Keesing are architects that are known as important hotel designers from the interwar period. They were responsible for the following hotels. The Criterion Hotel is an important example of their work.

1. Copeman and Lemont, 1928, Cricketer's Arms Hotel, 56 Botany Road, Alexandria (approved 15/8/28, drawings dated June 1927)
2. Copeman and Lemont, 1930, Dee Why Hotel
3. Copeman, Lemont and Keesing, 1936, Criterion Hotel, Park Street, Sydney
4. Copeman, Lemont and Keesing, 1936, Steyne Hotel, corner of, The Corso and Marine Parade, Manly
5. Copeman, Lemont and Keesing, 1936, Grand Hotel – Hunter Street
6. Copeman, Lemont and Keesing, 1937, Robin Hood Hotel, Leichhardt Street and Carrington Road, Waverly – rebuild (drawings dated 11/02/37)
7. Copeman and Keesing, 1938, Australian Hotel, 100 Broadway at Abercrombie Street, Chippendale
8. Copeman, Lemont and Keesing, 1938, Kurrajong Hotel, Erskineville, (drawings dated September 1938)
Copeman, Lemont and Keesing, 1938, Robin Hood Hotel – alterations to Bar (drawings dated 18/08/38)
9. Copeman, Lemont and Keesing, 1939, Grose Farm Hotel, corner of, Missenden Road and Dunblane Street, Camperdown (proposed building, drawings dated 12/05/38, approved Licensing Court 08/06/38; plans as built dated 13/03/39), now known as the Alfred Hotel

²⁸ Aerial photo 1943

²⁹

10. Copeman, Lemont and Keesing, 1940, Main entrance to Tooth and Co. Limited Kent Brewery, Broadway, Chippendale
11. Copeman, Lemont and Keesing, 1940, Hotel Mansions, corner of, Kellett Street and Bayswater Road, Kings Cross - alterations
12. Copeman, Lemont and Keesing, 1940, Erskineville (drawings dated 30/10/39; approved L C 4/12/1939)
13. Copeman, Lemont and Keesing, 1941, Hotel Cecil, Cronulla – remodelling
14. Copeman, Lemont and Keesing, 1941, Belmore Hotel, corner of, High Street and Belmore Road, Maitland
15. Hotel Rosehill, Granville
16. Adams Hotel, Pitt Street, Sydney, (marble bar), remodelling of façade
17. Newmark Hotel, 198 – 200, Elizabeth St, Sydney
18. Maroubra Ban Hotel, Maroubra
19. Kurrajong Hotel, Erskineville
20. Castle Connell Hotel, corner of, Kensington and Wellington Streets, Chippendale

John Job Copeman (1870-1954) built his reputation as an architect at Bathurst, where he moved as a child. As well as houses for some of Bathurst's wealthiest families, he designed additions to several churches and public buildings before moving to Sydney in 1910. With Ernest Lemont and (from 1934) Gordon Keesing, Copeman designed factories and other commercial buildings as well as several apartment blocks. However, as one of the practices favoured by Tooth & Co. Copeman, Lemont and Keesing are best known for hotels. Apart from the Steyne, their most high-profile design is perhaps the Criterion, Pitt Street (corner Park Street), Sydney, but there are numerous others including the Imperial and the Kurrajong (Swanson), Erskineville, the Robin Hood, Waverley, and the Alfred, Camperdown.

Like these, the Steyne Hotel is notable for decorative motifs in texture brick, while the interior featured relief friezes in fibrous plaster as well as the etched glass, ceramic tiles and chromed steel that were a feature of Tooth's hotels. When completed in 1936 the Steyne received glowing praise from the architectural press: 'The architects of this building are a firm which have been associated with hotel designing for many years, and "The Steyne" is undoubtedly an outstanding piece of work from their office'.³⁰

2.8. RELEVANT HISTORICAL THEMES

NATIONAL	STATE	LOCAL
Building, settlements, towns and cities	Towns, suburbs and villages: <ul style="list-style-type: none"> Activities associated with creating, planning and managing urban functions, landscapes and lifestyles in towns, suburbs and villages. 	
Building, settlements, towns and cities	Land tenure: <ul style="list-style-type: none"> Activities and processes for identifying forms of ownership and occupancy of land 	

³⁰ Building, May 1936, p.17

3. PHYSICAL ANALYSIS

3.1. DESCRIPTION OF THE AREA

The building is located in the area, which could be characterised as a predominantly art deco precinct defined by Hotel Steyne Manly on the Steyne and the adjacent New Brighton Hotel opposite.

The street contains a number of Interwar buildings with facades to the street boundary that define the character of the precinct.

3.2. DESCRIPTION OF THE SITE & SETTING

The Hotel Steyne is located on a prominent corner site at the north-eastern corner of The Corso and North Steyne, bounded by North Steyne to the east, The Corso to the south, Sydney Road and Henrietta Lane to the west, and to the north a shared property boundary with No. 42 North Steyne. As The Corso is a pedestrian mall with the Manly ferry wharf located at the opposite western end, and on North Steyne opposite the hotel is Manly Beach, the hotel's location is within one of the busiest pedestrian precincts in the Northern Beaches area, and within a major tourism precinct.

The hotel context includes the buildings to the west and south within the Manly Town Centre heritage conservation area, including the heritage item to the south on the opposite corner of The Corso and South Steyne, 102-112 The Corso, which, consists of a group of four Federation Free style 2-shops with Art Nouveau style detailing at Nos. 102-108 The Corso, and a pair of Victorian Italianate style 2-storey shops at Nos. 110-112 The Corso, on the corner of South Steyne, as shown in the figures below.

The 3-storey building at No. 41 North Steyne (to the north) is part of the hotel site. This a Federation Free style building with a café to the ground floor, pairs of timber shingled projecting balconies above, and a tall parapet featuring semi-circular blind arches. This building is not heritage listed and is outside the Manly Town Centre Heritage Conservation Area.

The opposite corner of Sydney Road and The Corso to the south-west is dominated by the LEP heritage-listed New Brighton Hotel constructed in 1926 (date on parapet). This is a 3-storey Inter-war Free Classical style rendered brick hotel on a wedge-shaped corner site with a curved corner to the intersection and a parapet concealing the roof. The hotel's appearance has been altered by the addition of 1st floor balconies on top of the wrap-around awnings with modern awnings over parts of these balconies.

The building to the immediate west, on the opposite corner of Henrietta Lane and Sydney Road, No. 2 Sydney Road, Manly, is a simple 2-storey rendered brick shop, circa 1900, with a parapet and timber-framed windows and pilasters to the 1st floor façade. This shop is not heritage listed but is within the Manly Town Centre heritage conservation area.

3.3. DESCRIPTION OF THE BUILDING - EXTERIOR

The Hotel retains a high level of integrity although an additional floor has been added, which is visible above the two storey parapet and extensions have occurred into the light well.

The façade follows the street alignment.

The building is characterised by a series of symmetrical facades to each of the splayed boundaries. The corner is marked by an octagonal tower element featuring original triangular metal balconies.

The façades feature recessed balconies to The Corso and North Steyne. The facades are articulated by decorative brickwork. The decorative exterior tiles are largely intact. The quality of the brickwork is superior.

3.4. INTERIOR

The interior spaces are reasonably intact. In many cases the original finishes have been concealed by false ceilings and applied wall finishes.

3.5. GROUND FLOOR

The building is built to the boundary creating a central beer garden originally accessed from North Steyne prior to the pre-1943 extension. The building originally returned 90 degrees to the façade fronting North Steyne. The extension continues the façade along the boundary. The perimeter building comprises a series of rooms which relate to the structural logic of the building. The entry area on the corner originally contained a stair which has since been removed.

The plan, which follows the street alignment, is irregular and comprises a sequence of Public Bar, Saloon Bar, Lounge and Dining with the original services to Henrietta Lane. The Hotel now incorporates an additional building.

3.6. THE SALOON BAR

The Saloon Bar is characterised by its large circular bar and the curved windows to the inner lightwell which reflect its shape. The decorative cornices, coffered ceiling and lights are concealed by the false ceiling. The original decorative tile bar is removed or concealed by the new finish. The original rubber floor finish is concealed by the non original carpet. The original mural are also concealed.

3.7. THE DINING ROOM

The dining room retains its original decorative cornices, coffered ceiling and timber wall panelling are also concealed but the lights are removed and the original mural are also concealed.

3.8. THE PUBLIC BAR

The public bar retains its straight counter but the interior finishes have been amended.

3.9. THE BOTTLE DEPARTMENT

The Bottle Department retains its serving counter. And shelves and serving windows to each bar. The double all glass doors which lead to the lounge and dining room have been infilled with the office.

3.10. THE ENTRY FOYER

The Entry Foyer features a chrome railing and timber panelling which has been infilled partially.

3.11. FIRST FLOOR

At the first floor the perimeter building is divided into a double loaded corridor with hotel rooms facing both sides. Hotel rooms facing the water and The Corso incorporate recessed verandahs. Elsewhere, windows relate to Juliet balconies on the facade. The original layout includes original communal bathrooms. Some later

ensuites have been incorporated within the rooms. An early stair remains. New stairs, Stair 2, Stair 3 and Stair 4 have been added. Two lifts (Lift 1 and Lift 2) have been added. Various extensions into the lightwall have occurred over time.

3.12. SECOND FLOOR

The second floor is an entirely new floor set back from the façade about 3.5 metres.

3.13. OTHER ASPECTS OF SITE

3.13.1. Evidence of Archaeological Potential

Given the history of site disturbance from the Interwar period, the site is unlikely to reveal archaeological remains.

3.13.2. Evidence of Aboriginal Heritage Potential

Given the history of site disturbance from the Interwar period, the site is unlikely to reveal aboriginal remains.

3.13.3. Evidence of Natural Heritage Potential

Given the history of site disturbance from the Interwar period the site is unlikely to have heritage significance for its natural features.

3.14. HISTORY OF GENERAL CHARACTERISTICS & A COMPARATIVE ANALYSIS OF THE STYLE AND BUILDING TYPE KEY FEATURES OF THE STYLE

In Australia the Inter-War Art Deco Style was short lived. The style was based on US versions of the French Style of the twenties which first came into prominence at the Exposition des arts Decoratifs et Industriels Modernes held in Paris in 1925. Art Deco motifs and massing came to be especially favoured for both the exteriors and interiors of distinctively twentieth century building types such as the cinema and the commercial and residential skyscraper. The motifs frequently appeared in commercial shopfronts and noted in the 1930s. The hotel industry drew heavily on the style and to create a new image which did much to make the style popular. Facades often featured coloured textured face brick work and mottled or tapestry tiles. Symmetry composition was common. As a fashionable style it was equally applied to individual houses through the application of motif or in some case the characteristic stepped massing. It was often known in Australia through American examples that occurred around this date. While some described it as a style of ornament, it is equally characterised by Beaux Arts planning. Sodersten and Dellit are among the greatest exponents and a fashionable shift to city living at that time resulted in the best collection of Art Deco apartments occurring in Kings Cross and Elizabeth Bay.

The key practitioners of Art Deco hotels were Copeman, Lemont & Keesing's (Criterion Hotel Sydney, Steyne Hotel Manly, Castle Connell Hotel), Rudder & Grout (Petersham Inn and Duke of Gloucester Hotel, Randwick), Cizzio (Imperial Hotel, Erskineville), Cyril Ruwald (Woollahra Hotel) and Sidney Warden (Chatswood (Orchard) Hotel).

Sodersten's Birtley Towers was completed in 1934. The U-shape symmetrical block provided an entry courtyard. Each of the wings is articulated by vertical piers, which run up the building as bay windows or the vertical stacking of windows. The face brickwork is graded from darker to lighter shades, a technique borrowed from American examples. Art Deco sunrise motifs exploded over arched windows. The texture of

the brickwork is reminiscent of the Amsterdam School. The influence of Dutch modernist architecture on Australian work was considerable in the late 20's and 30's.

Interwar Art Deco Style Hotels

While the use of chevron style motifs distinguish the decoration of the Inter-war Art Deco style they also exhibit distinctive compositional features related to their treatment of the planar facade as a series of towers.

The chevron feature originally associated with the 1925 Paris Exposition was later coined as 'Art Deco' by the critic Bevis Hillier in 1966 are clearly distinguishable in the textured face brick facades of the 1930s. The chevron is exhibited in diagonal stepped buttresses, bases, castellated parapets, sunrise motifs over windows, fluted infill panels, vertical chamfered keystones and projecting bay windows.

Some hotels utilize classical features such as the triumphal arch opening. This feature was also commonly used by Dellit in the Bank of NSW, Kyle House and the Anzac Memorial. While a classical feature is incorporated in an overall composition that is more reminiscent of the stepped massing of Art Deco composition. While utilising a triumphal arch opening Copeman, Lemont & Keesing's Criterion Hotel exhibits an Art Deco composition.

The treatment of the characteristic chamfer corner as a tower element was a conscious choice during the period and became a prevalent feature in Art Deco hotels. Copeman, Lemont & Keesing's Criterion Hotel was a notable example of this feature in the city. Copeman, Lemont & Keesing's Steyne Hotel Manly, Rudder & Grout Petersham Inn and Duke of Gloucester Hotel, Randwick, Cizzio Imperial Hotel, Erskineville, Cyril Ruwald Woollahra Hotel and Sidney Warden Chatswood (Orchard) Hotel are notable examples of this feature.

The Castle Connell Hotel is an accomplished example of the style but more restrained than the Steyne Hotel by the same architects Copeman, Lemont & Keesing or the Edinburgh Castle Hotel by Rudder & Grout. Compositionally it still retains its symmetrical facade and the corners of the building are subtly articulated as towers. The features are subtle but not distinctive and are less obvious due to the choice a darker brick. The overall symmetrical composition is supplemented by a corner tower which is less resolved than some of the better examples of the period. As a result the location of doors below the awning are unrelated to the facade above. The level of detail is moderate. Some decorative parapet and stringcourses occur in combination with castellated piers. The detailing is more typical of suburban hotels and appears very simple in comparison with the better examples of the style such as the Criterion Hotel. The hotel is considered a representative example given the date of the building as 1937 in comparison to the stylistically different Australian Hotel designed by the same architects one year later.

3.15. SUMMARY OF PHYSICAL ANALYSIS

The building is characterised by a series of symmetrical facades to each of the splayed boundaries. The corner is marked by an octagonal tower element featuring original triangular metal balconies.

The facades feature recessed balconies to The Corso and North Steyne. The facades are articulated by decorative brickwork. The decorative exterior tiles are largely intact. The quality of the brickwork is superior.

The interior spaces are reasonably intact. In many cases the original finishes have been concealed by false ceilings and applied wall finishes.

4. CRITERIA FOR ASSESSMENT OF CULTURAL SIGNIFICANCE

4.1. GENERAL

A statement of cultural significance is a declaration of the value and importance given to a place or item, by the community. It acknowledges the concept of a place or item having an intrinsic value that is separate from its economic value.

There are a number of recognised and pre-tested guidelines for assessing the cultural significance of a place or item established by organisations including among others, the ICOMOS (International Committee on Monuments and Sites, Australia), The National Trust of Australia, The Australian Heritage Council (Australian Government) and in New South Wales by the State Government (The Heritage Council of NSW).

The Heritage Council's criteria 'NSW Heritage Assessment Criteria' are based on the Australian Heritage Commission criteria (used for assessment of items for inclusion on the Register of the National Estate) and encompass the five values in the Australia ICOMOS Burra Charter; Historical Significance, Historical Association Significance, Aesthetic Significance, Scientific Significance, Social Significance and 'two' grading level Rarity and Representativeness. These criteria were gazetted following amendments to the Heritage Act, which came into force in April 1999 and further amended in 2004.

This report uses the NSW Heritage Assessment Criteria to assess the significance of the study area.

4.2. THE NEW SOUTH WALES HERITAGE ASSESSMENT CRITERIA

An item will be assessed to be of heritage significance if it meets one or more of the following criteria:

4.2.1. Criterion A – Historical Evolution

An item is important in the course, or pattern of NSW's cultural or natural history (state significance); OR

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

Guidelines for inclusion

- Shows evidence of a significant human activity.
- Is associated with a significant activity or historical phase.
- Maintains or shows the continuity of a historical process or activity.

Guidelines for exclusion

- Has incidental or unsubstantiated connections with historically important activities or processes.
- Provides evidence of activities or processes that are of dubious historical importance.
- Has been so altered that it can no longer provide evidence of a particular association.

4.2.2. 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 cultural or natural history (State significance); OR

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

Guidelines for inclusion

- Shows evidence of a significant human occupation.
- Is associated with a significant event, person, or group of persons.

Guidelines for exclusion

- Has incidental or unsubstantiated connections with historically important people or events.
- Provides evidence of people or events that are of dubious historical importance.
- Has been so altered that it can no longer provide evidence of a particular association.

4.2.3. Criterion C – Aesthetic Values

An item is important in demonstrating aesthetic characteristics and/or high degree of creative or technical achievement in NSW (State significance); OR

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

Guidelines for inclusion

- Shows or is associated with, creative or technical innovation or achievement.
- Is the inspiration for a creative or technical innovation or achievement.
- Is aesthetically distinctive.
- Has landmark qualities.
- Exemplifies a particular taste, style or technology.

Guidelines for exclusion

- Is not a major work by an important designer or artist.
- Has lost its design or technical integrity.
- Its positive visual or sensory appeal or landmark and scenic qualities have been more than temporarily degraded.
- Has only a loose association with a creative or technical achievement.

4.2.4. Criterion D – Social Value

An item has strong or special association with a particular community or cultural group in NSW for social, cultural or spiritual reasons (State significance); OR

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

Guidelines for inclusion

- Is important for its associations with an identifiable group.
- Is important to a community's sense of place.

Guidelines for exclusion

- Is only important to the community for amenity reasons.
- Is retained only in preference to a proposed alternative.

4.2.5. Criterion E – Technical Value

An item has potential to yield information that will contribute to an understanding of NSW’s cultural or natural history (State significance); OR

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

Guidelines for inclusion

- Has the potential to yield new or further substantial scientific and/or archaeological information.
- Is an important benchmark or reference site or type.
- Provides evidence of past human cultures that is unavailable elsewhere.

Guidelines for exclusion

- The knowledge gained would be irrelevant to research on science, human history or culture.
- Has little archaeological or research potential.
- Only contains information that is readily available from other resources or archaeological sites.
- The knowledge gained would be irrelevant to research on science, human history or culture.

4.2.6. Criterion F – Rarity

An item possesses uncommon, rare or endangered aspects of NSW’s cultural or natural history (State significance); OR

An item possesses uncommon, rare or endangered aspects of the area’s cultural or natural history (local significance).

Guidelines for inclusion

- Provides evidence of a defunct custom, way of life or process.
- Demonstrates a process, custom or other human activity that is in danger of being lost.
- Shows unusually accurate evidence of a significant human activity.
- Is the only example of its type.
- Demonstrates designs or techniques of exceptional interest.
- Shows rare evidence of a significant human activity important to a community.

Guidelines for exclusion

- Is not rare.
- Is numerous but under threat.

4.2.7. 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 (State significance); OR

An item is important in demonstrating the principal characteristics of a class of the area’s cultural or natural places or cultural or natural environments (local significance).

Guidelines for inclusion

- Is a fine example of its type.
- Has the principal characteristics of an important class or group of items.
- Has attributes typical of a particular way of life, philosophy, custom, significant process, design, technique or activity.
- Is a significant variation to a class of items.
- Is part of a group that collectively illustrates a representative type.
- Is outstanding because of its setting, condition or size.
- Is outstanding because of its integrity or the esteem in which it is held.

Guidelines for exclusion

- Is a poor example of its type.
- Does not include or has lost the range of characteristics of a type.
- Does not represent well the characteristics that make up a significant variation of a type.

4.3. LEVELS OF SIGNIFICANCE

The terms 'local', and 'state' relate to the geographical and social context of an item's significance. For example, an item of local significance will be of historical, aesthetic, social or technical/research significance in a local geographical context; an item of state social heritage significance will be important to an identifiable, contemporary, statewide community.

4.3.1. Local Heritage

This comprises items significant in a local historical or geographical context, or to an identifiable contemporary local community. This report regards the local area as the boundaries of the Local Government Area.

4.3.2. State Heritage

This comprises items significant in a statewide historical or geographical context, or to an important and identifiable contemporary statewide community.

4.4. CURTILAGE

4.4.1. Curtilage Types

Lot Boundary Heritage Curtilage

The most common type of heritage curtilage comprises the boundary of the property containing the heritage item, or items. The property may also contain associated buildings, gardens and other significant features, including walls, fences, driveways or tennis courts, all which may contribute to the heritage significance of the property.

Reduced Heritage Curtilage

This type of heritage curtilage is less than the lot boundary of the property. It arises where the significance of the item may not relate to the total lot, but to a lesser area, and is often only defined when development occurs.

Expanded Heritage Curtilage

There may be circumstances where the heritage curtilage may need to be greater than the property boundary. Depending on the topography, an expanded curtilage may be required to protect the landscape setting or visual catchment of a heritage item.

Composite Heritage Curtilage

This type of curtilage applies to heritage conservation areas and defines the boundaries of land required to identify and maintain the heritage significance of an historic district, village or suburban precinct.

5. ASSESSMENT OF CULTURAL SIGNIFICANCE**5.1. CRITERION A – HISTORICAL EVOLUTION**

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

The building has historical significance for its association with the development of the hotel industry in the Interwar period.

The building has historical significance because of the continuity of use as a hotel since 1858 and the site of Henry Gilbert Smith's Steyne Hotel is significant as one of the most important stone buildings to have ever been constructed in Manly's history.

5.2. 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 cultural or natural history (or the cultural or natural history of the local area).

The building has historical associative significance because of its association with Copeman, Lemont and Keesing.

5.3. CRITERION C – AESTHETIC VALUES

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

The building has aesthetic significance as an outstanding example of an Interwar Art Deco hotel.

The building has aesthetic significance for its landmark qualities located on a prominent, corner location of The Corso.

The building has aesthetic significance for its contribution to the streetscape.

5.4. CRITERION D – SOCIAL VALUE

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.

The building has social significance for its associations with the Manly community.

5.5. CRITERION E – TECHNICAL/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).

The hotel is a rare example of an Interwar Art Deco hotel designed by Copeman, Lemont and Keesing.

5.6. 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).

The research to date has not indicated any significance.

5.7. 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 areas' cultural or natural places; or cultural or natural environments).**

The building has representative significance because it demonstrates principal characteristics of an Interwar Art Deco hotel.

The building has representative significance as a fine example of an Interwar Art Deco hotel.

The building has representative significance as part of a group of Interwar Art Deco hotels that collectively illustrates a type.

5.8. SUMMARY STATEMENT OF SIGNIFICANCE

The building has historical significance for its association with the development of the hotel industry in the Interwar period and the site has historical significance because of the continuity of use as a hotel since 1858 and the site of Henry Gilbert Smith's Steyne Hotel is significant as one of the most important stone buildings to have ever been constructed in Manly's history. The building has historical associative significance because of its association with Copeman, Lemont and Keesing. The building has aesthetic significance as an outstanding example of an Interwar Art Deco hotel for its landmark qualities and for its contribution to the streetscape. The building has social significance for its associations with the Manly community.

5.9. INTACTNESS

The main front form of the building Remains highly intact externally. Internally it has been extensively changed by the removal of internal finishes on both levels. The original building has been extensively altered in the 1990's. The remaining building retains its original external character which was originally exceptional. Internally the plan layout has been extensively altered and many finishes have been painted or replaced. However, scope exists to recover this character.

5.10. LEVEL OF SIGNIFICANCE

Local	Due to historic and aesthetic significance the building does reach the threshold for local significance.
State	Due to representative level of significance within the Sydney area, extent of alteration, nature the building does reach the threshold for state significance.

5.11. GRADING OF SIGNIFICANCE

	GRADING	JUSTIFICATION	STATUS
A	EXCEPTIONAL	Rare or outstanding element directly contributing to an item's local and State significance.	Fulfils criteria for local or State listing
B	HIGH	High degree of original fabric. Demonstrates a key element of the item's significance. Alterations do not detract from significance.	Fulfils criteria for local or State listing.
C	MODERATE	Elements of typical representative quality. Altered or modified elements. Elements with little heritage value, but which contribute to the overall significance of the item.	Fulfils criteria for local or State listing.

	GRADING	JUSTIFICATION	STATUS
D	LITTLE	Alterations detract from significance. Difficult to interpret.	Does not fulfil criteria for local or State listing.
E	INTRUSIVE	Damaging to the item's heritage significance.	Does not fulfil criteria for local or State listing.

Schedule of significant fabric

The schedule of existing fabric notes the relevant area and its level of significance.

ELEMENT	GRADING
The Site	C
KEY PHASES ADDITIONS	
The Exterior	
North Façade	C
South Façade	B
East Façade	B
West Façade	B/C
Stair 1 (post 1936)	C
Later Stairs 2,3,	D
Later Stairs 4	E
Later Lift 1,2,3,	E
The Interior	
Ground Floor	
Former Saloon	C
Bar (Round)	B
Former Dining Room	C
The Public Bar	C
The Bottle Department	C
The Entry Foyer	C
1936 Wing	D
Beer Garden	D
Beer Garden Bar	D
Toilet	D
Gaming	D
Gaming WC	D
First Floor	
Hotel Rooms	C

Hotel Corridors	C
Hotel Bathrooms	C
Coolrooms Stores	D
Second Floor	
Functions	D
41 North Steyne	
Ground	
Cafe	D
Toilet	D
Games	D
WC	D
First	
Reception	D
Administration	D
Second	
Blackets Bar	D
Reception	D

5.12. HERITAGE CURTILAGE

Given the significance of the item, a curtilage could minimally be set as site boundary.

5.13. SUMMARY STATEMENT OF SIGNIFICANCE

The building has historical significance for its association with the development of the hotel industry in the Interwar period and because of the continuity of use as a hotel since 1858. The site of Henry Gilbert Smith's Steyne Hotel is significant as one of the most important stone buildings to have ever been constructed in Manly's history. The building has historical associative significance because of its association with Copeman, Lemont and Keesing, is an outstanding example of an Interwar Art Deco hotel located on a prominent, corner location of The Corso and contributing to the streetscape. The building has social significance for its associations with the Manly community.

6. CONSTRAINTS & OPPORTUNITIES

6.1. GENERAL

A general policy for the preservation of a building is based on a recognition of its significance and the relevant constraints, the chief constraint being the Statement of Significance. These constraints may extend to development on site in the vicinity.

6.2. CONSTRAINTS & OPPORTUNITIES ARISING FROM THE CULTURAL SIGNIFICANCE OF THE PLACE

The significance of the building does warrant its listing as a heritage item or as a component of the streetscape. The building should be retained and conserved in a recognisable form.

See Section 7 for specific Policies arising from Statement of Significance.

General Constraints Arising out of Cultural Significance.

The building should be retained and conserved. No new work or activity should be carried out which will detract from or obscure physical evidence of the major phases of development of the key period of significance. Architectural and decorative features of the above elements that date from the key period of significance should be conserved. No new building should detract from the prominence of the building on the site. New works or activities at the place should not diminish its evocative character.

6.3. CONSTRAINTS & OPPORTUNITIES ARISING FROM THE CULTURAL SIGNIFICANCE OF ITEMS IN THE VICINITY

The proposed changes which are conservation works to the façade and internal works will have no external effect on these buildings.

6.4. CONSTRAINTS & OPPORTUNITIES ARISING FROM THE CONDITION OF THE PLACE

The building is presently in need of significant maintenance work and upgrade to comply with egress requirement for specific future uses. All essential works should be undertaken as soon as possible prior to the commencement of conservation and refurbishment works. An asbestos survey should be carried out by an experienced and qualified organisation.

6.5. CONSTRAINTS & OPPORTUNITIES ARISING FROM PROPERTY OWNERSHIP

The owner wishes to provide new facilities compatible with current use.

6.6. CONSTRAINTS & OPPORTUNITIES ARISING FROM ADAPTIVE REUSE OPTIONS

6.7. CONSTRAINTS & OPPORTUNITIES ARISING FROM HERITAGE PLANNING REQUIREMENTS

6.7.1. Australian Heritage Commission

The building and site is not included on the Register of the National Estate, nor on the list of items nominated for evaluation. Listing in this register imposes no legal restrictions.

6.7.2. Heritage Council of NSW / NSW Heritage Act

The building and site is not covered by statutory protection provided pursuant to the NSW Heritage Act. 1977. No constraints apply.

6.7.3. National Trust (NSW)

The building and site is listed as a heritage item listed by the National Trust (NSW). Listings in this register imposes no legal restrictions. No constraints apply.

6.7.4. AIA Register of Significant Buildings

The building is listed as a heritage item by the AIA. Listings in this register imposes no legal restrictions. No constraints apply.

6.7.5. Royal Australian Institute of Engineers

The building is not listed as a heritage item by the RAIE. Listings in this register imposes no legal restrictions. No constraints apply.

6.7.6. Art Deco Register of NSW

The building is listed as a heritage item by the Art Deco Society of NSW. Listings in this register imposes no legal restrictions. No constraints apply.

6.7.7. Section 170 Register

The site and building is not listed as a heritage item on any 170 Register of any Government Body. Listings in this register imposes no legal restrictions. No constraints apply.

6.7.8. Manly Council

The building and site is listed as a heritage item identified in the LEP. Heritage Item I III Lot 1000, 101, 102 DP1069144. Heritage items are located in the vicinity. The building and site is listed as lying within a Conservation Area identified in the LEP. The building is a contributing component of that Conservation Area of a later development layer than the key period of significance. It therefore has low significance.

6.8. OTHER STATUTORY REQUIREMENTS

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 Manly Council. Matters may be identified in this study that may require modification includes:

Fire Safety Requirements

7. STATEMENT OF CONSERVATION POLICY

The general policies for the preservation of a Conservation Area or Heritage Item are based on a recognition of its significance and the relevant constraints. Conservation can be regarded as the management of change and can be applicable whether or not the building has reached the threshold for listing as a heritage item or as a contributing component of a streetscape or Conservation Area.

General

The future conservation and development of the place should be carried out in accordance with the principles of the Australia ICOMOS Charter for the Conservation of Places of Cultural Significance (Burra Charter) as revised in 1999.

The Statement of Cultural Significance and Schedule of Significant Fabric set out in Section 5, together with any more detailed assessments of individual items in the policy section should be accepted as one of the bases for future planning and work on the place.

The policies recommended and options discussed in this document should be endorsed by all parties as a guide to future conservation and development of the place.

All work in the building shall be undertaken on the basis of known evidence.

All work affecting significant fabric should be designed and constructed under the constant supervision of a qualified conservation practitioner approved by the Heritage Council of New South Wales. Assessment of cultural significance, and consequent decisions on conservation, should be modified if necessary in the light of further information obtained during conservation work.

The Conservation Policy is a generic document that provides the ability to assess different proposals.

This document should be reviewed regularly as the need arises or new information comes to light.

The purpose of the following policy is to provide a framework for the management of the building as a heritage item or a contributing or neutral component of the Conservation Area.

The conservation policy focuses on retaining the building as a viable hotel.

The policy identifies which elements of the building should be conserved and nominates intrusive elements in need of modification. The policy identifies action in terms of essential and desirable works. The policy also identifies new work opportunities. New work should not be at the expense of existing significant spaces.

7.1. REVIEW OF THE CONSERVATION MANAGEMENT POLICIES

7.1.1. Policy - Conservation Management

The Conservation Management Policy should be adopted to guide all work to the building and continually reviewed.

7.2. CONSERVATION OF BUILDING FABRIC

7.2.1. Policy - Fabric Conservation

- No significant fabric identified in this plan should be despoiled and/or removed from the building prior to understanding the significance of the item and its contribution to the significance of the place.
- The grading of significance of the various elements of the building is a valuable planning tool, and it assists in developing a consistent approach to the treatment of different elements. The various grades of significance generate different requirements for retention and conservation of individual spaces and their various elements.
- Surviving building fabric nominated in this document as being of high significance shall be retained and conserved and shall only be considered for removal or alteration where there is no appropriate alternative. Any work which affects the building fabric or spatial arrangement graded in this category should be confined to preservation, restoration or reconstruction, as defined by the Burra Charter.
- Where fabric of high significance is removed or altered a thorough recording of the original form and detail should be made. Removed items should be catalogued and stored safely for possible future reinstatement.
- Fabric of moderate significance should generally be retained. Adaptation or alteration may be acceptable if assessed and appropriate within framework that protects the significance of the whole place. Surviving building fabric nominated in this conservation plan as being of little significance can be either retained or removed if required as either option does not intrude on the significance of the building.

The building should exemplify and reflect the principal period of its development from the key period of significance. Significant fabric should be preserved. The existing building, in particular, the significant façades and building elements, should be retained.

This includes the following building elements:

The 1935 façade to all street frontages

The interior features including decorative cornices, timber panelling, the circular bar and the original stair

7.2.2. Policy – Significance

Fabric identified in Section 5.10 having exceptional significance (A) must be retained and conserved.

(No fabric is identified in this Category)

Fabric identified in Section 5.10 as having high significance (B) should be retained, conserved and/or preserved where possible.

Fabric identified in Section 5.10 as having moderate significance (C) – retention and preservation is desirable but not essential.

Fabric identified in Section 5.10 as having little significance (D) may be retained or removed as required subject to practical considerations.

Fabric identified in Section 5.10 as intrusive elements (E) should be removed or modified to a less intrusive form, wherever the opportunity arises.

7.2.3. Policy - Reconstruction

Reinstatement of missing fabric, or reconstruction should only take place within the context of retention of cultural significance of a particular element and of the building generally.

7.2.4. Policy - Finishes

It is desirable that finishes never intended for painting should continue to be appropriately maintained. Investigation should be undertaken to establish whether the removal of later paint finishes is possible. Surfaces intended for painting should continue to be painted in appropriate colours.

Guidelines

Colours which complement the existing external tiles which are typical of the period should be interpreted Pale Ochre, Rust and Apple Green are appropriate colours.

7.3. INTERVENTION

Background

Article 3 of The Burra Charter indicates that conservation is based on a respect for the existing fabric of a place and should therefore involve the least possible physical intervention in order not to distort the evidence provided by the fabric.

Adaptations of existing fabric for practical reasons such as installation of new services and equipment, and the need to meet fire safety and other statutory requirements may be required in terms of securing a viable use for the building components as a whole, and satisfying the changing needs of the general public.

Guidelines

- Intervention into any building fabric should respect the integrity of the extant material, be carefully controlled, and be limited to that required by the proposed works.
- Limited intervention for exploratory or research purposes should generally be restricted to approved programs of re-use, or upgrading of service areas and facilities.
- Intervention should not be detrimental to the original fabric.
- Existing service areas may be upgraded. Any upgrading is subject to the proper approval process.
- New internal floor coverings are permissible, but should have minimal impact on the floor structure.

7.3.1. Policy - Restrict Intervention

It is desirable that intervention into building fabric for non-conservation purposes should generally be restricted to approved programs of re-use or upgrading of service areas and facilities.

7.3.2. Policy - Minimise Impact of Intervention

It is desirable that where intervention in significant fabric is unavoidable, the loss of cultural significance should be minimised. Such intervention should occur in areas of lower rather than higher significance.

7.4. ORDINANCE COMPLIANCE

7.4.1. Policy - Ordinance Compliance BCA

Uses which require an unacceptable degree of intervention for upgrading to ordinance compliance should be avoided. Where unacceptable levels of intervention are required, exemptions should be sought. Conservation, upgrading and reuse programs of the various components of the building should focus on responding to the spirit and intent of the ordinances if strict compliance would adversely affect the cultural significance.

7.5. INTEGRATION OF SERVICES

Background

The installation of services is an intrinsic component of the contemporary functioning and viability of the building. It is recognised that periodic upgrading of services within the building components will be required. In particular, the lack of an appropriate ventilation and climate control has resulted in significant constraints on the retention of long-term tenants.

Guidelines

- Any proposed upgrading of services should be carefully planned. The preparation of schematic layouts is not sufficient: service routes must be planned so as not to damage the significant fabric or disrupt significant spaces.
- Areas previously modified for services should be re-used, in preference to modifying intact fabric.
- The surface mounting of services is preferable to chasing services into significant fabric, in particular face brickwork, stonework and timber.
- Brackets or fixings for services should not damage significant fabric.

7.5.1. Policy – Removal of Inappropriate Services

The provision of new services should consider the removal of inappropriate services.

7.5.2. Policy - Installation of Services

The extension or alteration of existing services in the building is acceptable in the context of re-use, but should not have a detrimental impact on the significance of the building components as a whole.

7.5.3. Policy – Upgrading of Services

Any proposed upgrading of services should be carefully planned. Brackets or fixings for services that are more visible and do not damage significant fabric are preferred.

7.6. SETTING URBAN DESIGN

7.6.1. Policy – Urban Design

The architectural impact of the building derives from its form, facades and landmark quality. Key views of the building available from The Corso, Manly Beach should be preserved. No further additions should occur to the building.

7.6.2. Policy - Detracting External Additions

Any new work should reduce the impact of detracting external additions. New development should be controlled so as not to detract from the significance of the place. Therefore, recent additions to the building should be reviewed to reduce their impact.

7.7. EXTERIOR

7.7.1. Policy – Exterior Appearance

The overall building form should be preserved. All remaining intact fabric on significant facades, as identified in Section 5.10, should be retained and conserved. The existing form, external surfaces, materials and finishes of the façade should be preserved. It is desirable that door and window openings should not be enlarged or closed in. No new work should compromise the original significant facades.

7.7.2. Policy - Façade Modification

It is desirable that where it is necessary to modify the façade, changes to the facade should reinforce the composition of the original facade.

7.8.3. Policy – Façade Additions

Additions of little significance that detract from an appreciation of the original building detail as identified in Section 5.10 can be removed. Scope exists to modify these alterations.

7.7.3. Policy – Façade Changes

The interpretation of the building would benefit by a better understanding of the original construction phase of 1937.

7.8. INTERIOR

7.8.1. Policy – Interior Elements

Generally the retention of the following elements and finishes described in Section 5.10 is desirable.

7.8.2. Policy – Interior Spaces

The spatial qualities of the building contribute to its significance and interpretation and therefore should be conserved, as part of the on-going use, on-going management and any future development strategy.

7.8.3. Policy – Impact on Façade

Internal work should not compromise the significant facades of the buildings.

7.8.4. Policy – Low Integrity Interiors

As the interiors of the building have been extensively modified, further modification could occur to the interior. The character defined by the original interiors that create the spatial quality should be preserved.

7.9. TENANCY FITOUT GUIDELINES

7.9.1. Policy – Incremental Changes

Proposed changes of use to any part of the building could be considered in the context of a coordinated plan for the whole building.

7.10. SIGNAGE AND EXTERNAL LIGHTING

7.10.1. Policy – Original Signage

The existing original signage should be retained.

7.10.2. Policy – Additional Signage

Investigations should occur to uncover evidence of any earlier signage.

7.10.3. Policy – Signage and External Lighting

Signs and external lighting must be consistent with the relevant signage and lighting policies of the authority.

7.10.4. Policy – Co-ordinated Signage

Coordinated signage should be designed for the building that complements the appearance of original fabric and the overall character of the place and is sufficiently flexible to allow for changes in occupancy.

7.11. INTERPRETATION

7.11.1. Policy – Retain and Interpret Building Evolution

Evidence of the progressive evolution of the building where significant fabric should be respected and retained and interpreted.

7.11.2. Policy – Appropriate Interpretation

The heritage significance of the building should be interpreted on site by appropriate methods making reference to existing/extant evidence that can be utilised in interpretation as the starting point (rather than rely on introducing new material).

7.11.3. Policy – Interpretation of Original Use

As the buildings historical significance derives from its original function as a hotel, conservation should primarily be aimed at retaining and recovering this aspect of the significance.

7.11.4. Policy – Retention of Original Building Name

Consideration should be given for the continued use of the building name given its 160 year presence in area and the period of occupation of the current building for 80 years. The building was purposely built for its use and the building facades continued to display the original signage. The building continues to be used as a hotel.

7.11.5. Policy

A plaque, consistent with others in the area, could be fixed to the external facade adjacent to the original entrance of the building noting the building's construction date and original use.

7.12. FUTURE USE

7.12.1. Policy - Future Use

The future use of the building should be compatible with its conservation and ideally remain as a hotel. Alternate uses would include:

The policies set out in this document should be applied irrespective of the uses that occupy the building.

7.12.2. Policy - Incremental Changes of Use

Proposed changes of use to any part of the building should only be considered in the context of a coordinated plan for the whole building.

Background

The original use of the building has been changed. It is preferable that the existing hotel use remain. New uses should be selected which are most compatible with the retention and recovery of the character and significance of the building. The approach should be sufficiently flexible to ensure that the building and setting retain the identified cultural significance of the place.

Suitable uses would include commercial uses.

7.13. ASSET MANAGEMENT

7.13.1. Policy

The management of the building should occur as a single entity.

7.14. ARCHAEOLOGY MONITORING

7.14.1. Archaeology Permit

In accordance with the Heritage Act 1977, any excavation where relics may be disturbed, requires an excavation permit.

7.14.2. Policy - Archaeology

All work involving excavation areas of a site that has archaeological potential should be carried out under archaeological supervision by a qualified archaeologist.

7.14.3. Policy – Archaeology

Based on the significance of the site it is the recommendation of the Conservation Management Plan that any ground disturbance on the property in the future be subject to further archaeological monitoring.

7.15. MAINTENANCE AND REPAIR

7.15.1. Policy – Maintenance Plan

A building maintenance plan and repair program should be prepared and implemented based on a comprehensive knowledge of the building's use and its materials, with regular inspection and prompt preventative maintenance and repair.

7.15.2. Policy – Graded Levels of Intervention

The appropriate level of significance of any part or element of the building shall be determined from this plan prior to determining the acceptable level of intervention or appropriate action required under maintenance.

7.16. APPROPRIATE SKILLS AND EXPERIENCE

7.16.1. Policy – Skills and Experience

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

Response

Relevant and experienced professional conservation advice has guided the Development Application.

8. IMPLEMENTATION OF POLICY**8.1. MANAGEMENT PROCESSES**

In future management the decision making process should centre on the protection of heritage values. The building is listed as a Heritage Item / contributory component of a Conservation Area. Manly Council is the consent authority for all building work. As such any Development Application should be accompanied by an Assessment of Heritage Impact, which assesses the proposed scheme in terms of the Conservation Policies outlined in this report.

The following management processes should be implemented / maintained when considering the ongoing use of the building:

- This Conservation Plan should be included in any future sale documents in order that the enquirer or prospective purchaser is fully appraised of heritage requirements.
- Skilled and appropriate staff or consultants should be employed to develop an understanding of the nature of the building or place, re-assess its significance and develop compatible approaches taking into consideration user requirements and heritage issues.
- Insurance cover for the building should be reviewed to acknowledge the areas of significance.
- Regular BCA reporting on emergency services as required.
- A building maintenance program should be implemented.

8.2. REVIEW OF THE CONSERVATION MANAGEMENT POLICY

This Conservation Management Plan proposes a framework for the management of heritage issues into the long term. Conservation Policies need to progressively respond to changing situations if they are to remain relevant.

Conservation Policies should be reviewed every five years or subsequent to major programmes of upgrading or changes in ownership and should reflect latest relevant legislation and conservation practices. Reviews should be carried out by experienced Conservation Practitioners.

8.3. CONSERVATION WORKS

A Schedule of Essential and Desirable Conservation Works should be prepared to ensure the adequate conservation of the building.

8.4. MAINTENANCE WORKS

A planned Maintenance Program should be prepared and implemented based on the cyclical inspection, monitoring and recording of the condition of the fabric. The main elements requiring attention are:

- Roofing
- Gutters
- Rainwater disposal system
- Brickwork and render finishes
- Timber cladding
- Windows and doors
- Structural defects.

A schedule of ongoing maintenance works should be prepared. This should identify cyclic maintenance works to fabric and services that should be implemented by the owner / manager as part of the process of ongoing management of the building, beginning from the time that conservation works are substantially completed. A

record of when this work is performed, and any faults found, or repairs made should be recorded and kept along side this maintenance schedule.

9. BIBLIOGRAPHY

Jahn, Graham, *Sydney Architecture*, Watermark Press, Sydney 1997

Brian & Barbara Kennedy, *Sydney and Suburbs – A History and Description*, AH & AW Reid Pty Ltd, 1982

Frances Pollon, *The Book of Sydney Suburbs*, Angus & Robertson, 1988

Irving, R. and Reynolds, P. *A Pictorial Guide to Identifying Australian Architecture*, 1989

Sands Directory

10. LIST OF ILLUSTRATIONS

FIGURE NO	DATE	DESCRIPTION	SOURCE
Figure 3.1	1860	Steyne Hotel	State Library Victoria
Figure 3.2	1910	Steyne Hotel	hotelsteyne.com.au
Figure 3.3	1913	Steyne Hotel, alterations and additions	State Records NSW
Figure 3.4	1926	Steyne Hotel, Lot boundaries	LTO Vol.3929 Folio
Figure 3.5	1935	Steyne Hotel, Elevations Section	State Records 71109
Figure 3.6	1935	Steyne Hotel, Ground Floor Section	State Records 71111
Figure 3.7	1939	Steyne Hotel, 1st Floor Section	State Records 71110
Figure 3.8	1939	Steyne Hotel, New Stair	State Records 71112
Figure 3.9	1939	Steyne Hotel, Sections	State Records 71113
Figure 3.10	1939	Steyne Hotel, Dining Room Extensions	State Records 71114
Figure 3.11	1939	Steyne Hotel, Kitchen and Dining Room Extensions	State Records
Figure 3.12	1936	Steyne Hotel, Exterior	Decoration & Glass Magazine, National Library Archive
Figure 3.13	1936	Steyne Hotel, Exterior	State Records 71109
Figure 3.14	1936	Steyne Hotel, Exterior	Noel Butlin Archive Collection
Figure 3.15	1936	Steyne Hotel, Exterior Corner Tower	Building Magazine, National Library Archive
Figure 3.16	1936	Steyne Hotel, Exterior	Building Magazine, National Library Archive
Figure 3.17	1936	Steyne Hotel, Public Bar	Noel Butlin Archive Collection

Figure 3.18	1936	Steyne Hotel, Cocktail Lounge	Noel Butlin Archive Collection
Figure 3.19	1936	Steyne Hotel, Cocktail Lounge	Building Magazine, National Library Archive
Figure 3.20	1936	Steyne Hotel, Dining Room	Building Magazine, National Library Archive
Figure 3.21	1936	Steyne Hotel, Dining Room	Noel Butlin Archive Collection
Figure 3.22	1936	Steyne Hotel, Saloon Bar	Building Magazine, National Library Archive
Figure 3.23	1936	Steyne Hotel, Saloon Bar	Building Magazine, National Library Archive
Figure 3.24	1936	Steyne Hotel, Saloon Bar	Building Magazine, National Library Archive
Figure 3.25	1936	Steyne Hotel, Sitting Room	Noel Butlin Archive Collection
Figure 3.26	1936	Steyne Hotel, Sitting Room	Building Magazine, National Library Archive
Figure 3.27	1936	Steyne Hotel, Bedroom	Decoration & Glass Magazine, National Library Archive
Figure 3.28	1936	Steyne Hotel, Bedroom	Noel Butlin Archive Collection
Figure 3.29		Steyne Hotel,	
Figure 3.30	1939	Steyne Hotel, Exterior	Noel Butlin Archive Collection
Figure 3.31	1949	Steyne Hotel, Exterior	Noel Butlin Archive Collection
Figure 3.32	1949	Steyne Hotel, Exterior	Noel Butlin Archive Collection
Figure 3.33	1949	Steyne Hotel, Exterior	Noel Butlin Archive Collection
Figure 3.34	1949	Steyne Hotel, Exterior	Noel Butlin Archive Collection

Figure 3.35	2002	Steyne Hotel, Saloon Bar Tile Work	Archival Record
Figure 3.36	2002	Steyne Hotel, Saloon Bar Tile Work	Archival Record
Figure 3.37	2002	Steyne Hotel, Reception Desk	Archival Record
Figure 3.38	2002	Steyne Hotel, Bottle Shop Ceiling	Archival Record
Figure 3.39	2002	Steyne Hotel, Timber Stair	Archival Record
Figure 3.40	2002	Steyne Hotel, Timber Stair Detail	Archival Record
Figure 3.41	2002	Steyne Hotel, Entry Stair Cornice Detail	Archival Record
Figure 4.1	2018	Hotel Steyne, south elevation (to The Corso)	Architectural Projects
Figure 4.2	2018	Hotel Steyne, south elevation (To Whistler Street)	Architectural Projects
Figure 4.3	2018	Hotel Steyne, west elevation (To Henrietta Lane)	Architectural Projects
Figure 4.4	2018	Hotel Steyne, east elevation (to North Steyne)	Architectural Projects
Figure 4.5	2018	Existing Beer Garden south, view of exterior to Saloon Bar	Architectural Projects
Figure 4.6	2018	Existing Courtyard stair and west elevation to centre wing	Architectural Projects
Figure 4.7	2018	Existing Sports Bar in area of new Stair 4 - view to north	Architectural Projects
Figure 4.8	2018	Existing Beer Garden (north) and courtyard from second floor - view to south	Architectural Projects
Figure 4.9	2018	Existing Beer Garden (north) and bar - view to south	Architectural Projects
Figure 4.10	2018	Beer Garden (north) view to north. Former 41 North Steyne in background	Architectural Projects

Figure 4.11	2018	Existing bridge walkway and Stair 4 above courtyard at first floor level - view to east	Architectural Projects
Figure 4.12	2018	Existing Courtyard (north) at first floor level - view to north	Architectural Projects
Figure 4.13	2018	Existing north terrace to centre wing at first floor level	Architectural Projects
Figure 4.14	2018	View of existing lift No.2 from exterior of Saloon Bar	Architectural Projects
Figure 4.15	2018	Existing external courtyard and stair - view to north	Architectural Projects
Figure 4.16	2018	Existing Hotel Room 01	Architectural Projects
Figure 4.17	2018	Existing Hotel Room 05	Architectural Projects
Figure 4.18	2018	Hotel accommodation corridor to east wing at first floor level	Architectural Projects
Figure 4.19	2018	Existing hotel accommodation corridor to centre wing at first floor level	Architectural Projects
Figure 4.20	2018	Existing Hotel Room 12A	Architectural Projects
Figure 4.21	2018	Existing Hotel Room 13	Architectural Projects
Figure 4.22	2018	Existing Hotel Room 14	Architectural Projects
Figure 4.23	2018	Bath to existing Hotel Room 14	Architectural Projects
Figure 4.24	2018	Existing Hotel Room 17	Architectural Projects
Figure 4.25	2018	Existing Hotel Room 23	Architectural Projects
Figure 4.26	2018	Existing hotel room used as office - centre wing	Architectural Projects
Figure 4.27	2018	Existing verandah to administration offices at first floor level	Architectural Projects

Figure 4.28	2018	Existing administration offices at first floor	Architectural Projects
Figure 4.29	2018	Existing hotel room used as workshop - centre wing	Architectural Projects
Figure 4.30	2018	Existing hotel accommodation reception - first floor	Architectural Projects
Figure 4.31	2018	Existing Blacket's Bar, second floor	Architectural Projects
Figure 4.32	2018	Existing Blacket's Bar, second floor	Architectural Projects