

3.4. HISTORICAL TIMELINE

The following tables contains a chronology of significant events in the history of the site and the subject building as summarised from Sections 3.2 and 3.3 and building/development application information drawn from the City of Sydney Planning Cards.

The development of the site can generally be separated into four phases of development, as follows:

1. New Belmore Market 1893 - 1913
2. Wirths Hippodrome 1914 – 1926
3. Capitol Theatre 1927 – 1991
4. Restored Capitol Theatre 1992 – Present

Table 4 – Historical Timeline

Date	Event
1866	Construction of Belmore Markets begins on a site bounded by Castlereagh, Hay, Pitt and Campbell.
1869	Belmore Markets opens on 14 May.
Phase 1: New Belmore Markets	
1893	Second Belmore Markets (Capitol site) open. Used for theatrical and circus performances on Saturday nights.
1910	Council decides that the Tivoli and Capitol (two theatres) would be erected on the sites of the old and new Belmore Markets.
1912	Wirth Bros takes a 10-week lease on the new Belmore Theatre for a 'circus and hippodrome'. The council claimed the auditorium could be used as hippodrome, circus, theatre, opera house, concert hall, vaudeville entertainment hall or for photo plays (early silent motion pictures).
Phase 2: Wirths Hippodrome	
1914-1915	Belmore Markets dismantled and re-erected as the Hippodrome – home of Wirths Circus in Australia. The detail of the market walls was erected 10 metres higher.
1916	<p>On April 3, Wirths Circus and Hippodrome opens – the largest theatre in Australia.</p> <p>The 13-metre ring in front of the proscenium arch had a hydraulically operated floor which dropped to fill with water for aquatic events.</p> <p>Beneath the stage were animal pits. Part of the Hippodrome show was an exhibition of numerous caged animals. At other times, the Hippodrome was used for dramatic stage shows, variety concerts, vaudeville and, in fact, anything that attracted a large audience.</p> <p>The Hippodrome failed financially that same year.</p>

Date	Event
1926	Wirths in negotiation with Stuart Doyle, MD of Union Theatres, plans to remodel the building as The Capitol Picture Palace.
Phase 3: Capitol Theatre	
1927	(June) Union Theatres acquires the lease from Wirths and the construction of The Capitol begins within the walls of the Hippodrome, Managing Director of Union Theatres, Stuart Doyle, has plans for a chain of 'atmospherics' around Australia to be known as 'Million Dollar Theatres'.
1928	<p>The Capitol opens with a 2,999-seat auditorium. It featured an 'open air' Italian garden surrounded by walls and balustrades, statues, tress, doves, shawls and period furniture – all beneath a 'blue sky' which darkened as session time approached.</p> <p>When all was dark, stars began to twinkle in the 'night sky' as fake clouds drifted overhead. Included in the décor was a massive pergola across the entire rear of the dress circle, from which clung vines and ferns.</p> <p>Statuary, bas-reliefs and panels throughout were replicas of famous European works of art. The courtyard at the entrance to the back stalls was an exact replica of the courtyard of the Pitti Palace in Florence.</p> <p>More than 23,000 people attended in the first two days.</p> <p>Opening Program:</p> <p>Overture, featuring CAPITOL ORCHESTRA plus WURLITZER</p> <p>ORGAN; NEWS & VIEWS OF THE WORLD; FEATHERS, a colour study; TODDLERS, a Paramount novelty featurette; On Stage, TED HENKEL & HIS BAND.</p> <p>Intermission, FRED SCHOLL at the mighty WURLITZER, OPERATIC INTERVAL interlude from Mignon.</p> <p>Main Feature: "HIS LADY" starring John Barrymore & Dolores Costello, musical score by Ted Henkel.</p>
1929	(April 20th) The first 'talkie' film is screened – 'Beware of Bachelors'
1932	<p>The theatre runs into financial difficulties and films are scarce.</p> <p>Also, the central shopping district moves to the other end of town, and the Depression hits hard forcing The Capitol to close on November 24th for alterations and renovations.</p>
1933	(April) Capitol reopens, with 2 Australian productions from Efftee Studios. No orchestra – only the Wurlitzer played by Billy Dick. The orchestra pit is filled with pot plants and a fountain.
1930s	Throughout the 1930s, the Theatre gains a reputation for lesser quality films (horror and westerns). Special guests appear from the Tivoli. There is an upturn in box office

Date	Event
	receipts, but a downturn in theatre maintenance. Lighting effects were not repaired, cloud machines stood motionless, the famous blue lighting around the wall started to fade away. The Theatre was in disrepair.
1945	<p>The Capitol closes for 'makeshift' repairs. Workmen remove unwanted decorations such as banners, tapestries, artificial foliage, and those lighting effects which weren't working simply had their wiring cut.</p> <p>In March, the Capitol re-opens as a first release house using Deanna Durban as a drawcard.</p>
Late 1940s	<p>From the late 40s through to the early 50s it was obvious that the first release policy was a failure. Electricity bans force more lights off.</p> <p>The famous organ closed down in October 1947. The theatre begins to experiment with Jazz Concerts and Beach Girl contests.</p> <p>The theatre is threatened with demolition to allow construction of the Eastern Suburbs Railway.</p>
1954	Greater Union attempts to resurrect theatre for first release films.
1970	<p>(August) Australian Opera moves to The Capitol with 'Othello' for 3-months after Her Majesty's theatre is destroyed by fire.</p> <p>A new aspect emerges about The Capitol – it has perfect acoustics and sightlines providing the audience with an amazing new visual and sound experience. The Sydney Morning Herald and Australian newspapers praise the acoustics.</p> <p>(September) Lord Mayor requested meeting with Greater Union., JC Williamson., Australian Elizabethan Theatre Trust, Empire Talkies & NCT Productions to discuss future of theatre. Greater Union was granted a lease for 3 years from 02/012/70 on understanding that they spend not less than \$150,000 on repairs and renovations.</p>
1971	(21st December) Harry M. Miller takes over lease for 'Jesus Christ Superstar'. Paid rental of \$2,000 per week. Re-equipped stage and generally tidied up inside, installing drink bars in rear of back stalls where seats were removed. Housed orchestra in several 'bunkers' under stage connected by TV monitors. The theatre exterior was painted 'Superstar' brown.
1972	<p>(February) The massive 3/15 Wurlitzer plays its last tune and dismantled. Re-erected at Orion Theatre, Campsie in 1988.</p> <p>(29th February) Greater Union vacates Capitol after over 40 years of lease. Harry M. Miller takes over lease for 'J.C. Superstar'</p>
1974	A 2-year success for 'Jesus Christ Superstar' makes it the most successful stage presentation in Sydney's history. The theatre then falls into disrepair.

Date	Event
Mid-1970s	Hoyts lease theatre for sexploitation films.
1977	The Capitol Theatre is classified by the National Trust (NSW).
1979	(4th May) 'Telegraph' Sydney City Council advertises for tenders for The Capitol. (September) Bill Shopov takes 2-year lease (\$2,000 per year plus \$30,000 rates) to use Capitol Theatre for rock venue.
1980s	Various rock concerts and rock videos.
1983	Sydney City Council attempts to interest developers in the site and at one time proposed the construction of a modern lyric theatre to replace the dilapidated Capitol. Ian Hanson and members of Australian Theatre Historical Society approach council for inspection of theatre. Mike Walsh from <i>The Sun</i> backs Capitol renovations.
1985	<i>Sydney Morning Herald</i> – letter from Noel Ferrier says demolish Capitol.
1986	Used as film set for 'Les Patterson Saves the World', 'Those Dear Departed' and 'Nellie Melba', plus various commercials and rock clips. The theatre begins to slowly degrade. In 1988, leaking box gutters caused damage to side walls and sections of plaster.
1987	Placed on National Estate by Heritage Commission.
1988	State Government and City of Sydney make firm commitment to restore The Capitol and return it to live theatre.
1989	(January) Sydney City Council calls for tenders to redevelop the Capitol area, conditional to restoring theatre.
Phase 4: Restored Capitol Theatre	
1993-1994	Restoration work undertaken to Capitol
1994	(February) Cameron Mackintosh announces Capitol has acquired Australian premiere of musical, <i>Miss Saigon</i> .

Date	Event
1995	<p>(24th January) Capitol Theatre reopens to widespread acclaim for its magnificent restoration and facilities, continuing more than 100 years of entertainment tradition on the site.</p> <p>The restoration and extensions into a lyric theatre, including new galleries and back stage facilities cost \$35 million.</p>

3.5. ADDITIONS AND ALTERATIONS

Table 5 – City of Sydney Planning Street Cards 1908-1994 and Development Applications 2005-2018

Date	No.	Applicant	Subject
13 Jun 1927	487/27	James Porter & Sons	Convert Hippodrome
9 Feb 1928	142/28	Sydney Steel Coy	Extend awning
13 June 1927	487/27	J Porter & Sons	Alts & Adds
9 Feb 1928	142/28	Sydney Steel Co.	Extend awning
28 Jan 1938	82/38	Scanlons Neon Ltd	Two (2) vertical signs
19 Apr 1972	463/72	D Little	Alterations & Additions \$10,000
8 May 1975	410/75	Trowell & Balcombe	Alterations to orchestra pit \$9,000
23 May 1975	461/75	Council of the City of Sydney	Awning cut back & restoration \$60,000
5 Sep 1979	1368/79	Achurch Signs	Erect 3 signs (No. 13) \$3850
20 Apr 1972	248/72	F A Gibson	DA Add. For use as bars
18 Jun 1973	72/73	Building Installations Service P/L	Replace ceiling in auditorium Capitol Theatre
20 Feb 1974	22/74	Building Installations Service P/L	Weekly report file or progress of the installation of the ceiling in the auditorium of the Capitol.
31 Aug 1979	751/79	Achurch Signs	DA Erect three signs
5 Sep 1979	1368/79	Achurch Signs	Erect 3 signs \$3,850
26 Feb 1982	4582 0261	Area Design Pty Ltd	Alterations & Extensions to Bar \$7,500
2 Apr 1992	157/92	Ipoh Garden Developments (Aust) Pty Ltd	Restoration of theatre including extension of stage, foyers &

Date	No.	Applicant	Subject
			backstage \$40 million (Approved 14 May 1992)
21 Dec 1992	708/92	Ipoh Garden Developments (Aust) Pty Ltd	IF/W "Capitol" & 1 advert. Panel: Parker St; illum. U/A & 1 illum. vert/prov on both Campbell & Hay Sts
26 Oct 1992	1065/92	Ipoh Gardens	Reconstruction extensions theatre \$23 million
16 Nov 1992	1164/92	Ipoh Gardens	Temporary amenities, hoardings \$200,000
29 July 1993	719/93	PJA Commercial Refrigeration	Replace vent ducts \$4,000
13 April 2005	D/2005/117	Not named	Extension of Use of Existing Theatre Signage
16 January 2008	D/2007/2403	Capitol Theatre Management P/L	Proposed installation of one pair of projecting wall signs above bars perpendicular to the façade of the Capitol Theatre on Campbell Street and modification of existing signage.
1 September 2008	D/2008/860	Capitol Theatre Management P/L	Renewal of POPE licence
28 October 2008	D/2008/1665	Capitol Theatre Management P/L	Increase the size of the two existing downpipes on the façade of the building

3.6. ARCHAEOLOGY AND CULTURAL HERITAGE

3.6.1. Historical Archaeology

Historical archaeology is the study of the past using physical evidence in conjunction with historical sources. It focuses on the objects used by people in the past and the places where they lived and worked. It can tell us about the way things were made and used and how people lived their daily lives. Archaeology is not just about objects and remains, it is also about landscapes and links between sites.

Archaeological Potential is defined as:

The degree of physical evidence present on an archaeological site, usually assessed on the basis of physical evaluation and historical research. Common units for describing archaeological potential are:

- *known archaeological features/sites (high archaeological potential);*
- *potential archaeological features/sites (medium archaeological potential);*
- *no archaeological features/sites (low archaeological potential).¹⁰¹*

3.6.2. Historical Archaeological Potential

The site is identified as being an 'Area of Archaeological Potential (AAP) in the City of Sydney, *The Central Sydney Archaeological Zoning Plan* (1997). This archaeological potential is generally described as:

An allotment of land or feature that has been identified in the field survey as being an area of high archaeological potential due to limited physical disturbance (usually due to the most recent building development). This category includes both above and below ground archaeological features such as remnant structures, significant fabric of extant buildings / structures, as well as below ground sites. Most areas identified will contain sites of former occupations / activity and buildings. These sites may be known through historic documentation (not undertaken as part of this project), or may become evident during the fieldwork. An example of the latter is within currently vacant allotments (generally development sites and car parks), where the shadows or outlines of the most recently demolished structures are evident on the walls of adjoining buildings.

The subject site, as part of Haymarket, occupied part of the low swampy land at the southern foot of Brickfield Hill. By 1829, the area at the foot of Brickfield Hill to the flat area south of Campbell Street was officially operating as a "New Cattle Market" (Figure 235).¹⁰² The location of the subject site formed part of the Hay and Corn Market on the block bound by Campbell, Pitt, Hay and George Streets. A "market-house" was constructed during the 1830s on the block at its western side at George Street. However, the remainder of the block remained unimproved and was the site of open-air markets with temporary structures erected as needed for market related purposes and entertainment (Figure 236).

¹⁰¹ Department of Urban Affairs and Planning (1996)

¹⁰² *Sydney Gazette*, 16 June 1829 and Michael Christie, *The Sydney Markets 1788-1988*, p51

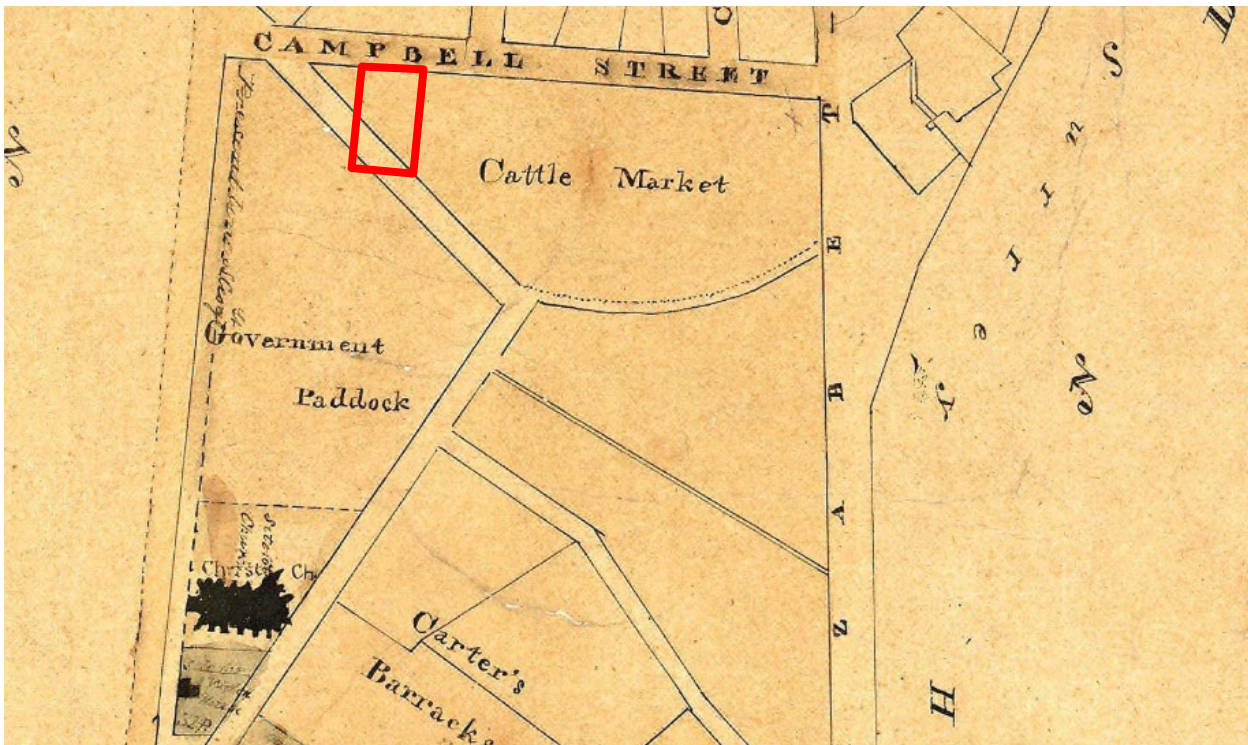


Figure 235 – Detail from Parish of Saint Lawrence County of Cumberland, undated but pre-1834 with annotations to c.1840 showing Christ's Church south of Government Paddock. The location of the Capitol Theatre is outlined in red.

Source: NSW LRS, PMapMN05, 14074001.jp2



Figure 236 – Woolcott & Clarke's Map of the City of Sydney with the environs of Balmain and Glebe, Chippendale, Redfern, Paddington etc., 1854. The location of the subject site is shown outlined in red, with no structures indicated to have been constructed on the site.

Source: City of Sydney Archives, http://cdn.cityofsydney.nsw.gov.au/history/maps/1174/1174_001.pdf

Following the construction of Watkins Terraces in 1875, the block bound by Campbell, Pitt, Hay and Parker Streets lay vacant and was known as the Haymarket Reserve or Haymarket Square. The grounds were leased to circus company's upon which temporary structures would be placed (Figure 237).

The site remained unimproved until the 1880s. A few small structures are recorded on survey maps from 1887 and 1888, located along the western side of the block at Parker Lane.

The first substantial development of the site was commenced in 1891 for the construction of the New Belmore Market. The site was filled and levelled, the extent of which is unclear, and the foundations of the building established. The foundations of the building were noted to be constructed of Bowral trachyte base courses and resting on deep footings of 7.6 metres due to the location of the old Hay Street Creek, located to the south of the subject site.¹⁰³ The building covered the whole of the block bound by Campbell, Pitt, Hay and Parker Streets. The entire area was also paved with 25cm concrete foundation covered with asphalt.

The New Belmore Markets remained on the site until its redevelopment as Wirths Hippodrome in 1913-1914. The facades of the New Belmore Markets were dismantled and were re-erected above a new ground floor, which was in turn mounted on the original footings. As part of the redevelopment of the building into a Hippodrome, the Wirth Brothers constructed a reinforced concrete tank, measuring forty feet (12.2 metres) in diameter and twelve feet (3.7 metres) in depth, with large box section slides that entered from the wings. Remnants of the structure remain in place today, with openings cut at the stage ends.

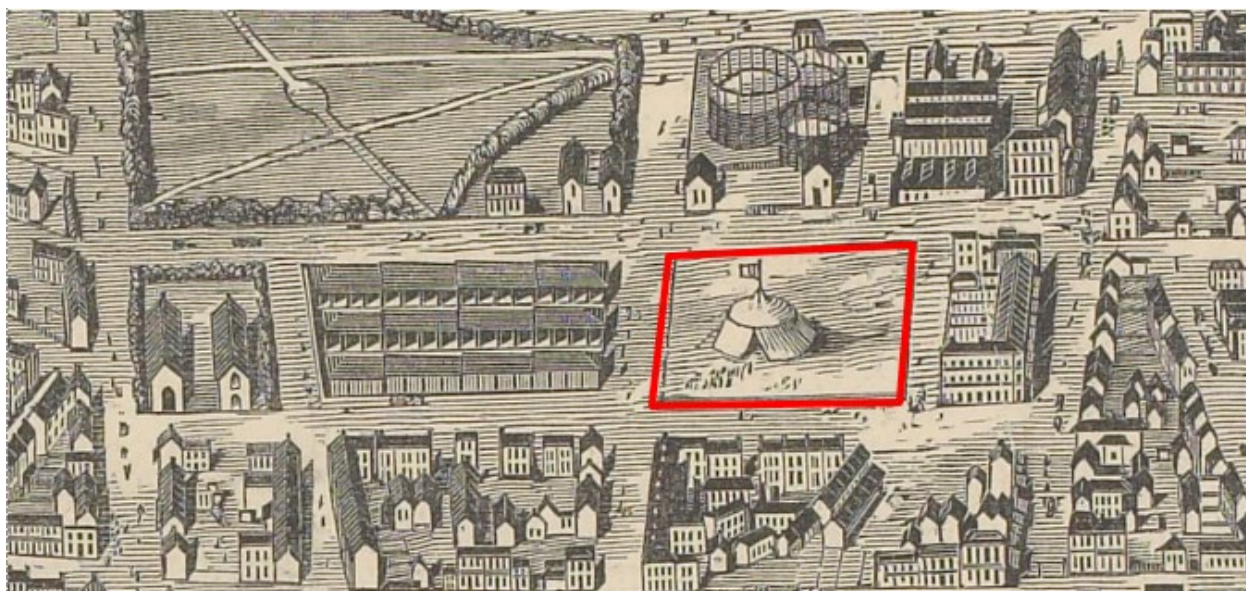


Figure 237 – Detail from “Bird’s Eye View of Sydney”. Market reserve. The location of the Capitol Theatre is occupied by a circus tent, outlined in red. No permanent structures exist on the site,

Source: *Illustrated Sydney News*, 2 October 1879 held in SLVIC

¹⁰³ Tod & Cork, *Dream Palace*, p1

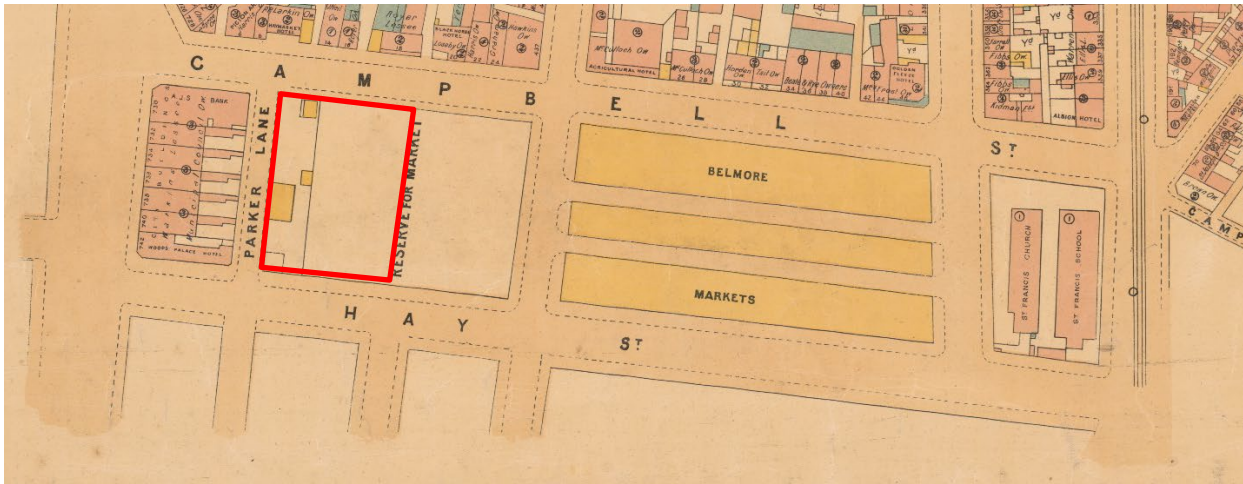


Figure 238 - Detail from Sydney and Suburban Plan Publishing Co., City of Sydney 1888 showing “reserve for market” sandwiched between Belmore Markets and Watkins Terrace. Several small structures are located on the western portion of the subject site, outlined in red.

Source: NLA, nla.obj-231303413.tif

The site was redeveloped again with the conversion of Wirths Hippodrome into the Capitol Theatre in 1927. The concrete tank was retained in place and covered over during the conversion. The interior of the Hippodrome was remodelled into an atmospheric theatre and the exterior of the building was also altered to accommodate the new use.

The site was again remodelled in 1993-1995 for the restoration of the Capitol Theatre. The building was extended into Hay Street for the construction of the new fly tower, requiring the dismantling of the southern portion of the building and excavation for the sub-stage level under the stage. The concrete tank, originally part of the Hippodrome, was rediscovered and incorporated into the sub-stage level, and was converted into rooms for the orchestra. Two bays of the Manning Building, directly to the east of the Capitol Theatre were resumed for the construction of a new foyer and gallery space.

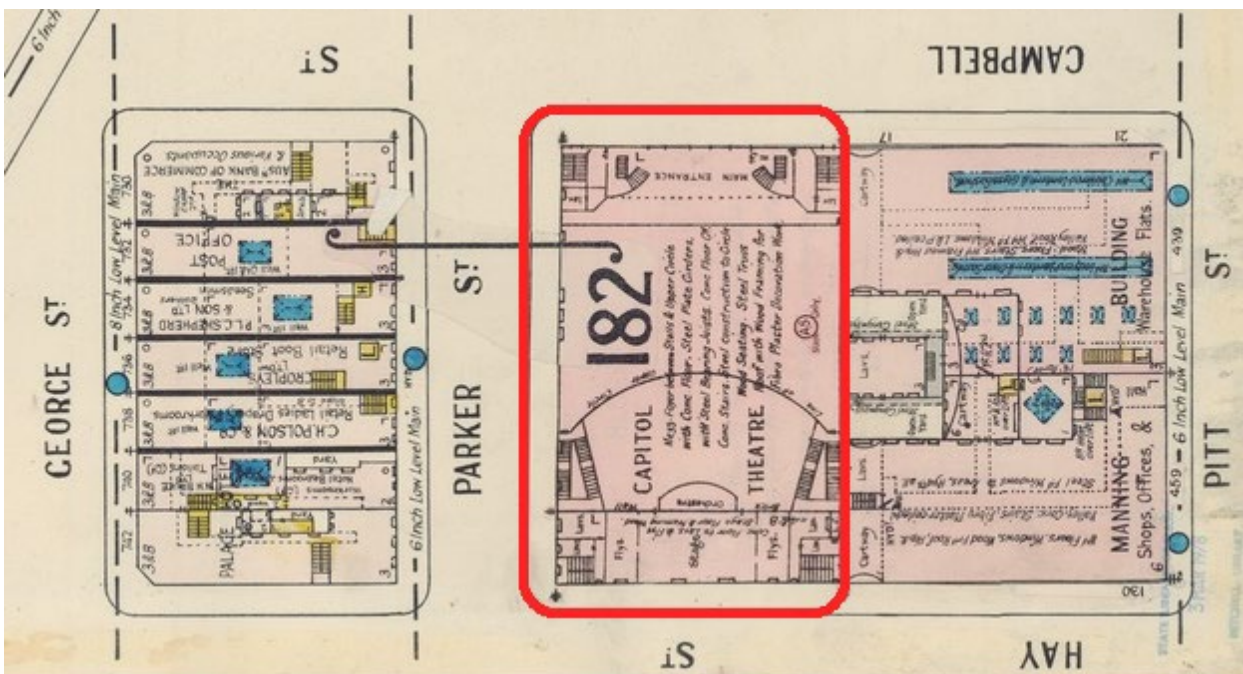


Figure 239 - Fire Underwriters Association of N.S. Wales Detail Survey Maps, Hippodrome Block No. 182, c.1928, with the subject site outlined in red.

Source: SLNSW, a1358104h



Figure 240 – Concrete tank, otherwise known as the seal pit uncovered during the restoration of the Capitol Theatre, 1994.

Source: www.capitoltheatre.com.au/about/history.aspx, viewed 3 December 2018

Overall, the site's potential for sub-surface deposits is considered to be low for previous structures on the site. Previous structures on the site, including the New Belmore Markets, Hippodrome and the original Capitol Theatre, are incorporated into the fabric of the existing building. It is understood that the original footings of the New Belmore Market still remain in the northern portion of the building, which were not affected by the construction the Hippodrome, Capitol Theatre and new flytower in the mid-1990s. Any structural remains of the series of small wooden buildings present on the site during the 1880s are likely to have been removed due to the construction of the New Belmore Markets, Hippodrome and Capitol Theatre on the subject site. Part of the City Circle railway line also runs underneath the site. Notwithstanding, further research and investigation is deemed necessary to reveal further information about the archaeological and research potential of the site.

3.7. ABORIGINAL CULTURAL HERITAGE

Aboriginal cultural heritage consists of places and items that are of significance to Aboriginal people because of their traditions, observances, lore, customs, beliefs and history. It provides evidence of the lives and existence of Aboriginal people before European settlement through to the present. Aboriginal cultural heritage is dynamic and may comprise physical (tangible) or non-physical (intangible) elements. It includes things made and used in traditional societies, such as stone tools, art sites and ceremonial or burial grounds. It also includes more contemporary and/or historical elements such as old mission buildings, massacre sites and cemeteries.

Aboriginal cultural heritage also relates to the connection and sense of belonging that people have with the landscape and each other. It recognises that Aboriginal people understand cultural heritage and cultural practices as being part of both the past and the present and that cultural heritage is kept alive and strong by being part of everyday life.

Cultural heritage is not confined to sites, it also includes people's memories, storylines, ceremonies, language and 'ways of doing things' that continue to enrich local knowledge about the cultural landscape. It involves teaching and educating younger generations. It is also about learning and looking after cultural traditions and places and passing on knowledge. It is enduring but also changing. It is ancient but also new.

Aboriginal cultural knowledge provides crucial links between the past and present and, therefore, represents an essential part of the identities of Aboriginal people and all Australians.

The traditional owners of the land are the Gadigal people.

An AHIMS (Aboriginal Heritage Information Management System) search was conducted for the subject property on 10 January 2019. The AHIMS search was conducted with a buffer of 50 meters. It shows the following:

- There are no Aboriginal sites recorded in or near the location
- There are no Aboriginal places declared in or near the location.

While no Aboriginal sites or Aboriginal places are identified in or near the subject site, the site is mapped historically as being located close to a creek line, the Hay Street Creek. This is a landscape feature that suggests potential Aboriginal archaeological sensitivity. However, any Aboriginal archaeological deposits are likely to have been destroyed during construction of the New Belmore Markets, Wirths Hippodrome and the Capitol Theatre.

3.8. HISTORICAL THEMES

Historical themes can be used to understand the context of a place, such as what influences have shaped that place over time. The Heritage Council of NSW established 35 historical themes relevant to the State of New South Wales. These themes correlate with National and Local historical themes.

Historical themes at each level that are relevant to the place are provided in Table 6.

Table 6 – Historical Themes

Australian theme	NSW theme	Local theme	Discussion
3. Economy- Developing local, regional and national economies	Commerce	Activities relating to buying, selling and exchanging goods and services	<p>The Capitol Theatre lies on part of the early Government Paddock in conjunction with the Hay, Corn and Cattle market. Between the 1860s and the 1880s, the block bound by Campbell, Pitt, Hay and George Streets was known as Paddy's Market with open air markets along with theatre, circus and sideshow entertainment. The old Belmore Markets, located to the east of the site grew too congested by the mid-1880s and it was decided by Council that the New Belmore Market was to be constructed on the site of the old Hay, Corn and Cattle Market. After many delays, the New Belmore Market, designed by George McRae, was erected on the site between 1891 to 1893. Within ten years of the New Belmore Markets erection, it proved unsuccessful and a new market location was sought.</p> <p>The New Belmore Markets became redundant with the erection of the new municipal market further to the west in Haymarket (current Paddy's Markets).</p> <p>By 1911, the building ceased to be utilised for market purposes, and was leased to the Wirth Brothers as a circus and hippodrome. In 1912, the decision was made to redevelop the New Belmore Markets, with the Wirths Circus in the western portion (current Capitol Theatre site) and the eastern half (current Manning Building) as a coffee palace (later offices) and shops. By 1914, the New Belmore Markets had been dismantled and were under construction for a new Hippodrome for the Wirths Brothers.</p>

Australian theme	NSW theme	Local theme	Discussion
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.	<p>As early as the 1860s, the site of the Capitol Theatre was used for the purposes of entertainment, in conjunction with Paddy's Markets. Between the 1860s and 1880s, theatre, circus and sideshow entertainment was present alongside the open-air markets. During the 1870s the grounds of the old Hay, Corn and Cattle Markets was leased to a succession of international and Australian circuses including Chiarine's Royal Italian Circus (1873), Wilson's San Francisco Palace circus (1876) and Cooper, Bailey and Company's Internal Circus Allied Shows (1877).</p> <p>In 1882 the Wirth Brothers opened a sideshow on the reserve and continued to perform on the open site until mid-1888. From 1911 to 1913, the Wirth Brothers performed within the market building, before ceasing performances for the reconstruction of the western portion of the New Belmore Markets for the construction of Wirth Brothers Hippodrome, designed by Robert Hargrave Brodrick. With the building completed, the Wirth Brothers began performing in the new Hippodrome in April 1916. The Hippodrome was used from 1916 for other theatric performances including William Anderson, the melodrama specialist and boxing programs. With mounting costs in the late 1920s, Wirths applied to Council to convert the Hippodrome into a picture theatre in 1927, engaging Henry E White to design the remodelling of the building first as a hard-top cinema, and then revised for an atmospheric theatre. Within weeks of the plans being approved by Council, the lease of the building was transferred from the Wirth Brothers to Union Theatres, ending Wirth Brothers association with the site.</p> <p>The remodelled building was to be known as the Capitol Theatre, an atmospheric theatre fit for the silver screen. The Capitol Theatre officially opened in 1928 and the subsequent year fitted to screen 'talkies'. In 1932, the theatre was closed for refitting and began screening second rate movies from 1933.</p> <p>Over the next 50 years the theatre deteriorated, and the building fell into disrepair following a range of tenancies including Greater Union Theatres, ballet and dance company productions, and the performance of Jesus Christ Superstar from 1972-3. The Capitol Theatre was closed from 1979 to 1983 and occasionally during this time was used as a concert venue.</p> <p>In 1989, Council called for expression of interest to conserve the Capitol Theatre and develop it into a first class lyric theatre. The theatre was restored between 1993 and 1995 and was reopened in January 1995. Since the theatre's restoration, the Capitol Theatre has continued to show world class productions within the conserved atmospheric theatre.</p>

4. COMPARATIVE ANALYSIS

The following comparative analysis of the Capitol Theatre has been undertaken through an investigation of works by George McRae, Robert Brodrick, and Henry White and discussion of atmospheric theatres located in Australia. The information contained within the comparative analysis tables has been gathered from the relevant State Heritage Inventory forms, where sites are listed as heritage items, or from relevant online sources, where sites are not listed as heritage items or have since been demolished.

4.1. ARCHITECTS

4.1.1. George McRae

As described in Section 3.3.5, George McRae, at the time of designing the New Belmore Markets, was the City Architect. Prior to the construction of the New Belmore Markets, McRae had designed the Eastern Fish Markets in Woolloomooloo in 1872 (since demolished). While designing the New Belmore Markets, McRae was in tandem designing the Corporation Building located directly to the south of the subject site. The New Belmore Markets were designed in an Italian Renaissance style featuring red face brickwork construction with stone and terracotta detailing to all capitals, keystones, friezes, roundels and spandrels. Both the Eastern Fish Market and Corporation Building featured similar stylistic elements, predominantly facebrick construction with stone and terracotta detailing. However, the design of the terracotta and stonework of the Corporation Building far surpassed the level of detail from the Eastern Fish Market and New Belmore Market, particularly considering the comparatively modest scale of the Corporation Building.


Whilst still working as the City Architect, McRae designed the Queen Victoria Building in 1893. The Queen Victoria Building is regarded as the most important of McRae's works. Four designs were originally presented for the Queen Victoria Building, including a Queen Anne style version, which was similar in style to the New Belmore Market and Corporation Building, with red face brickwork, terracotta and stone dressing presenting a picturesque result. Despite the Romanesque version of the building chosen and built, the alternate options presented by McRae showed the diverse styles he worked within.

During McRae's time as principal assistant architect in the Public Works Department of New South Wales (1897-1912) and as Government Architect (1912-1923), McRae participated in the design and construction of a number of significant buildings throughout the Sydney Metropolitan area, including the Parcels Post Office (1912), the Department of Education Building (1912-1925), the north and south gates of the Taronga Park Zoo including Indian Elephant House (1916), the old Treasury Building (1919) and the Central Railway Station Terminal Building (1921).

Each of McRae's later architectural projects vary substantially from the style and scale of the New Belmore Markets. Comparable buildings by McRae are primarily limited to his early works, the Eastern Fish Market and the Corporation Building. While only elements of the original facades of the New Belmore Markets remain, due to the buildings history of deconstruction and reconstruction, the main stylistic elements of the New Belmore Markets, including red face brickwork and terracotta detailing, remain externally. While not McRae's most prominent work, the remaining fabric of the New Belmore Markets and the Corporation Building located on the opposite side of Hay Street, collectively represent the early architectural career of McRae.

Table 7 – Comparative Analysis – George McRae Works

Eastern Fish Market, Woolloomooloo	
Address	Block bounded by Forbes, Bourke and Plunkett Street, Sydney
Date Established	1872 (Demolished)
Architect/s	George McRae
Heritage Listing	N/A
 <p>Source: Alice Writ Large, http://alicewritlarge.blogspot.com/2013/02/</p>	
Description/Statement of Significance	
<p><i>The former Eastern Fish Markets located in Woolloomooloo was established on the corners of Forbes, Bourke and Plunkett Street in 1872. The fish market was upgraded in 1893 but did not last long in its original location and was move to what is now known as Paddy's Market (originally the Sydney Municipal Markets) in 1914.</i></p>	

Corporation Building	
Address	181-187 Hay Street, Haymarket
Date Established	1891-1894
Architect/s	George McRae
Heritage Listing	<p>Listed under Sydney LEP 2012 (item no. I854)</p> <p>Listed on the NSW State Heritage Register (item no. 00693)</p>
 <p>Source: Urbis, 2018</p>	
Description/Statement of Significance	
<p><i>The Corporation building is within a recognised Heritage Streetscape. The building is of historic, aesthetic and social significance as a rare surviving example of a small scale, flamboyant Federation Anglo-Dutch style building, characterised by intricate brick detailing and stylised design motifs. With the Haymarket Chambers, Capitol Theatre and Palace Hotel it forms a significant historic precinct of Victorian and Edwardian buildings of consistent character and scale, reflecting the period's growth and prosperity in relation to the markets, the railway terminus and nearby large scale retail centres such as Anthony Hordern and Company. With the Capitol Theatre, the Corporation Building is a surviving element of the Belmore Market Precinct and a very fine example of market architecture from the late Victorian period.</i></p> <p><i>The building is an early and important work of the City Architect, George McRae, who designed a number of buildings throughout the city including the Queen Victoria Building.</i></p>	

Queen Victoria Building

Address	429-481 George Street, Sydney
Date Established	1893-1898
Architect/s	George McRae
Heritage Listing	Listed under the Sydney LEP 2012 (item no. I1707) Listed on the NSW SHR (item no. 01814). Listed on the National Trust of Australia Register – Town Hall Group



Source: Urbis, 2018

Statement of Significance (Extract)

The Queen Victoria Building is an outstanding example of the grand retail buildings from the Victorian-Federation era in Australia, which has no known equal in Australia in its architectural style, scale, level of detailing and craftsmanship. Saved from demolition in the 1980s, and restored to its original glory, the Queen Victoria Building is an iconic heritage building of Sydney and Australia.

Dating from 1898, the Queen Victoria Building represents Australia's largest and grandest Victorian arcade, as well as the largest, most monumental and most intact of the market buildings of Sydney City. The site of the Queen Victoria Building has continued to operate as a market facility for over 190 years, which is a significant historical continuum.

Former Parcels Post Office

Address	2 Lee Street, Sydney
Date Established	1912
Architect/s	George McRae, Walter Liberty Vernon and Gorrie McLeish Blair
Heritage Listing	Listed under Sydney LEP 2012 (item no. I855)



Source: Wikimedia Commons,
https://commons.wikimedia.org/wiki/File:Former_Parcels_Post_Office.jpg ;

Description/Statement of Significance

Parcels Post Office is a six storey concrete encased steel structure institutional building constructed in the Federation Academic Classical style and occupies a prominent position within Railway Square. The building has high historic significance as the only purpose built building of its type and scale which reflects the importance of the rail location, the Postmasters General Office and the Government Architect's Office in shaping the city at that time. The building has high aesthetic significance as an outstanding example of an institutional building with outstanding potential to be restored/reconstructed, and which continues to form a significant contribution to the Railway Square precinct and city town planning.

Department of Education Building

Address	35-39 Bridge Street, Sydney
Date Established	1912-25 (northern side) 1928-20 (southern side)
Architect/s	George McRae (north) John Reid & Son (south)
Heritage Listing	Listed under Sydney LEP 2012 (Item no. I1684) Listed on the NSW SHR (item no. 000726).



Source: 'Exterior of Department of Education Building', <https://www.governmentnews.com.au/sydneys-lands-and-education-buildings-to-become-luxury-hotel/>;

Description/Statement of Significance

The Education Department Building is significant for its historical, social, architectural and townscape values. It is a physical manifestation of the importance to NSW of education and agriculture in the early years of the century. It is a fine example of Edwardian institutional architecture, featuring ornate sandstone carvings and classical details of high quality and craftsmanship, an innovative internal steel framed structure that allowed for flexible use of floor space, and well detailed major public spaces (entrances, stairs and top floor gallery). The building has a pivotal visual role in Bridge Street and the surrounding precinct, forming part of a government administrative enclave with the Department of Lands and Chief Secretary's buildings.

Taronga Park Zoo – Lower & Upper Entrance and the Indian Elephant House

Address	Bradley's Head Road, Taronga Zoo, Mosman
Date Established	1916
Architect/s	George McRae
Heritage Listing	Listed under Mosman LEP 2012 (Item no. I34)




Source: Taronga Zoo, Upper Entrance, <https://sydney-city.blogspot.com/2013/05/mosman-taronga-zoo.html>

Description/Statement of Significance

A major social facility and entertainment and recreational venue for Sydney, with international prominence. Recognised as the leading Australian zoo facility. It contains some remarkable and unusual structures, many of them deliberately exotic or grand in their presentation. It demonstrates present and past zoological practices, both for the exhibits and the manner in which they are displayed. It remains a prominent landscape feature in Sydney Harbour.

Old Treasury Building


Address	117-119 Macquarie Street, Sydney	
Date Established	1851-1919	
Architect/s	Mortimer Lewis (1851) George McRae (1919)	
Heritage Listing	Listed under Sydney LEP 2012 (item no. I1871) Listed on the State Heritage Register (item 00355).	

Source: Urbis, 2017

Description/Statement of Significance

The former Treasury Buildings group (within the Intercontinental Hotel complex) is an outstanding example of the state's 19th- early 20th century public buildings and forms part of what is arguably the finest group of these sandstone buildings in NSW. The architectural forms and detailing of the group, with its strong links to Victorian "Neo-Classical" traditions, make it an extremely fine exemplar of this style and reflect important contemporary links with English architectural practice. The facade of Lewis's original building in particular is a premier example in NSW of 19th century "Italian Palazzo" style based closely on a London model. The bold but sympathetically related Vernon additions fronting Macquarie Street are impressively proportioned and detailed and represent an excellent and perhaps unique example of late Victorian eclectic architecture in NSW. The site's contribution to the significant streetscapes of Macquarie and Bridge Streets is both large and indisputable, with the siting, form, materials and detailing enhancing the adjacent precincts of early buildings. Historically the building group is significant because of its long association with the NSW Treasury and the state treasurer's and premier's offices.

Central Railway Station – Terminal Building

Address	Railway Square, Sydney	
Date Established	1921	
Architect/s	George McRae (drew up plans for state two of development, being the terminal building and clock tower)	
Heritage Listing	<p>Listed under Sydney LEP 2012 (item no. 1824)</p> <p>Listed on the NSW State Heritage Register (item no. 01255)</p> <p>Listed under s.170 on the NSW State Agency Heritage Register under the Heritage Act.</p>	

Source: Sydney Architecture, 'Central Railway Station', <http://www.sydneymarchitecture.com/cbd/cbd7-003.htm>;

Description/Statement of Significance

Central Station is the largest railway station and transport interchange in NSW and is of State significance for its historical, aesthetic, technical values and for its research potential. With its grand sandstone edifices and approaches it is a well-known landmark in Sydney.

The site contains the original Sydney Railway Company grant on which the first Sydney Station and yards were opened, in 1855, and so represents over 150 years of railway operations in the same place, making it the oldest and the longest continuously operated yard in Australia. The Sydney Terminal precinct has a high level of historic significance associated with its early government and institutional uses, as well as being the site of Sydney's second major burial ground, the Devonshire Street cemetery. Archaeological evidence of the government and institutional uses is rare and has high research potential.


4.1.2. Robert Brodrick

Robert Brodrick was involved in two of the phases of development of the Capitol Theatre. The first, as assistant and draughtsman to McRae for the design of the New Belmore Markets (1891-1893), and secondly, as Architect and City Building Surveyor for the redevelopment of the site for Wirths Hippodrome (1914-1915).

The majority of Brodrick's work dates from the mid-1900s to the mid-1920s during his time as head of the City Architect's department from 1898 and from 1919 to 1928 as City Architect and City Building Surveyor. Brodrick is best known for the design of public buildings across the City of Sydney including: approximately 300 buildings for the Electric Light Department, including the Pyrmont and Woolloomooloo Baths, Former Pyrmont Power Station (1904) and electrical substations; public housing projects, including the Strickland Building (1914) and Alexandra dwellings in Camperdown (1927); and Paddy's Markets (1909-1910). Due to Brodrick's long standing position at the Council, he was responsible for the erection of a substantial number of city buildings over the time from his appointment to his retirement.

The redevelopment of the New Belmore Markets for Wirths Hippodrome was a minor work by Brodrick. However, the innovative reuse of the exterior of the original New Belmore Markets for the development of both the Wirths Hippodrome and Manning Building was directly influenced by Brodrick's involvement in the original design of the New Belmore Markets.

Table 8 – Comparative Analysis: Robert Brodrick Works

Former Pyrmont Power Station, Administrative Building	
Address	20-80 Pyrmont Street, Pyrmont
Date Established	1904
Architect/s	Robert Brodrick
Heritage Listing	Listed under the Sydney Local Environment Plan 2012 (Item Number 1259)
 <p>Source: NSW State Heritage Inventory https://www.environment.nsw.gov.au/heritageapp/ViewHeritageltemDetails.aspx?ID=2424483</p>	
Statement of Significance <p><i>The former Administrative Building is the only remaining structure of the original 1904 construction of the Pyrmont Power Station and has high historical significance. The Pyrmont Power Station was the original generating station for the general reticulation of electricity through the Sydney city area and was one of the largest and most important generating stations in NSW for many years. It was also a major part of Pyrmont life and contributed greatly to its development, as well as to that of wider Sydney. The site helps to record the political decision of the day that this utility should be owned and managed by the public rather than the private sector. The building was designed as the face of the power station addressing the public streets and, as the stations only surviving structure, remains symbolic of its history and operation.</i></p> <p><i>It is a fine example of a Federation Arts and Crafts style building associated with the work of City Architect, Robert H Brodrick, which is a prominent in the streetscape. It reveals the honest expression of excellent materials characteristic of the period, combining slate, sandstone, facebrick, lead, copper and true to the spirit of the Arts and Craft movement features decorative leaded glass, ironwork and carved ornament. The building in its main elevation and key interiors provides architectural composition and detailing of an unusually high quality.</i></p>	

Market City (façade – former Paddy's Markets), Haymarket

Address	9-13 Hay Street, Haymarket
Date Established	1909-1910
Architect/s	Robert Brodrick
Heritage Listing	Sydney Harbour Foreshore Section 170 Heritage Register



Source: NSW State Heritage Inventory
<https://www.environment.nsw.gov.au/heritageapp/ViewHeritageItemDetails.aspx?ID=4500356>

Description/Statement of Significance

Market City ("Paddy's Market") and site is considered to be of heritage significance for its historical and social values. The site and facades of the buildings are also significant for their contribution to the Sydney Markets Group and the Haymarket Conservation Area, both listed in the National Estate. The site is significant in the evolution and pattern of the history of NSW. Paddy's Markets stands on early reclaimed land and was part of Surgeon John Harris's Ultimo Estate. The precinct is significant as an area of early industrialisation, with some of the first steam machinery in Australia installed in mills previously on the site. The buildings have been associated with markets in Sydney since 1840 and are associated with the Queen Victoria Building in a larger network of markets in the Sydney area. The area continues its historic busy market like atmosphere of social significance to the Sydney community. They are also associated with Sydney's Chinatown and is an important cultural centre which demonstrates the growth of the Chinese community in Sydney from about 1870.

Note: This listing is solely intended for the preservation of the surviving form and fabric of the original 1909-10 building and is not intended to cover the post-1990s development of the site.

Residential Flat and Retail Building Group, 'Strickland Building'

Address	54-62 Balfour Street, Chippendale
Date Established	1914
Architect/s	Robert Brodrick
Heritage Listing	Listed under the Sydney Local Environment Plan 2012 (Item Number 1719)



Source: NSW State Heritage Inventory
<https://www.environment.nsw.gov.au/heritageapp/HeritageItemImage.aspx?ID=2420437#ad-image-0>

Description/Statement of Significance

Of historical significance as an early, innovative and substantial residential apartment development. Of architectural significance for its detailing and original integrity. The complex is of environmental importance, greatly contributing to the character of its community.

Electrical Substation No. 167, Auburn

Address	93 Parramatta Road, Auburn
Date Established	1924-1929
Architect/s	Robert Brodrick (1924) W. F. White (1929 extensions)
Heritage Listing	Listed under the Sydney Electricity Station Section 170 Register Listed on the NSW State Heritage Register (Item Number 3584)



Source: Google Maps, November 2017

Description/Statement of Significance

Auburn Zone Substation No. 167 is significant at state level as the main high voltage electricity distribution point for this part of Sydney when constructed in 1924 by the Municipal Council of Sydney.


It is representative of the Municipal Council's extension of its role as a regional electricity supplier to what were then outlying areas of Sydney. Auburn marks the western extent of the Council's network, with power further west being supplied from a private company based in Parramatta.

Auburn Zone Substation No. 167 was the most substantial piece of early electrical infrastructure constructed in western Sydney in the 1920s and is the only one which remains in service for its original purpose. It was integral to the development of the Auburn area as a major industrial area in the mid- to late-20th century.

Auburn Zone Substation No. 167 is significant at state level as a large and attractive industrial structure which features Art Nouveau and Art Deco detailing to the street facade. Stylistically, the substation is a grand example of this type of substation architecture, which is generally characterised by smaller buildings. It is the largest of this style of substation and externally retains its character as an early 20th century industrial building.

The building was substantially and sympathetically extended in the late 1920s by the Municipal Council of Sydney in response to the rapid growth of the Auburn area and increased demand for electricity.


Former Electrical Substation No. 164 (including interior), Sydney

Address	183 Clarence Street, Sydney	 <p>Source: Sky Scraper City website, https://www.skyscrapercity.com/showthread.php?t=1414126&page=23</p>
Date Established	1925	
Architect/s	Robert Brodrick	
Heritage Listing	Listed under the Sydney Local Environment Plan 2012 (Item Number I1719)	

Description/Statement of Significance

The Substation No.164 is a fine and externally relatively intact example of the Inter-War Stripped Classical style used on a purpose-built utilities building. It is one of two electrical Substations constructed in this style in the city (the other being the Argyle Substation) and is rare as the only one constructed in this style for the Electricity Department of the Municipal Council of Sydney. Both facades are significant for their contribution to the streetscapes of Clarence and Kent Streets. The substation is of historical significance as it has played an important role in the development of electrical services in the early twentieth century and is evidence of the expansion and upgrading of public utilities in the inner city during this period. It is significant for the ongoing provision, development and expansion of electrical services in the city. The building contains significant remnants of electrical and industrial equipment such as rectifiers and gantry crane, which are evidence of this role and industrial use. The substation has association with important organisations such as Sydney City and Sydney County Councils.

Alexandra Dwellings, Camperdown

Address	27-45 Pyrmont Bridge Road, Camperdown	 <p>Source: NSW State Heritage Inventory https://www.environment.nsw.gov.au/heritageapp/HeritageItemImage.aspx?ID=2421146#ad-image-0</p>
Date Established	1927	
Architect/s	Robert Brodrick	
Heritage Listing	Listed under the Sydney Local Environment Plan 2012 (Item Number I93)	

Description/Statement of Significance

Alexandra Dwellings are of historical and social significance as a rare example of early public housing initiated by the City of Sydney Council and designed by the City Architect's Department. They demonstrate the inter-war experimentation with different forms of medium density public housing. The design of two

storey dwellings, mostly detached, with rear yards, appears to be an attempt to provide a more suburban family alternative alternative to the apartment type dwellings seen in earlier City Council Public housing developments at Strickland Building in Chippendale completed in 1914, Ways Terrace in Pyrmont in 1925 and at Dowling Street Woolloomooloo in 1925.

The Alexandra Dwellings are associated with Robert Hargreaves Brodrick who held the position of City Architect and City Building Surveyor through 30 years of expansion of the City Architect and City Surveyors Department, and demonstrate the further development of Brodrick's talents as an innovative urban designer and his flexibility as a designer of medium density housing.

The Alexandra Dwellings are of aesthetic significance as a modest example of the inter-war Georgian architectural style, the harmony and rhythm of which contributes greatly to the Pyrmont Bridge Road streetscape in this location.

The Alexandra Dwellings provides evidence of an early example of planning for public housing of a domestic scale, which included the provision of a shop and a hierarchical provision of both private and shared public open space, the formalisation of the latter being curtailed by the onset of the Great Depression, and the open space remaining as landscaped parkland around the adjacent high rise 'Johanna O'Dea Court' completed circa 1960.

Shannon Hotel, Chippendale

Address	87-89 Abercrombie Street, Chippendale
Date Established	c.1927
Architect/s	Robert Brodrick
Heritage Listing	Listed under the Sydney Local Environment Plan 2012 (Item Number I161)



Source: NSW State Heritage Inventory
<https://www.environment.nsw.gov.au/heritageapp/ViewHeritageltemDetails.aspx?id=2420271>

Description/Statement of Significance

The hotel is a representative example of a Federation Anglo Dutch Style hotel building that is a prominent feature in the streetscape. Historically the site has been continuously used for a hotel since the 1860s and was previously known as the Royal Oak Hotel. The rebuilding of the hotel on the site in 1912 provides evidence of the 1911 slum clearances in Chippendale by Sydney City Council. The hotel is associated with prominent City Architect and Building Surveyor Robert Brodrick and the Brewers, Tooth and Co.


4.1.3. Henry Eli White

Henry Eli White was best known for his theatre designs. During his career, White designed over 130 theatres in Australia and New Zealand. White adapted the atmospheric theatre style of the American architect, John Eberson. The influence of Eberson's design are directly reflected in the interiors of the Capitol Theatre, which drew from the design and detailing of the Riviera in Omaha Nebraska, and the Capitol Theatre in Chicago, both designed by Eberson during the early 1920s.

White's most notable theatres within Sydney included the St James Theatre (1927), State Theatre (1929), Majestic (Elizabethan) Theatre (1929) and the Capitol Theatre (1927). Of the theatres that remain in Sydney, designed by Henry White, only the State Theatre and Capitol Theatre remain. Unlike the State Theatre, White's design for the Capitol Theatre is primarily contained to the interiors of the building, with the exterior of the building substantially retaining the form and style of the former New Belmore Markets and Wirths Hippodrome of George McRae and Robert Brodrick. Conversely, the State Theatre was designed by White both inside and out. Despite this, the Capitol Theatre remains as the only example of an atmospheric theatre designed by White.


White did design other buildings other than theatres during his career in Australia from 1915, including warehouses, council chambers and Newcastle City Hall (which adjoined the Civic Theatre). However, by the early 1930s White's career declined following the depression, along with the interest of theatres as a form of entertainment.

Table 9 – Comparative Analysis: Henry E. White Works

The Paragon, Katoomba	
Address	63-69 Katoomba Street, Katoomba
Date Established	1909-1940
Architect/s	Georg Newton Kenworthy Henry Eli White Otto Steen Harry and Ernest Sidgraves
Heritage Listing	Listed under the Blue Mountains Local Environment Plan 2015 (Item Number K034) NSW State Heritage Inventory (Item Number 658)
 <p>Source: NSW State Heritage Inventory https://www.environment.nsw.gov.au/heritageapp/ViewHeritageItemDetails.aspx?ID=5051727</p>	
Description/Statement of Significance	
<p><i>The Paragon has state significance as one of the most iconic tourist destinations in the Blue Mountains since its opening in 1916. Generations of families and individuals have made special trips to the cafe to indulge in the handmade ice creams, sundaes and sweets often made from specially imported ingredients. The Paragon was also famous for its chocolates, cakes and pastries encased in exquisite packaging inspired by Zacharias Theodore 'Jack' Simos' year spent in Europe studying confectionary manufacture and cafe culture. The creation and establishment of the business is firmly grounded in an era of interwar migration to Australia when southern European immigrants, especially from Italy and Greece sought a new life in Australia as the United States closed its doors to migrants from this region. The Paragon reflected some of the European culture and traditions they brought with them, and which would become more readily visible with the establishment of a Greek cafe and food culture post World War Two.</i></p> <p><i>The Paragon also has state significance for its art deco styling. The buildings interiors and exteriors are widely considered a fine and rare example of the style as applied to interwar refreshment rooms. The Paragon has wider importance in the context of art deco architecture more broadly in NSW with its high</i></p>	

quality fittings, and designs by noted sculptor Otto Steen, Architects George Newton Kenworthy and Henry Eli White and shopfitters Harry and Ernest Sidgreaves. It demonstrates changing tastes from the more classical style in the front restaurant to the ocean liner influences in the ballroom and pre-Columbian decor in the former banquet hall.

Former Warehouse: 142-148 Goulburn Street, Surry Hills

Address	142-148 Goulburn Street, Surry Hills	
Date Established	1912	
Architect/s	Morrow and De Putron Henry Eli White (1926 extension)	
Heritage Listing	Listed under the Sydney Local Environment Plan 2012 (including interiors) (Item Number 1455)	

Source: NSW State Heritage Inventory
<https://www.environment.nsw.gov.au/heritageapp/ViewHeritageItemDetails.aspx?ID=2424313>

Description/Statement of Significance

The substantial building at 142-148 Goulburn Street characterises the development of this part of Sydney in the early 20th century for warehouse and commercial use following the creation of Wentworth Avenue. It typifies the work of two well-known firms of architects Morrow & DePutron and H White as well as the structural system of loadbearing exterior walls and internal heavy post-and-girder construction. The 1926 extension illustrates the structural improvement brought about when steel girders superseded heavy timber members. It also illustrates some of the decorative endeavours of the 1930s. The building is an important component in the streetscape.

State Theatre, Sydney

Address 47-51 Market Street, Sydney

Date Established 1926-1929

Architect/s Henry Eli White

Heritage Listing Listed under the Sydney Local Environment Plan 2012 (Item Number 1887)
NSW State Heritage Inventory (Item Number 1546)



Source: NSW State Heritage Inventory
<https://www.environment.nsw.gov.au/heritageapp/ViewHeritageItemDetails.aspx?ID=5045499>

Description/Statement of Significance

(extract)

The surviving sections of the gothic detailing are unique, of the highest quality craftsmanship and of exceptional significance. The State Theatre achieved a consistency of execution by the use of the gothic motif not only in the main street level foyers, as the spatial introduction to the Theatre and shopping areas, but across the whole street frontage, over the full extent of the multi storey Market and George Streets facades and throughout the upper interior levels of the Shopping Block. The original gothic imagery of the street level façade and on the soffit of the awning, reflected and set the scene for the lavish interiors. The detailing remains almost intact and in good condition, except where Art Deco decoration was substituted in 1937.

The State Theatre Building is significant as one of only two surviving theatre buildings in Sydney to have been designed by the well-known theatre architect Henry E. White. The other is the Capital Theatre.

The interiors of the main public areas contain one of the largest applications of scagliola or reproduction of marble finishes in Australia. The quality of the plaster work, particularly in the Auditorium and Proscenium Arch and of other decorative items such as light fittings, is of the highest standard of 1920s design and craftsmanship. The Chandelier in the main Auditorium is one of the largest in the nation. There is a large collection of original paintings and statuary in the public foyers which are of considerable artistic quality. The Wurlitzer Organ, while no longer functional, is a rare example of what used to be a major aspect of the movie going experience.

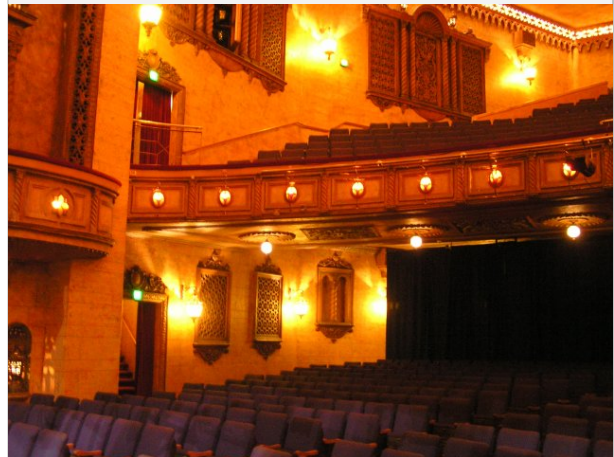
Civic Theatre, Newcastle

Address 373 Hunter Street, Newcastle

Date Established 1927-1929

Architect/s Henry Eli White

Heritage Listing Listed under the Newcastle Local Environment Plan 2012 (Item Number 418)
NSW State Heritage Inventory (Item Number 01883)



Source: NSW State Heritage Inventory
<https://www.environment.nsw.gov.au/heritageapp/ViewHeritageItemDetails.aspx?ID=5060931>

Statement of Significance

The Civic Theatre is of state significance under a number of criteria as one of the finest theatre buildings in New South Wales having been designed by prominent theatre architect Henry Eli White, architect of Sydney's State and Capitol Theatres. It is one of few surviving late-1920s atmospheric theatres in the country. The building is a finely crafted example of the Georgian Revival style, employed on a large scale. Along with the Newcastle Club and the BHP Administration Building, it represents the influence of this style in the Hunter Region. The theatre's largely intact interior is considered to be an outstanding example of the Spanish/Moroccan style. The building is also an important townscape element, being part of the civic cultural precinct, located adjacent to the City Hall (also designed by White at the same time as the City administration and council chambers) and reflects Newcastle's status as the state's second capital at the time of the theatre's construction. The theatre has operated almost continuously as an entertainment venue since 1929 and continues to be a focus of social and cultural activity, highly valued by the citizens of Newcastle for its outstanding historical, aesthetic and social significance and rarity.

NB; this entry for the Civic Theatre should be read in conjunction with that for Newcastle City Hall (5055746). Although each is, individually, of state heritage significance, they are listed together on the State Heritage Register as the Newcastle City Hall and Civic Theatre Precinct

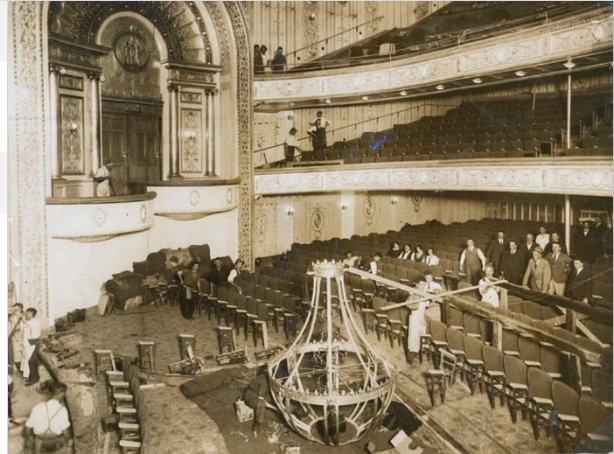
St James Theatre, Sydney

Address 107-111 Elizabeth Street, Sydney

Date Established 1927 (demolished)

Architect/s Henry Eli White

Heritage Listing N/A




Source: Sydney Architecture
<http://sydneyarchitecture.com/GON/GON072.htm>

Description

The St. James Theatre opened as a legitimate theatre on 1st April 1926 with the musical "No No Nanette". It had a seating capacity for 1,773. "Rio Rita" was staged in 1928. Movies were shown from August 1929, however it returned to live theatre in August 1930 for twelve months. The Adamesque style theatre moved permanently to movies in August 1931.

The St. James Theatre was taken over by MGM in 1934 and screened many of the studio's classic films. The capacity of the theatre was listed in 1955 as 1,609 seats. The grand cinema closed with "Gone With The Wind" on 20 March 1971 and was demolished to make way for a 26 storey office block.

Newcastle City Hall, Newcastle

Address	290 King Street, Newcastle	
Date Established	1928-1929	
Architect/s	Henry Eli White J. V. Rowe (interior)	
Heritage Listing	Listed under the Newcastle Local Environment Plan 2012 (Item Number 433) NSW State Heritage Inventory (Item Number 01883)	

Source: NSW State Heritage Inventory
<https://www.environment.nsw.gov.au/heritageapp/ViewHeritageItemDetails.aspx?ID=5055746>

Description/Statement of Significance

Newcastle City Hall is of historic and aesthetic significance to the State of NSW as an imposing civic building embodying the civic pride of NSW's second city in a restrained inter-war classicism. City Hall is an outstanding example of the Inter-War Academic Classical style in NSW. The building's planning, construction and history of use demonstrates the evolution of local government in Newcastle, reflecting the growth, development and increased power of local government across the twentieth century in New South Wales. The style of the building is illustrative of significant social and aesthetic values of the inter-war period in NSW, demonstrating a desire to hold onto traditional forms of architectural stylism particularly in public architecture, in the face of modernism and social and political change. Locally, the architectural pretensions and central Newcastle site demonstrates the perceived centrality of local government to the City of Newcastle during the interwar years, and ambition of mayors and civic leaders to leave their mark on the city by transforming this previously industrial area into a unique cultural precinct to form the civic heart of the City. City Hall has strong associations with its designer Henry Eli White, an internationally noted theatre architect of the early twentieth century, and JV Rowe, principal designer for the Wunderlich company from 1904 to 1925, responsible for the original interior finishes and decoration. Locally the City Hall has a significant association with Alderman Morris Light (1859-1929), Mayor and businessman, the realisation of the City Hall and Civic Theatre complex being his greatest achievement. The building is also associated with Alderman Joy Cummins, who was the first female Lord Mayor in Australia.

NB This entry for Newcastle City Hall should be read in conjunction with that for the Civic Theatre (5060931). Although each is, individually, of state heritage significance, they are listed together on the State Heritage Register as the Newcastle City Hall and Civic Theatre Precinct.

Elizabethan Theatre (Majestic Theatre), Newtown

Address	Wilson Street and Erskineville Road, Newtown
Date Established	1929 (demolished)
Architect/s	Henry White
Heritage Listing	N/A



Source: NSW State Heritage Inventory
<https://www.environment.nsw.gov.au/heritageapp/ViewHeritageItemDetails.aspx?ID=5051727>

Description/Statement of Significance

Once the jewel of Sydney's inner-city suburb of Newtown, the Majestic Theatre was built in 1929 by Fullers Theatres. Sir Benjamin Fuller's company specialised in musical comedies and began building impressive theatres modeled on European opera houses, the St. James Theatre and the Majestic Theatre being good examples.

The Majestic Theatre alternated stage comedies with films, and was one of the city's first 'talkie' theatres. It weathered the Depression by showing films.

In 1954 Charles Moses established Australia's first national theatre company, The Elizabethan Trust. The Majestic Theatre was acquired the following year and re-named Elizabethan Theatre. It was initially a success, but the theatre began to suffer declining audiences due to the then unsavory reputation of Newtown (today it is a trendy upmarket district). The opening of the new Sydney Opera House was also blamed for loss of attendance at the Elizabethan Theatre.

The Elizabethan Theatre was closed and was destroyed in a mysterious fire which occurred in 1980. Offices have been built on the site.

Commercial Chambers 'Hengrove Hall', Sydney

Address	193 Macquarie Street, Sydney
Date Established	1929-1930
Architect/s	Henry Eli White
Heritage Listing	Listed under the Sydney Local Environment Plan 2012 (including interiors) (Item Number 1879)



Source: Wikipedia Commons
https://commons.wikimedia.org/wiki/File:1_Hengrove_Hall_a.JPG

Description/Statement of Significance

Hengrove Hall is a nine-storey masonry and reinforced concrete professional chambers constructed in the Interwar Old English Style which has high historic significance as a work of H E White, and the way the building reflects and enhances the character of Macquarie street as a professional address for the medical profession. The building has high social significance as highly

intact early 20th century professional chambers with continuity of occupation by original tenants. The building has high aesthetic significance as a fine and highly intact and rare example of the style and includes many of the identifying elements such as the theatrical facade and foyer incorporating the replication of an existing English Tudor doorway.

4.2. ATMOSPHERIC THEATRES

As described in Section 3.3.2, the period from 1924-1932 was the era of the atmospheric theatre. The beginning of the atmospheric theatre era arrived with John Eberson's 1923 design of Hoblitzelle's "Majestic" in Houston, Texas. Eberson, an American architect, designed many of the approximately 100 atmospheric theatres throughout the United States. Approximately 16 of his theatres are still in operation.

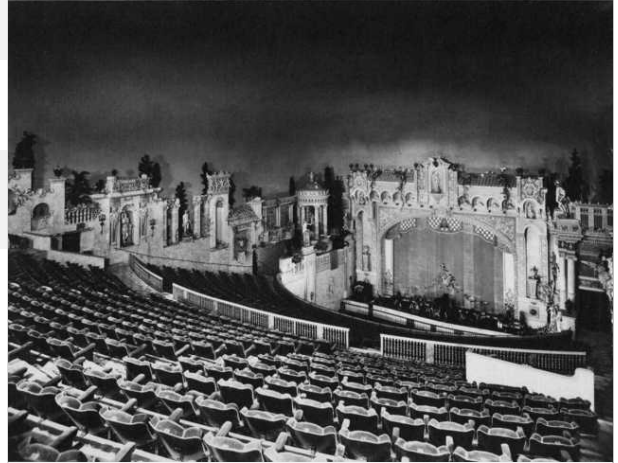
Unlike the United States, only a handful of atmospheric theatres were developed within Australia. These included The Capitol, Sydney (1927-28), The State, Melbourne (1928-29), the Ambassadors, Perth (1928), the Empire, Goulburn (1929-30); and the Plaza, Paddington, Queensland (1930). Of these five theatres, only three remain, the Capitol Theatre (Sydney), the State Theatre (Melbourne) and the Plaza (Brisbane), however, the latter no longer operates as a theatre. The Capitol Theatre is the only remaining atmospheric theatre within New South Wales and is comparatively the most intact atmospheric theatre in Australia.

Table 10 – Comparative Analysis: Atmospheric Theatres

The Forum (former State Theatre), Melbourne VIC	
Address	150-162 Flinders Street, Melbourne
Date Established	1928
Architect/s	John Eberson Bohringer Taylor and Johnson
Heritage Listing	Victorian Heritage Register (Item Number H0438) Heritage Overlay Number HO653
 <p>Source: Cinema Treasures, Forum 1 and 2 http://cinematreasures.org/theaters/9330</p>	
Statement of Significance	
<p><i>The Forum and Rapallo Cinemas, formerly the State Theatre is architecturally significant to the State of Victoria for its influence in the development of the atmospheric style. It is the only remaining atmospheric cinema surviving in Victoria. Though the interior is modified, the visual and atmospheric impact of the design are still clearly discernible. The miniature plaster versions of well known Greco-Roman sculptures and bas relief wall panels combined with mock palace facades, villa facades and the liberal use of architectural structural elements set out under a blue sky as if in a fantasy garden, mark out the interior as one of the most unusual in the State. The former State Theatre is of historically significant to the State of Victoria for demonstrating the extravagance and confidence of the 1920s boom. The entertainment provided at the cinema was a highly popular social and cultural activity in which thousands regularly participated. The enclosure of the balcony section in 1962 to create two separate cinemas, the Forum and the Rapallo, is important as the first example of such twinning in Australia, and demonstrates the start of the decline of the large film theatres.</i></p>	

Ambassador Theatre (demolished), Perth WA

Address	164-168 Hay Street, Perth
Date Established	1928 (demolished)
Architect/s	John Eberson Bohringer, Taylor and Johnson
Heritage Listing	Nil



Source: ABC News

<https://www.environment.nsw.gov.au/heritageapp/ViewHeritageItemDetails.aspx?ID=5055746>

Description/Statement of Significance

The Ambassadors Theatre was equipped with a Wurlitzer organ which was opened by organist Les Waldron. Originally built for Union Theatres, it was taken over by Hoyts Theatre in the 1930's, and over the years they removed many of the statues and other decoration. The Wurlitzer organ was removed in 1946, to be installed in the Regent Theatre, Melbourne, which had been destroyed by fire.

After surviving the Depression, the Ambassador's Theatre stayed open until 1972. This beautiful theatre closed without any fanfare on 2nd Feb 1972 with Sean Connery in "Diamonds Are Forever", and was demolished. Wanamba Arcade was built on the site, and this included the 750 seat, Hoyts Cinema Two, which opened in 1973. Which was then torn down and replaced by a modern cinema complex, which too was demolished in the 1990s.

The Plaza (former), Paddington QLD

Address	167 LaTrobe Terrace, Brisbane
Date Established	1929
Architect/s	Richard Gaily Junior
Heritage Listing	Queensland Heritage Register (Item Number 601654)



Source: Buttons at Paddington
<https://buttonsatpaddington.wordpress.com/>

Description/Statement of Significance

(extract)

The former Plaza Theatre at Paddington was erected c1929 by Brisbane contractor John Hutchinson [later J Hutchinson & Sons]. Originally commissioned for Greater Brisbane Motion Pictures Ltd and probably designed by Brisbane architect Richard Gailey jnr, the Plaza is a rare early 20th century 'atmospheric' theatre in Queensland. Shortly after construction commenced, the Hutchinson family acquired both the building and the land, commencing a long association with the theatre.

The theatre operated successfully until television was introduced to Brisbane in the late 1950s, by which time Plaza audiences were reduced to 20-30 patrons per screening, in an auditorium which by 1960 contained seating for 932 persons. In 1961 the Plaza Theatre ceased to operate as a cinema. A level floor was installed and the building was used for indoor basketball. In 1968 this activity ceased following a court case instigated by a neighbour who complained of the noise. The Plaza remained mostly vacant until 1974 when Hutchinsons moved their offices from West End into the foyer. In 1975 the company underwent a major restructure and moved to new premises. Hutchinsons sold the theatre in 1977 and it currently houses an antiques retailing centre. The shops fronting Latrobe Terrace are still occupied by a variety of tenants, and the complex is still the focus of a small nodal shopping centre.

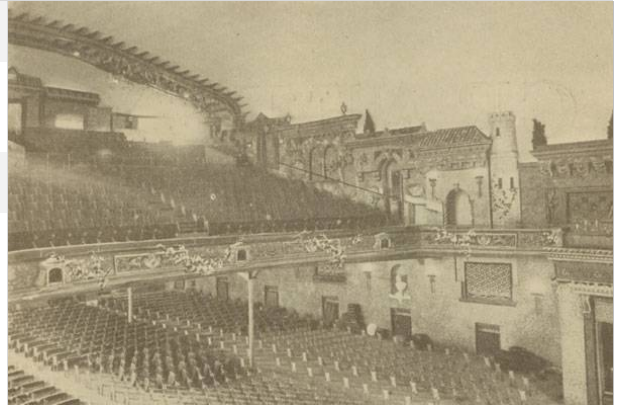
Empire Theatre (demolished), Goulburn NSW

Address 217 Auburn Street, Goulburn

Date Established 1930 (demolished)

Architect/s Hassel and Stockham

Heritage Listing Nil



Source: Goulburn Post

<https://www.goulburnpost.com.au/story/969857/our-lost-empire/>

Description/Statement of Significance

Modelled on a Venetian Garden the former Empire Theatre has been described as an 'atmospheric' theatre. Accounts of the theatre have described the distinct night sky ceiling, 'above, the deep star-spangled blue of the heavens, fleecy clouds float hazily past, through which the stars, the sentinels of the sky shed their misty light, the whole scene suggestive of a lingering hour spent in the land of dreams.'

The Empire Theatre opened with much aplomb. Known as Goulburn's 'wonder theatre,' it was an amalgam of the old Empire Theatre and the 'Broadway,' according to Wyatt's History of Goulburn. It introduced talking pictures to the city and seated 2400 people.

The theatre has since been demolished and replaced by Centro Mall among other buildings.

5. HERITAGE SIGNIFICANCE

Before making decisions to change a heritage item, an item within a heritage conservation area, or an item located in proximity to a heritage listed item, it is important to understand its values and the values of its context. This leads to decisions that will retain these values in the future. Statements of heritage significance summarise the heritage values of a place; why it is important, why a statutory listing was made to protect these values.

5.1. BUILT HERITAGE SIGNIFICANCE ASSESSMENT

The Heritage Council of NSW has developed a set of seven (7) criteria for assessing heritage significance, which can be used to make decisions about the heritage value of a place or item. The following assessment of heritage significance has been prepared in accordance with the NSW heritage Division's 'Assessing Heritage Significance' guidelines.

Table 11 – Assessment of Heritage Significance

Criteria	Significance Assessment
<p>A – Historical Significance</p> <p><i>An item is important in the course or pattern of the local area's cultural or natural history.</i></p>	<p>The Capitol Theatre has a history of adaptation, reconstruction and restoration. The building was originally constructed as the New Belmore Markets in 1893. It was reconstructed as Wirths Hippodrome alongside the redevelopment of the Manning Building in 1914-1915 following the cessation of market-uses for the building.</p> <p>Following the financial decline of the Hippodrome in 1916, plans to redevelop the site as an atmospheric theatre fit for the silver screen were developed by Henry Eli White. The Capitol Theatre opened as an atmospheric picture theatre in 1927, one of only five within Australia.</p> <p>Despite the downturn in the theatre following the depression, the Capitol Theatre was redeveloped as a first-class lyric theatre from 1993 to 1995. This reinvigorated the theatre as a place to show world class productions within the conserved atmospheric theatre. The site and Capitol Theatre building demonstrates the continuous use of the site as a place of public entertainment and further reflects the development of public entertainment from the 1860s through to the present day.</p> <p>The Capitol Theatre is of historic significance at the state level.</p>
<p><u>Guidelines for Inclusion</u></p> <ul style="list-style-type: none"> shows evidence of a significant human activity <input checked="" type="checkbox"/> is associated with a significant activity or historical phase <input checked="" type="checkbox"/> maintains or shows the continuity of a historical process or activity <input checked="" type="checkbox"/> 	<p><u>Guidelines for Exclusion</u></p> <ul style="list-style-type: none"> has incidental or unsubstantiated connections with historically important activities or processes <input type="checkbox"/> provides evidence of activities or processes that are of dubious historical importance <input type="checkbox"/> has been so altered that it can no longer provide evidence of a particular association <input type="checkbox"/>

Criteria	Significance Assessment
<p>B – Associative Significance</p> <p><i>An item has strong or special associations with the life or works of a person, or group of persons, of importance in the local area's cultural or natural history.</i></p>	<p>The Capitol Theatre has strong associations operating as a place of public entertainment since the 1860s. The site operated as the Wirth Brothers circus and Hippodrome until the redevelopment of the site as the Capitol Theatre in 1927. It has continued to be the venue of public entertainment today operating as a lyric theatre.</p> <p>The Capitol Theatre is associated with the work of three prominent architects practicing in the nineteenth and early twentieth centuries in New South Wales. First designed by George McRae as the New Belmore Markets (1891-1893), redeveloped by Robert Brodrick as Wirths Hippodrome (1914-1916) and as the Capitol Theatre by Henry Eli White in 1927, the building remains as an example their works. The most recent redevelopment of the site as a lyric theatre was the work of Peddle Thorp and Walker Architects (1993-1995).</p> <p>The site has associations with the Wirth Brothers Circus, Australia's largest and most prestigious circus company. The Wirth Brothers first established themselves as small circus at the Haymarket Reserve in 1882. Their association with the site continued through the redevelopment of the site as Wirths Hippodrome (1914-1916) until the site's redevelopment as the Capitol Theatre in 1927.</p> <p>The Capitol Theatre is of associative significance at a state level for these identified associations.</p>
<p><u>Guidelines for Inclusion</u></p> <ul style="list-style-type: none"> • shows evidence of a significant human occupation <input type="checkbox"/> • is associated with a significant event, person, or group of persons <input checked="" type="checkbox"/> 	<p><u>Guidelines for Exclusion</u></p> <ul style="list-style-type: none"> • has incidental or unsubstantiated connections with historically important people or events <input type="checkbox"/> • provides evidence of people or events that are of dubious historical importance <input type="checkbox"/> • has been so altered that it can no longer provide evidence of a particular association <input type="checkbox"/>
<p>C – Aesthetic Significance</p> <p><i>An item is important in demonstrating aesthetic characteristics and/or a high degree of creative or technical achievement in the local area.</i></p>	<p>The Capitol Theatre, internally, is a rare and exceptional example within New South Wales and Australia of an atmospheric theatre designed by Henry Eli White under the influence of John Eberson. The atmospheric foyer, gallery and auditorium, were carefully restored between 1993 and 1995 recreating the Venetian style of the theatre designed to represent a public square in an old Italian town. The combination of electric blue ceilings, representing the night's sky, side walls penetrated by gates, arches, temples, balconies and gables, along with reproduction statuary and friezes and other decorative</p>

Criteria	Significance Assessment
	<p>elements such as lights, banners, mirrors and artificial foliage, collectively create the atmospheric theatre experience.</p> <p>Externally, the Capitol Theatre is representative of a Federation Free Style building, designed by George McRae and adapted by Robert Brodrick, Henry Eli White and Peddle, Thorp and Walker Architects. Together with the Manning Building and the collection of largely nineteenth century surrounding buildings, including the Corporation Building and Haymarket Library, makes a precinct of considerable townscape quality.</p> <p>The Capitol Theatre is of aesthetic significance at the state level.</p>
<p><u>Guidelines for Inclusion</u></p> <ul style="list-style-type: none"> • shows or is associated with, creative or technical innovation or achievement <input type="checkbox"/> • is the inspiration for a creative or technical innovation or achievement <input type="checkbox"/> • is aesthetically distinctive <input checked="" type="checkbox"/> • has landmark qualities <input type="checkbox"/> • exemplifies a particular taste, style or technology <input checked="" type="checkbox"/> 	<p><u>Guidelines for Exclusion</u></p> <ul style="list-style-type: none"> • is not a major work by an important designer or artist <input type="checkbox"/> • has lost its design or technical integrity <input type="checkbox"/> • its positive visual or sensory appeal or landmark and scenic qualities have been more than temporarily degraded <input type="checkbox"/> • has only a loose association with a creative or technical achievement <input type="checkbox"/>
<p>D – Social Significance</p> <p><i>An item has strong or special association with a particular community or cultural group in the local area for social, cultural or spiritual reasons.</i></p>	<p>The Capitol Theatre is socially significant as a public entertainment venue in Sydney which, in its various incarnations, illustrates the changing nature of public entertainment from the nineteenth to twenty-first centuries.</p> <p>The theatre has the potential to have social significance for its associations with the Australian entertainment and dramatic-arts community, serving as a theatrical and cinematic venue since 1927 enjoyed by countless patrons and for the past few decades being the venue for innumerable world-class productions.</p> <p>The Capitol Theatre has social significance to special interest groups. This is apparent in its recognition and inclusion of the theatre on non-statutory registers since the 1970s including the National Trust of Australia (New South Wales) heritage list (1976), the Register of the National Estate (1978) and the theatre subsequent Interim Conservation Order (IHO) in 1979. Following the first IHO lapsing a second IHO was placed on the building in 1985 by the then Minister. In 1987 a Permanent Conservation Order was placed on the site. The Capitol Theatre is also</p>

Criteria	Significance Assessment
	<p>included in the City of Sydney's self-guided walking tour 'Community: Sydney's Diverse People'.</p> <p>The Capitol Theatre is of social significance at a local level and potentially at a state level. Further research into the social significance of the is deemed warranted to substantiate if the Capitol Theatre is socially significant at state level.</p>
<p><u>Guidelines for Inclusion</u></p> <ul style="list-style-type: none"> is important for its associations with an identifiable group <input checked="" type="checkbox"/> is important to a community's sense of place <input type="checkbox"/> 	<p><u>Guidelines for Exclusion</u></p> <ul style="list-style-type: none"> is only important to the community for amenity reasons <input type="checkbox"/> is retained only in preference to a proposed alternative <input type="checkbox"/>
<p>E – Research Potential</p> <p><i>An item has potential to yield information that will contribute to an understanding of the local area's cultural or natural history.</i></p>	<p>Generally, the construction techniques employed in the Capitol Theatre were common at the time of the various development phases of the building. The original technology associated with the theatre and film uses have been removed and replaced progressively over its history, including the original Wurlitzer organ removed in the 1970s. New theatre technology, including the fly tower, were added between 1993 and 1995.</p> <p>The site's potential for sub-surface deposits is considered to be low for previous structures on the site. Previous structures on the site included the New Belmore Markets, Hippodrome and the original Capitol Theatre which are incorporated into the fabric of the existing building. The concrete tank of the Hippodrome is incorporated into the sub-stage level of the existing building. Notwithstanding, further research and investigation may reveal further information about the archaeological and research potential of the site.</p> <p>The Capitol Theatre is not considered to demonstrate research and/or technical significance.</p>
<p><u>Guidelines for Inclusion</u></p> <ul style="list-style-type: none"> has the potential to yield new or further substantial scientific and/or archaeological information <input type="checkbox"/> is an important benchmark or reference site or type <input checked="" type="checkbox"/> provides evidence of past human cultures that is unavailable elsewhere <input type="checkbox"/> 	<p><u>Guidelines for Exclusion</u></p> <ul style="list-style-type: none"> the knowledge gained would be irrelevant to research on science, human history or culture <input type="checkbox"/> has little archaeological or research potential <input type="checkbox"/> only contains information that is readily available from other resources or archaeological sites <input type="checkbox"/>
<p>F – Rarity</p>	<p>The Capitol Theatre is rare as one of a few surviving atmospheric theatres in Australia. The Capitol Theatre is</p>

Criteria	Significance Assessment
<p><i>An item possesses uncommon, rare or endangered aspects of the local area's cultural or natural history.</i></p>	<p>one of only three theatres to survive substantially intact including the State Theatre (Melbourne) and the Plaza (Brisbane). It is the only atmospheric theatre to remain intact and in operation in New South Wales.</p> <p>It is also rare as the only surviving atmospheric theatre designed by Henry Eli White, who was most well-known for his theatre design in Australia and New Zealand.</p> <p>The Capitol Theatre meets the criteria at the state level.</p>
<p><u>Guidelines for Inclusion</u></p> <ul style="list-style-type: none"> • provides evidence of a defunct custom, way of life or process <input checked="" type="checkbox"/> • demonstrates a process, custom or other human activity that is in danger of being lost <input checked="" type="checkbox"/> • shows unusually accurate evidence of a significant human activity <input checked="" type="checkbox"/> • is the only example of its type <input checked="" type="checkbox"/> • demonstrates designs or techniques of exceptional interest <input type="checkbox"/> • shows rare evidence of a significant human activity important to a community <input type="checkbox"/> 	<p><u>Guidelines for Exclusion</u></p> <ul style="list-style-type: none"> • is not rare <input type="checkbox"/> • is numerous but under threat <input type="checkbox"/>
<p>G – Representative</p> <p><i>An item is important in demonstrating the principal characteristics of a class of NSWs (or the local area's):</i></p> <ul style="list-style-type: none"> • <i>cultural or natural places; or</i> • <i>cultural or natural environments.</i> 	<p>The four phases of developments of the Capitol Theatre site and building is representative of the continuous changes in public entertainment from the mid-nineteenth century to the present; from circus to hippodrome, to atmospheric and lyric theatre.</p> <p>The interior of the Capitol Theatre is both a rare and representative example of the atmospheric theatre movement of the 1920s and early 1930s. It is the only surviving atmospheric theatre of Henry Eli White and the only atmospheric theatre remaining in New South Wales.</p> <p>The Capitol theatre meets the criteria at state level.</p>
<p><u>Guidelines for Inclusion</u></p> <ul style="list-style-type: none"> • is a fine example of its type <input checked="" type="checkbox"/> • has the principal characteristics of an important class or group of items <input checked="" type="checkbox"/> • has attributes typical of a particular way of life, philosophy, custom, significant process, design, technique or activity <input checked="" type="checkbox"/> 	<p><u>Guidelines for Exclusion</u></p> <ul style="list-style-type: none"> • is a poor example of its type <input type="checkbox"/> • does not include or has lost the range of characteristics of a type <input type="checkbox"/> • does not represent well the characteristics that make up a significant variation of a type <input type="checkbox"/>

Criteria	Significance Assessment
<ul style="list-style-type: none"> • is a significant variation to a class of items <input type="checkbox"/> • is part of a group which collectively illustrates a representative type <input type="checkbox"/> • is outstanding because of its setting, condition or size <input checked="" type="checkbox"/> • is outstanding because of its integrity or the esteem in which it is held <input checked="" type="checkbox"/> 	

5.2. STATEMENT OF SIGNIFICANCE

5.2.1. Statement of Significance – Sydney LEP 2012

The following Statement of Significance has been sourced from the State Heritage Inventory listing for the Capitol Theatre under the Sydney LEP 2012:

Of associational, historical and aesthetic significance as an early and rare example of its type. The building is associated with the Belmore Market (1893) and has operated as an entertainment venue with few interruptions, since it was refurbished and reopened in 1916 as The Hippodrome, and then converted to an atmospheric theatre in 1927. Historically and socially significant as a building illustrating the history of public entertainment in Sydney throughout the 20th century. Aesthetically significant as an example of a rare atmospheric theatre interior from 1927, and as an example of the Federation Free Classical style externally.¹⁰⁴

5.2.2. Statement of Significance – State Heritage Register

The following Statement of Significance has been sourced from the State Heritage Inventory listing for the Capitol Theatre on the State Heritage Register:

The Capitol is the only atmospheric theatre to survive substantially intact in Australia. The structural fabric of the Capitol Theatre has a remarkable history of adaptation, reconstruction and restoration to accommodate changing uses. First, as the new Belmore Markets in 1892-93; then as a permanent circus venue (Hippodrome) for Wirth Bros and an office and shopping block in 1913-16; finally in the conversion of the Hippodrome to an atmospheric theatre for Union Theatres Ltd in 1927-28. (Kerr 1990:27,28)¹⁰⁵

¹⁰⁴ State Heritage Inventory form for Capitol Theatre, Sydney LEP 2012 listing, <https://www.environment.nsw.gov.au/heritageapp/ViewHeritageItemDetails.aspx?ID=2424088>

¹⁰⁵ State Heritage Inventory form for Capitol Theatre, State Heritage Register listing, <https://www.environment.nsw.gov.au/heritageapp/ViewHeritageItemDetails.aspx?id=5045280>

5.2.3. Statement of Significance

The Capitol Theatre is of state significance for its historic, associative, aesthetic and representative values, and for its rarity.

The Capitol Theatre has a faceted history of adaptation, reconstruction and restoration. The building was originally constructed as the New Belmore Markets in 1893 designed by George McRae. The building was dismantled and reconstructed as Wirths Hippodrome alongside the redevelopment of the Manning Building in 1914-1915 following the cessation of market-uses. In 1916, the Hippodrome was redeveloped as an atmospheric theatre for the silver screen by Henry Eli White. The Capitol Theatre opened in 1927, one of only five within Australia. Despite the downturn in the theatre following the depression, the Capitol Theatre was redeveloped as a first-class lyric theatre from 1993 to 1995. This reinvigorated the theatre as a place to show world class productions within the conserved atmospheric theatre. The site and Capitol Theatre building demonstrates the continuous use of the site as a place of public entertainment and further reflects the development of public entertainment from the 1860s through to the present day.

Capitol Theatre is associated with the work of three prominent architects of the late nineteenth and early-twentieth centuries in Sydney and New South Wales. First designed by George McRae as the New Belmore Markets (1891-1893), redeveloped by Robert Brodrick as Wirths Hippodrome (1914-1916) and again as the Capitol Theatre by Henry Eli White in 1927, the building remains as an example of their works. The most recent redevelopment of the site as a lyric theatre was the work of award winning Peddle Thorp and Walker Architects (1993-1995).

The site has associations with the Wirth Brothers Circus, Australia's largest and most prestigious circus company. The Wirth Brothers first established themselves as small circus at the Haymarket Reserve in 1882. Their association with the site continued through the redevelopment of the site as Wirths Hippodrome (1914-1916) until the site's redevelopment as the Capitol Theatre in 1927.

The Capitol Theatre, internally, is a rare and exceptional example within New South Wales and Australia of an atmospheric theatre designed by Henry Eli White under the influence of John Eberson. The atmospheric foyer, gallery and auditorium, were carefully restored between 1993 and 1995 recreating the Venetian style of the theatre designed to represent a public square in an old Italian town. The combination of electric blue ceilings, representing the night's sky, side walls penetrated by gates, arches, temples, balconies and gables, along with reproduction statuary and friezes and other decorative elements such as lights, banners, mirrors and artificial foliage, collectively create the atmospheric theatre experience.

Externally, the Capitol Theatre is representative of a Federation Free Style building, designed by George McRae and adapted by Robert Brodrick, Henry Eli White and Peddle, Thorp and Walker Architects. Together with the Manning Building and the collection of largely nineteenth century surrounding buildings, including the Corporation Building and Haymarket Library, makes a precinct of considerable townscape quality.

The Capitol Theatre is socially significant as a public entertainment venue in Sydney which, in its various incarnations, illustrates the changing nature of public entertainment from the nineteenth to twenty-first centuries. The theatre is of social significance to special interest groups.

The Capitol Theatre is rare as one of five atmospheric theatres constructed in Australia, only three of which remain. It is the only atmospheric theatre to survive in New South Wales and is the only example of an atmospheric theatre designed by Henry Eli White.

5.3. SIGNIFICANT VIEWS & VISTAS

Significant views to and from the Capitol Theatre have been identified previously in Section 2.6. The below table (Table 12) and reference maps (Figure 241 and Figure 242) provides a summary of the views to and from the Capitol Theatre.



Figure 241 – Views to the Capitol Theatre map


Source: SIX Maps, 2019 with Urbis overlay






Figure 242 – Views from the Capitol Theatre map


Source: SIX Maps, 2019 with Urbis overlay

Table 12 – Summary of significant views to and from the Capitol Theatre to the subject site



View No	Direction/Location	Significance	Image
Views to the site			
1	View east from Capitol Square forecourt	High	 <p>Figure 243 – View 1 to the site</p>


View No	Direction/Location	Significance	Image
2	View south-east along Hay Street from intersection with George Street.	High	 <p>Figure 244 – View 2 to the site</p>
3	View south-east along Hay Street from Paddy's Market	Moderate	 <p>Figure 245 – View 3 to the site</p>
4	View north-west from intersection of Hay and Pitt Streets.	Moderate	 <p>Figure 246 – View 4 to the site</p>

View No	Direction/Location	Significance	Image
5	View north from Parker Street	Moderate	 <p>Figure 247 – View 5 to the site</p>
6	View from within Capitol Square of the west elevation of the Capitol Theatre	High	 <p>Figure 248 – View 6 to the site</p>
7	View north-west from intersection of Campbell and Pitt Streets	High	 <p>Figure 249 – View 7 to the site</p>

View No	Direction/Location	Significance	Image
8	View south-east from intersection of Pitt and Campbell Streets	Moderate	 <p>Figure 250 – View 8 to the site</p>

Views from the site

1	Views from original foyer out to Campbell Street	Moderate	 <p>Figure 251 – View 1 from the site</p>
2	View from the new foyer/box office	Moderate	 <p>Figure 252 – View 2 from the site</p>

View No	Direction/Location	Significance	Image
3	View to the south-east along Hay Street from the Green Room	Moderate	 <p>Figure 253 – View 3 from the site</p>

5.4. ARCHAEOLOGY AND CULTURAL HERITAGE

5.4.1. Historical Archaeology

As discussed in Section 3.6, the site is identified as being an ‘Area of Archaeological Potential (AAP) in the City of Sydney, *The Central Sydney Archaeological Zoning Plan* (1997). However, overall, the site’s potential for sub-surface deposits is considered to be low for previous structures on the site. Previous structures on the site including the New Belmore Markets, Hippodrome and the original Capitol Theatre are incorporated into the fabric of the existing building. It is understood that the original footings of the New Belmore Market still remain in the northern portion of the building, which were not affected by the construction of the new flytower in the mid-1990s. Any structural remains of the series of small wooden buildings present on the site during the 1880s are likely to have been removed due to the construction of the New Belmore Markets, Hippodrome and Capitol Theatre on the subject site. Notwithstanding, further research and investigation is deemed necessary to reveal further information about the archaeological and research potential of the site.

5.4.2. Aboriginal Cultural Heritage

As discussed in Section 3.7, the site does not have any Aboriginal site or Aboriginal place identified in or near the subject site, however, the site is mapped historically as being located close to a creek line, the Hay Street Creek. This is a landscape feature that suggests potential Aboriginal archaeological sensitivity. However, any Aboriginal archaeological deposits are likely to have been destroyed during construction of the New Belmore Markets, Wirths Hippodrome and the Capitol Theatre.

5.5. LEVELS & GRADINGS

The Heritage Council of NSW recognises four (4) levels of heritage significance in NSW: Local, State, National and World. The level indicates the context in which a heritage place is important (for example, local heritage significance means the place is important to the local area or region). Heritage places that are rare, exceptional or outstanding beyond the local area or region may be of state or national significance.

In most cases, the level of heritage significance for a place has a corresponding statutory heritage listing and responsible authority for conserving them.

Different components of a place may contribute in different ways to its heritage value. The gradings of significance adopted for this CMP are based on those definitions as developed by the Heritage Council of NSW. Urbis has included an additional grading “Neutral”, which is included below:

Table 13 – Gradings of Significance

Grading	Justification	Status
Exceptional	Rare or outstanding element directly contributing to an item’s local and State significance.	Fulfil criteria for local or State listing
High	High degree of original fabric. Demonstrates a key element of the item’s significance.	Fulfil criteria for local or State listing

Grading	Justification	Status
Moderate	Altered or modified elements. Elements with little heritage value but which contribute to the overall significance of the item.	Fulfil criteria for local or State listing
Little	Alterations detract from significance. Difficult to interpret.	Does not fulfil criteria for local or state listing
Intrusive	Damaging to the items heritage significance.	Does not fulfil criteria for local or state listing
Neutral	Elements do not add or detract from the site's overall heritage significance; change allowed	Does not fulfil criteria for local or state listing

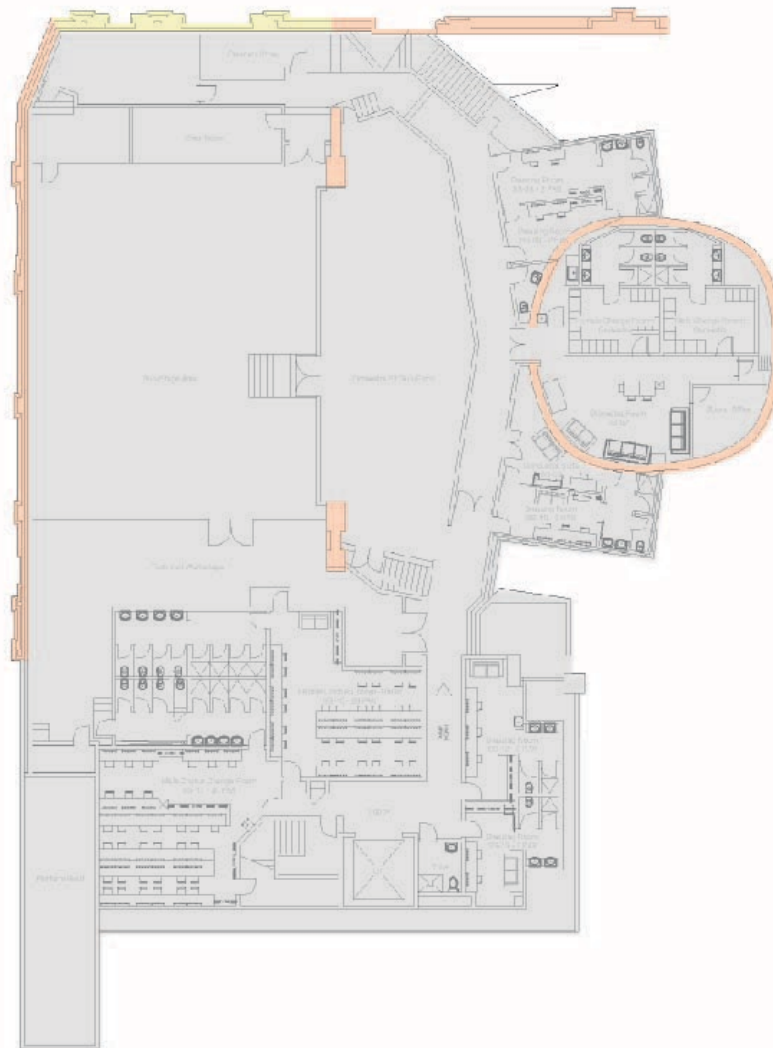
Each element's significance has been graded having specific regard to its contribution to the overall significance of the place, its period of construction and its condition. We have identified the corresponding time period and condition status for the elements as follows:

Table 14 – Phase Key

Phase	Description	Date Range
Phase 1	New Belmore Market	1893 - 1913
Phase 2	Wirths Hippodrome	1914 – 1926
Phase 3	Capitol Theatre	1927 – 1991
Phase 4	Restored Capitol Theatre	1992 - Present

5.6. DIAGRAMS OF SIGNIFICANT ELEMENTS

The following plans identify and grade the significant elements of the Capitol Theatre. Please note the following diagrams of significant elements are to be read in conjunction with the Schedule of Significant Elements provided in Section 5.7. The grading of elements in the following diagrams refer to the overall shape, form and spaces and do not rank the significance of fabric.



SIGNIFICANCE RANKING

Sub-Stage Level

Grading refers to the significance of the overall form, and space. For significance ranking of fabric, refer to the Schedule of Elements in Section 5.7.

Key

- Exceptional
- High
- Moderate
- Little
- Neutral
- Intrusive

Figure 254 – Sub-stage level significance ranking diagram

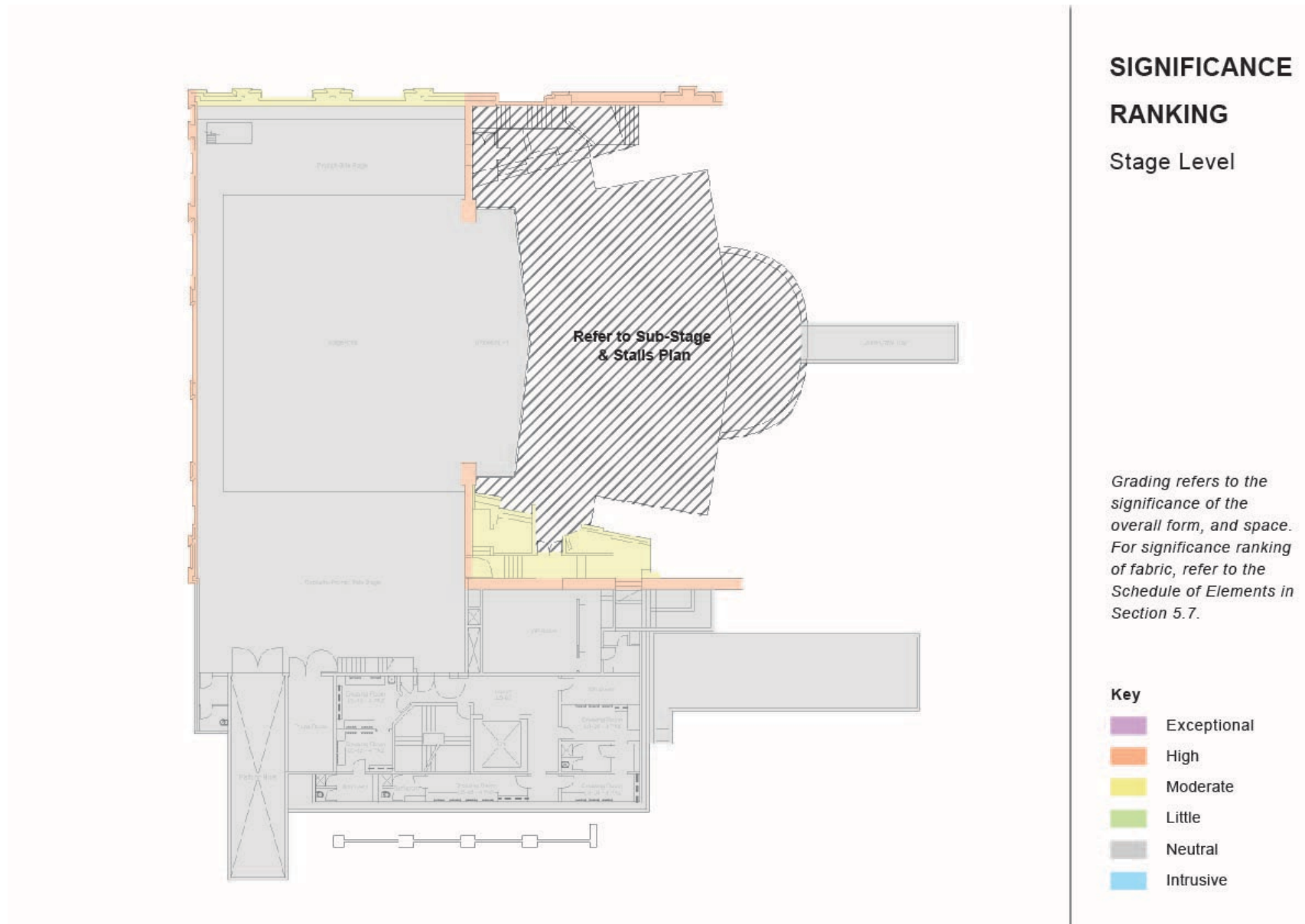
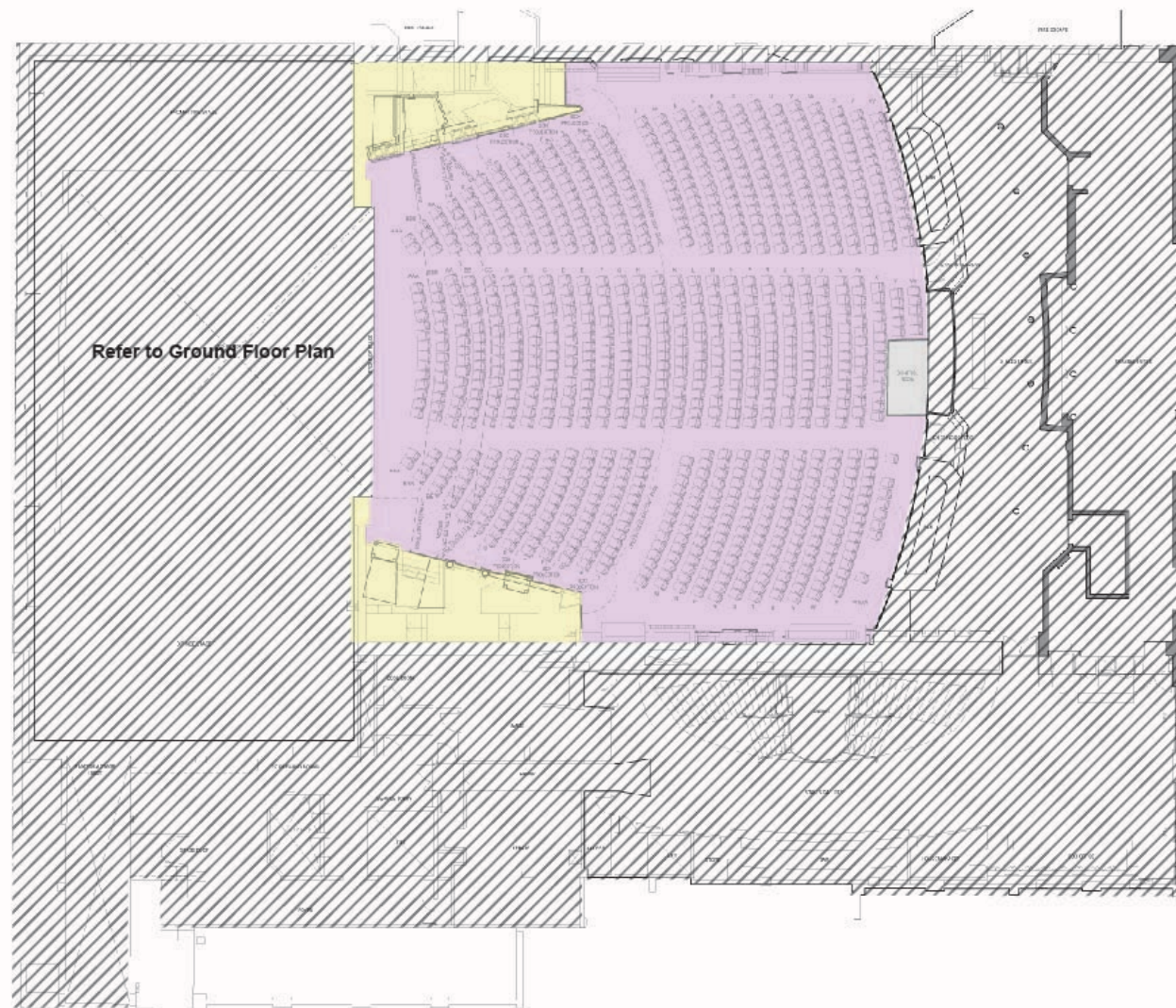


Figure 255 – Stage level significance ranking diagram



SIGNIFICANCE RANKING

Stalls

Grading refers to the significance of the overall form, and space. For significance ranking of fabric, refer to the Schedule of Elements in Section 5.7.

Key

- Exceptional
- High
- Moderate
- Little
- Neutral
- Intrusive

Figure 257 – Stalls significance ranking diagram



Figure 259 – Second floor significance ranking diagram



SIGNIFICANCE RANKING

Dress Circle

Grading refers to the significance of the overall form, and space. For significance ranking of fabric, refer to the Schedule of Elements in Section 5.7.

Key

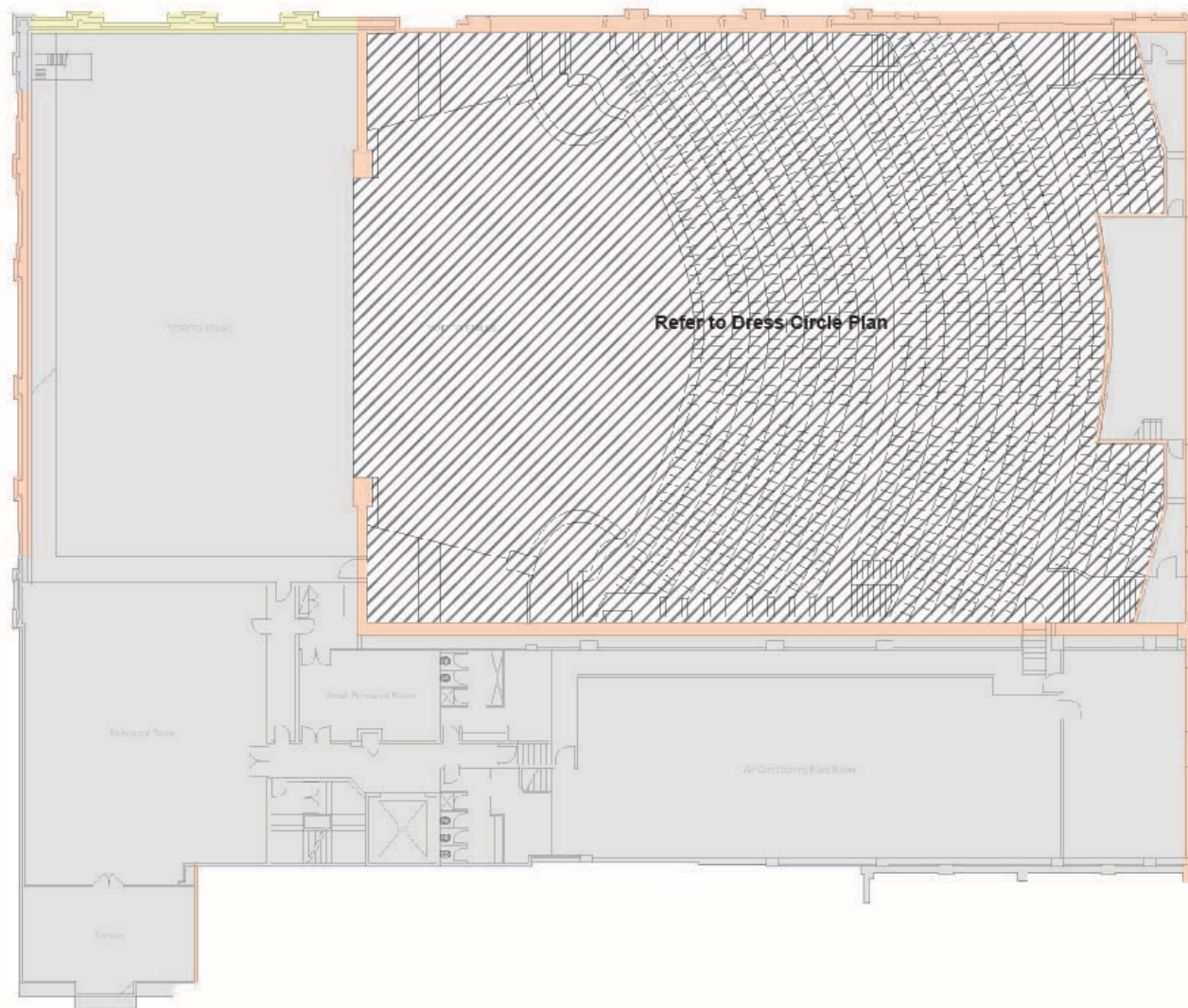
- Exceptional
- High
- Moderate
- Little
- Neutral
- Intrusive

Figure 260 – Dress circle significance ranking diagram

SIGNIFICANCE

RANKING

Third Floor



Grading refers to the significance of the overall form, and space. For significance ranking of fabric, refer to the Schedule of Elements in Section 5.7.

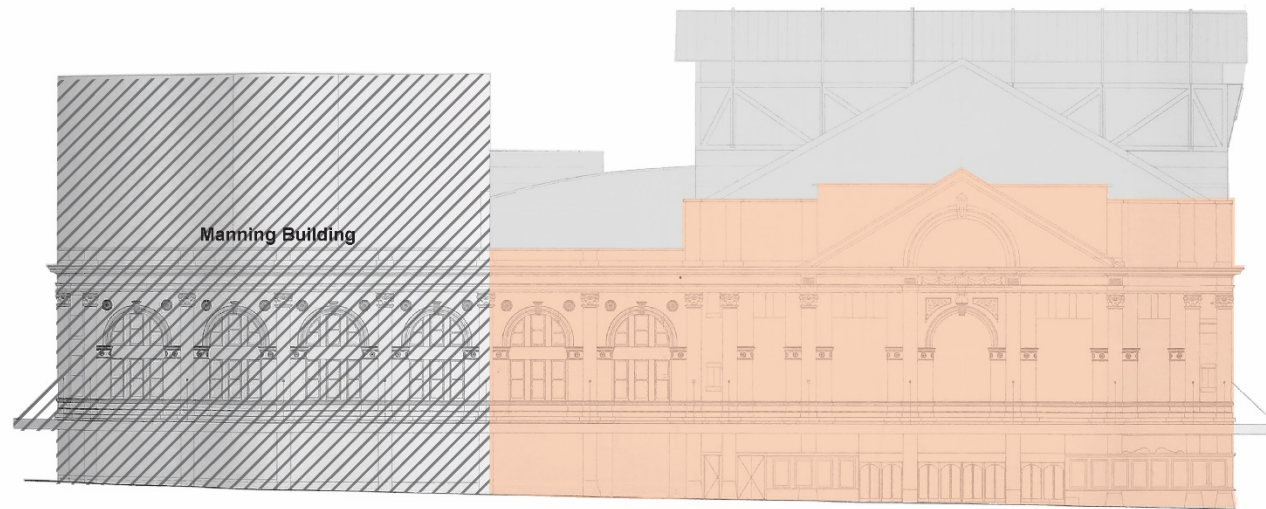
Key

- Exceptional
- High
- Moderate
- Little
- Neutral
- Intrusive

Figure 261 – Third floor significance ranking diagram

SIGNIFICANCE RANKING

Campbell Street
Elevation

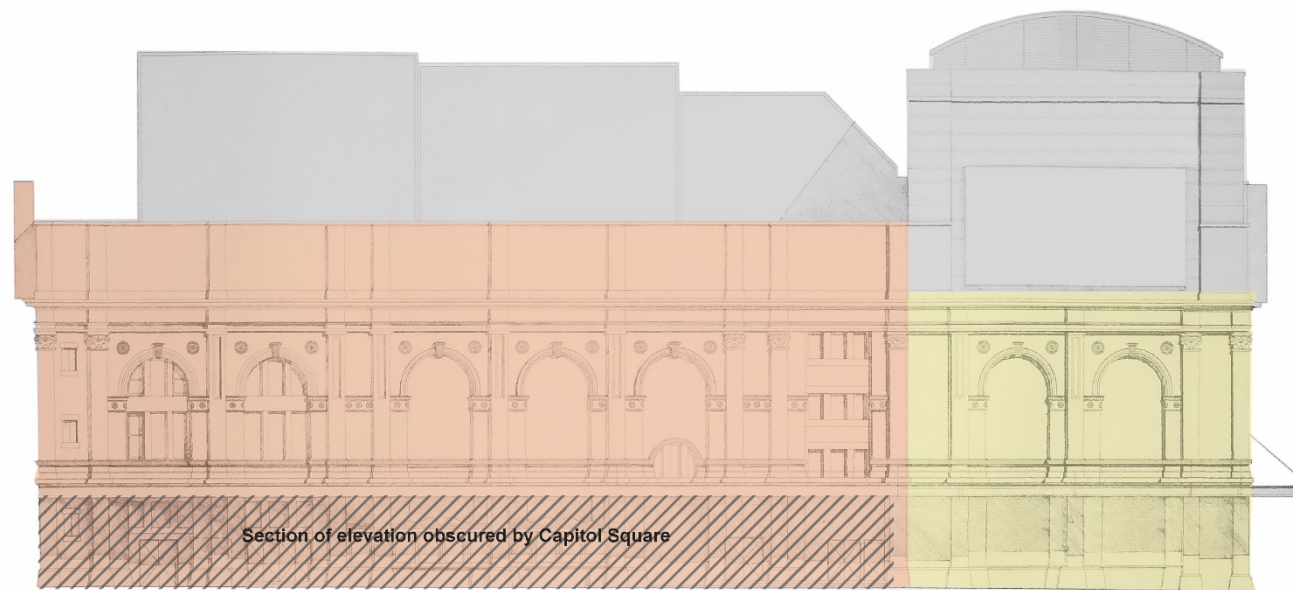


Grading refers to the significance of the overall form, and space. For significance ranking of fabric, refer to the Schedule of Elements in Section 5.7.

Key

- Exceptional
- High
- Moderate
- Little
- Neutral
- Intrusive

Figure 262 – Campbell Street (north) elevation significance ranking diagram



SIGNIFICANCE RANKING

Western

Elevation

Grading refers to the significance of the overall form, and space. For significance ranking of fabric, refer to the Schedule of Elements in Section 5.7.

Key

- Exceptional
- High
- Moderate
- Little
- Neutral
- Intrusive

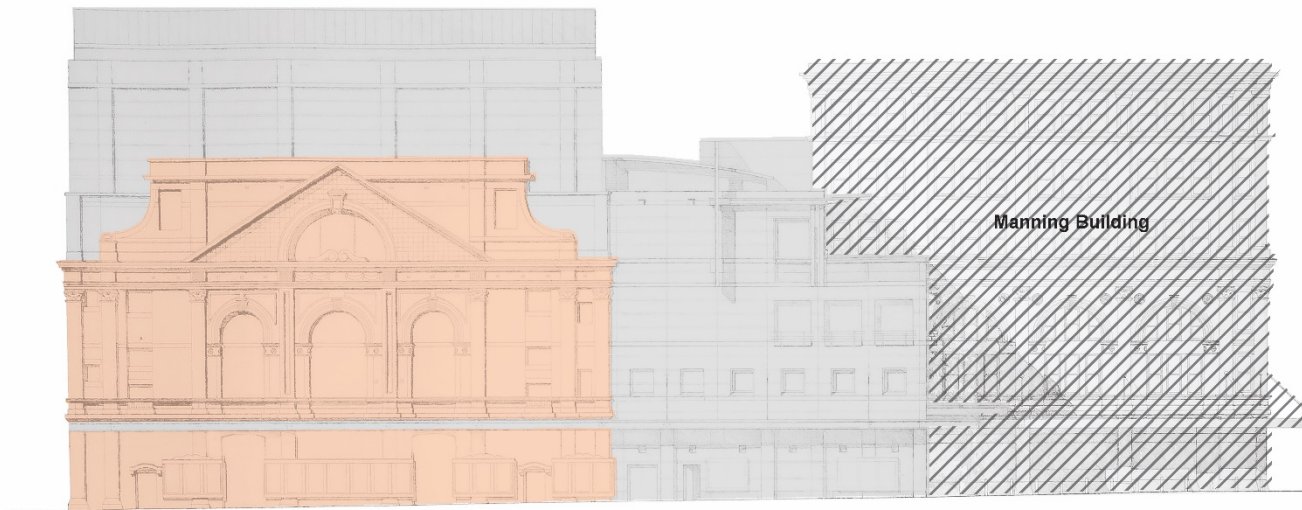
Figure 263 – Western elevation significance ranking diagram

SIGNIFICANCE

RANKING

Hay Street

Elevation

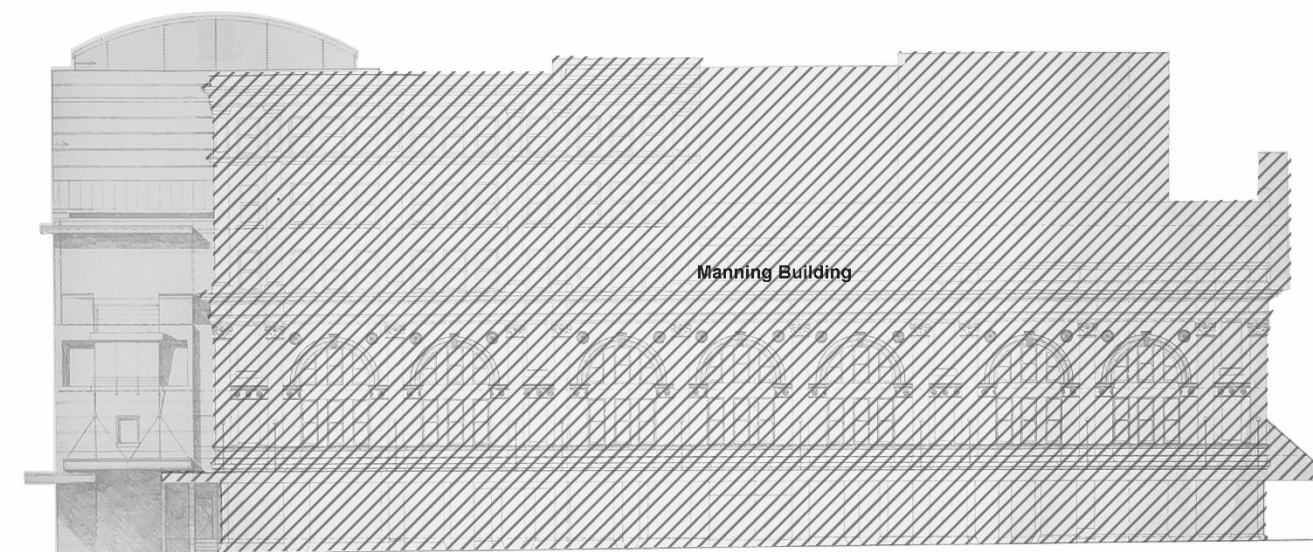


Grading refers to the significance of the overall form, and space. For significance ranking of fabric, refer to the Schedule of Elements in Section 5.7.

Key

- Exceptional
- High
- Moderate
- Little
- Neutral
- Intrusive

Figure 264 – Hay Street (south) significance ranking diagram



SIGNIFICANCE RANKING

Eastern

Elevation

Grading refers to the significance of the overall form, and space. For significance ranking of fabric, refer to the Schedule of Elements in Section 5.7.

Key

- Exceptional
- High
- Moderate
- Little
- Neutral
- Intrusive

Figure 265 – East elevation significance ranking diagram

5.7. SCHEDULE OF SIGNIFICANT ELEMENTS

Various elements of the place have been graded below in relation to their contribution to the overall heritage significance of the place. Elements include buildings, structures, and other elements that are located within the curtilage of the place.

Table 15 – Schedule of Significant Elements

Element	Description	Phase	Grading
General			
Overall form and configuration			
Principal form	Form of remaining elements of New Belmore Market, Hippodrome and Capitol Theatre	1-2	High
	Later 1990s additions, including extensions to fly tower	4	Neutral
Roof			
Form and structure	Overall form and structure of roofs	4	Neutral
	1920s gable roof structure over auditorium (covered by existing external roof structure)	3	High
Cladding	Corrugated metal sheeting	4	Neutral
	Waterproof roofing membrane	4	Neutral
North (Campbell Street) Elevation	Early elevation form and details (New Belmore Markets and Hippodrome)	1-2	High
	Extension of parapet (Capitol Theatre)	3	High
	Contemporary forms and details of elevation	4	Neutral
South (Hay Street) Elevation	Early elevation form and details	1-3	High
	Contemporary forms and details of elevation	4	Neutral
West Elevation	Early elevation forms and details	1-3	High
	Reconstructed portion of elevation (matching details of earlier form and structure)	4	Moderate
	Contemporary forms and details of elevation	4	Neutral
East Elevation	Overall elevation form and details	4	Neutral
External Fabric			
Brick	Early red face brickwork and moulded brick details	1-3	High
	Contemporary bricks from reconstruction (matching colour of early brickwork)	4	Neutral

Element	Description	Phase	Grading
	Contemporary render on brick	4	Little
	Contemporary concrete blockwork	4	Little
Stone			
Sandstone	All sandstone elements including string courses, cornices, pediments, juliet balconies, arches, lintels, sills (original and replacement fabric)	1-4	High
Trachyte	Plinths	3	High
Terracotta	All terracotta details, including capitals, imposts, keystones, spandrels, friezes, tiles, medallions etc. (original and replacement fabric)	1-4	High
Concrete	Rendered concrete details, including lintels and window sills	4	Neutral
Awnings (Campbell and Hay Streets)	Metal awnings, including tie rods and contemporary metal fixings	4	Neutral
	Early metal fixings	3	Moderate
Windows			
North (Campbell Street) elevation	Reconstructed arched leadlight window (based on original New Belmore Market design)	4	Moderate
	Reconstructed arch timber windows (based on Manning Building design)	4	Moderate
	Reconstructed timber framed windows (based on Capitol Theatre)	4	Moderate
South (Hay Street) and East elevations	Reconstructed arched leadlight window (based on original New Belmore Market design)	4	Moderate
	Contemporary windows of 1990s structure	4	Neutral
Doors			
North elevation	Reconstructed glazed timber double leaf doors (based on Capitol Theatre design)	4	Moderate
	Timber fire exit doors	4	Neutral
	Glazed doors to box office	4	Neutral
South elevation	Glazed balcony doors and fire hydrant booster and fire control room doors	4	Neutral
East elevation	All doors on east elevation, including stage door, loading dock door and glazed balcony doors	4	Neutral

Element	Description	Phase	Grading
Balconies & Balustrades	Metal balconies and balustrades of terrace located on 1990s addition	4	Neutral
Poster Cases	Restored plaster poster cases	3-4	Moderate
Infilled Openings	Infilled openings located on north, west and south elevations	2-4 (filled at various times)	Moderate
Lead weatherings	Secured on sandstone elements	4	Neutral
Down pipes and gutters	New 1990s metal downpipes and gutters	4	Neutral
Brass plaques	Brass plaques located on west and north elevations commemorating the restoration of the Capitol Theatre	4	Moderate
Signage	Vertical metal and neon sign at Campbell Street	4	Neutral
	Metal and neon sign on west elevation	4	Neutral
Internal Fabric			
Back of House	Early internal brick structure	1-3	High/Moderate
	All back of house spaces including stage, fly tower, change rooms, green room, rehearsal spaces, offices, workrooms, storerooms, and utilities constructed during the 1990s	4	Neutral
	Concrete Tank (existing orchestra rooms at sub-stage level)	2	High
Front of House	Early internal brick structure	1-3	Moderate
	Early fire stairs along northern wall	3	Moderate
Original Foyers (including Gargoyle Bar and bathrooms)			
Spaces	Space in general as the foyers of an atmospheric theatre	3-4	Exceptional
Floors	Reconstructed stone flagging carpet (pattern based on 1920s carpet)	4 (3)	High
	Reconstructed stone flagging carpet (fabric)	4	Moderate
	Mottled brown and cream tiles in checkboard pattern with heraldic symbol tiles	3	High
	Contemporary floor tiles (bathrooms)	4	Neutral
Walls	Variegated stucco wall finish	3	High

Element	Description	Phase	Grading
Ceiling	Wall tiles (bathrooms)	4	Neutral
	Coved ceiling, painted in electric blue	3	High
	Domed ceilings, painted electric blue, to dress circle of auditoriums	3	High
Doors	Reconstructed timber doors including doors with detailing matching staircase balustrade and arched timber doors within bathrooms	4	Moderate
Staircases	Marble staircases, including timber and metal balustrades	3	High
Detailing	Polychrome architectural elements including columns, pilasters, entablatures, friezes, cornices, antefixes and gargoyles	3	High
Lighting	Original atmospheric theatre decorations including alcoves, niches, statuary, bas-reliefs, busts (refer to Appendix A for original and reconstructed elements)	3	High
	Reconstructed atmospheric theatre decorations including alcoves, niches, statuary, bas-reliefs, busts, banners, mirrors (refer to Appendix A for reconstructed elements)	3	Moderate
	Original light fixtures including light posts, wall lamps, candelabras etc. (refer to Appendix A for original elements)	3	High
	Reconstructed light fixtures including light posts, wall lamps, candelabras etc. (refer to Appendix A for reconstructed elements)	4	Moderate
Fixtures and fittings	Contemporary fixtures and fittings in bathrooms	4	Neutral
Original Gallery (including female bathroom)			
Space	Space in general as the gallery of an atmospheric theatre	3	Exceptional
Floors	Reconstructed stone flagging carpet (pattern based on 1920s carpet)	4 (3)	High
	Reconstructed stone flagging carpet (fabric)	4	Moderate
Walls	Contemporary floor tiles (bathroom)	4	Neutral
	Variegated stucco wall finish	3	High
	Wall tiles (bathrooms)	4	Neutral

Element	Description	Phase	Grading
Ceiling	Coved ceiling, painted in electric blue	3	High
	Plaster ceiling with variegated stucco finish	3	High
Doors	Reconstructed timber doors including doors with detailing matching staircase balustrade and arched timber doors within bathrooms	4	Moderate
Detailing	Original atmospheric theatre decorations including alcoves, niches, wall fountain (refer to Appendix A for original reconstructed elements)	3	High
	Reconstructed atmospheric theatre decorations including alcoves, niches and rear of technical room styled as pergola (refer to Appendix A for reconstructed elements)	4	Moderate
Joinery	Contemporary bars and merchandise booth	4	Neutral
Lighting	Original light fixtures including light posts, wall lamps, candelabras etc. (refer to Appendix A for original elements)	3	High
	Reconstructed light fixtures including walls lamps, candelabras, urn lamps	4	Moderate
Fixtures and fittings	Contemporary fixtures and fittings in bathrooms	4	Neutral
Original Auditorium			
Space	Space in general as an auditorium of an atmospheric theatre	3	Exceptional
Structure	Dress circle ceiling and floor structure	3	High
	Stalls floor structure (realigned as part of 1990s works)	4	Moderate
Floors	Reconstructed stone flagging carpet (pattern based on 1920s carpet)	4 (3)	High
	Reconstructed stone flagging carpet (fabric)	4	Moderate
Walls	Variegated stucco wall finish	3	High
Ceilings	Coved ceiling, painted in electric blue with cut outs	3-4	High
	Coffered Stall ceilings with decorative friezes	3	High
Doors	Reconstructed timber doors including doors with detailing matching staircase balustrade	4	Moderate
Detailing	Original atmospheric theatre decorations including alcoves, niches, temples (refer to Appendix A for original elements)	3	High

Element	Description	Phase	Grading
Seating	Reconstructed atmospheric theatre decorations including alcoves, niches (refer to Appendix A for reconstructed elements)	4	Moderate
	Original balustrades, matching original foyer	3	High
	Reconstructed balustrades, matching original foyer	4	Moderate
	Contemporary balustrades, new design	4	Little
	Contemporary seating, styled in 1920s styles	4	Neutral
	Dress circle balconies	4	Neutral
Proscenium Arch	Original fabric of proscenium arch (refer to Appendix A for original elements)	4	High
Lighting	Reconstructed fabric of proscenium arch (refer to Appendix A for reconstructed elements)	3	Moderate
	Original light fixtures including wall lamps, candelabras, urn lamps etc. (refer to Appendix A for original elements)	4	High
	Reconstructed light fixtures including walls lamps, candelabras, urn lamps	4	High
New Foyer and Gallery	All new foyer and gallery spaces including box office, foyer, gallery, bars, lifts, stairs and bathrooms (excluding early brick structure)	4	Neutral
Views			
Refer to Section 5.3			