TKDArchitects
Tanner Kibble Denton

350 George Street, Sydney

Conservation Management Plan

Appendices A to G

Prepared for Strata Plan No. 86960

August 2020 • Issue A
Project number 20 0023

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Document / Status Register

Issue	Date	Purpose	Written	Approved
P1	01 May 2020	Draft issue for review	RL/SJZ/SV	MJ
P2	14 May 2020	Final draft issue for review	RL/SJZ/SV	MJ
P3	22 May 2020	Final draft issue to client	RL/SJZ/SV	MJ
A	25 August 2020	HFS Application	RL/SJZ/SV	MJ

APPENDIX A SCHEDULE OF CONSERVATION WORKS

This Conservation Management Plan has been prepared to provide guidelines for the conservation, re-use and management of 350 George Street, Sydney, to ensure that the heritage value of the place is maintained and enhanced into the future.

This section sets out the guidelines for managing maintenance and conservation works.

A.1 2010 Conservation Works

Recommendations in 2010 CMP

350 George Street has been completely refurbished and conservation works undertaken to significant building fabric following the completion of the Conservation Management Plan prepared by City Plan Services and completed in 2010. The following works were recommended in the 2010 CMP:

Removal of intrusive items

- Remove all non-significant and redundant services, cables and non-original fixings to external elevations, and internal spaces/offices including basement level. Patch repair fabric following the removal where necessary and as specified.
- Reconstruction of significant elements
- Generally reconstruct/repair the internal missing elements such as skirtings, dado panels, and architraves where necessary matching the existing exactly in detail and materials

Catch-up Maintenance

- Check over roof metal deck, gutters and downpipes repair as necessary and as specified. Install covering to keep debris from gutters.
- Check over all timber window frames repair and repaint externally as necessary.
- Ensure existing hole at southern most corner of Level 5 balcony adjacent to Suite 5.02 is repaired.
- Remove all inadequate and broken bird proofing.
- Install new stainless steel bird spikes using as wide as available product.
- Check over all internal walls and ceilings on Level 3 in particular Suite 3.03 for broken ceiling panel, missing light fittings and cracks above lintels.
- Undertake stone facade inspection by a qualified stonemason for identification of any exfoliation and fretting as well as inadequate patch repair and missing sealer to sill joints for rectification, repair and halt any deterioration.
- Check over basement walls for water damage and rising damp issues particularly along George Street walls

These conservation and maintenance works were subsequently undertaken.

A.2 Other conservation works

Other conservation works have been undertaken since 2010, associated with the conversion of the property from Torrens to Strata Title and with works related to tenancy fitouts. External works include the following:

- Reinstating access to the lower basement level form the southern street level opening in George Street.

- Restoration of the existing windows and grilles on the ground floor level of the Angel Place façade;
- Refurbishment of the existing windows to the lower ground floor on the Angel Place facade;
- Restoration of the central entry steel bi-fold doors on the Ash Street façade;
- Retention/restoration of the pavement lights along Ash Street

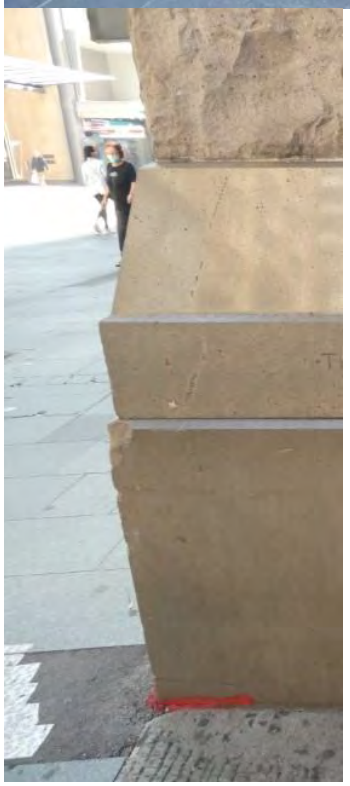
Internal works include:

- Reinstating early atrium door openings on the eastern and western sides of the first, second, third and fourth floors and on the western side of the fifth floor;
- Demolition of the existing fire stair in the south-east corner of the lower ground floor and reconstruction of concrete floor;
- Removal of non-original fabric in the south-east corner of the lower ground floor and repairs to significant building fabric;
- Removal of false ceilings throughout the tenancy area in the south-eastern section of the lower ground floor to reveal the original ground floor soffits.

A signage strategy and accessibility strategy have been prepared. Accessibility has been provided through Ash Street that provides equable access and has minimised impacts on the building. An interpretation strategy has also been prepared.

A.3 Future conservation works

Although the building is generally in very good repair and is well maintained, stonework has been damaged at footpath level on the Ash Street elevation and at the south-western corner of the building. Methodology for repairs to stonework should be investigated and executed by a qualified stonemason under the direction of a heritage architect.

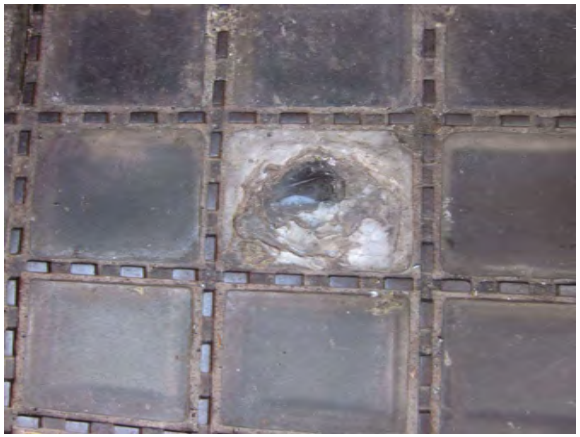


135 *Damaged stone at the ground floor level of the Ash Street elevation (left) and at the south-western corner of the building. Repairs should be undertaken to the hydraulic system for the main entrance doors, located in the basement of the building, which is leaking.*

APPENDIX B CONSERVATION OF PAVEMENT LIGHTS SCHEDULE

PAVEMENT LIGHTS—SCHEDULE OF CONSERVATION WORKS

Bay	Condition	Conservation Works	Images
1	Original frame largely intact with damage in two places on building side. Wear due to pedestrian activity.	Clean back frame and treat to prevent corrosion. Avoid damaging the surface—do not sandblast. When the opportunity arises, repair damaged sections of existing frame.	
	Original grid removed and replaced with checkerplate sheet inserts.	Remove existing paint, clean checkerplate and treat to prevent corrosion. Avoid damaging the surface—do not sandblast. When the opportunity arises, consideration is to be given to installing a reconstructed grid to match the material and finish of the original grid—using the existing grids in Bays 2 and 10 as a template.	
	Original lights removed and not replaced.	When the opportunity arises, consideration is to be given to installing new lights within the reconstructed grid with lights that closely match original. Use grout to match the consistency and colour of existing grout.	
2	Original frame intact with some wear due to pedestrian activity.	Clean back frame and treat to prevent corrosion. Avoid damaging the surface—do not sandblast.	
	Original grid replaced with new grid to match original in every detail except the manufacturer's name. In good condition.	Clean back grid and treat to prevent corrosion. Avoid damaging the surface—do not sandblast.	
	Original lights replaced with new lights to match original standard lights—prism lights were not re-instated. In good condition.	Remove dirt and grime and clean glass. Replace loose and missing grout to match consistency and colour of existing lights.	
	Note: The pavement light may need to be temporarily removed to allow for installation of a new building entry within this bay.	—	

Bay	Condition	Conservation Works	Images
3	Original frame intact with some wear and evidence of corrosion.	Clean back frame and treat to prevent corrosion. Avoid damaging the surface—do not sandblast.	
	Original grid intact with some wear and corrosion.	Clean back grid and treat to prevent corrosion. Avoid damaging the surface—do not sandblast.	
	Some original lights intact, others replaced. Some lights damaged.	Remove dirt and grime and clean glass. Replace damaged lights with new lights to match original. Where original prism lights have previously been replaced with flat glass, reinstate with new prism glass. Replace loose and missing grout to match consistency and colour of existing lights.	
4	Original frame intact with some wear and evidence of more significant corrosion.	Clean back frame and treat to prevent corrosion. Avoid damaging the surface—do not sandblast.	
	Original grid intact with some wear and corrosion.	Clean back grid and treat to prevent corrosion. Avoid damaging the surface—do not sandblast.	
	Some original lights intact, others replaced. Some lights damaged.	Remove dirt and grime and clean glass. Replace damaged lights with new lights to match original. Where original prism lights have previously been replaced with flat glass, reinstate with new prism glass. Replace loose and missing grout to match consistency and colour of existing lights.	

Bay	Condition	Conservation Works	Images
5	Original frame intact with some wear and evidence of corrosion.	Clean back frame and treat to prevent corrosion. Avoid damaging the surface—do not sandblast.	
	Original grid intact with some minimal wear and corrosion.	Clean back grid and treat to prevent corrosion. Avoid damaging the surface—do not sandblast.	
	Some original lights intact, others replaced. Some lights damaged.	Remove dirt and grime and clean glass. Replace damaged lights with new lights to match original. Where original prism lights have previously been replaced with flat glass, reinstate with new prism glass. Replace loose and missing grout to match consistency and colour of existing lights.	
6	Original frame intact with some wear and evidence of corrosion.	Clean back frame and treat to prevent corrosion. Avoid damaging the surface—do not sandblast.	
	Original grid intact with some minimal wear and corrosion.	Clean back grid and treat to prevent corrosion. Avoid damaging the surface—do not sandblast.	
	Some original lights intact, others replaced. Some lights damaged.	Remove dirt and grime and clean glass. Replace damaged lights with new lights to match original. Where original prism lights have previously been replaced with flat glass, reinstate with new prism glass. Replace loose and missing grout to match consistency and colour of existing lights.	
	Note: The pavement light may need to be temporarily removed to allow for installation of a new building egress within this bay.	—	

Bay	Condition	Conservation Works	Images
7	Original frame intact with some wear and evidence of corrosion.	Clean back frame and treat to prevent corrosion. Avoid damaging the surface—do not sandblast.	
	Original grid intact with some minimal wear and corrosion.	Clean back grid and treat to prevent corrosion. Avoid damaging the surface—do not sandblast.	
	Some original lights intact, others replaced. Some lights damaged or missing.	Remove dirt and grime and clean glass. Replace damaged or missing lights with new lights to match original. Where original prism lights have previously been replaced with flat glass, reinstate with new prism glass. Replace loose and missing grout to match consistency and colour of existing lights.	
8	Original frame intact with some wear and evidence of corrosion.	Clean back frame and treat to prevent corrosion. Avoid damaging the surface—do not sandblast.	
	Original grid intact with some minimal wear and corrosion.	Clean back grid and treat to prevent corrosion. Avoid damaging the surface—do not sandblast.	
	Some original lights intact, others replaced. Some lights damaged or missing.	Remove dirt and grime and clean glass. Replace damaged or missing lights with new lights to match original. Where original prism lights have previously been replaced with flat glass, reinstate with new prism glass. Replace loose and missing grout to match consistency and colour of existing lights.	

Bay	Condition	Conservation Works	Images
10	Original frame intact with some previous welded repairs. Some wear and evidence of corrosion.	Clean back frame and treat to prevent corrosion. Avoid damaging the surface—do not sandblast.	
	Original grid intact with some minimal wear and corrosion.	Clean back grid and treat to prevent corrosion. Avoid damaging the surface—do not sandblast.	
	Some original lights intact, others replaced. Some lights damaged or missing.	Remove dirt and grime and clean glass. Replace damaged lights with new lights to match original. Where original prism lights have previously been replaced with flat glass, reinstate with new prism glass. Replace loose and missing grout to match consistency and colour of existing lights.	
11	Original pavement light may still exist underneath later bitumen surface.	Remove overlying bituminous material and confirm existence of original pavement light. Subject to what is found, consideration is to be given to re-instating the pavement light consistent with the approach undertaken for other pavement lights.	

Bay	Condition	Conservation Works	Images
12	The frame of the original pavement light appears to have been retained under a later bitumen surface. It appears to have been cut at the south end to allow for a stormwater pipe to empty into the adjacent gutter. It is unknown as to whether or not the grid and lights have been retained.	Remove overlying bituminous material and confirm extent of original pavement light. Subject to what is found, consideration is to be given to re-instating the pavement light consistent with the approach undertaken for other pavement lights.	

WALL TILES (VAULT)—SCHEDULE OF CONSERVATION WORKS

Condition	Conservation Works	Images
The existing wall tiles of each vault appear to be in fair to good condition. Paint has been applied to the tiles in some locations.	Remove any paint and clean surface of dirt and grime with water and a hard brush—do not use high pressure water jets and do not saturate other elements. Consideration is to be given to replacing any cracked or otherwise damaged tiles with new tiles to match existing Consideration is to be given to removing any loose or damaged grout and replacing with new grout to match existing consistency and colour.	

BASEMENT LIGHTS—SCHEDULE OF CONSERVATION WORKS

Condition	Conservation Works	Images
The existing basement lights appear to be in good condition although there is considerable dirt, grime and rubbish within the vaults. Some basement lights have been removed and others have been penetrated by services. The vents on the street side of the vaults appear to have been infilled. The original drainage (at base of building wall) does not appear to be functional. It is possible that a clear waterproofing material has been applied to the upper face of the basement lights and the vent. The underside of the basement lights and vents have generally been painted throughout.	Remove all rubbish and clean surfaces of dirt and grime with water and a hard brush—do not use high pressure water jets and do not saturate other elements. Inspect for damage to vents, framing, grids and lights. Repair framing and grids as necessary. Replace damaged lights with new lights to match original. Replace missing grout to match consistency and colour of existing grout. Inspect adequacy of drainage and repair or replace as necessary—ensure that all drains are functional. Inspect for existence of any waterproofing applied to the upper face of the basement lights and the vents. If a waterproofing membrane has been applied then consideration is to be given to its repair, replacement or removal, subject to the assessed adequacy of the basement lights and drainage to adequately collect and dispose of stormwater etc. Consideration is to be given to the removal of the paint to the underside of the basement lights, where this would benefit use of the basement level.	

APPENDIX C CYCLICAL MAINTENANCE SCHEDULE

The following cyclic maintenance schedule outlines the inspection and repair regime that should be implemented by the building's managers as part of the process of on-going maintenance at 350 George Street. Work that is undertaken and any faults discovered or repairs made to significant fabric should be recorded and the record maintained separately alongside a copy of this maintenance schedule.

Qualified and experienced consultants only should be employed to work on significant building fabric, particularly the façade stone. Remedial work should be appropriately supervised. Expert professional advice should be sought prior to cleaning or undertaking future repair work on significant building features or fabric.

C.1 Urgent Maintenance

Building Element	Inspect for	When
	Blocked or broken storm water and sewer lines that require clearing or repair; Clearing of blocked gutters and downpipes; Broken water service or leaking faucets and toilet cisterns; Damaged or defective light fittings and switches; Failed incandescent light bulbs or fluorescent tubes; Storm damage to building fabric; Vandalism or break and enter damage to windows and doors; Broken or defective locks and latches, replacement of keys or lock cylinders.	As they occur

C.2 Roof

Building Element	Condition	Inspect for	When	Life Expectancy	Required works
Flashings and cappings	Good	Inspect for loose or raised fixings to metal cappings, cappings that have lifted, slipped or are deformed from wind damage.	Every 2 years	15+ years	Maintenance and life cycle replacement
Roof membrane	Good	Inspect for lifting joints, surface blisters or physical damage and cracks. Check on hot days and after rain as the membrane surface dries (cracking can be seen wet as the heat draws up moisture). Check water falls across roofs and does not pond.	Every year	20+ years	Maintenance and life cycle replacement
Roof membrane	Good	Inspect for lifting joints, surface blisters or physical damage and cracks. Check on hot days and after rain as the membrane surface dries (cracking can be seen wet as the heat draws up moisture). Check water falls across roofs and does not pond.	Every year	20+ years	Maintenance and life cycle replacement

Steel elements		Check for signs of rust. Check that all fixings are secure. Ensure there are no loose items lying on flat sections of steel or items propped against steel	Every 7 years Weeky		Maintenance and repair

C.3 Roof drainage

Building Element	Condition	Inspect for	When	Life Expectancy	Required Works
Sumps	Good	Clear sumps including guards of leaves and rubbish. Ensure guards sit correctly and are clear of debris. Check that downpipes are flowing freely and are not blocked. Look for downpipes that are damaged or squashed and restrict water flow. Check that downpipes are connected to the stormwater system and whether joints are sound. Check that stormwater drainage is not blocked.	4-12 months Every 2 years		Maintenance and repair

C.4 External fabric

Building Element	Condition	Inspect for	When	Life Expectancy	Required Works
Stone	Good	Inspect for loose, fretted, broken or missing mortar joints to stone around windows, along flashings and on cornices and other projections. Check if the stone is crumbling or has surface salts; this can indicate a moisture problem. Inspect for signs of delamination that can affect the soundness of stone. Is there rising or falling damp?	5 years	70+ years	Conservation works required to repair fretted stonework. Maintenance and repair as required.
Brickwork	Good	Inspect for loose, fretted, broken or missing mortar joints and bricks. Check if brickwork is crumbling or has surface salts; this can indicate a moisture problem.	5 years	40-75+ years	Maintenance and repair as required.

C.5 Structure

Building Element	Condition	Inspect for	When	Life Expectancy	Required Works
Timber	Good	Are members secure and true?	7 years		Maintenance and repair as required.

C.6 Joinery

Building Element	Condition	Inspect for	When	Life Expectancy	Required Works
Timber framed windows	Good	Inspect for loose or damaged mouldings, architraves, decayed stiles at sill level, weathered sills, sashes that bind, noisy pulley wheels that need to be oiled, and sash cords that are decayed or broken. Check strength by raising weight by hand and dropping – if cord is sound it will carry weight at bottom of drop. Inspect for loose or decayed sash joints and broken or cracked glass or putty. Check internal facings around windows for stains that can indicate failed flashings.	2 years	10-15 years	Maintenance and repair as required.
Timber doors	Good	Inspect for loose jambs and damage from locks being forced. Are mouldings or stops secure and does the door operate satisfactorily? Are door joints firm, mouldings missing or damaged? Is the hardware operational – do catches catch and locks lock? Is the furniture secure or missing and defective? Check if the door requires a stop to prevent damage to the door or walls when opened.	2 years	10-15 years	Maintenance and repair as required.

C.7 Internal finishes

Building Element	Condition	Inspect for	When	Life Expectancy	Required Works
Plaster and render	Good	Is the plaster/render cracked or drummy? Is there bubbling or cracking of paint? This can indicate a moisture problem	7 years	40-75+ years	Maintenance and lifecycle replacement
Plaster-board	Good	Are there dents or holes? Are there exposed edge strips or fixings?	3 years	20+ years	
Ceramic wall and floor tiles	Good	Is there decayed or missing grout? Are there drummy, cracked or missing tiles?	3 years	15-20+ years	Maintenance and lifecycle replacement

C.8 Painting

Building Element	Condition	Inspect for	When	Life Expectancy	Required Works
External Trachyte fabric	Good	Inspect for stone and mortar deterioration, failure or damage and grime generally	3 years	30-50 years	Maintenance and lifecycle replacement
External painted surfaces	Good	Inspect for paint deterioration, failure, damage and grime generally	3 years	10-15 years	Maintenance and lifecycle replacement
External Metalwork	Good	Inspect for metal and paint deterioration, failure or damage and grime generally	3 years	10-15 years	Maintenance and lifecycle replacement
Pavement lights	Fair	Inspect for glass and framing deterioration, failure or damage and grime generally	3 years	10-15 years	Maintenance and lifecycle replacement
Metal roofing	Good	Inspect for metal and paint deterioration, failure or damage and grime generally	3 years	10-15 years	Maintenance and lifecycle replacement
Membrane roofing	Good	Inspect for membrane deterioration, failure or damage and grime generally	1 year	5-10 years	Maintenance and lifecycle replacement
Internal walls and ceilings	Good	Inspect for plaster and paint deterioration, failure, damage and grime generally	3 years	10-15 years	Maintenance and lifecycle replacement
Window joinery and glazing	Good	Inspect for timber, paint and glass deterioration, failure or damage and grime generally	3 years	10-15 years	Maintenance and lifecycle replacement
Original joinery doors and frames	Good	Inspect for timber, paint and glass deterioration, failure or damage and grime generally	3 years	10-15 years	Maintenance and lifecycle replacement
Marble floors	Good	Inspect for stone deterioration, failure or damage and grime generally	3 years	10-15 years	Maintenance and lifecycle replacement
Marble wall cladding	Good	Inspect for stone deterioration, failure or damage and grime generally	3 years	10-15 years	Maintenance and lifecycle replacement
Internal Metalwork	Good	Inspect for metal and paint deterioration, failure or damage and grime generally	3 years	10-15 years	Maintenance and lifecycle replacement
Internal glazing including Atrium ceiling	Good	Inspect for glass and framing deterioration, failure or damage and grime generally	3 years	10-15 years	Maintenance and lifecycle replacement

C.9 Services

Building Element	Condition	Inspect for	When	Life Expectancy	Required Works
Stormwater	Functioning service	Inspect for drains and sumps blocked with rubbish or silt. Check if water lies in sumps as this can indicate a total or partial blockage or inadequate fall in line.	4-12 months	20-25+years	Maintenance and lifecycle replacement
Sewerage	Functioning service	Inspect sumps for damaged grates and ensure these are not draining surface water	2 years	20-25+ years	Maintenance and lifecycle replacement
Water	Functioning service	Inspect taps for drips and ease of operation. Are taps and surface run pipes secured to walls or supports?	2 years	20-25+ years	Maintenance and lifecycle replacement
Electricity	Functioning service	Check if light globes are blown or fittings damaged and if fittings are well secured to walls or standards	1 year	15-20+ years	Maintenance and lifecycle replacement
Fire services	Functioning service	Regular inspection as required by law for Annual Fire Safety Certificate	1 year	10 years	Maintenance and lifecycle replacement

APPENDIX D SITE SPECIFIC POLICIES EXEMPTIONS

The following site specific exemption policies are recommended for endorsement under the *Heritage Act 1977 NSW*, and should apply to works proposed to the exterior and interior of the building as detailed below, in addition to those works already considered exempt under section 57(2) of the *Heritage Act 1977 NSW*.

D.1 Building Exterior

- Restoration or reconstruction of building fabric (including the rectification of previous inappropriate repair or maintenance work) consistent with the endorsed policies of the conservation management plan.
- Construction of bollards at the following intersecting street corners of the building to protect from damage due to foot and vehicular traffic
- George Street corner Ash Lane
- Ash Lane corner Angel Place

D.2 Building Interior

- Restoration or reconstruction of building fabric (including the rectification of previous inappropriate repair or maintenance work) consistent with the endorsed policies of the conservation management plan.
- Internal fit-outs in accordance with the internal fit-out guidelines as endorsed in the conservation management plan for the building.
- Internal reconfiguration of rooms or spaces where this work does not impact on fabric or spaces which have been assessed as having Exceptional or High Significance, consistent with the endorsed conservation management plan for the building.
- All improvements and updates of technology services where this work does not impact on fabric or spaces which have been assessed as having Exceptional or High Significance, consistent with the endorsed conservation management plan for the building.

D.3 Signage and Interpretation

- Installation, alteration and removal of all tenancy and directional signage may be undertaken in accordance with the guidelines of the 2012 Signage Strategy for the building.
- Installation, alteration and removal of interpretation may be undertaken in accordance with the guidelines of the 2011 Interpretation Strategy for the building.

D.4 Events

- Temporary use of a section of the building, and installation of temporary structures, fencing, facilities, crowd control barriers, stages, lighting, sound and public address equipment and signage for a total period not exceeding two (2) months is permissible, under the advisement of a Heritage Architect, and consistent with the endorsed conservation management plan for the building.
- Temporary installation of exhibitions, artworks, statues and monuments for temporary exhibitions or events for a total period of less than three (3) months is permissible, under the advisement of a Heritage Architect, and consistent with the endorsed conservation management plan for the building.

APPENDIX E BUILDING AND INTERNAL FITOUT GUIDELINES

The following building and internal fitout guidelines have been established to assist the owners, building managers and prospective occupiers to consider how the spaces in 350 George Street may be adapted to suit their needs.

The accommodation that the building provides has exceptional spatial and aesthetic qualities from the building's architectural presence and interior – in particular the ground floor, atrium and former ballroom. The approach using these spaces requires an acceptance of the elements which create the individual tenancy's character, as well as enhance the significance of the building.

All proposed works to the exterior or interior of the building must be assessed by the building manager's nominated Heritage Architect prior to construction. The Heritage Architect will assess whether the proposed works are consistent with the Site Specific Exemptions (APPENDIX D), or whether the works require a Development Application and S60 Application with the City of Sydney and NSW Heritage respectively.

E.1 Guidelines for the Building Exterior

- The owner or occupier of a lot must not install or attach to the external walls any cables, wiring, security features or other fixtures.
- The owner or occupier of a lot must not install or attach to the external walls any signage or banners in any location other than presribed signage areas and in strict accordance with the 2012 Signage Strategy (APPENDIX J) and the Signage Code for the Building (APPENDIX K).
- The owner or occupier of a lot may not attach signage, banners or fixtures to external balconies or covered verandahs.
- An owner or occupier of a lot must not install any external window or door coverings unless in accordance with the policeis of the 2020 Conservation Management Plan.

E.2 Guidelines for the Building Interior

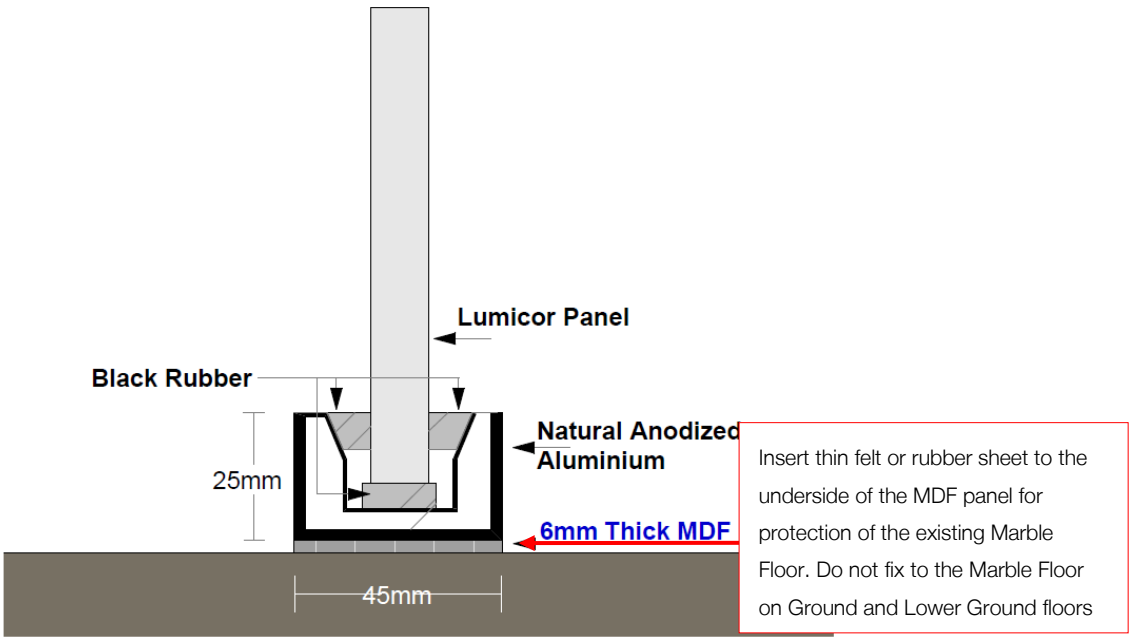
- The owner or an occupier of a lot must not attach or affix to or damage any fabric assessed as being of Exceptional or High significance in Section 5 of the 2020 Conservation Management Plan.
- The owner or occupier of a lot will not attach, alter or affix any item to the fabric of the building without the prior consent of the Owners Corporation. Under assessment of the Owners Corporation's nominated Heritage Architect, consent for works may be withheld if it is inconsistent with the heritage status of the Building and the policies of the 2020 Conservation Management Plan.
- If an owner or occupier, after obtaining the consent of the Owners Corporation for proposed works, if the works are on or renders the fabric moveable, the fabric must be provided to the Owners Corporation for storage in the Building for reuse and reference at a potential later date.
- An owner or occuper of a lot may install any blids or curtains for the exterior glazing as long as the colour of the blind or curtain facing the exterior is charcoal.

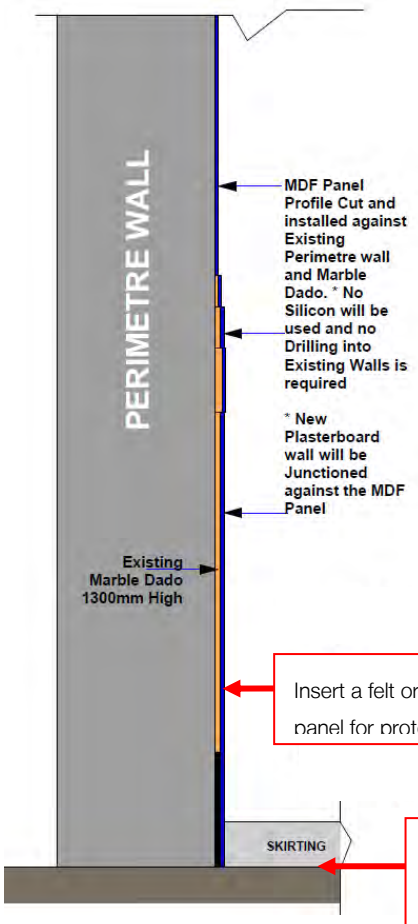
E.3 Guidelines for Interior Alterations and Fit-out

- Intertenancy walls which are non-load bearing and have not been assessed as original fabric of exceptional or high significance in Section 5 of the 2020 Conservation Management Plan, may have openings proposed, provided they have been assessed by a Heritage Architect and are in accordance with the policies of the 2020 Conservation Management Plan.
- Do not paint or render previously unpainted and unrendered surfaces, including stonework, timber joinery and brickwork.
- Do not obscure windows with partitions. Partitions should abut window multions or solid wall/column of the external walls.
- Maintain clear views throughout the tenancy space by using glazed partitions to offices along corridors and above door height.
- New work should not compromise the public views to the inteiors of the building and should not damage internal and external fabric.
- New work should utilise high qulaitye materials and architectural detailing which is sympathetic and enhances the overall aesthetic and significance of the building.

Recommended design details for installation of partitions to marble floor and walls

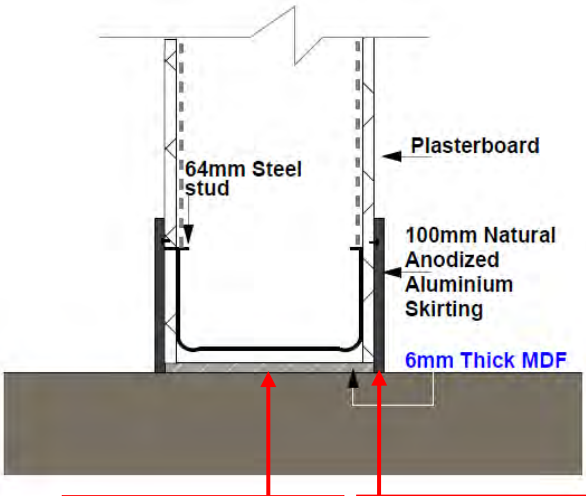
The following diagrams have been extracted from the 2010 Conservation Management Plan prepared by City Plan Heritage.





Insert a felt or rubber sheet to the underside of the MDF panel for protection of the existing Marble Dado.

Insert thin felt sheet to the underside of the new aluminium self standing skirtings for protection of the existing Marble Floor. Do not fix to the Marble Floor



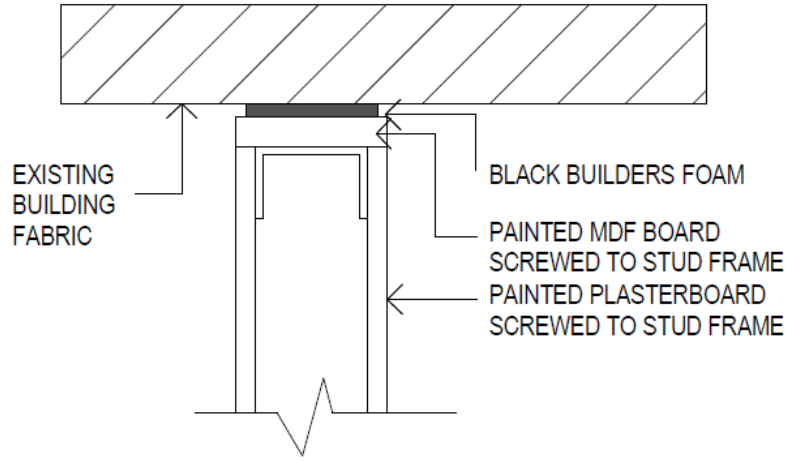
Insert thin felt or rubber sheet to the underside of the MDF panel for protection of the existing Marble Floor. Do not fix to the Marble Floor

Insert thin felt sheet to the underside of the new aluminium self standing skirtings for protection of the existing Marble Floor. Do not fix to the Marble Floor

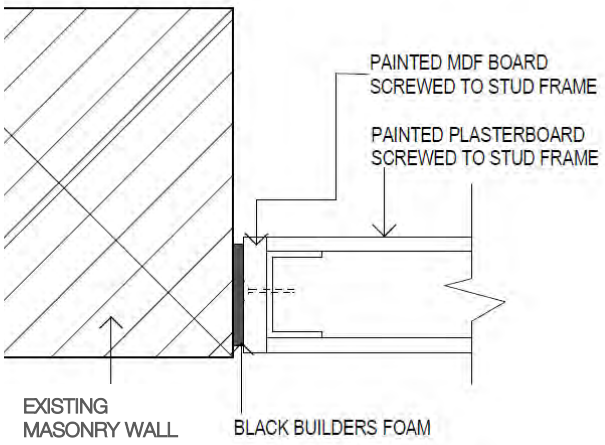
Design details for installation of new partitions within commercial tenancies to the existing significant building fabric

The following diagrams have been extracted from the 2010 Conservation Management Plan prepared by City Plan Heritage.

Connection to original building ceilings



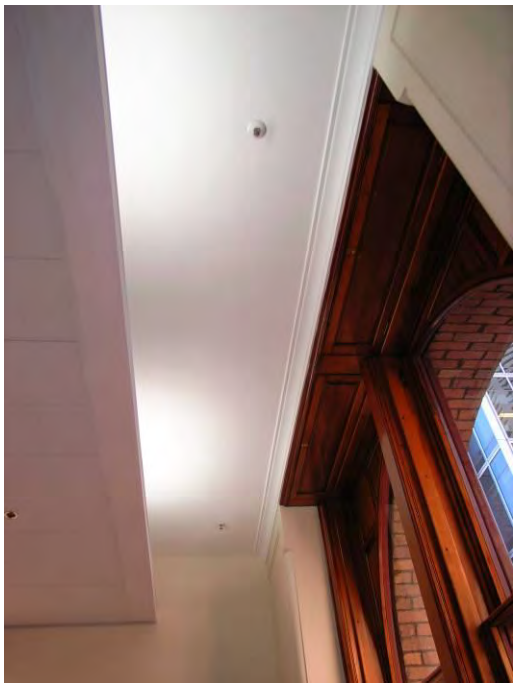
Connection to external perimeter walls



Sympathetic detailing for ceiling and window junctions

Do not attach fabric to the external walls at the windows always leave sufficient gap for clear visibility of window joinery and original ceiling detailing.

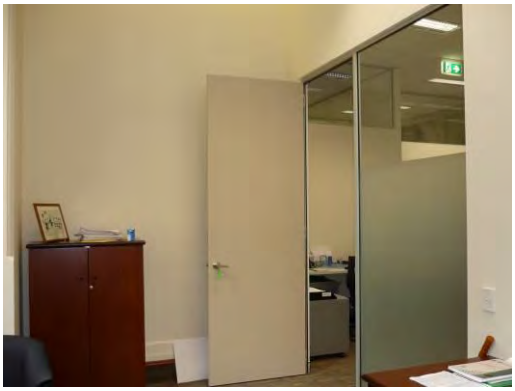
The following images have be extracted from the 2010 Conservation Management Plan prepared by City Plan Heritage.



Partition detailing that allows for clear visibility of space's spatial qualities

Staff amenities and communications rooms are best located around the periphery of the tenancy.

The following images have be extracted from the 2010 Conservation Management Plan prepared by City Plan Heritage.



APPENDIX F HERITAGE INVENTORY SHEETS

NSW GOVERNMENT

NSW Department of Planning, Industry and Environment

Former "Equitable Life Assurance" Building Including Interiors

Item details

Name of item:	Former "Equitable Life Assurance" Building Including Interiors
Other name/s:	Equitable Life Assurance Building, National Mutual Building, Societe Generale
Type of item:	Built
Group/Collection:	Commercial
Category:	Insurance company/building
Location:	Lat: -33.8685280886766 Long: 151.206261208224
Primary address:	348-352 George Street, Sydney, NSW 2000
Local govt. area:	Sydney

All addresses

Street Address	Suburb/town	LGA	Parish	County	Type
348-352 George Street	Sydney	Sydney			Primary Address

Statement of significance:

Designed by architect Edward Raht, acknowledged at the time as having introduced to Australia the neo-Romanesque style of architecture which led to the Federation Warehouse style. It was one of the first buildings to be constructed with external walls entirely of trachyte, which was more commonly used as a decorative stone in combination with other materials. The building has aesthetic significance as a unique example in Sydney of the American Romanesque style. Its trachyte facades and steel-framed full height atrium are especially fine and rare elements. The building contains many excellent examples of design and craftsmanship in marble, plaster, steel, bronze and glass. The building has technical significance as a source of information about overseas construction techniques at the turn of the century, including terracotta floors and marble slab floors supported directly on steelwork.

Date significance updated: 03 Jan 06

Note: The State Heritage Inventory provides information about heritage items listed by local and State government agencies. The State Heritage Inventory is continually being updated by local and State agencies as new information becomes available. Read the OEH ***copyright and disclaimer****.*

Description

Designer/Maker:	Edward E. Raht
Builder/Maker:	Loveridge & Hudson
Construction years:	1895-1895
Physical	The former Equitable Life Assurance building has a facade of Bowral trachyte, mostly in the

description: form of heavily rusticated rock-faced blocks. The central windows and entrance doors to George Street are in a secondary facade set back behind the giant arches and columns of the street facade, an effect unique to this building. The corrugated steel clad roof and plant room are recent additions. Internally, the building has a full height atrium around which are the main stair and lobbies, constructed from slabs of marble supported directly off steel frames and serving as both floors and ceilings. The atrium has a decorative ceiling of cathedral glass, and the atrium is lined with marble facings and decorative bronze work Category:Individual Building. Style:Federation Romanesque. Storeys:6 plus basement. Facade:Trachyte, timber frame windows. Side/Rear Walls:Face brick, trachyte. Internal Walls:Plastered brick, marble facings. Roof Cladding:Corrugated steel sheet. Internal Structure:Loadbearing walls, steel column & beam. Floor:Steel joists, terracotta blocks. Roof:Steel framing. Ceilings:Marble (atrium), decorative plaster, susp. acoustic tiles. Stairs:Main atrium stair. Fire Stairs:2 modern fire stairs. Sprinkler System:Yes. Lifts:2, modern enclosures with adapted original cars. AirConditioned:Yes. General Details:Refer to Archaeological Zoning Plan.

Physical condition and/or Archaeological potential: The building is in excellent condition.

Date condition updated:03 Jan 06

Modifications and dates: 1895

Further information: High Significance:Overall form, scale and character of the building, all facades including sculpture, central atrium, stairs and lobbies, insurance chamber, original structure. Medium Significance:Lift interiors. Low Significance:Shop signage, modern interiors, fitout and services in basement and on upper floors, roof addition.

Was a heritage item in 1989, and remains so to the present.

Heritage Inventory sheets are often not comprehensive, and should be regarded as a general guide only. Inventory sheets are based on information available, and often do not include the social history of sites and buildings. Inventory sheets are constantly updated by the City as further information becomes available. An inventory sheet with little information may simply indicate that there has been no building work done to the item recently: it does not mean that items are not significant. Further research is always recommended as part of preparation of development proposals for heritage items, and is necessary in preparation of Heritage Impact Assessments and Conservation Management Plans, so that the significance of heritage items can be fully assessed prior to submitting development applications.

Current use: Commercial Office

Former use: Commercial Office

History

Historical notes: The "Eora people" was the name given to the coastal Aborigines around Sydney. Central Sydney is therefore often referred to as "Eora Country". Within the City of Sydney local government area, the traditional owners are the Cadigal and Wangal bands of the Eora. There is no written record of the name of the language spoken and currently there are debates as whether the coastal peoples spoke a separate language "Eora" or whether this was actually a dialect of the Dharug language. Remnant bushland in places like Blackwattle Bay retain elements of traditional plant, bird and animal life, including fish and rock oysters.

With the invasion of the Sydney region, the Cadigal and Wangal people were decimated but there are descendants still living in Sydney today. All cities include many immigrants in their population. Aboriginal people from across the state have been attracted to suburbs such as Pyrmont, Balmain, Rozelle, Glebe and Redfern since the 1930s. Changes in government legislation in the 1960s provided freedom of movement enabling more Aboriginal people to choose to live in Sydney.

(Information sourced from Anita Heiss, "Aboriginal People and Place", Barani: Indigenous History of Sydney City http://www.cityofsydney.nsw.gov.au/barani)

The east side of George Street opposite the original Barracks Square had been built upon from the early days of the colony. In 1880 no.348 was occupied by Fraser's Auction Rooms, no.350 by a jeweller and no.352 by Paling's famous Music Warehouse. The backs of the buildings were accessible from Morts Passage (later known as Angel Place) to the south and through an arched right of way to the north.

In 1890 a major American insurance company, the Equitable Life Assurance Society of the United States, purchased the block containing nos 348, 350 and 352, demolished the existing buildings and sent out to Sydney a distinguished American architect (born in Austria), Edward E. Raht. Raht designed a nine-storied office block around an innovative steel frame, faced with heavy, load-bearing trachyte. The trachyte came from the Bowral quarries on Mount Gibraltar owned by the contractors, Loveridge and Hudson. The Equitable Society building is exceptional in its use of trachyte for the entire exterior and not merely for lower stories, arches and columns.

Raht also designed offices for the same company in Melbourne in 1892, using the same steel frame and thick stone walls (in this case granites). Raht remained in Australia and designed the Bank of Australasia building at 354-360 George Street, Sydney (2079) in 1904.

The Equitable building in Sydney retained its character as an insurance office, passing first to the National Mutual and later to the Societe Generale. It is now owned by the Australian National University.

Historic themes

Australian theme (abbrev)	New South Wales theme	Local theme
3. Economy-Developing local, regional and national economies	Commerce-Activities relating to buying, selling and exchanging goods and services	(none)-

Assessment of significance

SHR Criteria a) [Historical significance]

The building is associated with American architect Edward Raht, acknowledged at the time as having introduced to Australia the neo-Romanesque architecture which led to the Federation Warehouse style. It was one of the first buildings to be constructed with external walls entirely of trachyte, which was more commonly used as a decorative stone in combination with other materials. The building is a tangible expression of the expansion of major American companies into the Australian insurance market in the late Victorian period. Has historic significance at a State level.

SHR Criteria c) [Aesthetic significance]

The former Equitable Life Assurance Building is unique in Sydney for its striking American Romanesque design, and its steel-framed full height atrium. The building contains many fine examples of design and craftsmanship in marble, plaster, steel, bronze and glass. Has aesthetic significance at a State level.

SHR Criteria f) [Rarity]

The design and detailing of the former Equitable Life building are unique in Sydney.

SHR Criteria g) [Representativeness]

The building is a source of information about construction techniques at the turn of the century.

Assessment criteria:

Items are assessed against the **State Heritage Register (SHR) Criteria** to determine the level of significance. Refer to the Listings below for the level of statutory protection.

Recommended management:

General: The building should be retained and conserved, and should continue to be used as commercial offices. Retail uses are acceptable at ground floor and basement levels provided that signage is carefully designed to be sympathetic to the original building.

Exterior: The exterior of the building should be conserved. No new openings should be permitted in external stone walls. No alterations should be made at roof level which will adversely affect the external appearance of the building.

Interior: Internal spaces of high significance should be conserved and remain unsubdivided. General office areas on upper floors and basement could continue to be subdivided and adapted to suite new uses, provided that the exterior of the building is not adversely affected. Adaptations to modern services could continue to be made.

The building should be retained and conserved. A Heritage Assessment and Heritage Impact Statement, or a Conservation Management Plan, should be prepared for the building prior to any major works being undertaken. There shall be no vertical additions to the building and no alterations to the façade of the building other than to reinstate original features. The principal room layout and planning configuration as well as significant internal original features including ceilings, cornices, joinery, flooring and fireplaces should be retained and conserved. Any additions and alterations should be confined to the rear in areas of less significance, should not be visibly prominent and shall be in accordance with the relevant planning controls.

Listings

Heritage Listing	Listing Title	Listing Number	Gazette Date	Gazette Number	Gazette Page
Local Environmental Plan	Sydney LEP 2012	I1771	14 Dec 12		
Heritage study					

References, internet links & images

Type	Author	Year	Title	Internet Links
Written	Anita Heiss		Aboriginal People and Place, Barani: Indigenous History of Sydney City	
Written	Conybeare Morrision	1999	Heritage Impact Assessment	
Written	Gazzard & Partners	1984	Martin Place Civic Design Study G. Jahn, Sydney Architecture, Watermark Press, Sydney 1997, 72 no.256 J.M. Freeland, Architecture in Australia: a History, Harmondsworth 1969, 249-50 R.T. Baker, Building and Ornament	

Note: internet links may be to web pages, documents or images.

(Click on thumbnail for full size image and image details)

Data source

The information for this entry comes from the following source:

Name: Local Government

Database number: 2423771

Return to previous page

NSW GOVERNMENT

NSW Department of Planning, Industry and Environment

National Mutual Building (former)

Item details

Name of item:	National Mutual Building (former)
Other name/s:	Society General Building, Societe Generale House, Equitable Building, 350 George
Type of item:	Built
Group/Collection:	Commercial
Category:	Insurance company/building
Location:	Lat: -33.8669493422 Long: 151.2074213380
Primary address:	348 - 352 George Street, Sydney, NSW 2000
Parish:	St James
County:	Cumberland
Local govt. area:	Sydney
Local Aboriginal Land Council:	Metropolitan

Property description

Lot/Volume Code	Lot/Volume Number	Section Number	Plan/Folio Code	Plan/Folio Number
			SP	86960

All addresses

Street Address	Suburb/town	LGA	Parish	County	Type
348 - 352 George Street	Sydney	Sydney	St James	Cumberland	Primary Address
350 George Street	Sydney	Sydney	St James	Cumberland	Alternate Address

Owner/s

Organisation Name	Owner Category	Date Ownership Updated
Kador Group Holdings	Private	

Statement of significance:

The building (1894) is a fine example of the Federation Romanesque style of architecture and as one of the earliest buildings in Australia to show the influence of this American Romanesque style. The building is associated with American architect, Edward Raht, acknowledged at the time for having introduced the Federation Romanesque style to Australia. Raht followed the originator of this style, American architect Henry Hobson Richardson. It was one of the first buildings to be constructed with external walls entirely of trachyte, which was more commonly used as a decorative stone in combination with other materials. It is a source of information about overseas construction techniques at the turn of the century, including terracotta floors and marble slab floors supported directly on steelwork. Constructed for the Equitable Life Assurance Society of the United States of America, the building is also an expression of the expansion of major American companies

into the Australian insurance market in the late Victorian period. The building is significant as the site of the business office from which the pioneer Australian feminist and advocate for female suffrage, Maybanke Wolstenholme, ran both her journal, The Woman's Voice, and the Women's Federation League, an organisation she established in April 1898. The League was the first organisation specifically formed to get women to take an active political role in the wider federation campaign in NSW. The building contains a remarkable steel-framed full-height atrium and fine examples of design and craftsmanship in marble, plaster, steel, bronze and glass. The building makes a major contribution to the streetscape of George Street and lower Martin Place.

Date significance updated: 26 Jul 07

Note: The State Heritage Inventory provides information about heritage items listed by local and State government agencies. The State Heritage Inventory is continually being updated by local and State agencies as new information becomes available. Read the OEH ***copyright and disclaimer****.*

Description

Designer/Maker: Edward Raht (building); Prof. Tilguer, Vienna (bronze statue on front)

Builder/Maker: Hudson and Loveridge (building); Vienna's Imperial Art Foundry (bronze statue on front)

Construction years: 1891-1894

Physical description: PHYSICAL DESCRIPTION

The building is a six-storey structure (with basement) which exhibits many of the distinctive features of the Federation Romanesque style. These include rock-faced masonry, a large and strongly modelled semicircular opening at the ground and first floor level, an arcade above and squat masonry columns with Romanesque capitals at the first and top floor levels.

The George Street and Angel Place facades feature arcades heavily modelled in Bowral trachyte and marble, mostly in the form of heavily rusticated rock-faced blocks, erected by the stone masonry firm of Hudson and Loveridge.

The less exposed Ash Street facade is in brick relived by a trachyte base, string-course, window mullions and spandrels.

The main George Street entrance is dominated by a huge arch spanning some 13 metres each individual voussoir weighs three tons. The unusual recessed facade above has window balconies on the second, third and fourth floors behind classical columns. Building materials are all of high quality.

The internal structure system is an early example of steel-framed structure for internal load with external load-bearing walls. It consists of masonry walls, cast iron and mild steel columns, beams and joists. The board room is remarkable.

The building has a full height atrium around which are the main stair and lobbies, constructed from slabs of marble supported directly off steel frames and serving as both floors and ceilings. The atrium has a decorative ceiling of coloured glass, and the atrium is lined with marble facings and decorative bronze work.

The early lift cars are used in 2 modern enclosures. It relates to the nearby ANZ Bank also designed by Raht in the same materials and with a similarly heavily modelled facade, but in neo-classical style.

Building in the style of the early Romanesque designed around a large central light well containing a grand staircase with a balustrade of Belgian marble. Two elaborate open cage lifts were located within the light well area, which was originally roofed by a magnificent stained glass ceiling (Matthews, 1986, 1).

Construction of the monumentally proportioned external walls was in trachyte from Bowral (Matthews, 1986, 1). The building was exceptional for its use of trachyte for the entire exterior and not merely for lower stories, arches and columns. It was one of the first buildings to be constructed with external walls entirely of trachyte, which was more commonly used as a decorative stone in combination with other materials.

Brickwork was used on the eastern and northern facades, all external walls being load bearing. Foundations were predominantly of sandstone. All facades were backed internally with plastered brickwork. Above the 12.2m arch to George Street were massive columns of polished granite imported from Peterhead, Scotland. The bronze statue above the main arch was designed by Prof. Tilguer of Vienna and made at Vienna's Imperial Art Foundry (Matthews, 1986, 1).

The basement and lower ground floor were designed for commercial occupation and the ground floor was used for two banking chambers. A handsome vestibule, its walls faced with Italian marble, provided access to the uppper floors, which housed the well-heated and ventilated offices of the Society. On the fifth floor there was a banqueting hall 28m long by 11m wide and 7m high. From this level a circular cast iron staircase led to the sixth floor where the caretaker's residence were located (Matthews, 1986, 1).

Internally the structure includes steel columns and floor beams prefabricated by the Phoenix Steel Company in the USA and shipped, ready for assembly, to Australia. The entire building was designed to be fire-resistant throughout by inclusion of terracotta cladding on all steel columns and beams. The floor construction consisted of flat arches in terracotta located between steel beams with terracotta facing to the undersides of the beams. Floors in office areas were generally surfaced in tallowood parquetry laid in molten bitumen (ibid, 1986, 2).

All three entry points to George Street (vestibule entry and two banking chambers' entries) were fitted with hydraulically-operated bronze security doors that were lowered to the basement during trading hours. These were manually operated by a small wheel set in the floor just inside the threshold of the entry (ibid, 1986, 2).

Modifications and dates:

During World War 2, the ceiling of the light well was dismantled, boxed and stored in the basement. At this time, the basement was also converted for use as an air raid shelter. After the war, the ceiling was replaced (Matthews, 1986, 1).

1949 alterations to the fitout. This was the beginning of extensive alterations that continued until about 1960. Among major changes made were removal of the open caged lifts, the bronzed doors to the banking chambers, stained glass ceiling and internal arches to the first floor. The banqueting room on the fifth floor was subdivided into several rooms, a mezzanine floor built at the rear of the ground floor level and aluminium doors and sidelights installed in the vestible and at the building's front (ibid, 1986, 2).

1986 restoration completed, fitting it for modern office use, while restoring and reconstructing significant historic elements damaged or lost in the past 50 years. Modifications made between 1949 and 1960 were reversed, restoring and reconstructing the bronzed front doors to the old banking chambers, the stained glass ceiling and internal arhces to the first floor, the ban queting room on the fifth floor was unpicked back into one large room, a mezzanine floor at the rear of the ground floor was removed, aluminium doors and sidelights installed in the vestibule and at the front of the building were removed. Two new lift cores were built to the north and south of the central atrium to house both lifts and the fire stairs (reproduction of the original lifts was not practical or feasible). The central vestibule was restored, including reconstructing its leadlight glass ceiling and the massive archways to the light well at first floor level. Remnants of the stained glass ceiling and fixing rods (removed in the 1950s) were found in the vicinity of the original location and provided the basis for determining the reconstructed ceiling's colour. The banqueting hall on the fifth floor (as it was referred to in any article on the building of 1895) was returned to its original splendid decor (Matthews, 1986, 1,2).

Current use: Commerical and retail, offices

Former use: Aboriginal land, town lot, commercial, Insurance, banking

History

Historical notes:

The subject land, on the east side of George Street opposite the original Barracks Square had been built upon from the early days of the colony. In 1880 number 348 was occupied by Fraser's Auction Rooms, number 350 by a jeweller and number 352 by Paling's famous Music Warehouse. The backs of the buildings were accessible from Mort's Passage (later known as Angel Place) to the south and through an arched right of way to the north.

In 1890 a major American insurance company, The Equitable Life Assurance Society of the United States of America, purchased the block containing numbers 348, 350 and 352 and existing buildings were demolished. The Equitable Life Assurance Society sent out from America their distinguished New York architect, Edward Raht (born in Austria). Raht was noted for his commissions to design prestige buildings for insurance companies and banks. Raht designed the office building around an innovative steel frame, faced with heavy, load-bearing trachyte in the Federation Romanesque style.

Raht's brief was to design two buildings for the Society, one in Sydney and one in Melbourne. He arrived in Sydney in 1891 and construction is believed to have commenced in December 1891. Messrs Loveridge and Hudson of Sydney were the builders. At an estimated cost of UK pounds 240,000, it was probably one of the most expensive and ambitious of the day. When completed, it was commonly held that the building surpassed anything of its kind that had ever been attempted in the Australian colonies (Matthews, 1986, 1).

A report published in the Building and Engineering Journal of 6/8/1892 described the building as being 'designed in the style of the early Romanesque, admirably adapted to modern requirements and construction combining art, utility, solidity and harmony in a unique design'. Raht designed it around a large central light well containing a grand staircase with a balustrade of Belgian marble. Two elaborate open cage lifts were located within the light well area, which was originally roofed by a magnificent stained glass ceiling (Matthews, 1986, 1).

The materials originally used have been well documented. Construction of the monumentally proportioned external walls was in trachyte from Bowral (Matthews, 1986, 1). It came from the quarries on Mount Gambier owned by the contractors Loveridge and Hudson. The building was exceptional for its use of trachyte for the entire exterior and not merely for lower stories, arches and columns. It was one of the first buildings to be constructed with external walls entirely of trachyte, which was more commonly used as a decorative stone in combination with other materials.

Brickwork was used on the eastern and northern facades, all external walls being load bearing. Foundations were predominantly of sandstone. All facades were backed internally with plastered brickwork. Above the 12.2m arch to George Street were massive columns of polished granite imported from Peterhead, Scotland. The bronze statue above the main arch was designed by Prof. Tilguer of Vienna and made at Vienna's Imperial Art Foundry (Matthews, 1986, 1).

The basement and lower ground floor were designed for commercial occupation and the ground floor was used for two banking chambers. A handsome vestibule, its walls faced with Italian marble, provided access to the uppper floors, which housed the well-heated and ventilated offices of the Society. On the fifth floor there was a banqueting hall 28m long by 11m wide and 7m high. From this level a circular cast iron staircase led to the sixth floor where the caretaker's residence were located (Matthews, 1986, 1).

Internally the structure includes steel columns and floor beams prefabricated by the Phoenix Steel Company in the USA and shipped, ready for assembly, to Australia. The entire building was designed to be fire-resistant throughout by inclusion of terracotta cladding on all steel columns and beams. The floor construction consisted of flat arches in terracotta located between steel beams with terracotta facing to the undersides of the beams. Floors in office areas were generally surfaced in tallowood parquetry laid in molten bitumen (ibid, 1986, 2).

All three entry points to George Street (vestibule entry and two banking chambers' entries) were fitted with hydraulically-operated bronze security doors that were lowered to the basement during trading hours. These were manually operated by a small wheel set in the floor just inside the threshold of the entry (ibid, 1986, 2).

Erected in 1894, the building was an early example in Australia of the influence of the American Romanesque style developed by Raht's countryman, Henry Hobson Richardson, from the 1870s onward. After studying in Paris, Richardson had evolved his own simplified distillation of the Romanesque style and attracted numerous American disciples. The building is also a tangible expression of the expansion of major American companies into the Australian insurance market in the late Victorian period. Raht also designed offices for the Equitable Life Assurance Society of the United States of America in Melbourne in 1892, using the same steel frame and thick stone walls (in this case granite).

Raht remained in Australia and designed the Bank of Australasia building at 354-360 George Street, Sydney in 1904.

By 1898, the pioneer Australian feminist and prominent member of the Womanhood Suffrage League of NSW, Maybanke Anderson (Wolstenholme), was occupying Room 16 on the third floor of the building as the office for her journal, 'The Woman's Voice'. In April of that year, Anderson also established the Women's Federal League as a separate, though related, organisation to the Australasian Federation League. Maybanke herself became the Women's League's Honorary Secretary. Though the Bathurst People's Convention of 1896 had included a women's organising committee, the League formed by Anderson was the first organisation specifically established to get women to take an active political role in the wider federation campaign in NSW. However, as women did not have the vote in NSW, itspurpose was to urge women to encourage their menfolk to support the federation cause and vote for federation in the referendum scheduled for 3 June 1898.

To this end, Anderson printed a circular letter asking women to join the League, to form their own branches of the organisation in each centre of their district and to form small groups of canvassers in each electorate. She intended that the canvassers would visit outlying areas as part of a campaign to urge all men to secure their voter's right and record a vote on the day of the referendum. By early May, Maybanke Anderson had sent out from her office in the then Equitable Building copies of the circular letter to suburban mayoresses, about one hundred wives of country mayors and many other well-known women.

For all her efforts, it is not clear to what extent women supported the Women's Federal League nor to what extent it was effective. There is no indication that any branches of the League were formed in response to her circular, though this may in part have been because of the very short time between the establishment of the organisation and the holding of the referendum. Nevertheless, the League seems to have faded away in the aftermath of the referendum, which failed to secure the required number of votes in favour of federation. A year later, in the lead-up to the second federation referendum, two other women's leagues were formed, one in Sydney known as the Ladies' Federal League and one in the Riverina town of Hay. Neither of these appears to have had any connection with the League founded by Maybanke Anderson in 1898.

During World War 2, the ceiling of the light well was dismantled, boxed and stored in the basement. At this time, the basement was also converted for use as an air raid shelter. After the war, the ceiling was replaced (Matthews, 1986, 1).

In 1923 the Society sold the building to the National Mutual Life Association of Australia Ltd., in whose ownership it remained until 1977. At the time of sale it was recorded that the building was in excellent condition (ibid, 1986, 2).

The Equitable Building retained its character as an insurance office, passing first to the National Mutual and later to the Societe Generale.

Mr M.V.E. Woodforde, FRAIA, the Sydney architect was commissioned by the National Mutual in 1949, to design and document alterations to the fitout. This was the beginning of extensive alterations that continued until about 1960. Among major changes made were removal of the open caged lifts, the bronzed doors to the banking chambers, stained glass ceiling and internal arches to the first floor. The banqueting room on the fifth floor was subdivided into several rooms, a mezzanine floor built at the rear of the ground floor level and aluminium doors and sidelights installed in the vestible and at the building's front (ibid, 1986, 2).

In 1986 the building's restoration was completed, under the direction of architects Kann, Finch and Partners, fitting it for modern office use, while restoring and reconstructing significant historic elements damaged or lost in the past 50 years. Modifications made between 1949 and 1960 were reversed, restoring and reconstructing the bronzed front doors to the old banking chambers, the stained glass ceiling and internal arhces to the first floor, the ban queting room on the fifth floor was unpicked back into one large room, a mezzanine floor at the rear of the ground floor was removed, aluminium doors and sidelights installed in the vestibule and at the front of the building were removed. Two new lift cores were built to the north and south of the central atrium to house both lifts and the fire stairs (reproduction of the original lifts was not practical or feasible). The central vestibule was restored, including reconstructing its leadlight glass ceiling and the massive archways to the light well at first floor level. Remnants of the stained glass ceiling and fixing rods (removed in the 1950s) were found in the vicinity of the original location and provided the basis for determining the reconstructed ceiling's colour. The banqueting hall on the fifth floor (as it was referred to in any article on the building of 1895) was returned to its original splendid decor (Matthews, 1986, 1,2).

Historic themes

Australian theme (abbrev)	New South Wales theme	Local theme
1. Environment-Tracing the evolution of a continent's special environments	Environment - naturally evolved-Activities associated with the physical surroundings that support human life and influence or shape human cultures.	Changing the environment-
2. Peopling-Peopling the continent	Ethnic influences-Activities associated with common cultural traditions and peoples of shared descent, and with exchanges between such traditions and peoples.	American late Victorian architectural influence-
3. Economy-Developing local, regional and national economies	Commerce-Activities relating to buying, selling and exchanging goods and services	Developing Commercial Enterprise-
3. Economy-Developing local, regional and national economies	Commerce-Activities relating to buying, selling and exchanging goods and services	Insurance industry-
3. Economy-Developing local, regional and national economies	Commerce-Activities relating to buying, selling and exchanging goods and services	Office use-
3. Economy-Developing local, regional and national economies	Commerce-Activities relating to buying, selling and exchanging goods and services	Banking-
3. Economy-Developing local, regional and national economies	Environment - cultural landscape-Activities associated with the interactions between humans, human societies and the shaping of their physical surroundings	Developing local, regional and national economies-National Theme 3
3. Economy-Developing local, regional and national economies	Events-Activities and processes that mark the consequences of natural and cultural occurences	Developing local landmarks-

4. Settlement-Building settlements, towns and cities	Accommodation-Activities associated with the provision of accommodation, and particular types of accommodation – does not include architectural styles – use the theme of Creative Endeavour for such activities.	Building settlements, towns and cities-National Theme 4
4. Settlement-Building settlements, towns and cities	Accommodation-Activities associated with the provision of accommodation, and particular types of accommodation – does not include architectural styles – use the theme of Creative Endeavour for such activities.	Federation era office building-
4. Settlement-Building settlements, towns and cities	Land tenure-Activities and processes for identifying forms of ownership and occupancy of land and water, both Aboriginal and non-Aboriginal	Early land grants-
4. Settlement-Building settlements, towns and cities	Land tenure-Activities and processes for identifying forms of ownership and occupancy of land and water, both Aboriginal and non-Aboriginal	Changing land uses - from suburban to urban-
4. Settlement-Building settlements, towns and cities	Land tenure-Activities and processes for identifying forms of ownership and occupancy of land and water, both Aboriginal and non-Aboriginal	Changing land uses - from rural to suburban-
4. Settlement-Building settlements, towns and cities	Land tenure-Activities and processes for identifying forms of ownership and occupancy of land and water, both Aboriginal and non-Aboriginal	Townships-
4. Settlement-Building settlements, towns and cities	Land tenure-Activities and processes for identifying forms of ownership and occupancy of land and water, both Aboriginal and non-Aboriginal	Sub-division of large estates-
4. Settlement-Building settlements, towns and cities	Towns, suburbs and villages-Activities associated with creating, planning and managing urban functions, landscapes and lifestyles in towns, suburbs and villages	living in the city-
4. Settlement-Building settlements, towns and cities	Towns, suburbs and villages-Activities associated with creating, planning and managing urban functions, landscapes and lifestyles in towns, suburbs and villages	Early Sydney Street-
4. Settlement-Building settlements, towns and cities	Towns, suburbs and villages-Activities associated with creating, planning and managing urban functions, landscapes and lifestyles in towns, suburbs and villages	Laneway-
4. Settlement-Building settlements, towns and cities	Towns, suburbs and villages-Activities associated with creating, planning and managing urban functions, landscapes and lifestyles in towns, suburbs and villages	Macquarie's town layout-
4. Settlement-Building settlements, towns and cities	Towns, suburbs and villages-Activities associated with creating, planning and managing urban functions, landscapes and lifestyles in towns, suburbs and villages	Subdivision of urban estates-
4. Settlement-Building settlements, towns	Towns, suburbs and villages-Activities associated with creating, planning and managing urban functions, landscapes and	19th century suburban

and cities	lifestyles in towns, suburbs and villages	developments-
4. Settlement-Building settlements, towns and cities	Towns, suburbs and villages-Activities associated with creating, planning and managing urban functions, landscapes and lifestyles in towns, suburbs and villages	Impacts of railways on urban form-
4. Settlement-Building settlements, towns and cities	Towns, suburbs and villages-Activities associated with creating, planning and managing urban functions, landscapes and lifestyles in towns, suburbs and villages	Commercial strip development-
4. Settlement-Building settlements, towns and cities	Towns, suburbs and villages-Activities associated with creating, planning and managing urban functions, landscapes and lifestyles in towns, suburbs and villages	Developing suburbia-
4. Settlement-Building settlements, towns and cities	Towns, suburbs and villages-Activities associated with creating, planning and managing urban functions, landscapes and lifestyles in towns, suburbs and villages	Beautifying towns and villages-
4. Settlement-Building settlements, towns and cities	Towns, suburbs and villages-Activities associated with creating, planning and managing urban functions, landscapes and lifestyles in towns, suburbs and villages	Creating landmark structures and places in urban settings-
4. Settlement-Building settlements, towns and cities	Towns, suburbs and villages-Activities associated with creating, planning and managing urban functions, landscapes and lifestyles in towns, suburbs and villages	Planning relationships between key structures and town plans-
4. Settlement-Building settlements, towns and cities	Towns, suburbs and villages-Activities associated with creating, planning and managing urban functions, landscapes and lifestyles in towns, suburbs and villages	Developing private towns-
4. Settlement-Building settlements, towns and cities	Towns, suburbs and villages-Activities associated with creating, planning and managing urban functions, landscapes and lifestyles in towns, suburbs and villages	Developing towns in response to topography-
5. Working-Working	Labour-Activities associated with work practises and organised and unorganised labour	Working in offices-
8. Culture-Developing cultural institutions and ways of life	Creative endeavour-Activities associated with the production and performance of literary, artistic, architectural and other imaginative, interpretive or inventive works; and/or associated with the production and expression of cultural phenomena; and/or environments that have inspired such creative activities.	Developing cultural institutions and ways of life-National Theme 8
8. Culture-Developing cultural institutions and ways of life	Creative endeavour-Activities associated with the production and performance of literary, artistic, architectural and other imaginative, interpretive or inventive works; and/or associated with the production and expression of cultural phenomena; and/or environments that have inspired such creative activities.	work of stonemasons-
8. Culture-	Creative endeavour-Activities associated with the	Designing

Developing cultural institutions and ways of life	production and performance of literary, artistic, architectural and other imaginative, interpretive or inventive works; and/or associated with the production and expression of cultural phenomena; and/or environments that have inspired such creative activities.	making and showing stained and coloured glass-
8. Culture-Developing cultural institutions and ways of life	Creative endeavour-Activities associated with the production and performance of literary, artistic, architectural and other imaginative, interpretive or inventive works; and/or associated with the production and expression of cultural phenomena; and/or environments that have inspired such creative activities.	Technological innovation and design solutions-
8. Culture-Developing cultural institutions and ways of life	Creative endeavour-Activities associated with the production and performance of literary, artistic, architectural and other imaginative, interpretive or inventive works; and/or associated with the production and expression of cultural phenomena; and/or environments that have inspired such creative activities.	Adaptation of overseas design for local use-
8. Culture-Developing cultural institutions and ways of life	Creative endeavour-Activities associated with the production and performance of literary, artistic, architectural and other imaginative, interpretive or inventive works; and/or associated with the production and expression of cultural phenomena; and/or environments that have inspired such creative activities.	Patronising artistic endeavours-
8. Culture-Developing cultural institutions and ways of life	Creative endeavour-Activities associated with the production and performance of literary, artistic, architectural and other imaginative, interpretive or inventive works; and/or associated with the production and expression of cultural phenomena; and/or environments that have inspired such creative activities.	Interior design styles and periods - Victorian-
8. Culture-Developing cultural institutions and ways of life	Creative endeavour-Activities associated with the production and performance of literary, artistic, architectural and other imaginative, interpretive or inventive works; and/or associated with the production and expression of cultural phenomena; and/or environments that have inspired such creative activities.	Architectural styles and periods - Federation Romanesque Revival-
8. Culture-Developing cultural institutions and ways of life	Creative endeavour-Activities associated with the production and performance of literary, artistic, architectural and other imaginative, interpretive or inventive works; and/or associated with the production and expression of cultural phenomena; and/or environments that have inspired such creative activities.	Creating works of art-
8. Culture-Developing cultural institutions and ways of life	Creative endeavour-Activities associated with the production and performance of literary, artistic, architectural and other imaginative, interpretive or inventive works; and/or associated with the production and expression of cultural phenomena; and/or environments that have inspired such creative activities.	Designing structures to emphasise their important roles-
8. Culture-Developing cultural institutions and ways of life	Domestic life-Activities associated with creating, maintaining, living in and working around houses and institutions.	Ways of life 1900-1950-
8. Culture-Developing cultural institutions and ways of life	Domestic life-Activities associated with creating, maintaining, living in and working around houses and institutions.	Ways of life 1950-2000-
8. Culture-Developing cultural institutions and ways of life	Domestic life-Activities associated with creating, maintaining, living in and working around houses and institutions.	Living above a shop or office-

9. Phases of Life-Marking the phases of life	Persons-Activities of, and associations with, identifiable individuals, families and communal groups	Associations with Loveridge and Hudson, stone merchants-
9. Phases of Life-Marking the phases of life	Persons-Activities of, and associations with, identifiable individuals, families and communal groups	Associations with Edward Raht, Austrian-American architect-
9. Phases of Life-Marking the phases of life	Persons-Activities of, and associations with, identifiable individuals, families and communal groups	Associations with Professor Talguier, Austrian sculptor-

Recommended management:

Recommendations

Management Category	Description	Date Updated
Recommended Management	Produce a Conservation Management Plan (CMP)	
Recommended Management	Prepare a maintenance schedule or guidelines	
Recommended Management	Carry out interpretation, promotion and/or education	

Procedures /Exemptions

Section of act	Description	Title	Comments	Action date
57(2)	Exemption to allow work	Heritage Act	Record converted from HIS events Order Under Section 57(2) to exempt the following activities from Section 57(1): (1) Alterations to all office tenancies other than the ground floor, except where these would change the external appearance of the building. This exemption shall nott apply to the ground floor or atrium of the building. (2) Change of use. (3) Routine maintenance of the building, where maintenance means the continuous protective care of existing material without the introduction of new materials.	Aug 1 1986
57(2)	Exemption to allow work	Standard Exemptions	SCHEDULE OF STANDARD EXEMPTIONS HERITAGE ACT 1977 Notice of Order Under Section 57 (2) of the Heritage Act 1977	Sep 5 2008

I, the Minister for Planning, pursuant to subsection 57(2) of the Heritage Act 1977, on the recommendation of the Heritage Council of New South Wales, do by this Order:

1. revoke the Schedule of Exemptions to subsection 57(1) of the Heritage Act made under subsection 57(2) and published in the Government Gazette on 22 February 2008; and

2. grant standard exemptions from subsection 57(1) of the Heritage Act 1977, described in the Schedule attached.

FRANK SARTOR

Minister for Planning

Sydney, 11 July 2008

To view the schedule click on the Standard Exemptions for Works Requiring Heritage Council Approval link below.

Standard exemptions for works requiring Heritage Council approval

Listings

Heritage Listing	Listing Title	Listing Number	Gazette Date	Gazette Number	Gazette Page
Heritage Act - State Heritage Register		00234	02 Apr 99	27	1546
Heritage Act - Permanent Conservation Order - former		00234	03 Dec 82	168	5549
Local Environmental Plan	CSH LEP 4		07 Apr 00		
Register of the National Estate			21 Oct 80		

References, internet links & images

Type	Author	Year	Title	Internet Links
Written	Matthews, David	1986	A future for the past	

Note: internet links may be to web pages, documents or images.






(Click on thumbnail for full size image and image details)

Data source

The information for this entry comes from the following source:

Name:	Heritage Office
Database number:	5045334
File number:	S90/04745, 10/20661

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Place Details

Send Feedback

Societe Generale House, 348-352 George St, Sydney, NSW, Australia

Photographs	
List	Register of the National Estate (Non-statutory archive)
Class	Historic
Legal Status	Registered (21/10/1980)
Place ID	1803
Place File No	1/12/036/0017

Statement of Significance

The building (1894) is significant as a fine example of the Federation Romanesque style of architecture and as one of the earliest buildings in Australia to show the influence of the American Romanesque style. The building is associated with American architect, Edward Raht, acknowledged at the time for having introduced the Federation Romanesque style to Australia. Raht was a follower of the originator of this style, American architect Henry Hobson Richardson. (RNE Criteria A.4 & H.1)

It was one of the first buildings to be constructed with external walls entirely of trachyte, which was more commonly used as a decorative stone in combination with other materials. It is a source of information about overseas construction techniques at the turn of the century, including terracotta floors and marble slab floors supported directly on steelwork. (Criterion F.1)

Constructed for the Equitable Life Assurance Society of the United States of America, the building is also an expression of the expansion of major American companies into the Australian insurance market in the late Victorian period.

The building is significant as the site of the business office from which the pioneer Australian feminist and advocate for female suffrage, Maybanke Wolstenholme, ran both her journal, The Woman's Voice, and the Women's Federation League, an organisation she established in April 1898. The League was the first organisation specifically formed to get women to take an active political role in the wider federation campaign in NSW. (RNE Criterion A.4)

The building is unique in Sydney for its American Romanesque design, and its steel framed full height atrium. The building contains fine examples of design and craftsmanship in marble, plaster, steel, bronze and glass. The building is a dominant element and makes a major contribution to the streetscape of George Street and lower Martin Place. (Criteria E.1)

Official Values Not Available

Description

HISTORY

The subject land, on the east side of George Street opposite the original Barracks Square had been built upon from the early days of the colony. In 1880 number 348 was occupied by Fraser's Auction Rooms, number 350 by a jeweller and number 352 by Paling's famous Music Warehouse. The backs of the buildings were accessible from Morts Passage (later known as Angel Place) to the south and through an arched right of way to the north.

In 1890 a major American insurance company, The Equitable Life Assurance Society of the United States of America, purchased the block containing numbers 348, 350 and 352, and the existing buildings were demolished. The Equitable Life Assurance Society sent out from America their distinguished New York architect, Edward Raht (born in Austria). Raht was noted for his commissions to design prestige buildings for insurance companies and banks.

Raht designed the office building around an innovative steel frame, faced with heavy, load-bearing trachyte in the Federation Romanesque style. The trachyte came from the Bowral quarries on Mount Gambier owned by the contractors Loveridge and Hudson. The building was exceptional for its use of trachyte for the entire exterior and not merely for lower stories, arches and columns. It was one of the first buildings to be constructed with external walls entirely of trachyte, which was more commonly used as a decorative stone in combination with other materials.

Erected in 1894, the building was an early example in Australia of the influence of the American Romanesque style developed by Raht's countryman, Henry Hobson Richardson, from the 1870s onward. After studying in Paris, Richardson had evolved his own simplified distillation of the Romanesque style and attracted numerous American disciples.

The building is also a tangible expression of the expansion of major American companies into the Australian insurance market in the late Victorian period.

Raht also designed offices for the Equitable Life Assurance Society of the United States of America in Melbourne in 1892, using the same steel frame and thick stone walls (in this case granite). Raht remained in Australia and designed the Bank of Australasia building at 354-360 George Street, Sydney in 1904.

By 1898, the pioneer Australian feminist and prominent member of the Womanhood Suffrage League of NSW, Maybanke Anderson (Wolstenholme), was occupying Room 16 on the third floor of the building as the office for her journal, The Woman's Voice. In April of that year, Anderson also established the Women's Federal League as a separate, though related, organisation to the Australasian Federation League. Maybanke Anderson herself became the Women's League's Honorary Secretary. Though the Bathurst People's Convention of 1896 had included a women's organising committee, the League formed by Anderson was the first organisation specifically established to get women to take an active political role in the wider federation campaign in NSW. However, as women did not have the vote in NSW, the purpose of the League was to urge women to encourage their menfolk to support the federation cause and vote for federation in the referendum scheduled for 3 June 1898. To this end, Anderson printed a circular letter asking women to join the League, to form their own branches of the organisation in each centre of their district and to form small groups of canvassers in each electorate. She intended that the canvassers would visit outlying areas as part of a campaign to urge all men to secure their voter's right and record a vote on the day of the referendum. By early May, Maybanke Anderson had sent out from her office in the then Equitable Building copies of the circular letter to suburban mayoresses, about one hundred wives of country mayors and many other well-known women.

For all Anderson's efforts, it is not clear to what extent women supported the Women's Federal League nor to what extent it was effective. There is no indication that any branches of the League were formed in response to her circular, though this may in part have been because of the very short time between the establishment of the organisation and the holding of the referendum. Nevertheless, the League seems to have faded away in the aftermath of the referendum, which failed to secure the required number of votes in favour of federation. A year

later, in the lead-up to the second federation referendum, two other women's leagues were formed, one in Sydney known as the Ladies' Federal League and one in the Riverina town of Hay. Neither of these appears to have had any connection with the League founded by Maybanke Anderson in 1898.

The Equitable Building retained its character as an insurance office, passing first to the National Mutual and later to the Societe Generale.

PHYSICAL DESCRIPTION

The building is a six-storey structure (with basement) which exhibits many of the distinctive features of the Federation Romanesque style. These include rock-faced masonry, a large and strongly modelled semicircular opening at the ground and first floor level, an arcade above that and squat masonry columns with Romanesque capitals at the first and top floor levels.

The George Street and Angel Place facades feature arcades heavily modelled in Bowral trachyte and marble, mostly in the form of heavily rusticated rock-faced blocks, erected by the stone masonry firm of Hudson and Loveridge. The less exposed Ash Street facade is in brick relived by a trachyte base, string-course, window mullions and spandrels. The main George Street entrance is dominated by a huge arch spanning some 13 metres each individual voussoir of which weighs three tons. The unusual recessed facade above has window balconies on the second, third and fourth floors behind classical columns. Building materials inside and out are of high quality.

The internal structure system is an early example of steel framed structure for internal load and external load bearing walls. It also has a mixture of masonry walls, cast iron and mild steel columns, beams and joists. At ground floor level internal support for the upper floors is provided by a number of cast iron columns, either free standing or built into walls and brick walls.

Internally is an unusual central stair and business chambers. The building has a full height atrium around which are the main stair and lobbies, constructed from slabs of marble supported directly off steel frames and serving as both floors and ceilings. The atrium has a decorative ceiling of cathedral glass, and the atrium is lined with marble facings and decorative bronze work. The early lift cars are used in 2 modern enclosures.

The building is a dominant element and makes a major contribution to the streetscape of George Street and lower Martin Place. It relates closely to the nearby ANZ Bank designed by Raht, in the same materials and with a similarly heavily modelled facade in neo-classical style.

History Not Available

Condition and Integrity

In 1950 the glass clad dome which surmounted the void above the internal court was removed and electrically operated lifts were installed. Partitioning of office areas and changes to the basement were also undertaken. In 1983 Kann Finch and Partners, Architects undertook a refurbishment and restoration program including reconstruction of the glass clad dome, enclosure of the lifts and construction of new fire stairs and plant rooms. Recent additions have also included the steel clad roof and plant room. The building is in very good condition (1999).

Location

348-352 George Street, Angel Place and Ash Streets, Sydney.

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Report Produced Mon May 4 15:44:34 2020

APPENDIX G AUSTRALIAN TOWN AND COUNTRY JOURNAL

30 March 1895 Extract

We enter the building beneath the mammoth arch of rough-hewn trachyte, some forty feet in span, supported on huge polished columns of the same adamantine stone … and pass through the central one of the three great double swing-doors in George-street, of polished ruddy blackwood with mountings of wrought brass, and find ourselves in the imposing vestibule, where a perfect wealth of marble bursts upon the eye, reminding the observant traveller of the old Italian palaces. Before and after office hours our way would have been barred by the massive outer portcullis-like door of beaten steel, with polished trachyte panels, that is raised at night and lowered in the morning by hydraulic power. On looking round, the lover of good architecture is at once attracted by the progressive and eminently common-sense character of the design, while the more general observer is struck by the exceeding purity of the colouring and treatment. The style of architecture employed, not only here, but in every portion of the edifice, is a free adaptation of what is known as the American Romanesque. In the arcaded vestibule we are describing little but white is to be seen, except the metal work, the St Anne's back marble skirting veined with grey, and the mosaics of 'Opus Alexandrinium' in the arch-heads. The material principally employed for the ceiling panels, walls, and pavement, is the white Sicilian marble, with its delicate grey veining, which notably enhances the effect of the superior richness of the creamy, opalescent, brown-streaked 'Pavonazza' of which the string courses and pilasters are constructed. The carving, sparingly employed, is delicate, and in low relief … but the massive cornice of hammered golden bronze … is liberally enriched, while the same material is employed for the moulded ceiling ribs, and for a series of shield-like bosses placed along the upper portion of the walls. The selection and treatment of the materials are singularly happy; their quiet, unostentatious richness seems to strike the keynote of the whole building as we first enter it, delicately suggesting the vast resources of the Equitable Life Assurance Society of the United States.

Leaving the vestibule, we pass beneath a noble archway enriched with lightly-sculptured mouldings into the main hall, upwards of 100 ft [30.48 metres] in height, surrounded by six tiers of galleried corridors, and containing the grand staircase and the twin elevators. Here a scheme of color [sic] awaits us, the chief elements of which are silver, gold and limpid russet. The framing of the staircase, galleries and balustrading, as well as the columns and newels, and the gossamer shafts on which the noiseless elevators appear to travel – all are of the very best wrought steel, coated with silvery and untarnishable aluminium, and plentifully relieved with fine bronze gold. The floors, the panels of the gallery soffits, the risers of the staircase, and the panels of the treads are of Sicilian marble, simply rubbed where exposed to foot-wear, and elsewhere highly polished; while the dadoes and the panels of the gallery and staircase balustrading are of Belgium's finest marble, the famous 'rouge royale', polished on both sides, its deep rich red still further set off by the light sage green in which the whole of the upper walls are finished. The appearance of the staircase, as it rises out of the main hall, is very striking … In front of us is the first flight of about a dozen wide white marble steps, leading to the half-landing, on the mirror-like walls of which is inscribed the name of the Society in letters of gold bronze let into the white marble wall-lining. At the foot of the stairs on either side rise twin and sentinel-like columnar standards, finished in aluminium and gold (like all the metal work), even bearing an azure bronze-zoned globe, surmounted by a fine bronze eagle, magnificently modelled, holding in one claw the olive branch of peace, the other clutching the arrowy barbs of war, while between them is placed a shield bearing Columbia's Stars and Stripes. Above the lower flight of steps a flat arch, corresponding with the balustrades in treatment, is thrown completely across the area from columned wall to wall, to aesthetically support the lowest balustrade, whose recurrent silvery newels, with their wrought and twisted finials, are a striking feature … The first floor gallery is reached by pairs of staircases in easy flights, and the remaining lengths of flying stairs, all marble-balustraded like those below, are boldly thrown with fairy lightness straight across the open space, from

gallery to gallery. But as the upper stories of the building will usually be approached through the medium of the passenger elevators, we must first describe these novel and delightful contrivances before proceeding further on our tour.

One of the most noteworthy features of these elevators is the avoidance of the boxed-up shafts in which the cars of passenger lifts are mostly made to run, and which are not only a prolific source of accident, but a special danger in the case of fire. At the 'Equitable' the cars travel unconfined and free, from the top floor to the basement, through the open area of the hall, guided simply by a pair of iron rods affixed to the metal columns at the opposite corners of the running space. The ingenious system by which the elevators work is that known as the 'high-pressure hydraulic water-saving system.' The motive power is supplied under the control of suitable valves. The principal valve is patented, and the patent is owned by the Waygood Elevator Company. This simple but most ingenious little valve regulates the quantity of high-pressure water used according absolutely to the amount of work to be performed at the moment in lifting the cars with their perpetually varying human freight, and thus greatly reduces the consumption of high-pressure water. Each car is suspended by four steel wire ropes, each rope capable of sustaining a load ten times heavier than the car can carry, which gives a safety factor of 40 to 1. There is also an appliance attached to each car that, in the event of a rope breaking, immediately prevents the car from descending. Indeed, no factor of the public safety that skill and ingenuity can devise, or liberal expenditure give effect to, has been begrudged or overlooked in this important matter. The cars, too, are of entirely novel character. Instead of the usual stuffy wooden box, we find ourselves in an airy vehicle of open metal work, the lower part alone being solid. This portion consists of embossed steel panels, treated with aluminium and gold externally, and bronzed within, while all above is a lace-like network of artistically fashioned bronzed steel scrolls. What may be called the ground floor 'stations', on either side of the grand staircase, are beautifully designed enclosures constructed of the grey metal and the red marble, and form exceedingly striking objects in the 'ensemble' of the main hall. Panelled dado high, like the staircase, in the rich 'rouge royale', the upper compartments are of flat and highly ornate scroll work in pierced and hammered steel.

The entire first floor of the edifice, consisting of over half a dozen rooms, is devoted to the Equitable Assurance Society's own business; and here, besides the board-room and the public office, separate accommodation is provided for the managing director, the chief medical officer, the actuary, and other important functionaries. The public office occupies the greater portion of the side to Martin-place, access being gained to it by the three large pairs of semi circular headed folding doors, at some little distance back from which a counter, with panelled front of "rouge royale,"extends the whole length of the apartment. Partial enclosures for the secretary and other prominent members of the staff are formed by massively ornate screens of beaten bronze and wrought grill-gates, the whole arrangement being as striking in appearance as it is practical in fact. The long octagonal board room might, for its quiet sombre richness, almost be in Spain. In this all-sacred sanctum the walls to the height of a dozen feet [3.65 metres], are richly panelled and corniced in carved and eggshell polished mahogany, while above is a deep cove enriched with leaf and berry ornament in cinnamon and gold … the managing director's room – another apartment treated with becoming richness, the walls, from the ornate cornice to the panelled dado, being hung with golden-hued lincrusta. The whole of the other rooms are suitably designed and embellished …

The four next storeys are devoted to some three score rooms for private offices, a large number of which are already let. And no wonder. Situate in the very heart of the city, and in one of its noblest buildings; spacious, lofty, well lit, excellently ventilated and fire proof; fitted with handsome pendant lights, usable either for gas or electricity, or both (the meters masked in desk-like structures); provided both with rich marble fireplaces and asbestos stoves, and also with inner Venetian blinds and with external … revolving iron shutters, in case of fire without; and rejoicing, moreover, in telephone wires already laid on and

connected with an economising special exchange within the building itself, he must indeed be a business sybarite who could fail to find commercial comfort in the chambers of the "Equitable!" For institutions requiring more palatial offices there are four vast apartments, halls in fact, in the ground floor, on either side of the main hall and staircase; those in front entered from beneath the great arch in George-street, and the back ones from the hall. The basement halls, each with a commodious entrance from George-street, are admirably adapted for holding public meetings; while in that to the south, with its excellent natural light, a fortune might be made with a Parisian "café," run on proper lines by a man who knew exactly "how to do it." Beneath these halls, again, is a vast extent of perfect dry cellarage, provided with Hydraulic goods-lifts which, as they are raised or lowered, automatically open or shut the iron gratings that give access to the street above. A portion of the cellars is devoted to the machinery that works the elevators. But there is a large amount of space available; and as this cellarage is hewn to a considerable extent out of the living rock, it is a ready-constructed burglar-and-fire-proof receptacle for the secure preservation of important documents and other valuable. For special gatherings of a festive nature there is a noble banqueting-hall on the fifth floor, 91 ft [27.73 metres] 35 ft [10.67 metres] in width, and 23 ft [7.01 metres] high, equally well lighted by day and night. From the fifth storey a circular iron staircase leads to the sixth, where are located the caretaker's commodious quarters. Above these is the beautiful skylight of stained glass, in luminous tints of azure, apricot, "old pink," and "bottle green," and of geometrically conventional design, which ceils appropriately the lofty hall and staircase, and sheds a mellow tone throughout the building.

The whole of the construction is as absolutely fireproof as anything of human origin can be, excepting only the window frames and doors and a few wood fittings, which might all of them burn away with scarcely more damage to the building than would be caused by the lighting of a little paper; and all the floors, excepting where of marble, are of New South Wales hardwood (tallow-wood), laid solid in 24 in [610 millimetres] lengths, in a bed of asphalt laid again on concrete, in an ornamental chevron, or "herringbone" pattern, while the whole of the internal walls are of "terra-cotta lumber" (a mixture of clay and sawdust moulded and burned). Thus both the walls and the floors are as sound-proof as they are fire-proof. The whole of the horizontal gas and water pipes, as well as the electric wires, are accessible at a moment's notice without injury to the structure. In every corridor are fire hoses, in constant readiness for the prompt extinction of any little local fire that may occur, while every floor has likewise its own lavatories, which are of the completest possible description.