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REGAL THEATRE
CONSERVATION MANAGEMENT PLAN

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FOR:	CITY OF BURNSIDE
JOB NUMBER:	19014

PREPARATION, REVIEW AND APPROVAL

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CONTENTS

1. EXECUTIVE SUMMARY

This Conservation Management Plan is an update to the 2009 document prepared by McDougall and Vines. Relevant information has been drawn from this document as appropriate.

Background

The Regal Theatre – formerly the Chelsea Cinema - was designed for the National Picture Theatre chain by South Australian theatre architect Chris A Smith. It was originally known as the Princess Theatre. It was constructed in 1924-25 and substantially upgraded in 1941 to the design of the firm of architect F Kenneth Milne. Both externally and internally the cinema retains Art Deco design and detailing and the design and quality of Internal plaster finishes are exceptional.

Heritage Significance and Conservation Objectives

The Regal Theatre is included on the South Australian Heritage Register, as a fine example of an art deco styled cinema, and a representation of the expansion of cinemas as a form of public entertainment from the 1920s through to the Interwar period.

All works to the building and options for future use should retain and reinforce its heritage value.

Ongoing Use of the Building

The Regal Theatre building should continue to be used for the purpose of public entertainment or a similar compatible use, which will retain all significant fabric including the external form and internal volume of the cinema. Minor adaptations are foreshadowed in this document that may provide greater flexibility of use for the building, whilst retaining the underlying use.

Maintenance Program and Action Plan

This CMP is also accompanied by an Action Plan, which defines prioritised tasks and timeframes. Maintenance recommendations are provided in the Action Plan. The maintenance recommendations should be followed to prevent minor items developing into more costly and invasive repairs.

Parameters for New Development

Opportunities for new development have been explored at high level. Any new development will need to respect and retain the existing form and volume of the cinema building.

Funding Sources

Much of the work required on the complex is maintenance, upgrading or adaptation and will need to be funded by Council or the lessees, according to the terms of the lease.

Reinstatement of original elements and protection of the original building fabric from deterioration, is considered conservation. Consideration should be given to making an application for funding from the State Heritage Fund, or any other available funding sources, for any scope of works that meets the relevant criteria.

2. BACKGROUND

This Conservation Management Plan update has been commissioned by the City of Burnside, to provide up to date management and conservation guidance for the Regal Theatre. The building is an important heritage asset within the Council area, and provides a venue for community use. As the building is State Heritage listed, management tools to assist in the ongoing running of the place are valuable, and will assist the City of Burnside in both maintaining and conserving the building, but also understanding potential opportunities for the place, as well as constraints that exist.

2.1. OBJECTIVES OF THE CONSERVATION MANAGEMENT PLAN

The objective of the Conservation Management Plan is to provide a guide to the most effective way for caring for and managing the building into the future. The significance of the building in architectural, social and historical terms is well established, and its ongoing use as a cinema / theatre venue is anticipated for the foreseeable future. Therefore policies have been developed to balance the conservation objectives for the place, with the need for the building to function as a viable cinema and community asset, and continue to meet relevant building codes and standards.

The CMP provides an assessment of the theatre's current condition. A schedule of urgent works, longer term works, and ongoing maintenance tasks is identified, providing the opportunity for strategic works planning and budgeting for the theatre, rather than an ad-hoc response to planning where maintenance is undertaken when required.

The CMP also considers the needs of the owners and the users of the building and provides some guidance as to the appropriate adaptation of areas and spaces within the building if required. The CMP also informs and guides potential development options, and will assist Heritage South Australia staff in assessing the impact of a proposal when considering a development application.

2.2. EXISTING HERITAGE LISTING

The Regal Theatre (then known as the Chelsea Cinema) was included in the South Australian Heritage Register in 1982 (Place ID 10952).

The Statement of Significance on the SA Heritage Places Database states:

"Built in 1925 as the Princess Theatre, and currently operating as the Chelsea Cinema, this picture theatre was one of a number erected in metropolitan Adelaide to cater for the public demand for moving pictures which had grown significantly since their introduction to Adelaide in 1896. In 1941 the cinema was extensively refurbished internally and externally in the Art Deco style. It retains a majority of its 1941 fixtures and fittings, including lighting, plasterwork, joinery and 'crying rooms', and remains, with the Piccadilly (State Heritage Place 13496) and the Capri (State Heritage Place 10670), one of three relatively intact Art Deco cinemas in the State. Hence it is significant both as a rare example of an Art Deco cinema and for being a notable example of an intact cinema interior representing an era when cinema-going was a major recreational activity and impressive cinema interiors were part of making a night at the pictures a memorable experience".

Places on the State Heritage Register are protected under the *Heritage Places Act 1993*, and are subject to the development controls for State places within the *Development Act 1993*. Development that will or may 'materially affect the heritage value of the place' requires development approval to be granted prior to the works taking place.

As a Council owned property, an application should be lodged through the State Commission Assessment Panel, which will refer the application to Heritage South Australia within the Department of Environment and Water for comment.

2.3. SITE LOCATION AND OWNERSHIP DETAILS

The Regal Theatre is located at 269 – 275 Kensington Road, Kensington Park, within the City of Burnside Local Government Area. It fronts Kensington Road with a side frontage to Uxbridge Street to the west, a car park to the north, and a reserve and small cottage fronting May Terrace to the east.

Figure 1: Regal Theatre, 39 May Terrace and car park location

The site is an L-shaped allotment extending between Uxbridge Street and May Terrace, with its primary frontage to Kensington Road.

The building and site are owned by the City of Burnside, who took over operational responsibility for the management of the place in 2018. The adjacent allotment at 35 May Terrace, containing the car park, as well as the property at 39 May Terrace containing the reserve and cottage, are also owned by the City of Burnside. The cottage is currently used for storage, largely by the tenants of the café space, 'Hula Hoop'.

2.4. METHODOLOGY FOR CMP PREPARATION

This Conservation Management Plan has been developed in accordance with the principles of the Burra Charter, as well as the content and structure outlined in James Kerr's "The Conservation Plan". The document also accords with the principles set out in the New South Wales publication, "Conservation Management Documents".

Where appropriate, sections of this Conservation Plan are based on the previous report produced by McDougall & Vines in 2009. The terminology used in the Conservation Plan accords with the definitions of such terms within the Burra Charter, the Australian ICOMOS Charter fort the Conservation of Places of Cultural Significance.

2.5. KEY DEFINITIONS

Some key definitions set out in the Burra Charter for terms used in this report include:

- Adaptation: Modifying a place to suit the existing use or a proposed use.
- Conservation: All the processes of looking after a place so that it retains its cultural significance. It includes maintenance, preservation, restoration, reconstruction, and adaptation.
- Fabric: The physical material of the place including components, fixtures, contents, and objects
- Preservation: Maintaining the fabric in its existing state and retarding deterioration.
- Place: Site, area, building(s) or other work(s), contents, and surrounds.
- Restoration: Returning the existing fabric of a place to a known earlier state by removing accretions or by assembling existing components without the introduction of new material.
- Reconstruction: Returning a place to a known earlier state, and is distinguished from restoration by the introduction of new materials

3. HISTORICAL SUMMARY

3.1. INTRODUCTION

The Chelsea Cinema is one of a number of historic theatres and cinemas which have been identified as being of State Heritage significance. The building, known as the Princess Theatre was constructed in 1925 and originally designed for silent movies but was adapted for talkies' when they became available in 1929. It was 'updated' from a late Edwardian design to an Art Deco design in 1941, and it this architectural character and quality which is the main basis of the history and significance of the cinema today.

The following history was prepared as part of the 2009 CMP written by McDougall and Vines.

3.2. HISTORY FROM 2009 CMP (MCDOUGALL AND VINES)

3.2.1 Historical and Architectural Development of the Chelsea Cinema

Background to Theatre Development in Adelaide

The first moving pictures exhibited in South Australia were short films shown in October 1896 in the Theatre Royal in Hindley Street, a live theatre venue. The early years of cinema continued to utilise existing halls and theatres until P J West opened the Olympia Theatre in 1908 as the first permanent theatre dedicated to moving pictures in Adelaide.

There were two main cinema chains in the early years of moving picture films in South Australia, Waterman's Ozone Amusements Limited formed in 1911 and Dan Clifford's Star Theatre Chain

which began in 1916. There were a number of smaller concerns also including the National Pictures group. These operated mainly in the suburbs and major towns, but were slowly taken over by the major operators during the 1920s. Clifford absorbed the city theatres of the Greater Wondergraph Company in 1920, and when National Pictures failed in 1928, Ozone bought most of their theatres including the Princess. Clifford's Star Pictures Company was sold to Greater Union Theatres in 1947 and the Star name was gradually replaced with Odeon. The Ozone chain was absorbed into Hoyts in 1951.)

All the moving picture companies constructed purpose built picture theatres throughout South Australia during the 1920s and 1930s, and there is hardly a suburb or town that does not have a large building, in a prominent position in the main commercial street, that is now most often described as 'former picture theatre'. Films with soundtracks came to South Australia in 1929 and the silent picture theatres were gradually converted, with increased equipment and services, to show talking pictures.

The arrival of television in 1959 saw many theatres close, particularly when colour television became available, and a large number were converted to supermarkets or shopping groupings. The installation of a number of small theatres within large theatres was also an alternative.

The Princess Theatre, Marryatville

The Chelsea Cinema has gone through a number of name and ownership changes, but the first theatre building was constructed during 1924-5. It was the work of designer, later architect, Chris ' A Smith. Smith began his work in theatre / cinema design in 1921 when he worked in association with the Sydney architects Kaberry & Chard, on the designs of the Greater Wondergraph Company's Theatre, the York Theatre (demolished in 1960 which was situated on the corner of Rundle Street and Gawler Place. This building was one of the largest theatre buildings to be constructed for silent movies at the time. (Kaberry and Chard also designed the Thebarton Town Hall and Theatre in 1927.) It was Kaberry and Chard's habit to provide the design for their clients and then use a local architect or designer to supervise and manage the actual work in Adelaide. Smith's time working for Kaberry and Chard may well have influenced his aesthetic for the theatres he designed in the 1920s.

During the 1920s Smith was engaged by a number of picture theatre companies including Ozone Amusements and National Pictures. In 1926 he was described as 'National Pictures Company architect when the Garden Theatre at Colonel Light Gardens was opened.

In December of 1924 The Builder noted that:

'Mr Chris A Smith; who is the Company's (National Pictures) architect, has completed plans for a new theatre at Marryatville. The elevation was reproduced in our issue of December 3rd, and the building promises to be a welcome addition to the district. The Architect has evidently made a study of picture theatre design. and to be complimented upon the result of his effort. '

The original plans for the Chelsea Cinema when it was first designed as the Princess Theatre have been described as late Art Nouveau in a description prepared by the National Trust SA (Heritage Living, Autumn 2009). This a little misleading as it would appear that the original design was more classically derived and based on an Edwardian free classical idiom, with decorative pilasters, panelled bats and projecting cornices. This follows the trend established by the Port Adelaide Ozone Theatre constructed in 1913. The theatre itself was not constructed with the adjacent single storey shops, but was a double storey free standing structure with a large degree of classically derived ornamentation on the front elevation.

Burnside Council's 150 year history e-book contains an account of the Chelsea Cinema which states that the original 1920s plans had the building located approximately three metres further forward, but that Council requested that it be moved back to allow for future widening of Kensington Road. The Princess Theatre had a seating capacity of 1,300, and the seats were supplied by John Marshall and Company, the timber by Waiter and Morris Limited, leadlight and glass by Clarksons, and. Special black enamel bricks were made by the Metropolitan Brick Company.

The entrance to the 1925 theatre was a broad full width foyer, with a central timber ticket box and access to the dress circle was up a set of wide white marble stairs. The auditorium itself was an open hall form with a lattice ceiling, exposed bottom corner of the timber roof trusses, a large amount of plaster detailing and an orchestra pit surrounded by an elegant curved balustrade. The walls were divided into plaster panels with windows with decorative pediments and either side of this stage proscenium were painted scenes of Venice. which continued the theme of the wall paintings in the entrance foyer. It is interesting to note that the painted panels either side of the original 1925 proscenium still remain behind the later proscenium at the Chelsea.

The grand official opening for the Princess Theatre was held on 24 November 1925. The first half of the program was filled with an official opening address by the Chairman of the Burnside District Council, Mr J A Harper, followed by a musical overture by the Princess Orchestra and Miss Elsa Lewis, the Gypsy Whistling Violinist, as shown on the formal program. After interval the feature film was the silent movie 'Little Annie Rooney', starring Mary Pickford, often described as 'the sweetheart of the screen'.

Change in Ownership and a New Design

In 1928 the Princess Theatre became the Marryatville Ozone, when Ozone Pictures (later absorbed into Hoyts) took over the ownership of the theatre. In 1941 a substantial upgrade was undertaken for Ozone by the firm of F Kenneth Milne Architect. Milne had previously designed the Glenelg Ozone Theatre for the company in 1937.

The entire existing building was renovated and architect Rolfe Boehme, an associate in Milne's office, designed a new Art Deco auditorium, foyer and facade, and the dress circle was extended. The seating capacity was still substantial, a total of 1217 seats, made up of 682 in the stalls, 155 In the lounge (the front section upstairs) and 380 in the circle behind.

(The drawings were issued by the office of F Kenneth Milne Architect. However, it Is probable that the design and detailing was the work of Rolfe V Boehm, an associate in the firm, as the drawings have his initials on them. This is not to say that Milne himself was not involved in concept discussions and determining the design.)

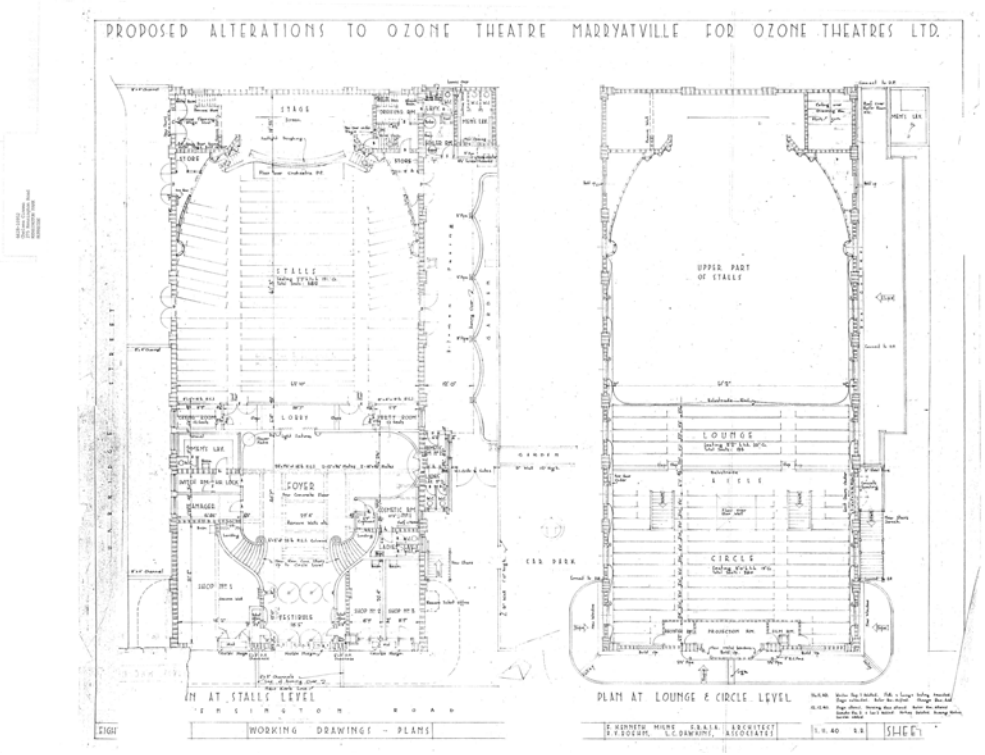


Figure 2: 1941 Plans for alterations to the 'Ozone Theatre', Marryatville

Newspaper reports of the time note that there were a range of firms and others responsible for the design, building, decoration, furnishing and equipment of the reconstructed Marryatville Theatre: W Essery & Son were the builders, the plumbing, heating and ventilation was undertaken by T O'Connor & Sons, Inghams provided the fibrous plaster detailing, Hall Weld Limited the structural steel, the plastering was undertaken by L C Heinz and the painting and . decorative painting by W H Pitcher & Son, the acoustical plaster and acoustic 'perfotiles' came from Bell Manufacturing, Hitchcock Brothers provided the bronze grilles and the silhouette letter signs, Oliver Daniels & Company provided the light fittings and Myer Emporium provided the foyer furnishings. The shopfronts, showcases and awning fascia were produced by Wunderlich Limited. A number of other smaller firms are also listed in these articles.

Figure 3: The News, June 4, 1941, describing works and contractors for the upgrade works

The floors in the stalls, party room, crying room and bio-box (projection room) were finished with a Dunlop rubber flooring material of a blue variegated colour over a sponge rubber underlay. This provided a softer, noiseless floor finish. An interesting addition was the provision of 'special inconspicuous equipment installed in all parts of the theatre enables people' with poor hearing to follow music and dialogue perfectly'. This consisted of earphones at specific seats and was classified as a 'deaf aid'. It has been claimed to be one of the earliest installations of hearing loops in theatres in Australia (yet to be verified)

From close analysis of the 1940 drawings it can be seen that the exterior of the building was actually built with slightly different detailing, although the existing interior accords closely with the proposed finishes and details in the drawings. The South elevation, instead of a banded rendered front with tube lighting strips highlighting the central bay, has a set of three closely spaced streamlined fins as the central element of the front elevation of the building, recessed curved panelling to both side bays and a fluted frieze with a foliate bottom band below the coping at the top of the front wall and the returns down the sides of the building. The Impact of the fins is now diminished somewhat by the large internally lit sign attached to the central fin. The street frontage below the suspended canopy retains tiling and zinc covered shop window fittings and polished timber Joinery, all specified in the working drawings. The main element of the design Is the prominent front elevation; the rear of the building is a simple hall form encompassing the Cinema proper.

Externally the. front elevation was proposed to be altered and· a new sign spelling 'Ozone' in circular lighting panels to be located in the centre. It would appear from the differences between the elevation as provided on these drawings, and the existing elevation, that the Art Deco fins were installed in preference to the modernist metal window grid not installed. The awning was also installed in 1940. The section drawings show that it was intended to install five large vents east of the roof ridge, to be connected to the internal ceiling vents between the lights in the oval ceiling element. (These external ventilators no longer exist, as air conditioning has been installed, and the building reroofed.)

The most substantial changes to the original building were to the interior. The entrance to the earlier theatre was substantially upgraded and the western most pair of shops was combined into one by the removal of a wall. The line of the floor was considerably altered in these 1940 alterations and lowered to ground level, rather than sloping up and then down as shown in a dotted line on the drawings. The central staircase up to the dress circle area was removed and replaced by twin curving side stairs. This required the removal of walls to the original central staircase and the insertion of a new concrete floor in the foyer. The stair well over the original stairs was covered over and the dress circle seating installed over it. The front stage was extended over the original orchestra pit, and new stairs accessing the stage were constructed at either side of the stage from the floor of the stalls. Some alterations were also made behind the proscenium area and a new screen installed. Fibrous plaster detailing is shown on these drawings, labelled 'ribs' and 'grilles'. The actual plaster detailing appears to be a little more elaborate than that shown in the drawings.

The finishes still intact in the entrance and foyer are essentially those of 1941, as evidenced by newspaper and magazine photographs of the time. Unfortunately the elegant satin chrome grille work which protected the front of the ticket boxes has been removed. The interior spaces remain essentially intact as can be seen from the illustrations in the South Australian Homes & Gardens article on the Ozone Theatre in May 1941, soon after it opened. This article described the foyer as ... "carried out in Georgian treatment" ... which is a reflection of the panelling, fluting and swags on the joinery and columns, and the detailing to the (now removed) fireplace at the eastern end of the foyer, which tempted "patrons to linger, and enjoy a cigarette".

Assessment of Aesthetic Qualities

The interior of the cinema is a careful combination of complementary detailing which creates a coherent architectural composition of considerable restraint, but which is clearly a sophisticated exercise in Art Deco design. The general aesthetic of the interior of the Chelsea is one of elegant, high quality plasterwork, edged with fine timber details. The unifying element within the volume of the theatre is the sweeping ceiling moulding which, as a broad band three

sections deep originally began as the vertical sides of the proscenium, and travels the full length of the auditorium, curving around above the seats of the rear circle. The dramatic effect of this has been reduced by the extension of the stage and creation of a new proscenium forward of the original, which has cut off the vertical elements of the band, but photographs of the time provide an indication of the 1940 design, with its significantly smaller screen.

Further Changes

In 1963 the building was up for sale and Amoco Petrol Company was prepared to buy the Cinema and replace it with a petrol station. However, Burnside Council purchased the Cinema and leased it back to the previous owner, Hoyts, for screenings on Saturdays.

In 1971 Hoyts decided not to renew their lease and Wallis Cinemas tendered for the lease. It was then that the building was renamed the Chelsea Cinema. The theatre was then open on a more regular basis and also provided matinees.

A major upgrade was required at this time and in 1977 Wallis and the Burnside Council came to an agreement on the responsibilities for this upgrade. Wallis committed to replacing projection and sound equipment, screen and lenses, recovering 1,000 seats, re-carpeting the foyer and auditorium and Installing a refrigerated air-conditioning unit and heating plant. The Burnside Council agreed to paint the exterior of the building and the foyer, as well as upgrading water damaged toilets and repairing white ant damage in the timber stalls seating.

In 1983 the Cinema was entered on the State Heritage Register, and at this time Burnside Council and Wallis Cinemas undertook further upgrading: projection and sound equipment was renewed, a large, new screen was installed behind red velvet curtains, and the capacity of the seating was reduced to 580. After this time the Chelsea became a first release film venue and the Wallis Theatre Company and Council continued to cooperate with various activities other than film showings, including charity nights. religious services and symphony concerts.

In 1992 Wallis Cinemas had plans drawn up for proposed additions to the Chelsea Cinema, which incorporated the construction of two additional cinemas to the east on the land owned by the Council. These Cinemas were 250 seats each and followed the trend of smaller cinemas· which allowed for the screening of different films simultaneously. However, these plans were not put into place.

3.3. ADDENDUM – 2008 TO PRESENT

In 2008, the City of Burnside received a request enquiring as to whether Council would be prepared to sell the Chelsea Cinema and the adjacent May Street property. Following a number of options being considered in regard to the future use of the Chelsea Cinema site, the decision was made to run an Expression of Interest process for the sale of the site. This ultimately led to a strong activism within the community, contesting any sale and demanding that the building remain in public ownership as a cinema in perpetuity.

As a result, the City of Burnside abandoned the sale process and opted instead to lease the cinema to a private cinema operator. Republic Theatres were awarded the lease, and the Cinema was subsequently re-named the Regal Theatre. Republic Theatres ran the cinema until 2017, when Council opted to take over management of the cinema using internal resources.

Since the preparation of the Conservation Management Plan in 2009, Burnside Council also prepared a Strategic Plan in 2011. Progressively since taking over management responsibility for the place, Council has also undertaken the following:

* Deep clean of the facility;
* Alarm system has been upgraded and brought across to Council's security network;
* Air-conditioning plant and equipment has been assessed and serviced by Council contractors;
* Fire safety equipment has been upgraded and brought across to Council's network;
* A maintenance and upgrade register including tasks, locations, estimated costs, priority ratings and categories has been prepared;
* Heritage SA has provided comment on heritage/development implications in relation to works included in the Maintenance and Upgrade Register; and
* An extensive lamp replacement programme throughout the facility (including the Foyer and Auditorium) using modern lower energy using globes that can still be dimmed with the existing controls system.

In 2012 the theatre was renamed The Regal Theatre, and new signage installed to the front of the building.

In August 2019 the carpets throughout the foyer were replaced and the foyer repainted.

Figure 4: Replacement carpets installed August 2019

As at late August 2019, a tender was released for the removal and replacement of the 570 theatre seats, with the work intended to be complete during the 2019-20 financial year. An upgrade to the mechanical services for the theatre is also proposed, involving the installation of two HVAC package units to be installed, allowing the existing mechanical services internally to be largely removed.

3.4. COMPARATIVE ANALYSIS (FROM MCDOUGALL AND VINES CMP)

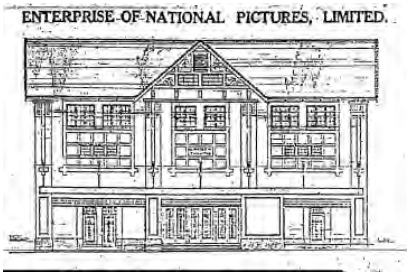
Theatres designed by Chris A Smith

During the 1920s Chris A Smith designed a number of theatres for moving pictures. Two which clearly present a similar design idiom, involving a very Edwardian Free Classical base, to that which he used in the design of the Princess are the Alberton Ozone, constructed in 1924, and the Garden at Colonel Light Gardens in 1926, also designed for the National Pictures company which built the Princess.

Colonel Light Gardens (1926)

Alberton Ozone (1924)

Interestingly, the Colonel Light Gardens building was originally publicised in the Advertiser, June 23, 1926, as an Old English style building with a central strapped gable and multi-paned leadlight windows. The front elevation of the actual building was quite different.



Proposed elevation of Colonel Light Gardens Theatre

Theatres designed by F Kenneth Mline

The other prominent picture theatre designed by the office of F Kenneth Milne for Ozone Theatres was the Glenelg Ozone in Jetty Road, Glenelg, which opened on November 5,1937. It exhibits Art Deco detailing both internally and externally, including horizontal banding and curved projecting bays. This notable building is not protected by heritage listing.

State Heritage Registered Cinema Theatres

The Chelsea Cinema was one of the earliest Cinema buildings to be included on the State Heritage Register (10952). It was assessed by the State Heritage Branch in 1981, at the request of the Member for Norwood, Greg Crafter and a directive from the Minister of Environment and Planning of the time. The Chelsea was then registered in 1983.

Other cinemas included on the State Heritage Register are Thebarton Town Hall (reg. 1982), Semaphore (reg. 1983), Piccadilly (reg. 1986), Capri (reg. 1990), Capitol, Peterborough (reg. 1993), and Lobethal Institute Cinema (reg. 2001). These theatres generally date from the 1920s and 1930s, the main period of construction of the picture theatre when films both silent and sound were a major form of public entertainment. Other picture exhibition venues may also be included in the State Heritage Register as part of Town Halls and institutes.

3.5. ADDENDUM TO THE COMPARATIVE ANALYSIS

The Glenelg Ozone Theatre was demolished in 2011 after a bid to have the façade of the building heritage listed was unsuccessful.

Many other cinemas from the period in which the Regal was constructed and then subsequently refurbished, have been repurposed to commercial use, or been so extensively remodelled internally that they are now of low integrity (at the former Regent Theatre in Adelaide, only the Rundle Mall façade remains heritage listed. Remaining theatres in the metropolitan area of comparable significance and still in use as cinemas, include the Capri at Goodwood (built 1941), the Piccadilly at North Adelaide (1940), and the Odeon Star (1920) at Semaphore. The small number of Adelaide Cinemas retaining a high degree of integrity, and still operating with their original use, elevates the Regal Theatre to a high level of importance within the state.

4. BUILDING AND SITE ANALYSIS

4.1. ARCHITECTURAL ANALYSIS

The majority of the existing fabric of the theatre, apart from the brick walls, dates from the 1941 upgrade. There is only limited remaining evidence of the original 1925 decorative scheme in the building.

The building was initially constructed in 1924-5 and then underwent a major upgrade in 1941 which effectively inserted a new theatre into the shell of the 1924 building. No significant changes have been made to the overall structure· of the theatre since that time.

Figure 5: South Elevation of the Regal Theatre (GGA, 2019)

Figure 6: Earlier view of the façade when known as the Chelsea (City of Burnside, date unknown)

The south (primary) elevation of the theatre is primarily rendered and has a central feature of three fins, the centre fin being the support for the Regal Theatre sign. The projection room extends past the primary line of the symmetrical façade, which also features an egg and dart motif to the top of the parapet.

The canopy is suspended from the building with steel stays, and is lined with battened sheets and features a decorative fluted edge detail. The façade is clad with glazed tiles with a small red tile detail line, and incorporated four inset display cases for film posters to be displayed.

The entrance to the cinema is via three pairs of double doors with decorative chrome handles, whilst the two tenancies either side of the cinema entry have recessed entries, also with timber doors and windows. Above the central door is a Perspex case with provision for letters to be mounted to advertise session times.

The north, east and west elevations are primarily face brickwork, with the rendered face of the south elevation wrapping around to the east and west for a short distance. Beyond the rendered section of façade, the brickwork is relieved with expressed concrete piers and lintels.

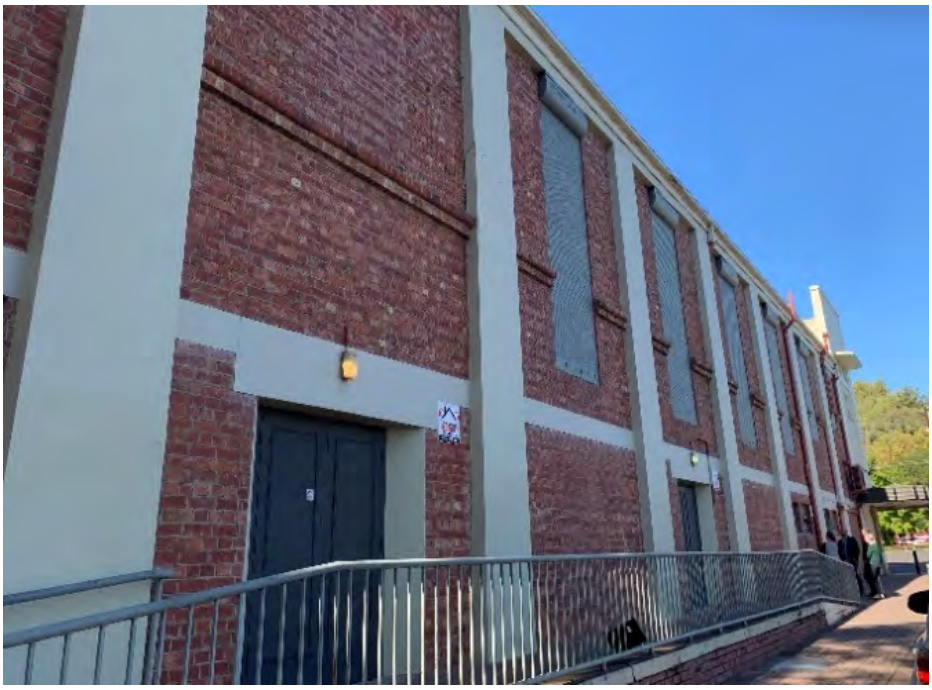


Figure 7: West elevation – note expressed concrete piers (GGA, 2019)

The interior of the Regal Theatre is relatively original to the 1941 refurbishment, with some areas retaining most of their decorative features. The theatre space itself retains ornate plaster decorations and mouldings to walls and ceiling.

Figure 8: Interior of the cinema (GGA, 2019)

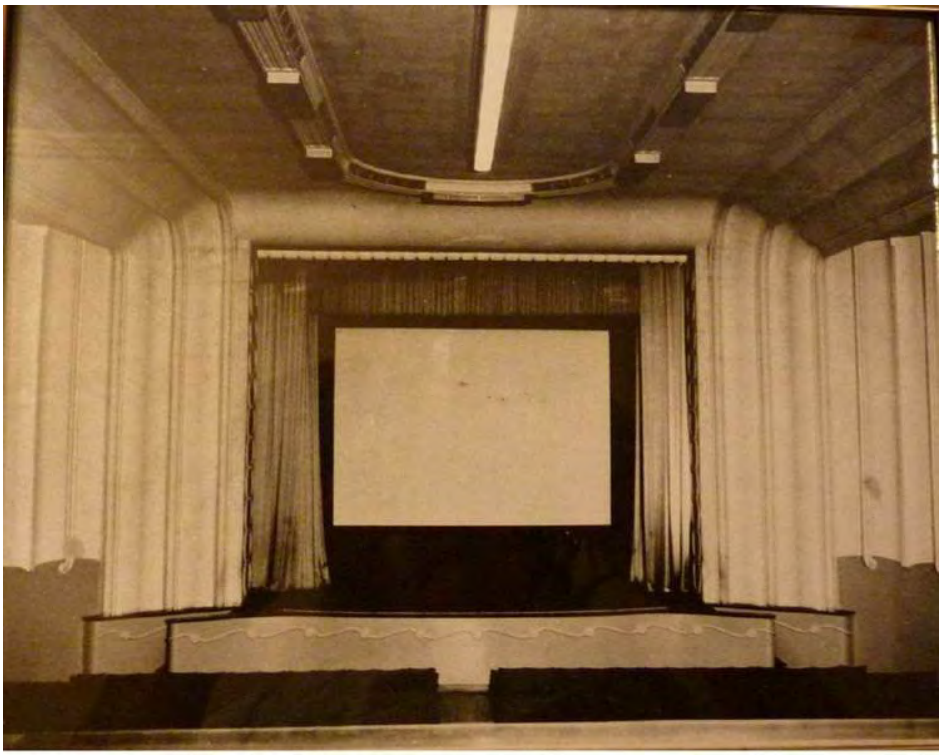


Figure 9: The theatre screen prior to the 1941 alterations (City of Burnside, date unknown)

The foyer of the Regal Theatre also retains several important elements, but has lost some components of significance. The carpets to the foyer are due to be replaced in the next 12 months with a more appropriate pattern. Details including the polished timber handrails, ticket booths and paired double entry doors are retained.

Figure 10: Foyer, looking towards fireplace and female WC (GGA, 2019)

Figure 11: Earlier location of the candy bar adjacent stairs (Heritage South Australia Files, date unknown)

The candy bar location is not original, and compromises the use of the party room; the crying room on the opposing side maintains its earlier configuration. Areas including the office and toilets have been largely refurbished and are of a lower level of integrity. Some remnant interior features from the original 1920s period of construction also remain, including parts of the original frescoes painted at the rear of the stage.

4.2. BUILDING CONDITION

4.2.1 Building Exterior

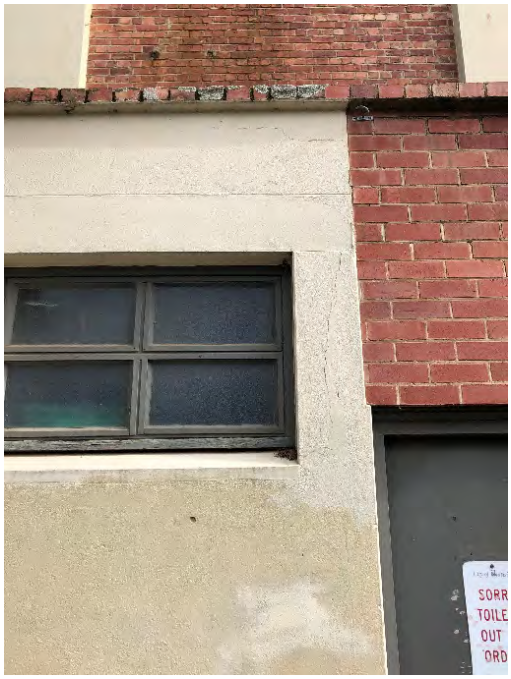
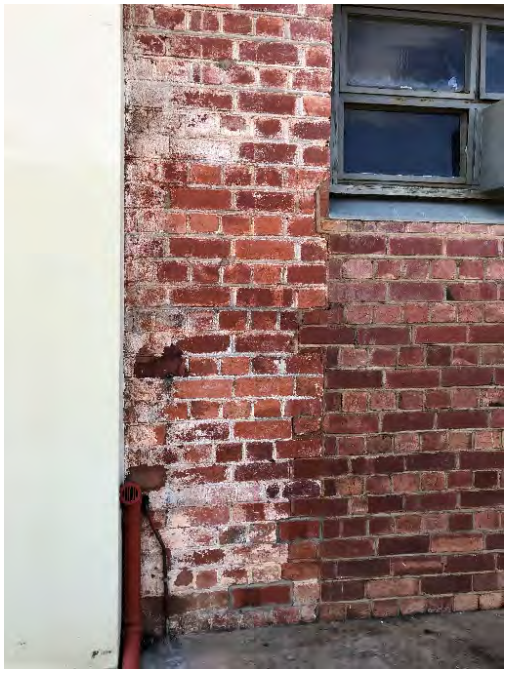
The exterior of the building is generally in fair condition, with the primary area of concern relating to the expressed concrete piers, and the likelihood of steel reinforcing within them corroding and causing the concrete to spall.

Item	Image	Recommendation
Roof	-	Detailed roof inspection required to determine if continued water ingress is occurring and identify locations
Steel windows	 	Remove corroded sections and replace; treat entire frame and sashes with anti corrosion treatment and repaint with appropriate paint system
Timber doors		Repaint doors externally; install new door seals as required

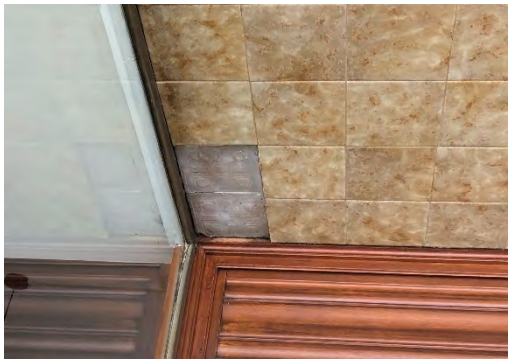
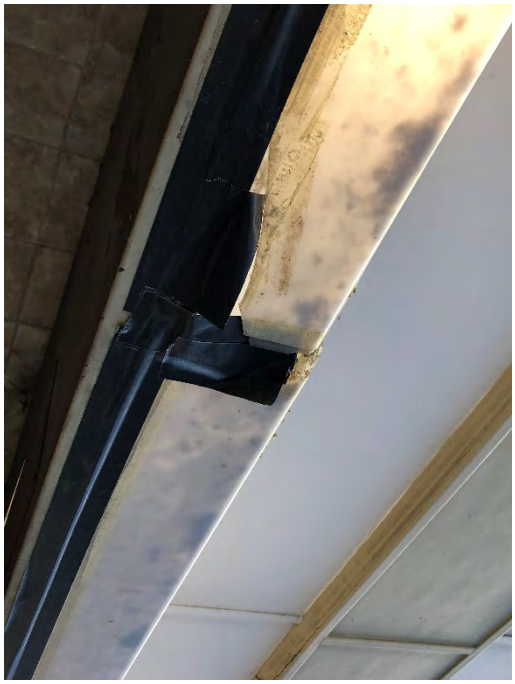
Timber sill		Flood timber with penetrol treatment; investigate epoxy repair or replace with hardwood timber section to match existing profile
Marble threshold with inset mat		In good condition – monitor for damage, cracks and maintain with regular cleaning of marble and inset mat.
Rainheads and connections		Consolidate rainwater goods and sumps / connections where possible.

Downpipes		Replace whole sections to address leaking areas and unsightly patch repairs
Canopy - west side		Repair soffit lining to corner of canopy to match existing
Canopy – east side		Clean out leaf litter from gutter and canopy roof generally; Inspect gutter for corrosion and weathering Note – ongoing maintenance item, should be undertaken regularly

North end of canopy – east side		Engage engineer to prepare proposal for replacement of steel brace in more sympathetic manner (potentially internally within the canopy)
Box gutter – eastern side		Water is ponding in the end of the gutter – clean out and remove water to allow inspection. Gutter may need to be packed relaid to achieve appropriate fall to downpipes.
Concrete piers – north, east and west elevations		Break out render and inspect reinforcing to identify extent and nature of repair work required. Refer also engineer's report and scope of repair

Single storey addition, north east corner East elevation under canopy	 	Break out render and inspect reinforcing to identify extent and nature of repair work required. Refer also engineer's comment
West elevation		Repair damp damaged brickwork – apply poultice to affected area, then repoint locally as required

Mechanical enclosure, north west corner		Mechanical plant area to be upgraded as required
Exhaust vent, west elevation		Remove temporary cover and provide grille or fixed plate as required to suit exhaust design
North elevation		Repair damage to plinth – concrete patch required
External lighting		Upgrade old / damaged light fittings externally

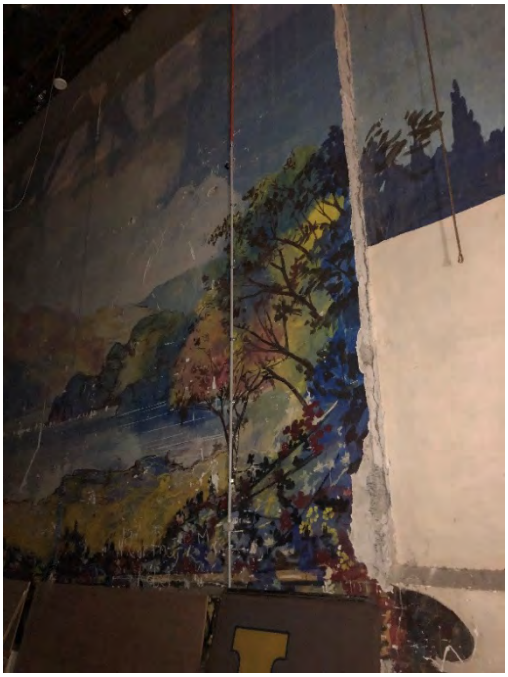
Canopy lighting		Explore options for more efficient / manageable lighting to canopy perimeter
Tiled shopfront including ceiling lining		Investigate options for sourcing replacement tiles to match existing
Perspex movie detail display cabinet	 	Investigate opportunity to design new display case to better suit architectural style of the building Note: damage to casing

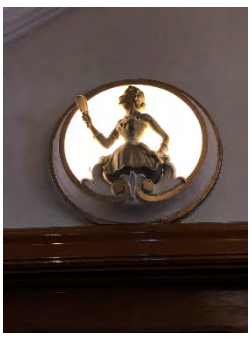
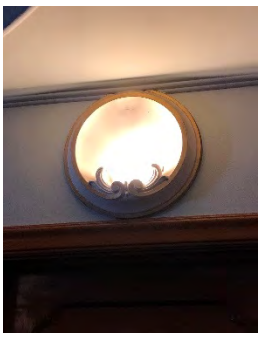
Movie poster display cases		Retain and conserve poster display cases in current format
Patching to concrete where services maintained		Explore options for replacement concrete patches, or alternately consider paint finish to concrete strip
Brick perimeter paving		Investigate opportunity to lower paving level slightly to address vent accessibility.
Bitumen area on east side		Investigate site drainage to achieve better fall away from building.

Air conditioning plant remote from mechanical plant compound		Remove A/C units and consolidate to central plant compound where possible. Alternatively investigate screening options for condensers that are required to remain.
Gates		Retain gates in current location – may be fixed open if required Repaint as required – can be repainted same colour or a selection to marry in with building facade

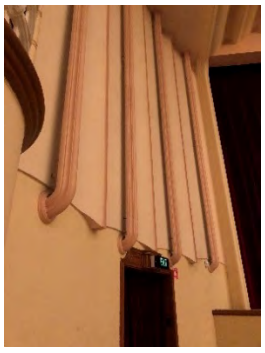
4.2.2 Building Interior

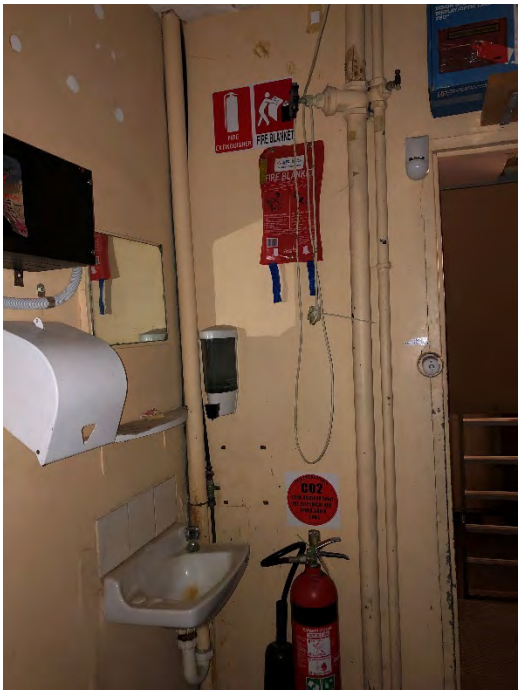
Item	Image	Recommendation
Mech services backstage		Consolidate mechanical services wherever possible as part of future building upgrades
Electrical services backstage		Consolidate electrical services wherever possible as part of future building upgrades

Original painted backdrop (1925)		Retain remaining areas of painted backdrop and explore options for interpretation
Timber doors, frames and architraves		Sand back and repaint all timberwork
Terrazzo floor to entry		Retain and conserve – maintain through regular cleaning regime

		Note: repairs to threshold of west (former) ticket booth required
Timber panelling to ticket boxes and entry		Retain all timber panelling and details; investigate alternative display methods for posters, flyers etc to avoid mounting on timber panelling
Timber doors and architraves (Male WC, Female WC, Office)		Timber doors showing weathering / marking – finish can be restored by professional French polisher
Male / female WC indicators	 	Explore options to reinstate Male WC indicator (missing) – photographs of the item exist so a reconstruction could be achieved.

Fireplace and decorative surround		Retain in current condition (including early mirror)
Ramp		Explore options for more permanent compliant ramp access
Party Room / Crying room door signage		Retain Crying Room and Party room configurations, as well as door signage

Auditorium internal walls		Repair damaged plaster adjacent Crying Room windows
Auditorium exit signs		Newer exit signs have been installed which conceal original detail. Can be retained, or explore other options to reinstate original
Auditorium 1941 decorative plaster elements	 	Retain and conserve all decorative plaster elements
Auditorium, fire hose reels and extinguishers	 	Consider options for consolidation of fire safety services, including provision of joinery to contain items

Projection room damaged plaster		Repair damaged areas of plaster work using traditional methods
Projection room steel window frame		Repair steel window frame and adjacent surfaces in projector room & investigate cause of damage
Projection room generally		Consolidate services within projector room including fire safety services

Sub-stage area		Clean out loose items, investigate opportunities for interpretive material contained within these spaces. Possible area for storage of relevant items to be kept but not required on a regular basis – explore opportunities for dedicated storage joinery.
Sub-stage area		Monitor salt damp to base of walls, consider long term repair scope for rendered masonry walls
Sub-stage area – services		Regularly inspect and test all monitoring and safety devices as part of maintenance schedule

5. STRUCTURAL CONDITION ASSESSMENT

An assessment of the structural condition of the Regal Theatre was made by MLEI Engineers. The inspection included a review of the previous structural assessment report from December 2009, as well as a physical inspection of the building.

In general the building appears structurally stable, with most of the major structural elements appearing to have satisfactory performance.

A number of recommendations from the 2009 report could still be acted on, including review of requirements for seismic upgrade, and cleaning out and consolidation of the roof space (including access through the length of the roof space).

Relevelling of the eastern pavement was also recommended, requiring input from a civil engineer. Fixing of roof leaks was noted, aligning with the recommendations of this report

The primary item requiring investigation is the cracking to concrete columns, particularly on the western elevation, where corrosion of the reinforcing within the concrete may be occurring. High level access will be required to undertake some destructive testing, to determine the exact nature of the problem, and prepare a repair scope of works.

6. ASSESSMENT OF SIGNIFICANCE

6.1. ASSESSMENT OF SIGNIFICANCE AGAINST CRITERIA

The Regal Theatre has been assessed against the criteria set out in the *Heritage Places Act 1993* and meets the following criteria:

(a) It demonstrates important aspects of the evolution or pattern of the State's history; as it is an example of the continuing expansion and upgrading of picture theatres, a significant form of public entertainment, throughout the suburbs in the immediate Inter War and Wartime period, following on from their initial development during the 1920s.

(e) It demonstrates a high degree of creative, aesthetic or technical accomplishment or is an outstanding representative of particularly construction techniques or design characteristics,· as it is an exceptional example of Art Deco design and detailing of a large auditorium, providing an essentially intact .and consistent example of this form of design, so often associated with the development of picture theatres and cinemas. The Art Deco detailing can be seen both internally and externally on this building.

The 1981 Register Nomination Report included the following assessment of significance:

Historically, the building is significant for its association with the initial expansion of the cinema throughout metropolitan Adelaide, and for its association with H Watermann, the founder of the Ozone chain of cinemas in South Australia.

Architecturally, it is significant for being an attractive Art Deco styled cinema, notable for its decoration, its early use of reinforced concrete, and for the integrity of the interior. It is the interior which is of most importance, being basically an intact Art Deco interior albeit of 1941 mainly. It is thought to be the last intact example of this style of cinema in South Australia.

Environmentally, the cinema is of significance mainly as a landmark, being a conspicuous and familiar building on this side of Adelaide, and for contributing to "the establishment and maintenance of the dominant character of the neighbourhood.

The Integrity of the building is high, albeit when considered as a 1941 building. It appears to be in sound structural condition. The original use of the building is still maintained.

6.2. STATEMENT OF SIGNIFICANCE

Built in 1925 as the Princess Theatre, this picture theatre was one of a number erected in metropolitan Adelaide to cater for the public demand for moving pictures which had grown significantly since their introduction to Adelaide in 1896. In 1941 the cinema was extensively refurbished internally and externally in the Art Deco style. It retains a majority of its 1941 fixtures and fittings, including lighting, plasterwork, joinery and 'crying rooms', and remains, with the Piccadilly (State Heritage Place 13496) and the Capri (State Heritage Place 10670), one of three relatively intact Art Deco cinemas in the State. Hence it is significant both as a rare example of an Art Deco cinema and for being a notable example of an intact cinema interior representing an era when cinema-going was a major recreational activity and impressive cinema interiors were part of making a night at the pictures a memorable experience

6.3. ELEMENTS OF SIGNIFICANCE

The 2009 McDougall and Vines CMP identified a hierarchy of significance for elements of the building, and identified the following as being of high significance:

Site

The building occupies most of the site and therefore significant external site elements are minimal. The following have significance and should be retained:

- Linking wrought iron fence and gate at south east corner of building.

External Elements

- The external form and massing of the building;

- The south elevation of the cinema, with all material and detailing dating from 1940 including fins, frieze, curved panels with concrete awnings - note these details return around the east and west elevations;
- Suspended metal canopy over footpath;
- Configuration and materials of entry doors;
- Timber, metal and tiled surfaces and detailing to shopfronts and display cases including windows, doors, tiles.

Internal Elements

- The volume and configuration of spaces and areas of the entrance vestibule, foyer and auditorium as shown on 1940 plan, including Crying Room and Party Room under lounge area;
- Curved stairs to upper level, including metal and timber balustrade details;
- All decorative plaster wall and ceiling detailing;
- All detailing to entrance and foyer including floor tiling, joinery and plaster details to ceiling and stair columns, flower nook, and fireplace;
- All lighting fixtures dating from 1940;
- The painted rear backdrop wall, painted panels, door joinery and any other remaining elements from 1924.

Some internal spaces and elements are considered to be of low significance:

- The office retains little of significance;
- The toilet areas have been upgraded and altered and retain little of significance;
- The projection room (bio box) retains little of significance;
- The sofas within the foyer are considered to be of minor significance, and could be recovered or replaced as required
- The interiors of the shops are not considered significant.

7. CONSTRAINTS

7.1. CONSTRAINTS ARISING FROM SIGNIFICANCE

The assessment of significance sets out both the tangible and intangible heritage values of the Regal Theatre. These values should be protected in any proposal for new works. The elements of heritage value listed in Section 6.3 provide clarity on the physical items that should be conserved and retained; any future upgrades should be designed and undertaken in a way that does not compromise or remove these elements. Similarly, new works should consider if and how previously existing elements or spaces can be reinstated – for example the Crying Room.

It is proposed that the theatre space remain as a single volume, and that any proposal to create multiple theatres within the single space would be detrimental to the heritage values of the place.

The intangible values of the place can be managed in other ways. For example, the continued use of the Regal as a cinema and entertainment venue is highly appropriate and should be continued as long as feasible. Consideration to incorporating allied activities that do not require major building works into the operation of the theatre should be given, for example small scale performances or musical events would sit comfortably with the current use.

An interpretation plan that allows for clearer understanding of the history of the building would be beneficial, and could include various approaches, including visual displays, on line content, events, and published material.

7.2. CONSTRAINTS ARISING FROM EXTERNAL REQUIREMENTS

7.2.1 DEVELOPMENT CONTROLS AND HERITAGE LISTING

The Regal Theatre is entered in the South Australian Heritage Register, and therefore is subject to the development controls set out in the Development Act 1993. In relation to a heritage place, the definition of development is

"the demolition, removal, conversion, alteration or painting of, or addition to, the place, or any other work that could materially affect the heritage value of the place".

Any works covered by the above definition should be the subject of a development application, which will be referred to Heritage South Australia for comment. The requirement for a development application does not mean that works cannot be undertaken, just that the due process needs to be followed prior to the works commencing.

It should be noted that free advice for any proposed works is available through staff at Heritage South Australia.

7.2.2 NATIONAL CONSTRUCTION CODE (NCC) AND AUSTRALIAN STANDARDS

Provisions under the National Construction Code (formerly the Building Code of Australia) relate to numerous aspects of building work. Relevant provisions for potential upgrades to the Regal Theatre may include those relating to:

- Fire and life safety (fire resistance, compartmentation, and protection of openings);
- Access and egress (provision for escape, construction of exits, and access for people with a disability);
- Services and Equipment (fire fighting equipment, smoke hazard management, lifts, and emergency visibility, exit signs and warning systems);
- Health and Amenity (damp and waterproofing, sanitary facilities, room heights, light and ventilation, and sound transmission and insulation);
- Special provisions relating to Class 9b Buildings (of which the Regal Theatre is one);
- Energy Efficiency (Section J).

Old buildings can sometimes be difficult to upgrade to meet current codes and standards, as construction methodologies were different, and aspects of building management like access for the disabled, and provision of hazard management and warning systems did not exist or at the very least were nowhere near as stringent as they are today. Typical issues include providing ramps that are an appropriate slope, installing visual indicators (tactile surface indicators, contrasting colours) and providing adequate light and ventilation to internal rooms. These can usually be overcome by engaging experienced professionals in the relevant field to assess the problem, and design and document a solution that balances the requirements of important building codes, and the heritage value of the place.

7.3. CONSTRAINTS ARISING FROM BUILDING CONDITION

The Regal Theatre is generally in good condition. The major item requiring attention is corrosion of reinforcing steel within the concrete columns, which requires addressing before it becomes more of a safety issue, as well as to minimise repair costs. The repair work potentially puts a financial constraint on other desirable projects in the short term, as access and repair techniques are likely to be expensive.

At present no other constraints have been identified due to the building fabric condition.

8. CONSERVATION POLICIES

The following conservation policy provides a framework for the ongoing use and management of the Regal Theatre. The preceding assessment of heritage value and statement of significance define the significance of the place, and form the basis for the conservation policy.

The policy seeks to guide actions that will:

- Conserve the cultural significance and integrity of the place;
- Prevent damage or deterioration of building fabric;
- Allow for ongoing maintenance works;
- Permit appropriate development of the place.

Policies are defined by text within a text box.

Additional comments and supporting information are provided below each policy.

8.1. GENERAL

8.1.1 USE

The ongoing use of the place as a cinema and community gathering place is appropriate and should be continued for the foreseeable future.

Any proposed change to the current use of the place should be considered in light of any potential impact on the significant fabric of the building. Uses that align with the current use and that increase the patronage of the place are considered appropriate, for example expanded functions and events.

The use of the two shopfronts either side of the entry as currently established for hospitality is appropriate. Other low impact uses such as small scale retail or a gallery, would be appropriate, subject to the relevant planning, building and heritage impact assessments being undertaken.

8.1.2 CONFORMANCE WITH BURRA CHARTER PRINCIPLES AND BEST PRACTICE

> All conservation and adaptation works which affect elements of significance should be carried out having regard for the principles of the Australia ICOMOS (Burra Charter) 2013.

Building elements identified as being of significance should be conserved in accordance wi1h the conservation policies provided in this report.

Any proposed changes to or adaptation of the buildings that impact on elements of significance should be considered carefully and. undertaken in consultation with a conservation practitioner. All necessary approvals should be obtained prior to any works being carried out.

8.1.3 MAINTENANCE

> A systematic program of maintenance should be prepared, and responsibility for all elements should be clearly determined between the owners ·and any future lessees.

The Cinema should be maintained and managed in such a way that it continues to clearly demonstrate the story of provision and development of social recreational activities within the district.

8.2. SITE

> Key vistas and sightlines should be retained to the theatre, particularly views along Kensington Road from the east and west.

Any development to the area east of the theatre should recognise the important views of the theatre on approach from the east, and maintain a suitable setback to the road frontage.

8.3. EXTERNAL BUILDING WORKS

8.3.1 ROOF AND STORMWATER MANAGEMENT

> The roof drainage and stormwater dispersion from the Cinema should be maintained in an effective condition and upgraded where necessary.

A detailed roof inspection required to establish if current leaks exist and scope repairs. This should include roof sheeting, fixing, flashings, box gutters and other elements. From this inspection a detailed scope of repair and / or replacement works can be developed.

8.3.2 CONCRETE

> The expressed concrete columns should be retained and conserved. An investigation and repair works package should be scoped for the reinforced concrete frame (columns and beams).

An inspection and repair scope of works is being developed to review the condition of the concrete columns, and provide remediation recommendations. Beyond any specific repairs to be undertaken as a result, all concrete should be monitored in a regular and ongoing manner to ensure no breakdown in the cover over reinforcing structure.

8.3.3 MASONRY (FACE BRICKWORK)

All brickwork should be retained and conserved, and pointing reinstated where missing, using bricks and mortar which matches the original finish in colour and detail. All vents should be terracotta.

Exterior brickwork is generally in good condition with only minor patches of missing mortar pointing. Maintain and clean brickwork regularly, including removal of cobwebs, marks and the like.

8.3.4 RENDER

The rendered wall surfaces should be retained and conserved. All repairs to minor cracking should match original finish in texture and be invisible when painted.

The southern elevation and· returns to the east and west are rendered in cement render. There are decorative elements also cut into the render on this elevation.

The condition of the rendered sections of the wall should be regularly monitored.

8.3.5 STEEL WINDOWS

The original metal framed windows and original glazing panes should be retained and repaired as required. It should not be necessary to replace window frames, but any new elements required should match the original profiles.

There are a small number of steel framed windows in the building, mainly on the western elevation and in the projection room. A detailed schedule of repairs to the windows should be prepared, identifying which sections can be retained and repairs, and where replacement of steel sections will be required. Prepare and repaint all repaired windows to match original the colour scheme.

8.3.6 TIMBER DOORS AND WINDOWS

The exterior doors and windows that are currently painted should be repainted as required, and hardware, door seals and other items replaced as required.
Clear finished timber doors to the entry should be retained with a clear finish, and repaired as required.

Note that the chrome door hardware to the front entry doors has been recently repolished.

8.3.7 TILED FAÇADE

All original elements and the general configuration of the front elevation should be maintained and carefully conserved. No further major changes should be undertaken to this elevation and all work should be in the nature of conservation of existing original elements,

The tile work and general details of the shopfronts are in good condition, and generally date from 1941. including the awning and shopfronts.

All tiled surfaces should be regularly cleaned and maintained.

Investigation should be made into sources for replacement tiles.

8.3.8 SIGNAGE

The existing Regal Theatre sign, whilst relatively recent, is a significant component of the front façade. It should be retained and conserved.

No new signs or fixtures should be attached to the rendered walls as this will damage the original surface.

The display of movie names and times could be replaced, and consideration may be given to a digital display, however its appearance should remain similar to the existing board (ie not involve multiple colours, flashing elements and the like).

8.3.9 EXTERIOR COLOUR SCHEME

When repainting the south elevation of the Theatre a cream colour should be used, similar to that described in early accounts of the building.

Investigation should be made into an earlier known colour scheme for the front façade of the building, including any highlight colour(s).

Earlier photographs of the Regal Theatre illustrate different colour schemes employed on the front façade; paint scrapes could be undertaken to establish an earlier known colour scheme for the building to then be reinstated if desired.

8.4. INTERNAL WORKS

The interior furnishings of the Cinema have been modified over the years but generally it retains significant 1940s elements, as delineated in the Statement of Significance. The following policies should guide conservation and adaptation work to the interior of the building.

8.4.1 ENTRANCE VESTIBULE AND FOYER

The original configuration of both these areas should be retained. The recent repainting and carpet replacement are appropriate.
Ensure no new elements are attached to the walls of these areas.

Both these areas retain a high degree of original finishes and materials. Consideration could however be given to an alternate location and configuration for the candy bar to allow the reinstatement of the Crying Room behind.

The plaster male WC indicator should be replaced to match the detail of the previous indicator (photographic evidence is available)

8.4.2 THEATRE SPACE

The volume of the auditorium should be retained. No new development should cut into this space.

All existing 1941 plasterwork should continue to be maintained in good condition and conserved as required. Any new plasterwork should match original. The quality and finish of plaster used should also match the original work.

The volume of the auditorium was created when the building was constructed· in 1924, and redecorated in 1941. One of the major features of the interior of the auditorium is the high quality design and finish of plaster elements, both to the ceiling and walls. The plasterwork generally appears to be in good condition.

The replacement seating to the theatre should be selected to reflect the art deco style of the space.

The seating in the auditorium consists of three areas: the Stalls on the ground floor and the two sections of the upper area, known as the Lounge and the Circle. Changes have been made to the actual seating configurations within these areas; the front rows of the stalls have been removed to create an open space beneath the stage, and in the upper area the stepping of the floor was reconfigured to create more comfortable seating in 1986.

The seating to the Theatre is proposed to be replaced in 2019.

The carpets and vinyl flooring to the theatre should be replaced in a complementary scheme to that recently used in the foyer.

The interior of the theatre should be repainted in an appropriate colour scheme.

8.4.3 PROJECTION ROOM

The projection room should be retained in its existing configuration. Upgrades to electrical and other services may be undertaken to consolidate and improve the amenity of the space.

Constructed in 1924, the projection room is accessed from the rear of the auditorium. The external form of the space is due to the original oriel window of Chris A Smith's design. It has undergone a number of renovations and is also the access point to the· roof cavity above the auditorium. Early electrical and lighting system switchboards and control panels remain intact but not functional. Access to the roof space is above this area.

8.4.4 MANAGER'S OFFICE

There is little of value remaining in the Manager's Office space. Alterations and upgrades can be undertaken within this space as required. The door should be retained to the foyer space.

8.4.5 PARTY ROOM AND CRYING ROOM

Investigation should be made into relocating the candy bar to reconfigure the Crying Room as a separate space within the auditorium
The timber doors with identifying signage should be retained for both rooms.

These two spaces were considered a highlight in the design of the theatre and provided withdrawing spaces for potentially noisy patrons. The areas themselves are basic, but continue the simple aesthetic of this section of the theatre.

Investigation should be made as to whether the original murals still exist within the two spaces and have been painted over. A professional should be engaged to remove some of the existing painted surfaces to establish their existence, and consideration given to reinstating them.

Carpet and seating in the Party Room (and Crying Room if it can be reinstated) should be replaced in line with current projects.

8.4.5 BACKSTAGE AREA

Retain any elements which indicate the original 1924 architectural qualities of the building; including the painted decoration to its current extent and explore opportunities for interpretation of these panels.

The backstage area retains some of the early decorative scheme dating from the 1924 Princess Theatre. These elements include the painted backdrop on the rear wall and the two painted panels behind the current proscenium.

8.4.6 OTHER INTERNAL MATERIALS AND FINISHES

Timber Joinery

All 1941 joinery should be retained and repaired to match the original finish. New joinery should be clearly different through the use of profiles or finishes which are complementary but not the same.

The contemporary descriptions of the building note the use of coachwood (Ceratopetalum apetalum) in the joinery of the entrance vestibule and foyer. It is assumed that the use of this timber was continued through the whole building, particularly in the auditorium.

Wall and Floor Tiles and Terrazzo

All original wail and floor tiles should be retained and no further fixings made which would damage these in any way. An appropriate source of replacement tiles for the front façade (salvaged or new) should be determined.

Maintain marble edged mat wells to the front entry and clean regularly.

Substantial areas of the floors and walls of the exterior of the Chelsea and the entrance vestibule are tiled. Floor tiles are terrazzo in black and terra cotta, while external wall tiles are highly glazed ceramic tiles in a mottled coffee colour.

Satin Chrome hardware

All satin chrome metal work from 1941 should be conserved and maintained.

The decorative metal work and shopfront surrounds are described as satin chromium finish.

Clean metalwork with approved chrome cleaner.

8.4.7 SERVICES AND AMENITIES

Lighting and Electrical

Any new lighting, heating or cooling requirements and other electrical services should be undertaken in the most unobtrusive manner for the building. Careful consideration should be given to design and location of any new lighting required. Air conditioning plant should remain consolidated at the rear/north of the building complex, and no-new vents installed.

Upgrading and installation of electrical services should adhere to the following:

- consolidation of conduits into a single cable and careful consideration of the location of supply conduits.
- the least obtrusive and less damaging method should be determined in all cases.

Audio Visual Systems and Screen

Routes for cabling should be considered carefully to have minimal visual impact on significant spaces.

New A/V systems and upgrades can be undertaken as required. Screen upgrades are also possible without impacting heritage value, but should be scoped to ensure no effect on adjacent fabric of value.

Mechanical Services

New mechanical services installations should seek to consolidate existing service runs wherever possible. New installations should make use of existing penetrations and service routes wherever possible.

Toilet Facilities

Original features remaining in the WCs should be retained and conserved, including terrazzo floors and remnant joinery in the Female WC. Future upgrades can be undertaken to non original fixtures and fittings as required.

The toilets have been largely altered and upgraded to suit a more modern level of amenity. Future upgrades within the existing footprint of the spaces can be undertaken as necessary.

8.4.8 SHOPFRONT TENANCIES

The two tenancies accessed from Kensington Road should retain their current footprint. Adaptation within each space is feasible.

Internal modifications to these spaces are generally acceptable. The shopfront configuration is of an appropriate style and should be retained.

While the external garden elements are not discussed in this document, it is noted that any works to these areas will also require Heritage and Development Approval.