



# SBW Stables Theatre

10 & 12 Nimrod  
Street, Darlington

Statement of Heritage Impact

Prepared for  
Griffin Theatre Company  
by Tonkin Zulaikha Greer Heritage

April 2022

**tonkinzulaikhagreer** HERITAGE



Figure 1: FRONT COVER 1993, Cate Blanchett performing in Kafka Dances.

Source: Courtesy of Griffin Theatre Company.

### Acknowledgement of Country

Tonkin Zulaikha Greer Architects would like to acknowledge the Traditional Owners of the places where we work and build, and their Elders past and present.

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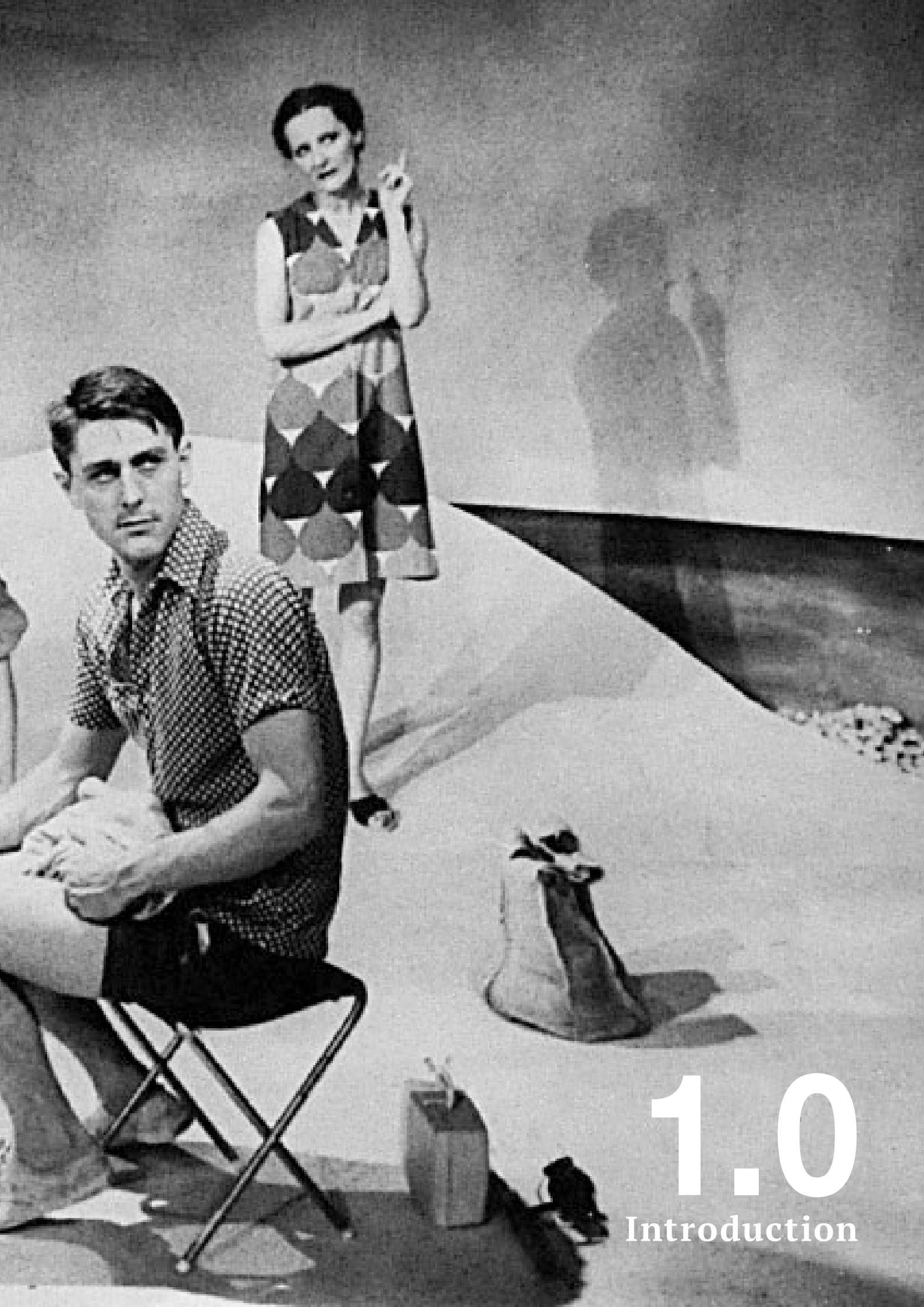
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Figure 2: Away, Griffin Theatre Company.  
Source: <https://www.sbwfoundation.com/sbwfoundation-archives/>





# 1.0

Introduction





## 1.1 Background

This Statement of Heritage Impact has been prepared to support the Planning Proposal to accommodate an additional permitted use of land and alter the development standards for height of buildings and floor space ratio, for the site located at 10-12 Nimrod Street, Darlinghurst. This will enable the continued use of 10 Nimrod Street, which currently benefits from existing use rights, and 12 Nimrod Street to be used for the purpose of an entertainment facility, specifically as a theatre. The report includes a review of the history and significance of the existing buildings located on the site in the context of the Barcom Avenue Heritage Conservation Area and assesses the heritage impact of the concept proposal, which would involve the demolition of existing buildings and construction of a new infill building for the Griffin Theatre Company, on this subject to a separate development application process.

### Address:

10 and 12 Nimrod Street, Darlinghurst, NSW 2010

### Real Property Description:

Lots 27, 28 + 29 DP81 Darlinghurst, 2010

### Current Zoning:

Residential

### Proposed Planning Changes:

Site Specific Planning Proposal to include 'entertainment facility' as an additional permitted use for the sites at 10 and 12 Nimrod Street, ease the permitted height of the building to 11m and the permitted floor space ratio to 2:1.

### Heritage Listings:

Sydney LEP 2012

- CA11 - Located within the Barcom Avenue Heritage Conservation Area

### Non-Statutory Heritage Listings:

National Trust of Australia (NSW) #s8305

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### Photographer:

Tonkin Zulaikha Greer Architects  
(unless noted otherwise)

### For:

Griffin Theatre Company

## 1.2 Limitations

Assessments of cultural significance made by others have been adopted for this report. In the opinion of the author, the recommendations in this report would not be materially altered by any further primary research.

## 1.3 Terminology

In order to achieve a consistency in approach and understanding of the meaning of conservation by all those involved, a standardised terminology for conservation processes and related actions should be adopted. The terminology in *The Burra Charter: The Australia ICOMOS Charter for Places of Cultural Significance, 2013* (The Burra Charter) is a suitable basis for this.

The following terms apply to the historic fabric of the site and are included here to assist in understanding the intent of the conservation terminology in this report.

- *Place* means site, area, land, landscape, building or other work, group of buildings or other works, and may include components, contents, spaces and views.
- Cultural significance means aesthetic, historic, scientific, social or spiritual value for past, present or future generations.
- *Fabric* means all the physical material of the place including components, fixtures, contents, and objects.
- Conservation means all the processes of looking after a place so as to retain its cultural significance.
- *Maintenance* means the continuous protective care of the fabric and setting of a place, and is to be distinguished from repair.
- *Repair* involves restoration or reconstruction.
- *Preservation* means maintaining the fabric of a place in its existing state and retarding deterioration.
- *Restoration* means returning the existing fabric of a place to a known earlier state by removing accretions or by reassembling existing components without the introduction of new material.
- *Reconstruction* means returning the place to a known earlier state and is distinguished from restoration by the introduction of new material into the fabric.
- *Adaptation* means modifying a place to suit the existing use or a proposed use.
- *Use* means the functions of a place, as well as the activities and practices that may occur at the place.
- *Compatible use* means a use, which respects the cultural significance of a place. Such a use involves no, or minimal, impact on cultural significance.
- *Setting* means the area around a place, which may include the visual catchment.
- *Related place* means a place that contributes to the cultural significance of another place.
- *Interpretation* means all the ways of presenting the cultural significance of a place.



## 1.4 Location

The subject site is located on the eastern side of Nimrod Street, north of Caldwell Street, in the suburb of Darlinghurst, approximately 1.5km from the Sydney CBD.

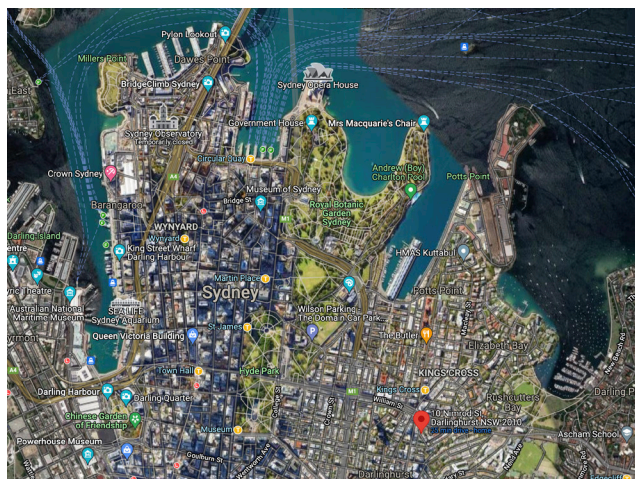


Figure 3: Location.

Source: Google Maps 2021

## 1.5 The Site

The site comprises of Lots 27, 28 and 29 of DP 81. It is triangular in shape and is bounded by Nimrod Street to the west and a narrow right of way to the east.

The total area of the site is 238m<sup>2</sup>, with frontages as follows:

- 31.525m to Nimrod Street (western frontage)
- 22.82m to right of way (eastern frontage)

A two storey brick building occupies the corner of the site on Lots 27 and 28 at 10 Nimrod Street, whilst a two storey brick terrace house occupies Lot 29 at 12 Nimrod Street.

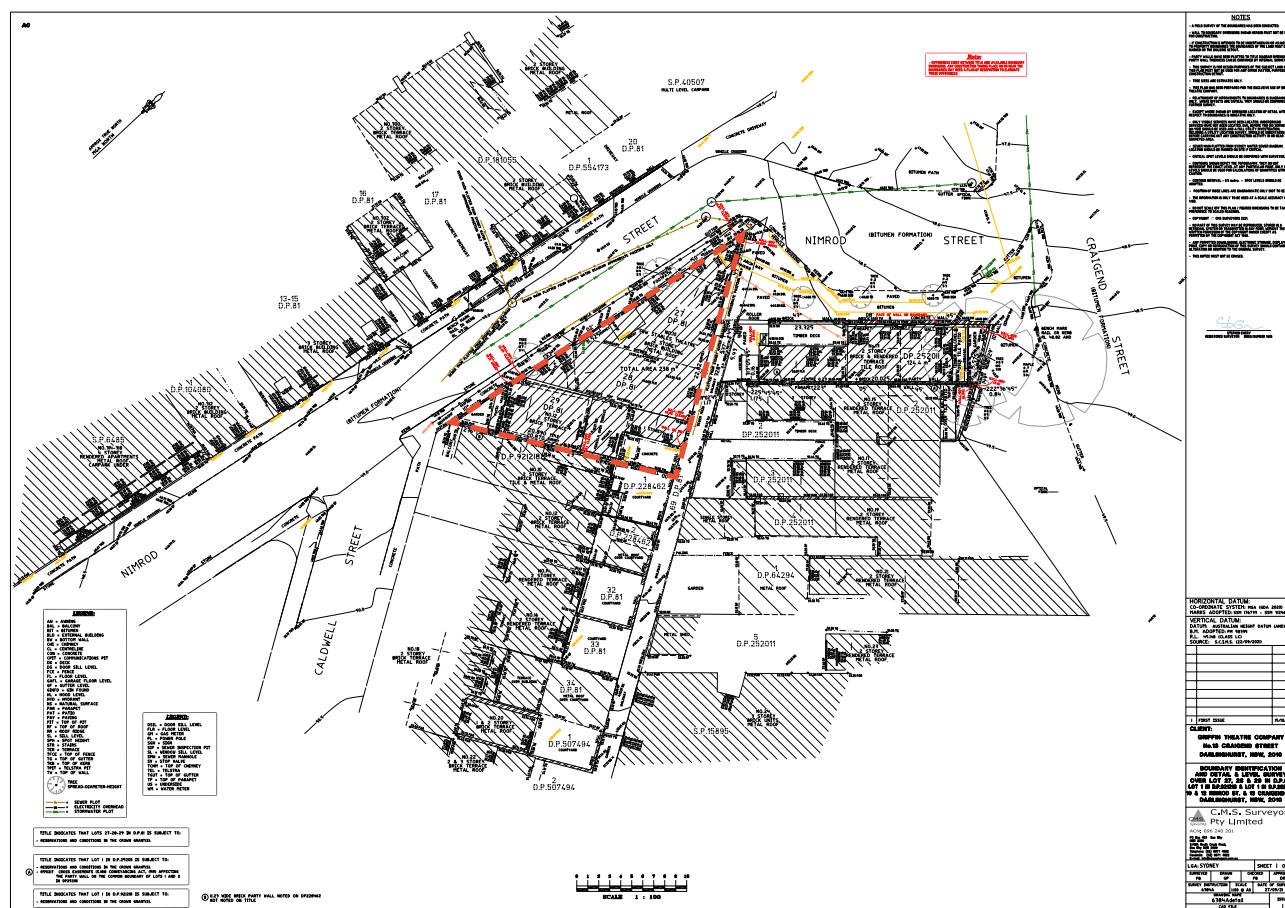


Figure 4: Site Survey showing subject site dashed orange.

Source: CMS Survivors 2022.

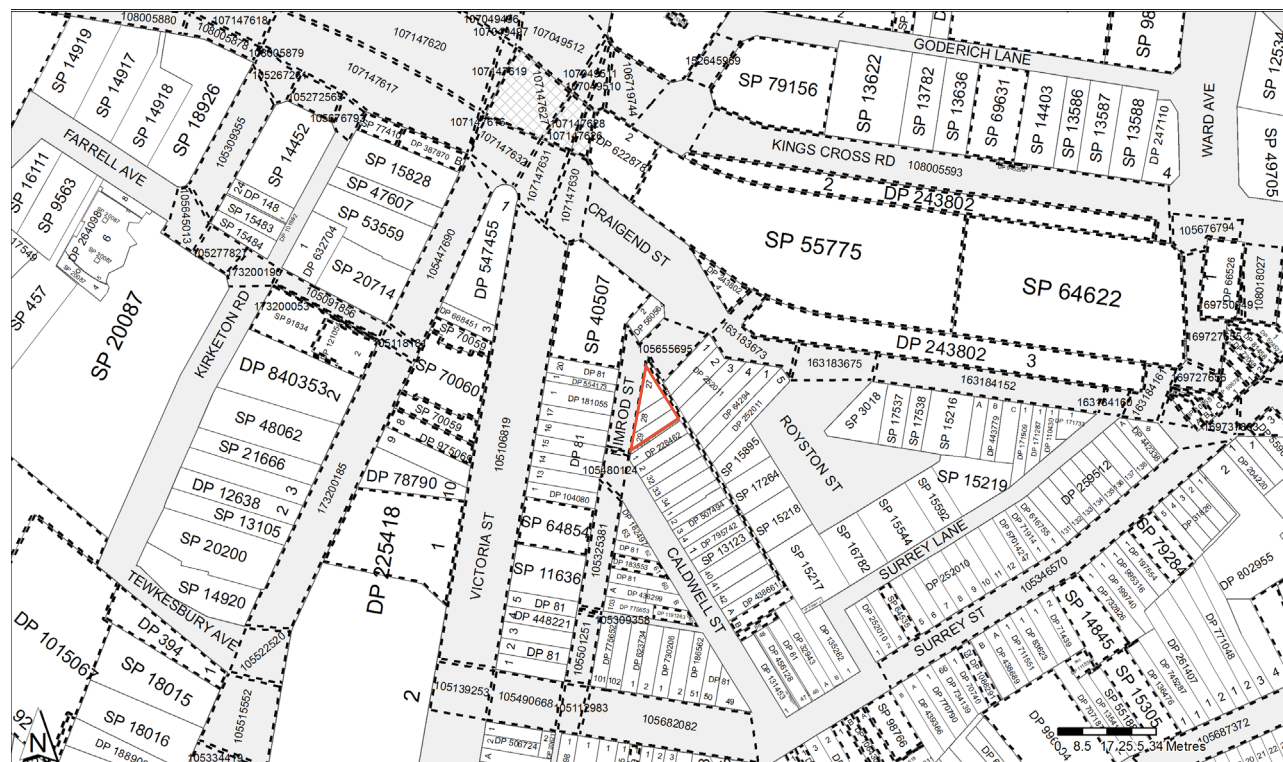


Figure 5: Cadastral plan showing subject site location.

Source: Land Registry Services, 2022.





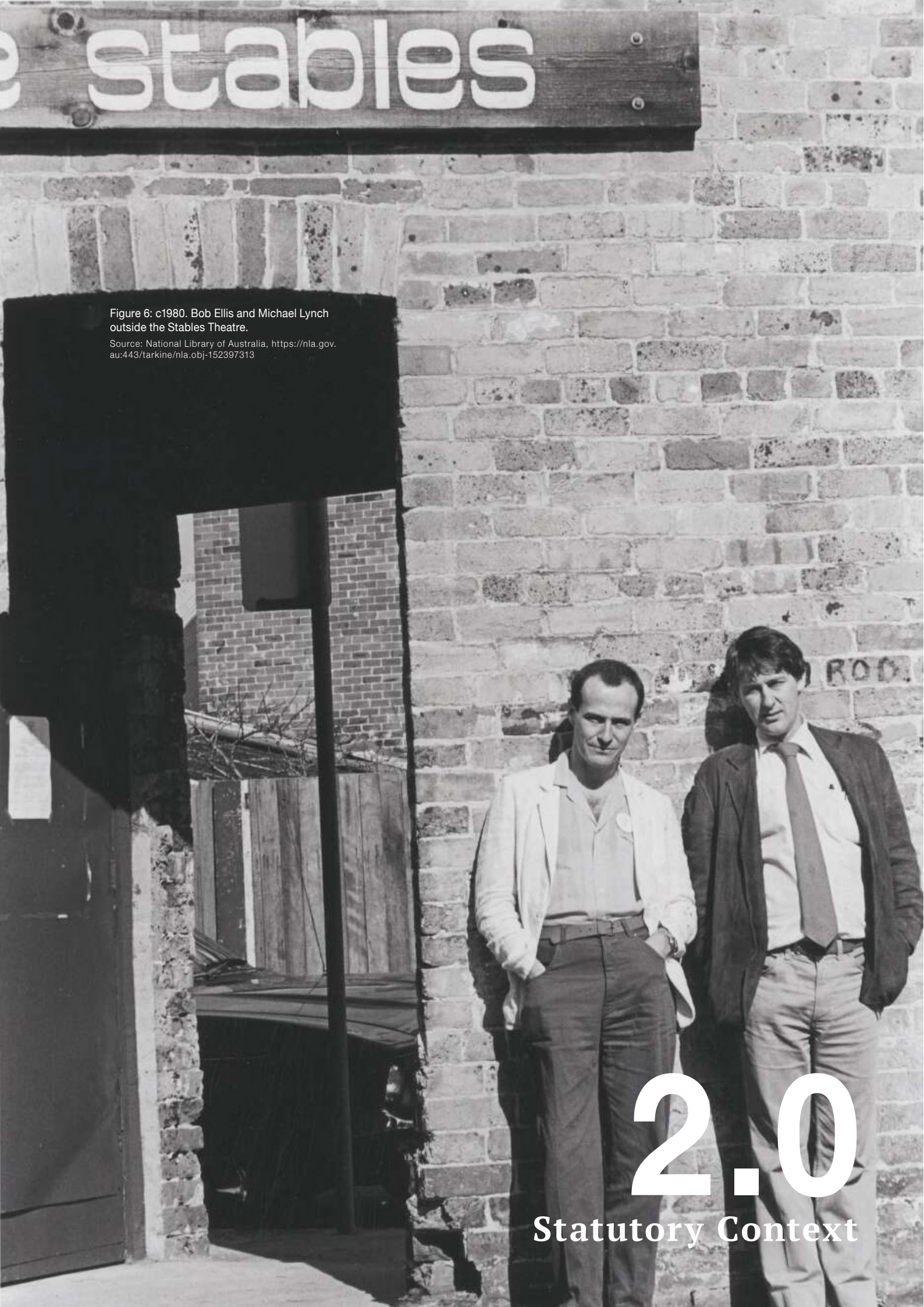


Figure 6: c1980. Bob Ellis and Michael Lynch outside the Stables Theatre.

Source: National Library of Australia, <https://nla.gov.au/443/tarkine/nla.obj-152397313>

2.0

Statutory Context



## 2.1 The Heritage Act 1977

The *NSW Heritage Act 1977* (the *Heritage Act*) provides protection to items of environmental heritage in NSW. Under the *Heritage Act*, 'items of environmental heritage' include places, buildings, works, relics, moveable objects and precincts identified as significant based on historical, scientific, cultural, social, archaeological, architectural, natural or aesthetic values. State significant items are listed on the NSW State Heritage Register (SHR) and are given automatic protection under the *Heritage Act* against any activities that may damage an item or affect its heritage significance.

### Works

The *Heritage Act* identified 'works' as being in a separate category to archaeological 'relics'. 'Works' refer to infrastructure. 'Works' may be buried, and therefore archaeological in nature, however, exposure of a 'work' does not generally trigger reporting obligations under the *Heritage Act*. 'Works', as items of environmental heritage, have the potential to provide information that contributes to our knowledge of past practices, and good environmental practice recognises this.

### 2.1.1 The State Heritage Register

The *State Heritage Register (SHR)* was established under Section 22 of the *NSW Heritage Act 1977* and is a list of places and objects that are considered important to the people of NSW. The SHR is administered by the Heritage Branch of the NSW Office of Environment & Heritage and includes a diverse range of over 1500 items, in both private and public ownership. To be listed, an item must be deemed to be of heritage significance for the whole of NSW.

Sites or relics that are listed on the SHR (or are the subject of an Interim Conservation Order) are provided statutory protection under the *Heritage Act*. A Section 60 application can be determined by the Heritage Council of NSW, or in some cases the Heritage Division under delegation.

There are no heritage items listed on the SHR in the vicinity of the site.

### 2.1.2 Archaeology

Part 6 Division 9 of the *Heritage Act* protects archaeological 'relics' from being exposed, moved, damaged or destroyed. This protection extends to situations where a person has reasonable cause to suspect that archaeological remains may be affected by the disturbance or excavation of the land. It applies to all land in NSW that is not included in the SHR.

The *Heritage Act* also protects 'relics', which can include archaeological material, features and deposits. Section 4(1) of the *Heritage Act* (as amended 2009) defines 'relic' as follows:

*"relic means any deposit, artefact, object or material evidence that:*

*(a) relates to the settlement of the area that comprises New South Wales, not being Aboriginal settlement, and*

*(b) is of state or local heritage significance."*

Sections 139-145 of the *Heritage Act* prevent the excavation or disturbance of land known or likely to contain relics, unless in accordance with an excavation permit.

Excavation permits are issued under Section 140 of the *Heritage Act*, or Section 60 for sites listed on the SHR. Some minor works such as test excavations or archaeological monitoring may be suitable for a Section 60 (Fast Track) application. Excavation Permit Applications must be supported by an Archaeological Research Design and Excavation Methodology as well as an Archaeological Assessment. Section 146 of the *Heritage Act* requires that any discovery or location of a 'relic' is reported to the Heritage Council.

1: [http://www6.austlii.edu.au/cgi-bin/viewdb/au/legis/nsw/consol\\_act/ha197786/](http://www6.austlii.edu.au/cgi-bin/viewdb/au/legis/nsw/consol_act/ha197786/)

## 2.2 The Environmental Planning and Assessment Act 1979

The Environmental Planning and Assessment Act 1979 (EP&A Act) establishes a framework for cultural heritage values to be formally assessed in the land use planning and development consent process. The EP&A Act requires that environmental impacts are considered prior to land development; this includes impacts on cultural heritage items and places as well as archaeological sites and deposits. The EP&A Act also requires that Local Governments prepare planning instruments, such as Local Environmental Plans (LEPs) and Development Control Plans (DCPs), in accordance with the Act to provide guidance on the level of environmental assessment required.

The current study area falls within the boundaries of City of Sydney Local Government Area.

### 2.2.1 Sydney Local Environmental Plan 2012

The site is not identified as a heritage item however is located within the Barcom Avenue Heritage Conservation area (C11) which is listed on Schedule 5 of Sydney LEP 2012 as a Heritage Conservation Area of local significance.

– C11 - Barcom Avenue Heritage Conservation Area. (Local)

Other LEP heritage listed items in Darlinghurst in the vicinity of the site, all of Local significance, include:

- #I233 Beare's Stairs, Caldwell Street
- #I234 Terrace group including interiors, 20-22 Caldwell Street
- #I235 Terrace group including interiors, 24-26 Caldwell Street
- #I372 Terrace house including interiors, 16 Nimrod Street
- #I373 Terrace group including interiors, 18-20 Nimrod Street
- #I374 Terrace house including interiors, 22 Nimrod Street
- #I375 Terrace house including interiors, 24 Nimrod Street
- #I463 Terrace group including interiors, 75-79 Surrey Street
- #I465 Terrace house including interiors, 85 Surrey Street
- #I465 Terrace group including interiors, 87-99 Surrey Street

Part 5.10 of the LEP sets out controls related to Heritage Conservation.<sup>2</sup>

2: Sydney LEP 2012, <https://legislation.nsw.gov.au/view/html/inforce/current/epi-2012-0628>

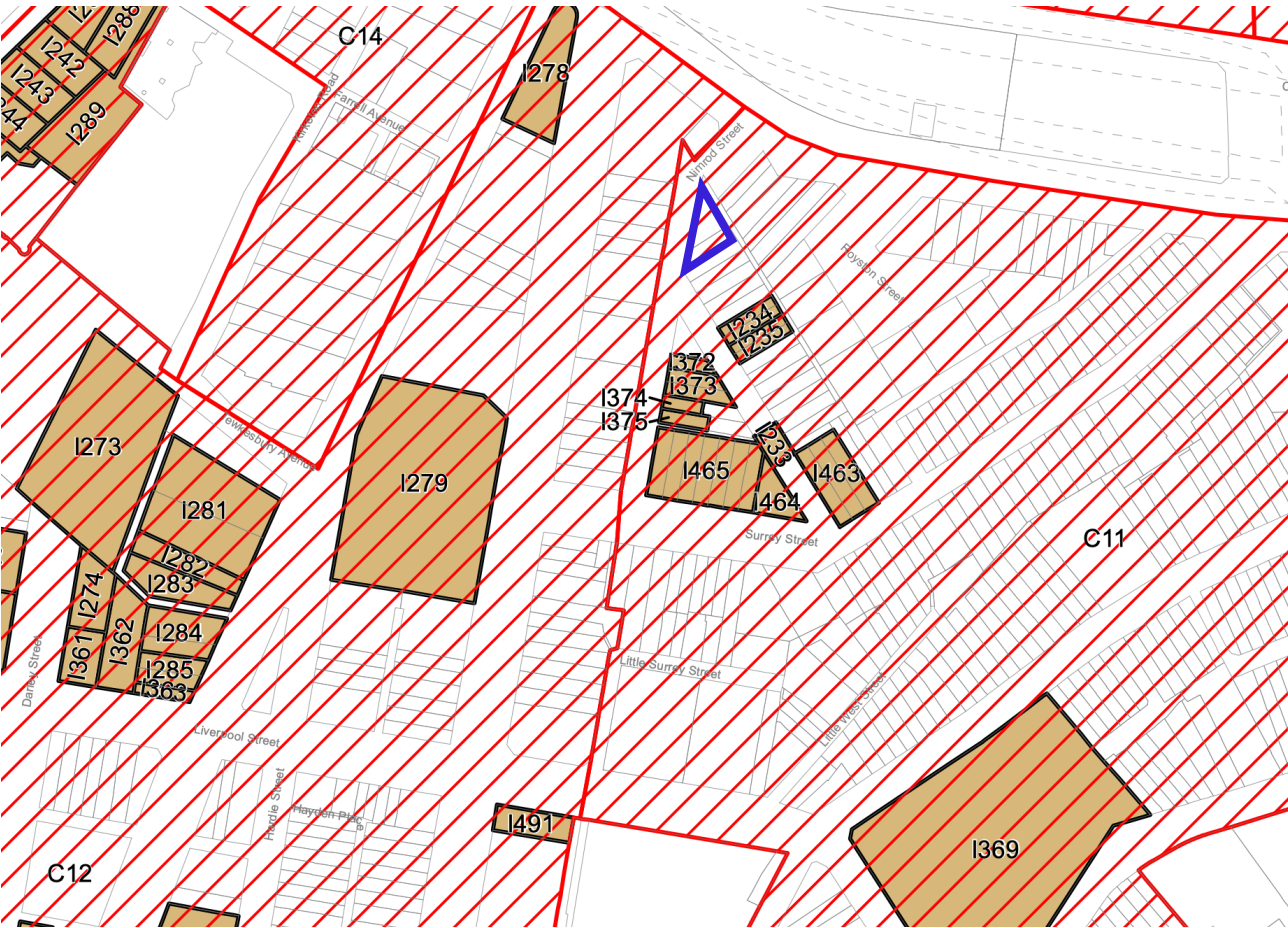





Figure 7: SLEP Heritage Map 022.

-  Subject site, 10-12 Nimrod Street
-  City of Sydney Heritage Item
-  City of Sydney Heritage Conservation Area

## 2.3 Environment Protection & Biodiversity Conservation Act 1999

The Environment Protection and Biodiversity Conservation Act 1999 (EPBC Act) is the Australian Government's key piece of environmental legislation. The EPBC Act enables the Australian Government to join with the states and territories in providing a national scheme of environment and heritage protection and biodiversity conservation. The EPBC Act focuses Australian Government interests on the protection of matters of national environmental significance, with the states and territories having responsibility for matters of state and local significance.<sup>3</sup> Under the EPBC Act 1999, nationally significant heritage items are protected through their listing on the Commonwealth Heritage List or the National Heritage List.

The site is not listed on the Commonwealth Heritage List or the National Heritage List.<sup>4</sup>

## 2.4 National Parks & Wildlife ACT 1974

Aboriginal objects (including archaeological sites) are protected under the National Parks and Wildlife Act 1974 (NSW), (as amended) (NPW Act).

The NPW Act is administered by the Office of Environment and Heritage (OEH), formerly the National Parks and Wildlife Service (NPWS). The Chief Executive of the OEH is the authority responsible for the protection of all Aboriginal objects and place in NSW, whether they are on national park estate or not.

Under Section 90 of the NPW Act it is an offence to harm, deface, damage, remove or desecrate, an Aboriginal object or place without prior written consent of the Chief Executive of OEH. It is also an offence, under Section 86 of NPW Act to disturb or excavate land for the purpose of discovering an Aboriginal object, or disturb or move an Aboriginal object on any land, without first obtaining a permit (preliminary research permit, excavation permit, collection permit or rock art recording permit) under Section 87 of the NPW Act. Under Section 91 of the NPW Act, it is also a requirement to notify the Chief Executive of the OEH of the location of an Aboriginal object identified during any phase of works.

## 2.5 Non Statutory Listings

Listing on non-statutory registers does not provide any legal protection to heritage items or sites, however demonstrates their recognised heritage value.

### 2.5.1 Register of the National Trust

The Register of the National Trust was established in 1949 and is maintained by the National Trust of Australia. Following its survey and assessment of the natural and cultural environment, the National Trust of Australia (NSW) maintains a Register of landscapes, townscape, buildings, industrial sites, cemeteries and other items or places which the Trust determines have cultural significance and are worthy of conservation.<sup>5</sup>

Currently, there are some 12,000 items listed on the Trust's Register.

The terrace house located at 12 Nimrod Street is recorded on the Register of the National Trust as Item #s8305, however, given the degree to which the building has been changed, it is questionable as to whether this is still applicable.

### 2.5.2 Register of the National Estate

The Register of the National Estate is a list of some 13,000 places of natural, Indigenous and historic significance throughout Australia that was originally established under the Australian Heritage Commission Act 1975. The Register of the National Estate ceased to be a statutory register in 2012 and is now maintained on a non-statutory basis as a publicly available archive and educational resource.<sup>6</sup>

The site is not included on this register.

### 2.5.3 Australian Institute of Architects Register

The Register of Significant Buildings in NSW is prepared by the Heritage Committee of the Australian Institute of Architects - New South Wales Chapter.

The site is not listed on this register.

3: <http://www.environment.gov.au/topics/about-us/legislation/environment-protection-and-biodiversity-conservation-act-1999/about-epbc>

4: <http://www.environment.gov.au/heritage/places/national-heritage-list>

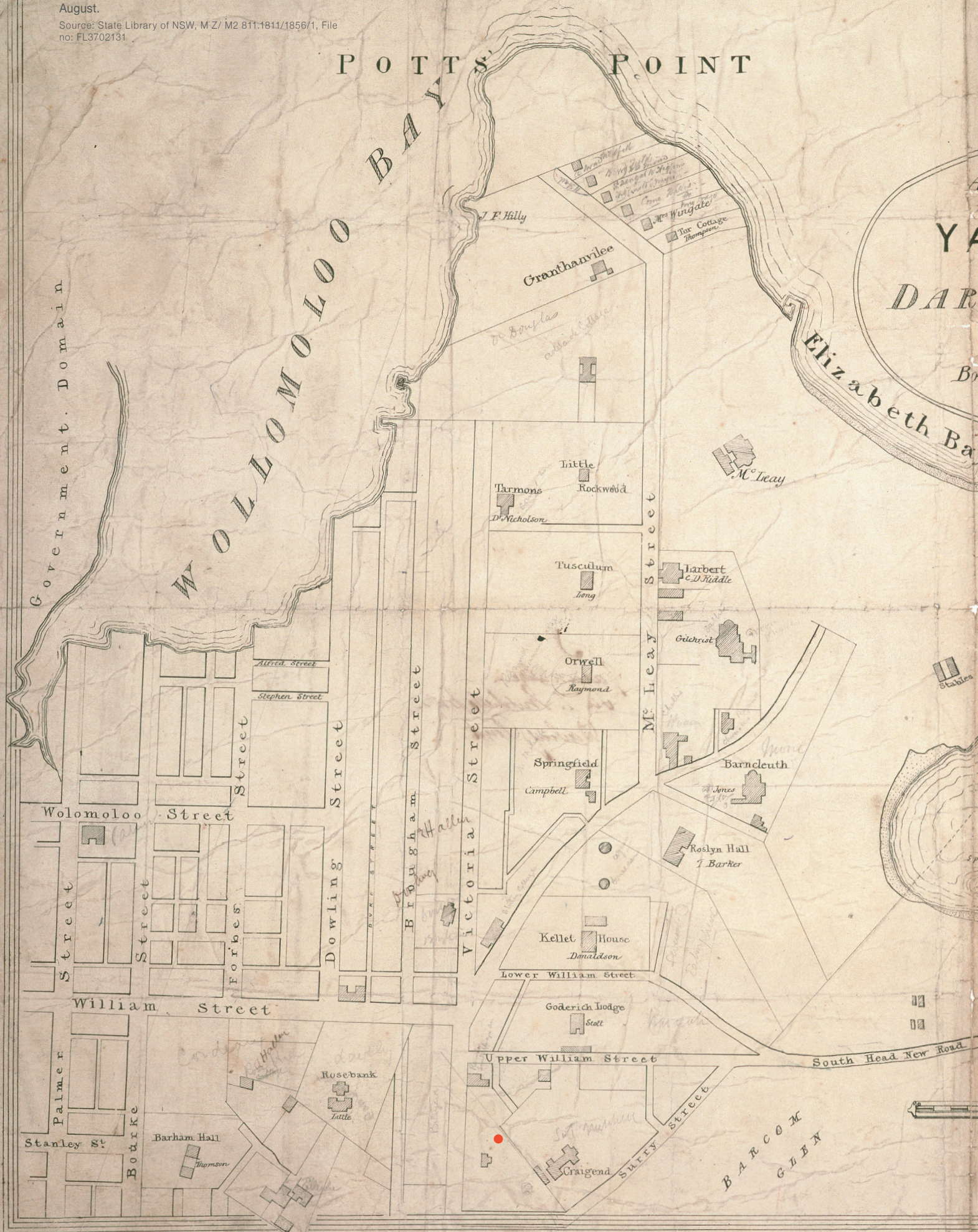
5: <http://www.nationaltrust.org.au/nsw/heritage-register>

6: <http://www.environment.gov.au/topics/heritage/heritage-places/register-national-estate>



Figure 8: 1856. 34 allotments of land at Yaranabee or Darling Point for sale by Bowden and Threlkeld 14th August.

Source: State Library of NSW, M Z/ M2 811.1811/1856/1, File no: FL3702131





for sale by  
Wenden and Threlkeld  
14<sup>th</sup> Aug<sup>r</sup> 1856

Wden and Threlkeld  
14<sup>th</sup> Aug<sup>r</sup> 1856

14<sup>th</sup> Aug<sup>r</sup> 1856

RUSHCUTTER'S

acc. proposed to be filled up

### Scale of Chains

Edward V. Knapp  
Surgeon  
July 1856.

DARLING POINT

DOBA

on the Bay  
after the moon  
of the turn

The Willows

Mort

Proposed  
public  
landing place

Springfield

Branch Road  
= To Double Bay Village

ST MARK'S CHURCH

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# Historical Context





Figure 9: Elizabeth Bay Sydney with the bark huts for the Natives.  
Source: Edward Mason , State Library of NSW, Natives, in Views of Sydney and Surrounding District, file no: FL1131004.

### 3.1 Aboriginal History of Darlinghurst

#### Pre 1788

The Sydney region had been occupied by Aboriginal people for more than one thousand generations.<sup>7</sup> The subject site is located on land whose traditional owners are the Gadigal people of the Eora Nation. The Eora lands stretched from the Hawkesbury River in the north to George's River in the south and west towards the Nepean River.<sup>8</sup> The Aboriginal people of Sydney flourished through social and economic structures that sustained networks across tribal lands. The coastal environment, inland rivers and fresh water streams around Sydney provided an abundant food supply. The Gadigal people were one of twenty-nine clans, or bands, living in the coastal Sydney area and were the first to encounter the colonial settlers who arrived aboard the First Fleet in 1788.<sup>9</sup>

The presence of Aboriginal people in Australia over such a vast amount of time meant that they not only had to evolve and adapt to the changing environment that included cooler temperatures 20,000 years ago and rising sea levels 18,000 years ago, but also evolved by adopting new technologies to cultivate the land, waterways and oceans.<sup>10</sup>

The Aboriginal people of Sydney were the first to face the devastating human impact of introduced diseases where many hundreds perished within months of the First Fleet arriving in Sydney Cove, before quickly spreading across the continent. The swift destruction of their aquacultural systems, agricultural farms and villages led to the collapse of social and economic structures that once stretched across the different bands and tribes in Sydney and further along the coast and inland towards the Blue Mountains. Today, the presence of descendants of the Gadigal people speaks to the spiritual and physical connection to the land that indigenous Aboriginal people have had with Country for millennia.

#### Post Contact - Derawun and Carraginn

Soon after the arrival of the First Fleet, British officers were tasked with learning the language of the local indigenous people so that communication between the two peoples could be established. During this time, the officers recorded the names of objects and places around Potts Point. Derawun was the local name for Potts Point; Woolloomooloo Bay was Walla-mool or Wallamoula; Garden Island was Ba-ing-hoe and Elizabeth Bay was Carraginn.<sup>11</sup> Rushcutters Bay was also visited regularly by convicts instructed to collect rushes used for thatching huts, basket-making and covering earthen floors before floor boards and carpets were used.

Under the Governorship of Lachlan Macquarie, Aboriginal people continued to live around the coastal shores of Port Jackson and were encouraged to continue a central facet of their lives - fishing. One of Macquarie's initiatives in the 1820s was a fishing village set up for several dozen Aboriginal people with a settlement at Carraginn (also Gurrain), located approximately around present day Beare Park. Land was cleared for a garden and fishing canoes were provided while a number of bark huts were built to accommodate them.<sup>12</sup> Fishing tackle, salt and casks to salt fish in were also provided. Two convicts were instructed to watch over the Aboriginal settlement which came to be known as 'Elizabeth Town' after Macquarie named the area Elizabeth Bay in honour of his wife in 1816. Around two hundred Aboriginal people lived around Elizabeth Bay, Potts Point and Woolloomooloo at this time.<sup>13</sup> A land grant awarded to Colonial Secretary Alexander Macleay in 1826 by Governor Sir Ralph Darling, resumed the land on which the Aboriginal village had been built, though abandoned at the time. Macleay's grand residence known as Elizabeth Bay House was constructed on this land. No Aboriginal settlements were seen around Elizabeth Bay after the 1830s although they continued to frequent the area.<sup>14</sup>

7: Paul Irish, *Hidden in Plain View, The Aboriginal People of Coastal Sydney* (Newsouth Publishing: University of New South Wales Press Ltd, 2017), p.13.

8: Norman B Tindale, *Eora, Aboriginal Tribes of Australia: Their Terrain, Environmental Controls, Distributions, Limits and Proper Names* (Australian National University, 1974), p.193.

9: Barani, *Sydney's Aboriginal History*, <http://www.sydneybarani.com.au>.

10: *Hidden in Plain View*, Chapter 1.

11: Anne-Maree Whitaker, *Pictorial History of Kings Cross* (Kingsclear Books, Alexandria, NSW, 2012), p.2.

12: *Hidden in Plain View*, p.21.

13: Barani, *Sydney's Aboriginal History*.

14: *Hidden in Plain View*, p.21 and *Pictorial History of Kings Cross*, p.3.





Figure 10: 1835. View from Darlinghurst.

Source: Dictionary of Sydney, by Frederick Garling. From the collections of the State Library of New South Wales [a128250 / DL Pd 257].



Figure 11: 1845. View north from Craigend looking over Woolloomooloo and Port Jackson.

Source: Dictionary of Sydney, by George Edwards Peacock. From the collections of the State Library of New South Wales [a140025 / DL 15].

## 3.2 European History of Darlinghurst

The following table provides a historical overview of Darlinghurst in the vicinity of the site post 1788.

YEAR	EVENTS
1810	Governor Lachlan Macquarie granted some 40 acres to the west of the creek that fed into Rushcutters Bay to former convict Thomas West which he named Barcom Glen.
1811	West erected the colony's first water powered mill on his land off Boundary Street in Lindsay Lane, downstream from a dam he built near Liverpool Street. The windmill was operational by 1812.
1819	Thomas Clarkson, a merchant, erected the first windmill in Darlinghurst near what is now the intersection of Liverpool and Darley Streets. Two post mills were erected along with a fourth mill built by Thomas Hyndes on his allotment close to Caldwell Street. The windmills, built along the ridge, were a prominent feature of the landscape.
1828-1831	Governor Sir Ralph Darling issued 17 land grants to powerful civil servants to build their homes in Potts Point and Darlinghurst. All plans had to be approved by Darling prior to construction, all houses had to be to a value of £1000 or more, and allotments could contain only a single residence with no other buildings, set within a landscaped garden and where possible, facing the town. The area, previously known as Woolloomooloo Hill, became known as Darlinghurst after his wife, Eliza Darling.
1828-1831	'Craigend,' was constructed for Sir Thomas Mitchell. New South Wales Surveyor General, on about 4 acres of land in the area bound by Victoria Street, Surry Street and Kings Cross Road. Caldwell Street, Darlinghurst.  Other large Darlinghurst Villas were set in extensive grounds and set back from the Darlinghurst Road and Macleay Street, with each villa having its own carriage drive and rear stables.
1844	Riley Estate Partition Commission proposed subdivision of streets in Woolloomooloo, Darlinghurst and Surry Hills. The earliest subdivisions and development occurred in the vicinity of Craigend along Surrey Street by the 1850s.

Table 1: European History of Darlinghurst 1788-present.

Sources: The table contains a summarised history of Darlinghurst obtained from various sources including the heritage inventory listing for the Barcom Avenue Heritage Conservation Area, Pictorial History of Kings Cross by Anne-Maree Whitaker and the Dictionary of Sydney.



Figure 12: c.1836. Panorama of Darlinghurst, watercolour by unknown artist. The villas depicted, from left to right, are: Rosebank, possibly Adelaide Cottage, Rockwall, Brougham Lodge with Tusculum behind (Tusculum is under construction and without a roof), Orwell, Springfield, the windmills on the hill above Roslyn Hall, Kellett House (called Darlinghurst House at the time), Goderich and Craigend.

Source: Mitchell Library, State Library of NSW. <http://archival.sl.nsw.gov.au/Details/archive/110318468>, available online.





YEAR	EVENTS
1873	<p>The last of the mills to be demolished was the Craigend mill, built close to Thomas Mitchell's Craigend villa. The mill stood on the highest point of the ridge and was clearly visible from Sydney. Its position is reported to have been at the top of Beare's Stairs in Caldwell Street, east of Victoria Street.</p>  <p>Figure 13: 1838. Woolloomooloo from Domain Road, showing the windmills on the ridge at Darlinghurst.</p>
1880-1881	The Barcom Glen Estate was subdivided for Auction Sales.
1891	Municipal Council of Sydney commemorated the Diamond Jubilee of Queen Victoria by naming the intersection of Victoria Street and Darlinghurst Street as Queens Cross.
1889	Construction of large mansions commenced in the Challis Estate. This came to represent the earliest layer of intensive residential development.
1894	Cable trams ran through the district on a single track competing with horse omnibuses.
1898	Building modifications to some single-family houses in the area began to adapt the houses to accommodate wealthy single people and couples choosing to live out of the city centre. This later ushered in the era of boarding houses and residential chambers to the area, leading to it becoming the most densely populated in Sydney supported by the cable tram network.
1905	Queens Cross renamed to Kings Cross after King Edward VII and to end long standing confusion with Queens Square in Macquarie Street.
	Electrification of tram network.
1907 - c.1925	More young singles and couples took advantage of the boarding houses and residential chambers available in Potts Point and moved into the area, encouraged by the popularity of motor cars and the tram network.
1920s	A quarter of the flats built in Sydney during the 1920s were built in Kings Cross. Sydney experienced a six-fold increase in the number of flats between 1921-1947.
1921	Second electric tram track added to network leading to an increase of tram services to Potts Point.
1922	Craigend was demolished.
1928	The Kings Cross Theatre opened at the corner of Victoria Street and Darlinghurst Road. The theatre was converted to a 5,000 capacity venue in the early 1960s. It was demolished in 1998.

YEAR	EVENTS
1929	Kings Cross became known for its bohemian character attracting many young singles, couples, spinsters, artists and those wanting to live outside the rules of society, causing the area to become the most densely populated in Sydney. Many of the existing villas and terrace mansions had by now been modified into flats with new blocks of luxury flats being constructed.
1936 - 1946	The naval installation at Garden Island was enlarged during WWII and the construction of the Captain Cook Graving Dock allowed for a number of ships to dock at Woolloomooloo. As a result, Potts Point and Kings Cross became a mecca for servicemen on leave.
	The Minerva Theatre (later The Metro cinemas) opened. The theatre was built on the site of the former Orwell House and designed by Bruce Dellit who also designed the Hyde Park War Memorial.
	The Roosevelt Nighclub opened on Orwell Street. It would later become popular with American servicemen.
1950	The Minerva Theatre converted to Metro cinemas.
1959-61	Construction of the El Alamein Memorial Fountain, commemorating soldiers who died in two battles at El Alamein, Egypt during WWII.
1972	First Green Bans imposed and battle for Victoria Street began.
1975	Journalists and local resident, Juanita Nielson, vanished on July 4th. Nielson was heavily involved in the campaign to save Victoria Street from over development. The City Council's Juanita Nielson Community Centre in Woolloomooloo is named in her honour.
	Kings Cross tunnel opened on September 15th.
	Elizabeth Bay Road closed to traffic and row of Italianate houses removed to allow for extension of Fitzroy Gardens.
1979	Eastern Suburbs railway line opened with a station at Kings Cross.
1987	Kings Cross Police Station opened.
1994 - 1997	Wood Royal Commission started investigation into corruption of NSW Police, including Kings Cross Police officers.
2002	Eastern Distributor opened.
2012	Barcom Avenue Heritage Conservation Area gazetted as an area of local heritage significance (LEP #C11), December 14th.

### 3.3 History of the Barcom Avenue Heritage Conservation Area

The history of the Barcom Avenue Heritage Conservation Area is described in the Inventory Listing as follows:

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

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

*(Information sourced from Anita Heiss, “Aboriginal People and Place”, Barani: Indigenous History of Sydney City <http://www.cityofsydney.nsw.gov.au/barani> ) The Conservation Area incorporates much of a 71 acre parcel of land granted to Thomas West in two parts in 1812/1844.*

*West, an Essex millwright, was transported to New South Wales in 1801 as a convict. Governor Macquarie granted West some 40 acres to the west of the creek that fed into Rushcutters Bay. The Estate was known as Barcom Glen. West erected Sydney’s first water powered mill on his land in 1812. The mill was located off Boundary Street in Lindsay*

*Lane, downstream from a dam he built near Liverpool Street. He built a house and established an orchard by the mill just north of Liverpool Street. Three generations lived at Barcom Homestead until the house was acquired by St Vincents Hospital in 1863. West also ran cattle on his property and operated a dairy, Macquarie donating a cow from the Government herds in appreciation of West’s milling operations which continued into the 1890s.*

*In the 1820s, Governor Darling made 15 small grants at Darlinghurst and Potts Point to powerful civil servants to build homes. One of the earliest residences in the precinct, Craigend, was one of these homes. Craigend, fine house built by New South Wales Surveyor-General, Sir Thomas Mitchell in 1828-31, stood on about 4 hectares in the area bound by Victoria Street, Surrey Street and Kings Cross Road.*

*Land around Rushcutters Bay Creek was swampy and consequently West’s Estate was one of the last estates to be subdivided in close proximity to the City. The good water supply coupled with the undesirability of much of the area for residential development saw development of industry. Produce such as fruit, meat and butter were refrigerated in Barcom Street near the back of St. Vincents Hospital on the premises of T.S. Mort, where ice was made, hence Ice Street. The Conservation Area also incorporates part of the Riley Estate, the eastern boundary of which runs long the alignment of Little West Street. The Riley Estate was subdivided from the 1840s. The earliest residential subdivisions and development occurred in the vicinity of Craigend, along Surrey Street by the 1850s.*

*Improvements in William Street in the 1850s coupled with the gold rushes encouraged development in the area. St Vincents Hospital moved from Potts Point to Darlinghurst in 1870. Barcom Avenue was surveyed in the 1880s.*

*Early plans show the Barcom Glen divided into large allotments either side of Barcom Street. The Barcom Glen Estate was subdivided for Auction Sales from 1880 - 1881.*

*The south western section of the area was subdivided for sale in 1883 including allotments fronting Leichhardt Street (formerly Campbell Street). At this time a weatherboard building is indicated at Barcom Street.*

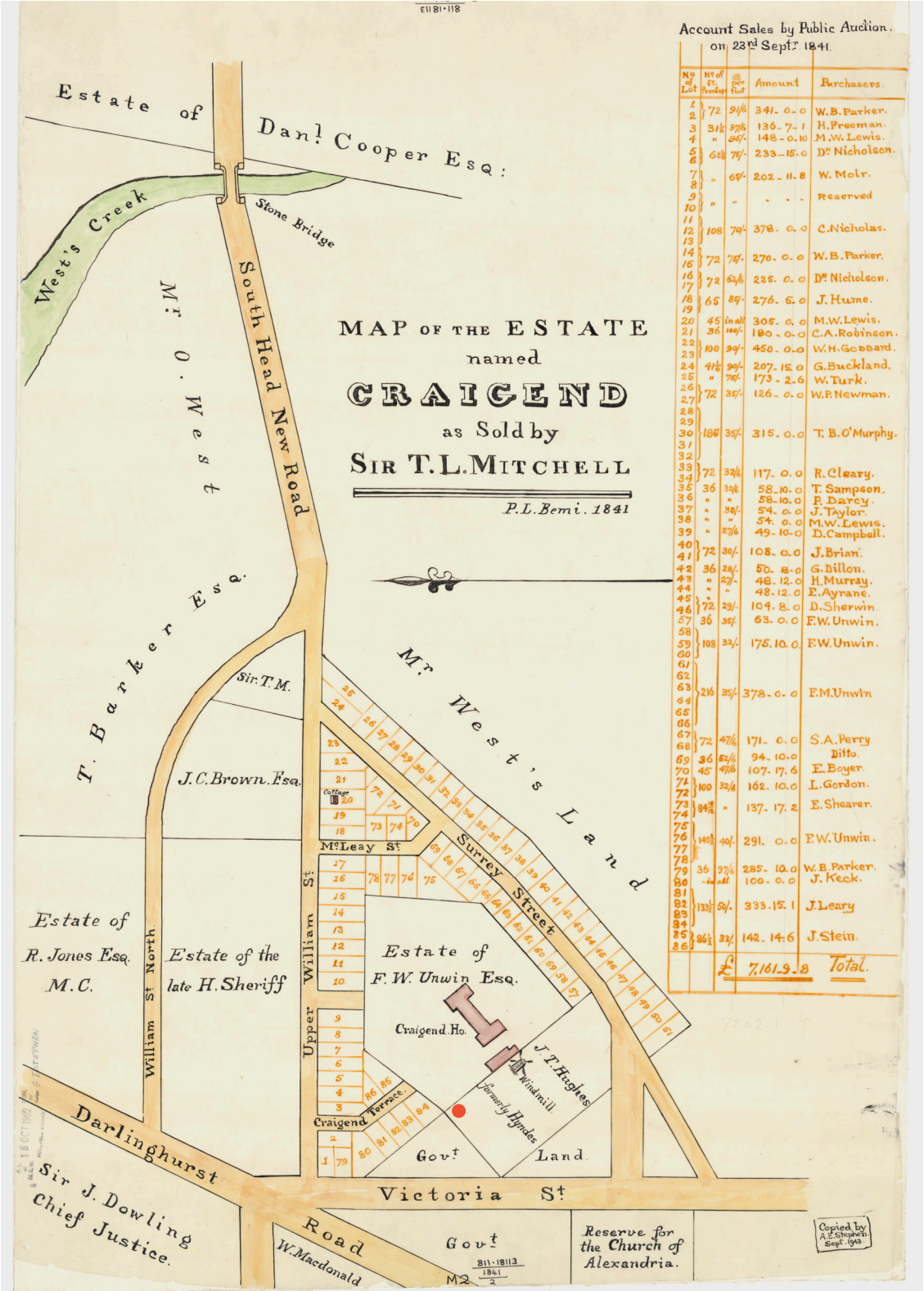
*Rushcutters Creek ran along the south eastern edge of the area, later resumed for road purposes, and Boundary Street was formed.*

*The Darling Heights Estate, bounded by Victoria, Surrey and Caldwell Streets, was subdivided in the late nineteenth century.*

*The area surrounding Lindsay Lane was subdivided with allotments south of Boundary Street in 1913 as the Barcom Homestead Estate.*

*Royston Street was a later overlay, subdivided from the Craigend Estate after the demolition of ‘Craigend’ in 1921, and sold in 1923 and originally called Mitchell Court.<sup>15</sup>*

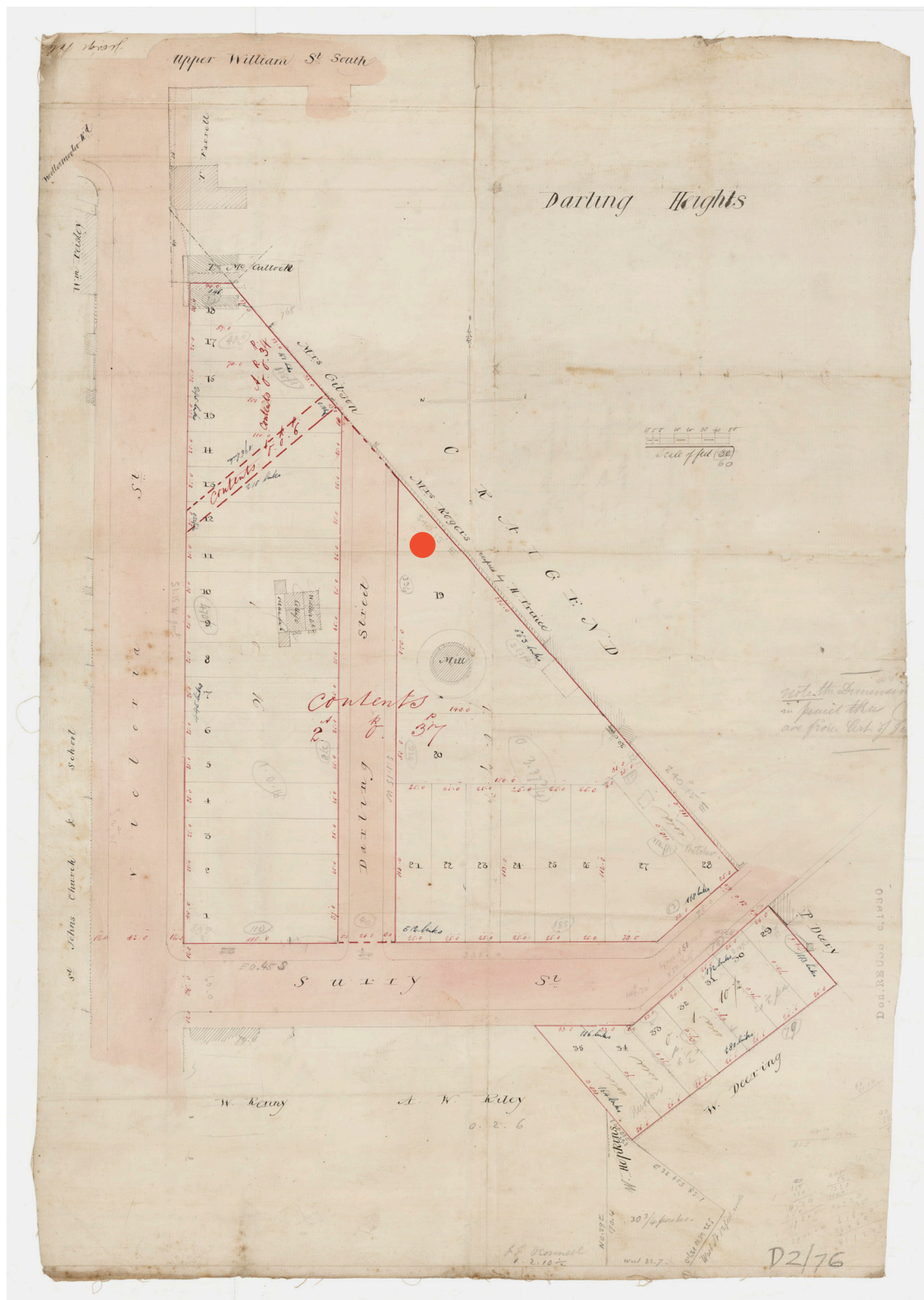
15: Heritage NSW, State Heritage Inventory, Barcom Avenue Heritage Conservation Area, <https://www.hms.heritage.nsw.gov.au/App/Item/ViewItem?itemId=2421458>



1843

Figure 14: Map of Craigend Estate as sold by Sir T.L. Mitchell.  
Source: State Library of NSW, Mitchell Collection, M2 811.18113/1841/2, File no: FL9149371.





c1850s

Figure 15: Darling Heights - Surry St, Craigend St, Darling St, Victoria St.

Source: State Library of NSW, Mitchell Collection, 069 - Z/SP/D2/76 - Darling Heights, <https://collection.sl.nsw.gov.au/record/74VM43BjXqQ/wed8byzDdVJbR>





**1854** Figure 16: Map of Sydney. Subject site (circled) shown property of W Manning.

Source: City of Sydney Map Atlas available online.

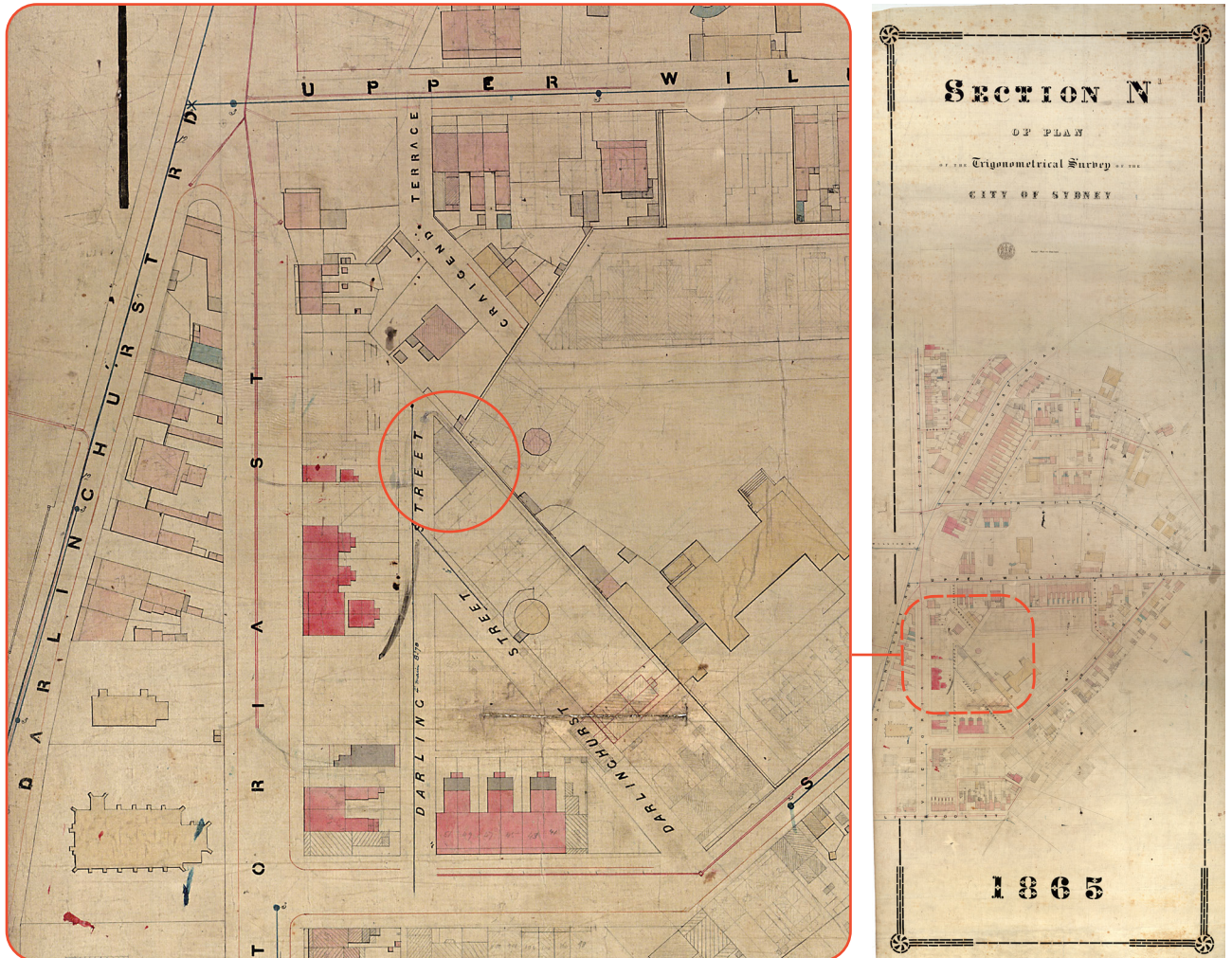




**1855** Figure 17: Detail of Map of Smith and Gardeners Map of Sydney and suburbs. Subject site circled.

Source: City of Sydney Map Atlas available online.





**1865** Figure 18: Detail of City of Sydney Trigonometric Survey, Section N. Subject site circled and shows a building of timber construction on 10 Nimrod Street.

Source: City of Sydney Map Atlas, A-00880395 & A-00880396, available online.



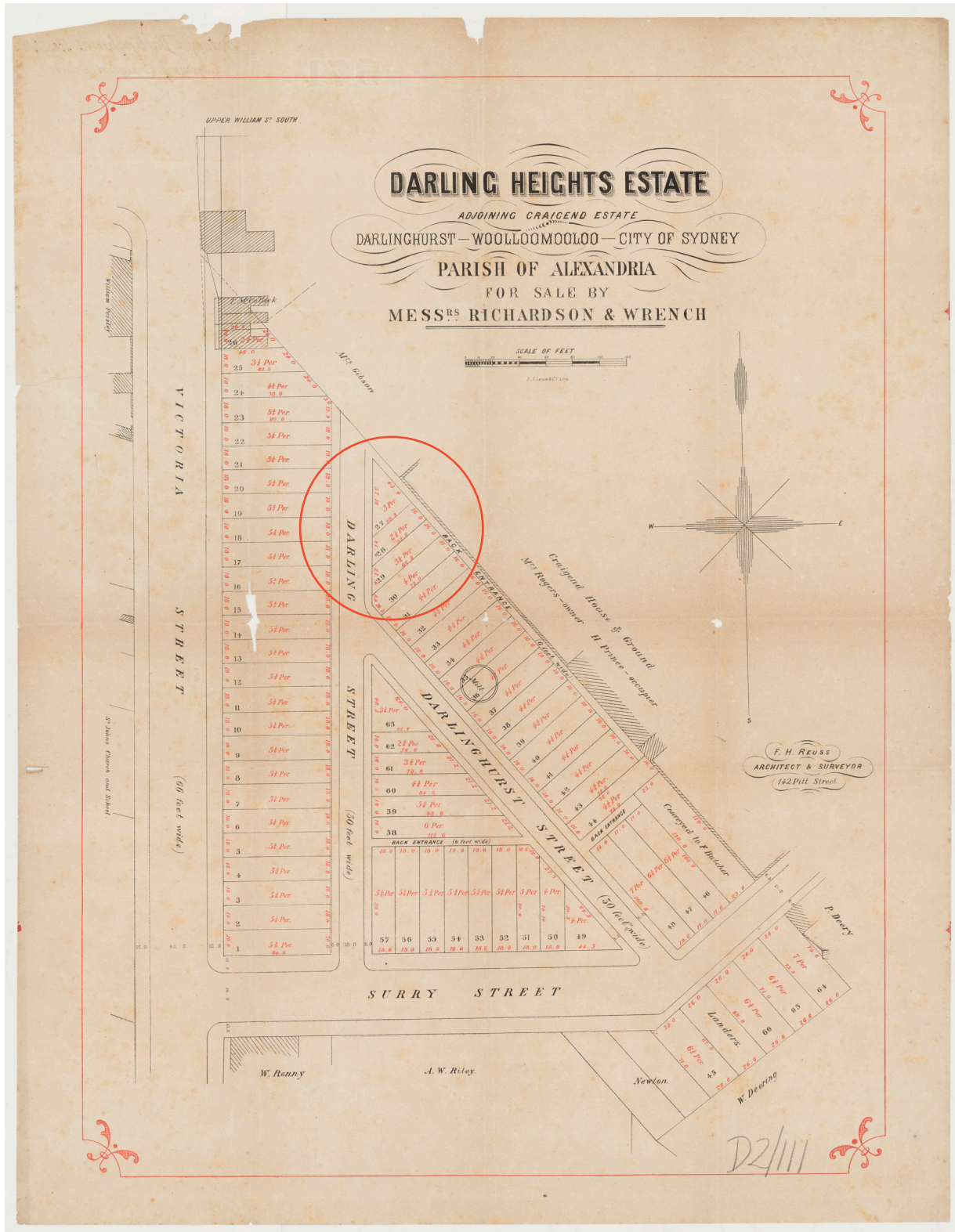


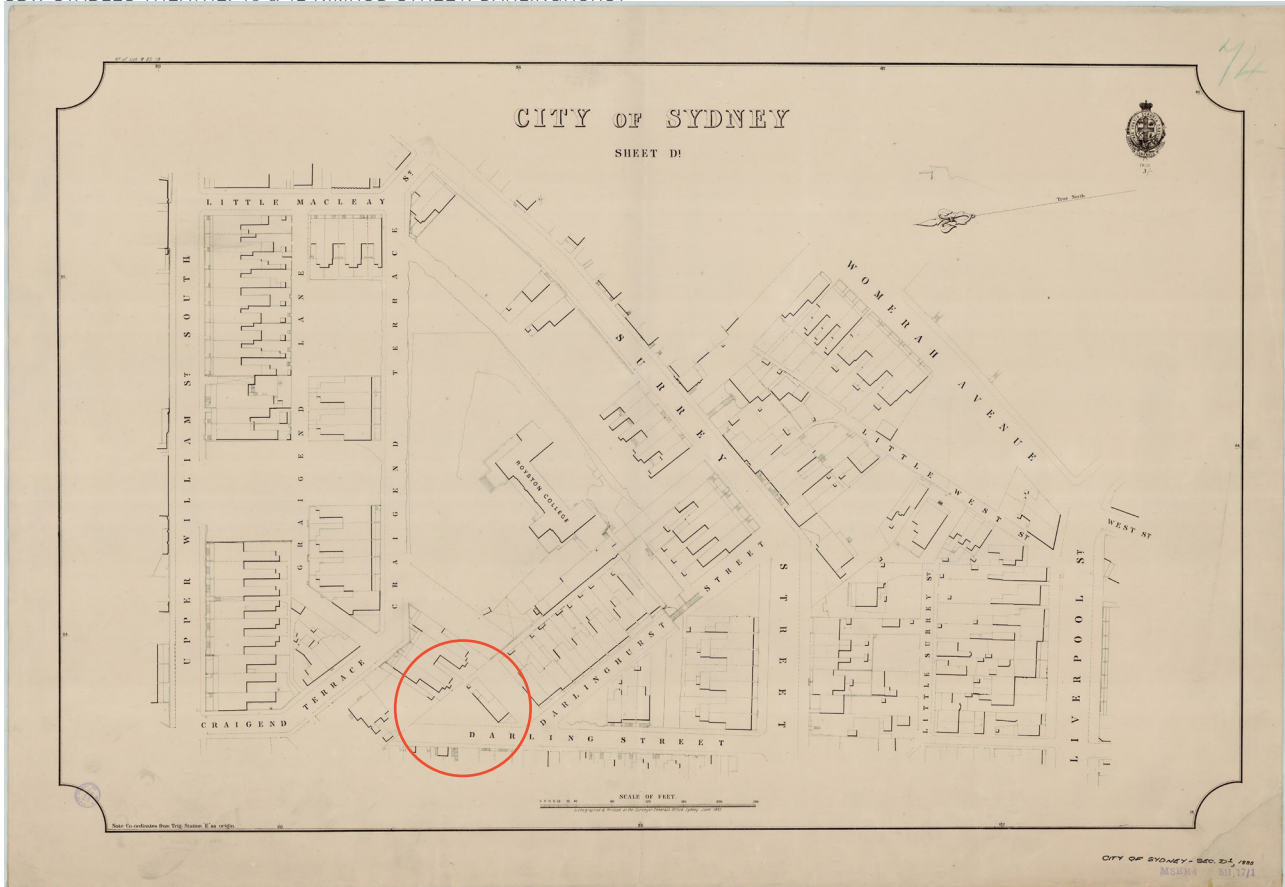
Figure 19: Darling Heights Estate - Darling St, Darlinghurst St, Victoria St, Surry St.

**c1876** Source: State Library of NSW, Mitchell Library, 099 - Z/SP/D2/111, <https://collection.sl.nsw.gov.au/record/74VM43BjrXqQ/PMwlyrrR2Wb2>



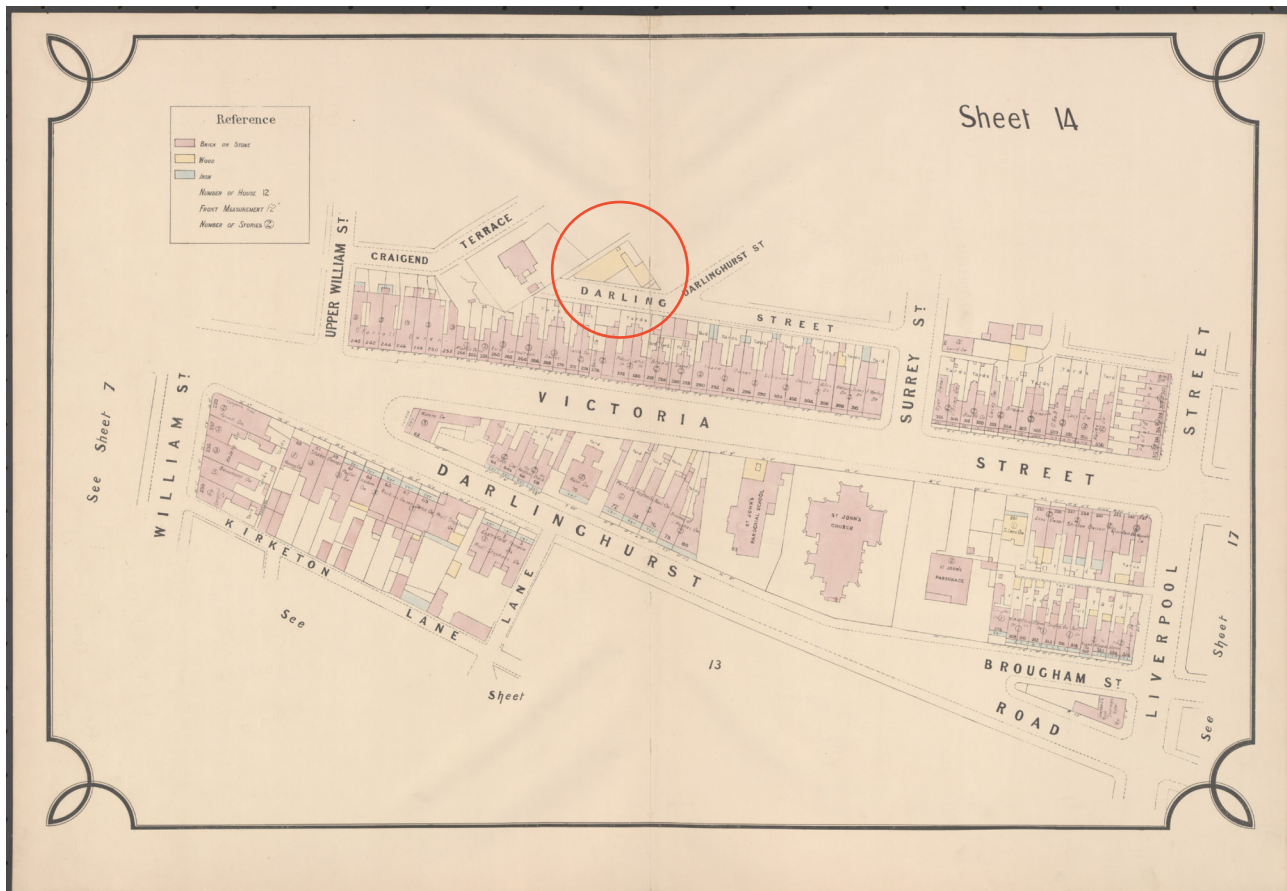
**1876** Figure 20: DP81. Darling Heights Estate, Darlinghurst.  
Source: NSW Land Registry Services, <https://hlrv.nswlrs.com.au>





**1885** Figure 21: 1885. Sheet D1. Sydney metropolitan detail series. / lithographed & printed at the Surveyor General's Office Sydney N.S.W.

Source: State Library of NSW, Mitchell Library, <https://collection.sl.nsw.gov.au/record/74VKq5pXe4b/BDXIOPAIPARxL>



**1888** Figure 22: [Street map of part of the suburb of Darlinghurst bounded by William Street in the north, Nimrod Street in the east, Liverpool Street in the south, and Kirkton Lane and Darlinghurst Road in the west, c.1888.

Source: National Library of Australia, <https://nla.gov.au:443/tarkine/nla.obj-231085138>



**1890** Figure 24: Sheet D1. Sydney metropolitan detail series / lithographed & printed at the Surveyor General's Office Sydney N.S.W.  
Source: State Library of NSW, Mitchell Library, <https://collection.sl.nsw.gov.au/record/74VKqv5pXe4b/A7D7VZGEyN2WJ>

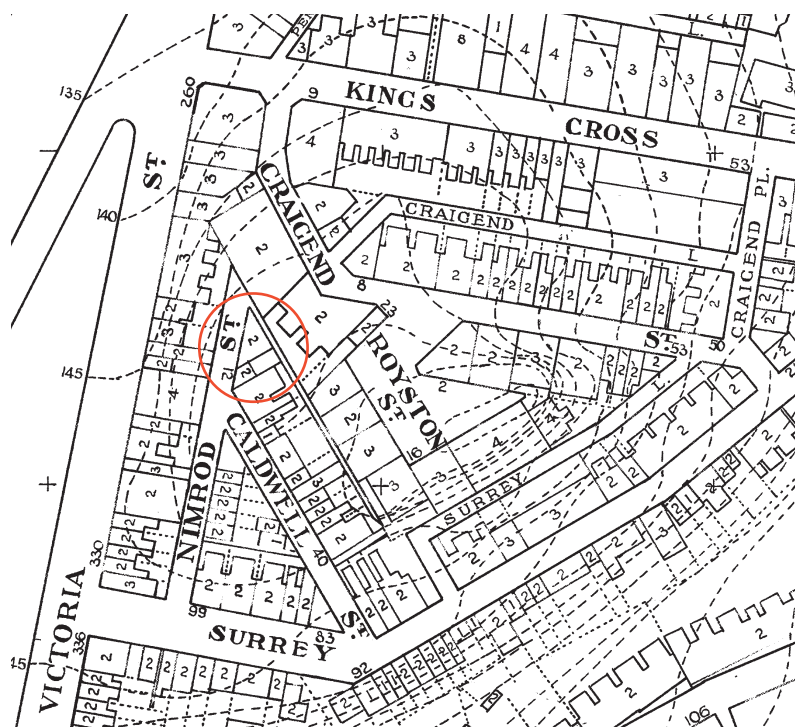
**1890** Figure 24: Sheet D1. Sydney metropolitan detail series / lithographed & printed at the Surveyor General's Office Sydney N.S.W.  
Source: State Library of NSW, Mitchell Library, <https://collection.sl.nsw.gov.au/record/74VKqv5pXe4b/A7D7VZGEyN2WJ>



**1903** Figure 23: Detail of Map of Sydney, with inset.  
Source: City of Sydney Map Atlas available online.

**1903** Figure 23: Detail of Map of Sydney, with inset.  
Source: City of Sydney Map Atlas available online.





**1948** Figure 25: Detail of City of Sydney Civic Survey - Sheet 2.  
Source: City of Sydney Map Atlas available online.



**1949** Figure 26: Aerial map of Sydney Sheet 31.  
Source: City of Sydney Map Atlas available online.

## 3.4 History of the Site

### 3.4.1 History of Subdivision

The subject site is part of a Crown Grant, comprising 2 acres, 6 perches, which was granted to Thomas Hyndes in 1831. He constructed a windmill on the land which was demolished in 1873.

The land changed hands several times before it was subdivided by Alexander Stuart in 1876, as shown on Deposited Plan 81.

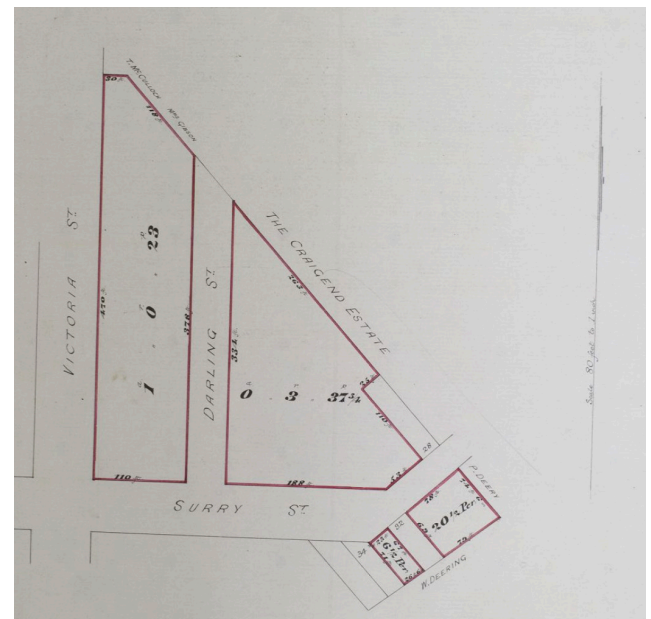
Nimrod Street was known as Darling Street until 1910.

The history of subdivision is traced in plans extracted from Land Titles on the following pages.



**1864** Figure 27: Detail of Volume 10 Folio 58.

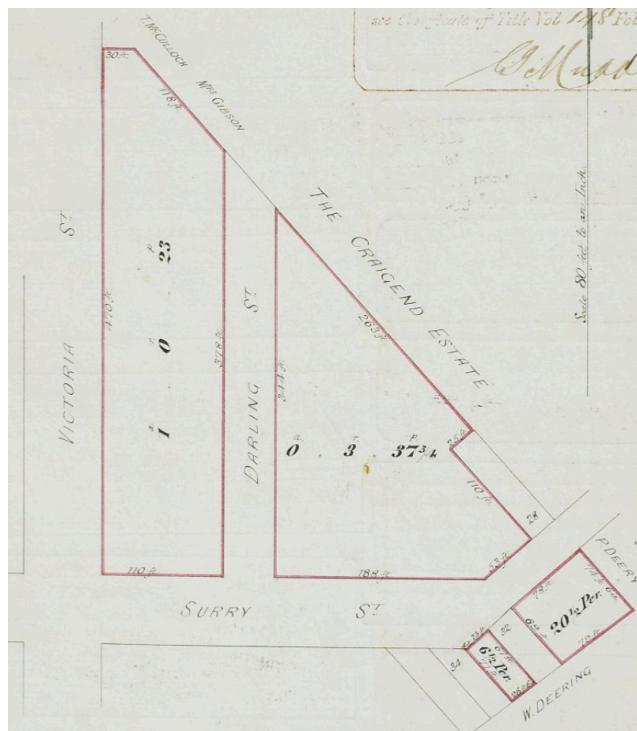
Source: NSW Land Registry Services, <https://hlrv.nswlrs.com.au>



**1872** Figure 28: Detail of Volume 132 Folio 223.

Source: NSW Land Registry Services, <https://hlrv.nswlrs.com.au>

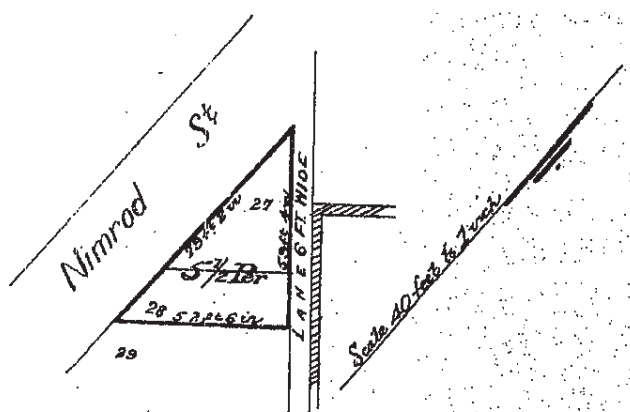




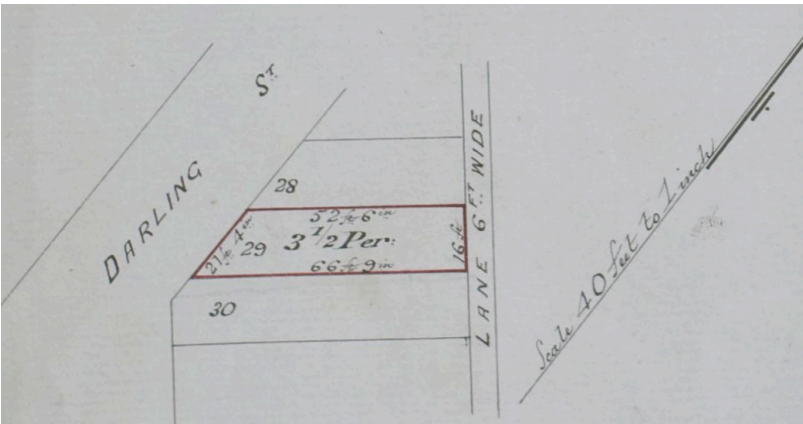
**1872** Figure 29: Detail of Volume 137 Folio 195.  
Source: NSW Land Registry Services, <https://hlrv.nswlrs.com.au>



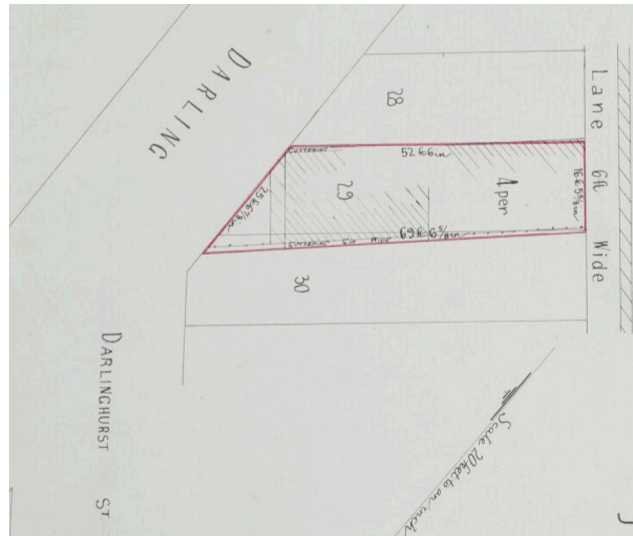
**1876** Figure 30: Detail of Volume 271 Folio 203.  
Source: NSW Land Registry Services, <https://hlrv.nswlrs.com.au>



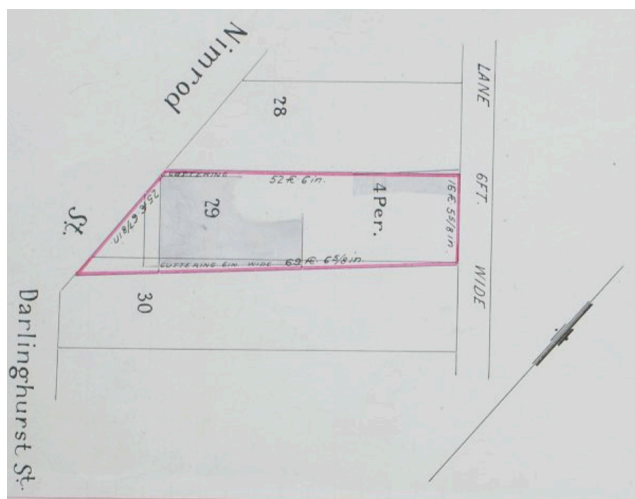
**1969** Figure 31: Detail of Volume 11118 Folio 248.  
Source: NSW Land Registry Services, <https://hlrv.nswlrs.com.au>



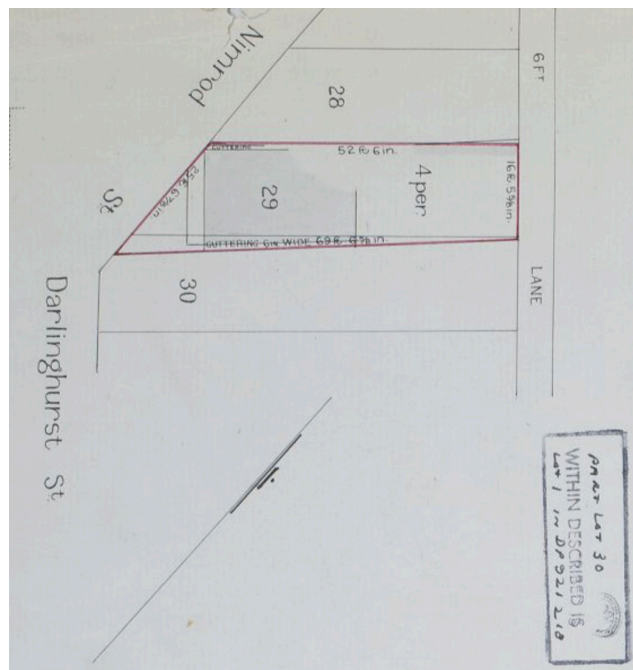
**1876** Figure 32: Detail of Volume 262 Folio 143.  
Source: NSW Land Registry Services, <https://hlrv.nswlrs.com.au>



**1901** Figure 33: Detail of Volume 1360 Folio 66.  
Source: NSW Land Registry Services, <https://hlrv.nswlrs.com.au>



**1917** Figure 34: Detail of Volume 2759 Folio 86.  
Source: NSW Land Registry Services, <https://hlrv.nswlrs.com.au>



**1917** Figure 35: Detail of Volume 2764 Folio 250.  
Source: NSW Land Registry Services, <https://hlrv.nswlrs.com.au>



### 3.4.2 History of Ownership

10 NIMROD STREET, DARLINGHURST			
DATE	OWNER	REFERENCE	NOTES
19/10/1831	Thomas Hyndes	Primary Application 473	Crown Grant 2 acres, 6 perches
3/11/1854	William Whaley Billyard		Tfr 237
09/12/1864	Robert Towns	Volume 10 Folio 58	Part of larger triangular Lot 19
01/02/1872	Robert Towns	Volume 132 Folio 223	
22/03/1872	Alexander Stuart, Esquire		Tfr 7522
17/04/1872	Alexander Stuart	Volume 137 Folio 195	Part of larger site area adjacent to Craigend Estate. Prior to subdivision of DP81.
11/11/1876	James Fleming, dairyman		Tfr 20934, Lots 27 and 28 in DP81
20/11/1876	James Fleming, dairyman	Volume 271 Folio 203	
30/3/1882	Francis Fahey, land agent		Tfr 47005
09/01/1882	George Kennedy King, freeholder		Tfr T34333
07/10/1884	Agnes Swindells, spinster		Tfr 86794
02/05/1887	Frederick Penny, butcher		Tfr 121282
11/07/1912	William Penny		Application by transmission
20/10/1920	Harriet Eliza Crawford		Tfr 635071
07/05/1941	Sidney Herbert Edwards, manufacturer and Horace William Petrie, solicitor		Tfr D 13368
04/12/1956	James Charles Petrie and Bruce Trescott Petrie, both solicitors		Tfr G614866
15/05/1969	Boysey Pty Ltd		Tfr L432330
25/08/1969	Boysey Pty Ltd	Volume 11118 Folio 248	Lots 27 & 28 DP81
8/3/1976	Robert James Keith Ellis and Anne Mary Brookes		Tfr P605886
24/07/1979	Robert James Keith Ellis and Anne Mary Ellis		Tfr R336188
15/12/1986	Seaborn Broughton Walford Foundation		Tfr W652769
14/4/1988	Seaborn Broughton Walford Pty Ltd		Tfr X469262

Table 2: 10 Nimrod Street - History of Ownership.

12 NIMROD STREET, DARLINGHURST			
DATE	OWNER	REFERENCE	NOTES
19/10/1831	Thomas Hyndes	Primary Application 473	Crown Grant 2 acres, 6 perches
3/11/1854	William Whaley Billyard		Tfr 237
09/12/1864	Robert Towns	Volume 10 Folio 58	Part of larger triangular Lot 19
01/02/1872	Robert Towns	Volume 132 Folio 223	
22/03/1872	Alexander Stuart, Esquire		Tfr 7522
17/04/1872	Alexander Stuart	Volume 137 Folio 195	Part of larger site area adjacent to Craigend Estate. Prior to subdivision of DP81.
16/06/1876	John Corbett		Tfr 19095, Lot 29 DP81
26/07/1876	John Corbett	Volume 262 Folio 143	Lot 29 DP81
	Rebecca Corbett		Application by transmission
26/06/1901	Rebecca Corbett	Volume 1360 Folio 66	Lot 29 and part of Lot 30 DP81
08/01/1917	Rebecca Corbett and Selina Louisa Corbett, Eliza Rebecca Corbett and Arthur John Corbett		Tfr A290346
21/05/1917	Selina Louisa Corbett, Eliza Rebecca Corbett and Arthur John Corbett	Volume 2759 Folio 143	Residue Vol 2759 Folio 86
08/01/1917	Esther Makin		Tfr A290346
11/06/1917	Esther Makin	Volume 2764 Folio 250	Lot 29 and part of Lot 30 DP81
21/12/1950	Charles Makin and Frederick Makin		Application by transmission
26/04/1951	Lilian Cree		
15/09/1978	Catherine Lucy Flynn		Application by transmission
20/04/1979	Plenary Pty Ltd		Tfr R119662
15/10/1985	Diane Leslie Powell and Anthony William Mitchell		Tfr V979743
	Seaborn Broughton Walford Pty Ltd		

Table 3: 12 Nimrod Street - History of Ownership.



### 3.4.3 History of Owners and Tenants 10 Nimrod Street

The following table summarises owners and tenants based on information contained in the Rates Assessments (R) for the property.

The 1865 and 1888 map of Darlinghurst shows a building of timber construction and of a different configuration to the existing building.

YEAR	6 DARLING ST TENANT	6 DARLING ST OWNER	DESCRIPTION PROPERTY, WALLS, ROOF
1882		Francis Fahey, land agent (Volume 271 Folio 203)	Land (R)
YEAR	10 DARLING ST TENANT	10 DARLING ST OWNER	DESCRIPTION PROPERTY, WALLS, ROOF
1891	F Penny	F Penny	Stables, brick, iron
1907	Frederick Penny	Frederick Penny	Stables, brick, iron
YEAR	10 NIMROD ST TENANT	10 NIMROD ST OWNER	DESCRIPTION PROPERTY, WALLS, ROOF
1911	Michael Strong	Estate F Penny	Stable, brick, iron
1914	Michael Mulhall	Estate Late Frederick Penny	Stables + yard, brick, iron
1918	Michael Mulhall	Estate F Penny	Stables + loft, brick, iron
1921	Michael Mulhall	Estate Late Frederick Penny	Stables, brick, iron
1924	_Murray	Harriet Crawford	Store + stables, brick, iron
1925	_Murray	Harriet Crawford	Store + stable, brick, iron
1927	White Horse Baggage Agents	Harriet Eliza Crawford	Store + garage, brick, iron
1930	White Horse Baggage Agents	Harriet Crawford	Store, brick, iron
1931	Mrs C Flynn	Harriet Eliza Crawford	Store + garage, brick, iron
1932	Arthur Phillips	Harriet Eliza Crawford	Store + garage, brick, iron
1933	Katherine Flynn	Harriet Eliza Crawford	Store + garage, brick, iron
1936	Henry Flynn	Harriet Eliza Crawford	Store + garage, brick, iron
1939	Patrick Flynn	Harriet Eliza Crawford	Store + garage, brick, iron
1945	Catherine Flynn	Estate Harriet E Crawford	Store + garage, brick, iron
1948	Harry Flynn	Estate Harriet E Crawford	Store + garage, brick, iron
1968	Lynne Janet Segal, silk screen printing studio	Estate Harriet E Crawford	
1970	Nimrod Theatre Theatre and children's Saturday theatre workshop		
1976	The Loft		
1979	The Stables Theatre, Griffin Theatre Company		

Table 4: 10 Nimrod Street - History of owners and tenants.

### 3.4.4 History of Owners and Tenants 12 Nimrod Street

The following table summarises owners and tenants based on information contained in the Rates Assessments (R) and the Sands Directory (S).

YEAR	8 DARLING ST TENANT	8 DARLING ST OWNER	DESCRIPTION PROPERTY, WALLS, ROOF
1880	First listing for Darling Street John Corbett (listed at No 11 Darling Street)	John Corbett (Volume 137 Folio 195)	
1882	Rebecca Corbett (listed as number 8 Darling Street)	Rebecca Corbett	House, wood, iron
1885-1890	Mrs R Corbett (listed as number 8 Darling Street) (S)		
YEAR	12 DARLING ST TENANT	12 DARLING ST OWNER	DESCRIPTION PROPERTY, WALLS, ROOF
1891	Rebecca Corbett	Rebecca Corbett	House, wood, iron
1895	Mrs R Corbett (S)		
1900	Mrs R Corbett (S)		
1905	Mrs R Corbett (S)		
1907	Rebecca Corbett	Rebecca Corbett	House, wood, iron
YEAR	12 NIMROD ST TENANT	12 NIMROD ST OWNER	DESCRIPTION PROPERTY, WALLS, ROOF
1910	Mrs R Corbett (S)		
1911		Rebecca Corbett	House, wood, iron
1914	Rebecca Corbett	Rebecca Corbett	House, wood, iron
1915	Mrs R Corbett (S)		
1918	William Ontch	Rebecca Corbett	House, weatherboard, iron
1920	Arthur Lambert (S)		
1921	Arthur Lambert	Esther Makin	House, weatherboard, iron
1924	Esther Makin	Esther Makin	House, wood, iron
1925	Esther Makin (R) Frederick Thomas Makin (S)	Esther Makin	House, wood, iron
1927	FT Makin	Mrs Esther Makin	House, wood, iron
1930	CJ Smith	Esther Makin Mrs E Makin (S)	House, wood, iron
1931	Frederick Makin	Esther Makin	House, wood, iron
1932	Esther Makin	Esther Makin	House, wood, iron
1933	Frederick Makin	Esther Makin	Cottage, wood, iron
1936	Stanley Gordon Cree	Esther Makin	Cottage, wood, iron
1939	Lillian May Cree	Esther Makin	Cottage, wood, iron
1945	Lillian Cree	Esther Makin	Cottage, wood, iron
1948	Stanley Cree	Esther Makin	Cottage, wood, iron

Table 5: 12 Nimrod Street - History of owners and tenants.



## 3.5 Modifications

### 3.5.1 History of Modifications 10 Nimrod Street

The following table summarises the alterations, additions and changes of use recorded by Council.

10 NIMROD STREET		
YEAR	SOURCE	DESCRIPTION
1968	65/68	Use premises as a studio for printing fabrics by silk screen method. Lynne Janet Segal on behalf of Estate late Harriet Eliza Crawford.
1970	685/70	Use premises as a theatre and children's Saturday theatre workshop, 100 seat capacity. A.B.Horler.
1971	1971-0052	Minor internal alterations. (Street card)
1972	Letter to Council	Capacity increased to 135 persons.
1984	1984-0600	Alterations to theatre. (Street card)
1986	1986-0983	Erect sign, alter stairs, fire rating to walls. (Street card)
1995	S/XSN/1995/959	Alterations of Foyer of premises and new wcs. (Alterations to foyer and new W.C. )
2010	P/2010/877/A	CC 101343/1 - DA10-459B - Altered windows and awning and colour scheme
2010	P/2010/877/B	CC 101343/2 - DA10-459B - as per plans alterations to the Griffin Theatre Company
2010	D/2010/459	Reconfigure ground floor of Stables Theatre including refurbished bar, new toilets, new box office, new stair climber, new entrance and awning and an acoustic wall at the first level to replace existing timber floors.
2010	D/2010/459/A	Section 96(1A) The deletion of condition 16 of the consent regarding preparation of an acoustic report.
2010	D/2010/459/B	Modification to the external facade of the building including alterations to the windows, awning and colour scheme.
2010	D/2010/459/C	S96(2) modification of consent for licenced Griffin Theatre Company for replacement of two existing louvre openings with a new steel framed window to the north eastern elevation, relocation of metal gate in right-of-way and minor internal alterations.
2010	D/2010/459/D	Section 96(1A) modification including the removal of two existing louvre openings and a provision of a new steel framed window with sunshading panels on the north-east elevation of the Stables Theatre and the deletion of conditions 1A, 1B and 1C.
2010	P/2010/877	CC 101343 - D/2010/459 - Reconfigure ground floor of Stables Theatre including refurbished bar, new toilets, new box office
2014	P/2014/2410	CC: 101343/3 - D/2010/459/D - Removal of two existing louvre openings & provision of new larger steel framed window minor alterations to existing bay
2017	D/2017/1520	Addition of air conditioning unit to external wall
2020	HWC/2020/173	Repairs to brick facade/mortar repair. Repairs to timber windows. Repairs to roofing & gutters

Table 6: 10 Nimrod Street - History of modifications.

CARD NO. _____	CITY BUILDING SURVEYOR'S DEPARTMENT	APPLICATION NO. _____
DISTRICT <u>28</u>		YEAR 1971

Applicant <u>Mrs. M. L. Thibault</u>	Location <u>10 Howard St., N. West</u>	Foundation Pressure _____
Architect _____	Description <u>Minor</u>	Nature of Foundation _____
Engineer _____	Estimate \$ <u>1000.</u>	Depth of Footings <u>6</u>
Builder <u>Maclean Construction</u>	Spec. Tests (Dates) _____	

Alignment Checked _____	_____	_____
Survey Check 1. _____	_____	_____
2. _____	_____	_____
3. _____	_____	_____

DATE	D.A. No. /	SITE FOREMAN	Phone
19. 1. 71	<u>Journal Rts.</u>		
16. 2. 71	<u>Approved.</u>		
16. 2. 71	<u>Not approved.</u>		
23. 2. 71	<u>work commenced 150' reinforced brickwork</u>		
24. 2. 71	<u>in progress and on footings foreman advised</u>		
	<u>that 2nd floor work on sub. advised re footings</u>		
	<u>+ 3" thick to walls of timber frame</u>		
4. 3. 71	<u>brickwork started Rts. advised re loc + m/cramps</u>		
	<u>peeling off of all rooms.</u>		

12-3-71 Site inspection with M.N. Travel all is as per approval except fire door at head of stairs  
latter has been sent to council re some  
one decisions made its date is getting over  
likely to be lived with. meanwhile  
24-3-71 manage 2nd floor to place re mamp work  
Removal to walls setting air con + etc complete  
fire stairs  
30-3-71 No change in manning received 5887 notified  
31-4-71 No access 39-4-71 No access 6-5-71 No access  
17-5-71 No access 20-5-71 No access 14-6-71 No access  
17-6-71 No further work 22-6-71 NAFW 26-6-71 NAFW 13-7-71 NAFW removed  
28-7-71 No further work 9-8-71 NAFW 16-8-71 NAFW 26-8-71 Civilisation  
1-9-71 No further work 13-9-71 NAFW 16-9-71 NAFW 23-9-71 NAFW  
30-9-71 No further work 5-10-71 16th floor at plan in progress  
12-10-71 NAFW 18-10-71 NAFW 5-11-71 NAFW 20-11-71 NAFW 6-12-71 NAFW  
9-2-71 NAFW 24-3-71 NAFW 12-12-71 NAFW 30-3-71 NAFW 11-4-71 NAFW  
28-9-71 NAFW 11-5-71 NAFW 31-5-71 Work to 14th floor in progress  
13-6-71 Committed to approval handed off to 15th floor  
Handing 4-6-71

Figure 36: 1971. Street card, 10 Nimrod Street, Darlinghurst.

Source: City of Sydney Archives.

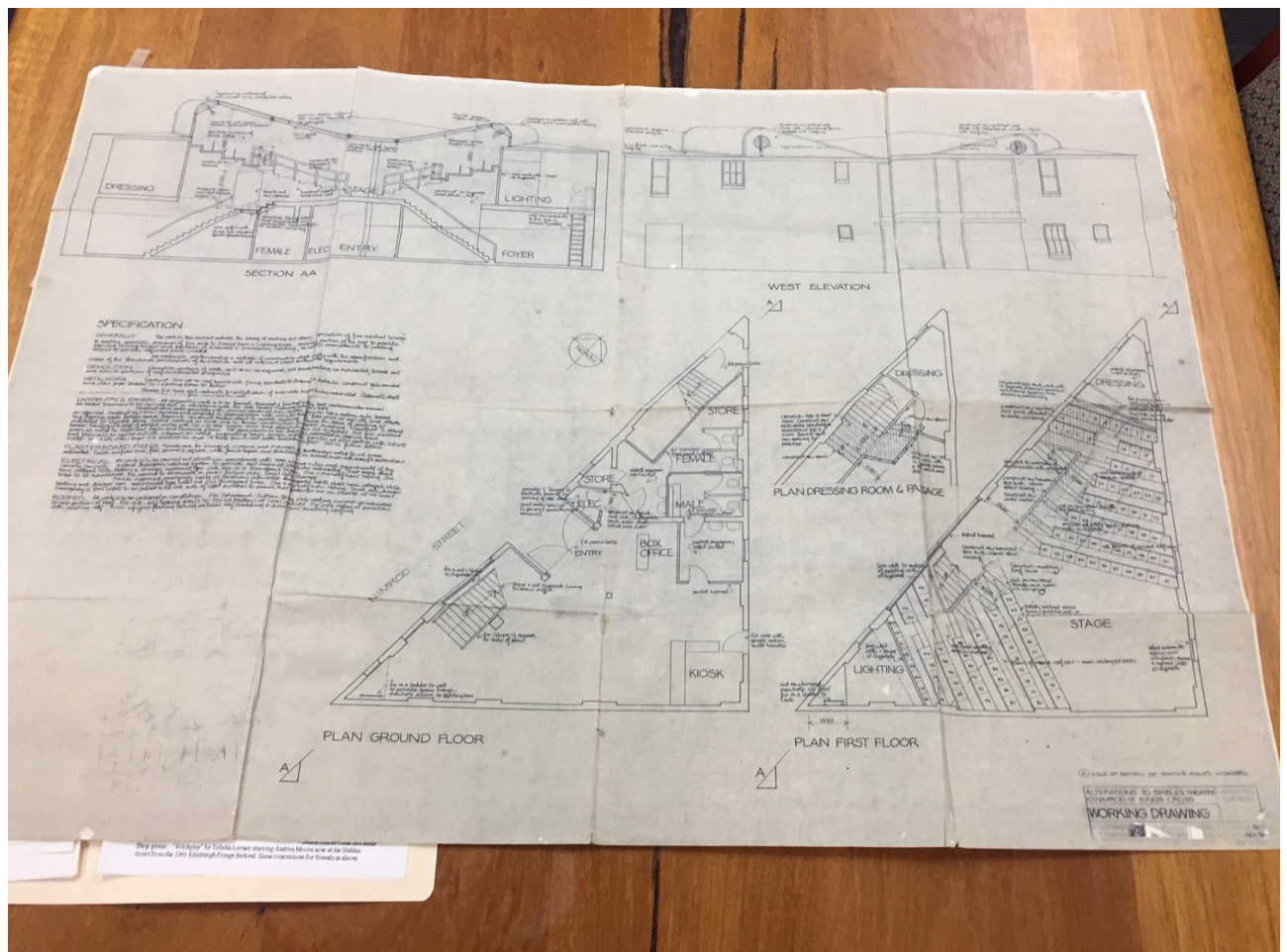


Figure 37: 1986. Minor Works, Stables Theatre.  
Geoffrey R. Watson Architect.

Source: SBW Foundation Archives.



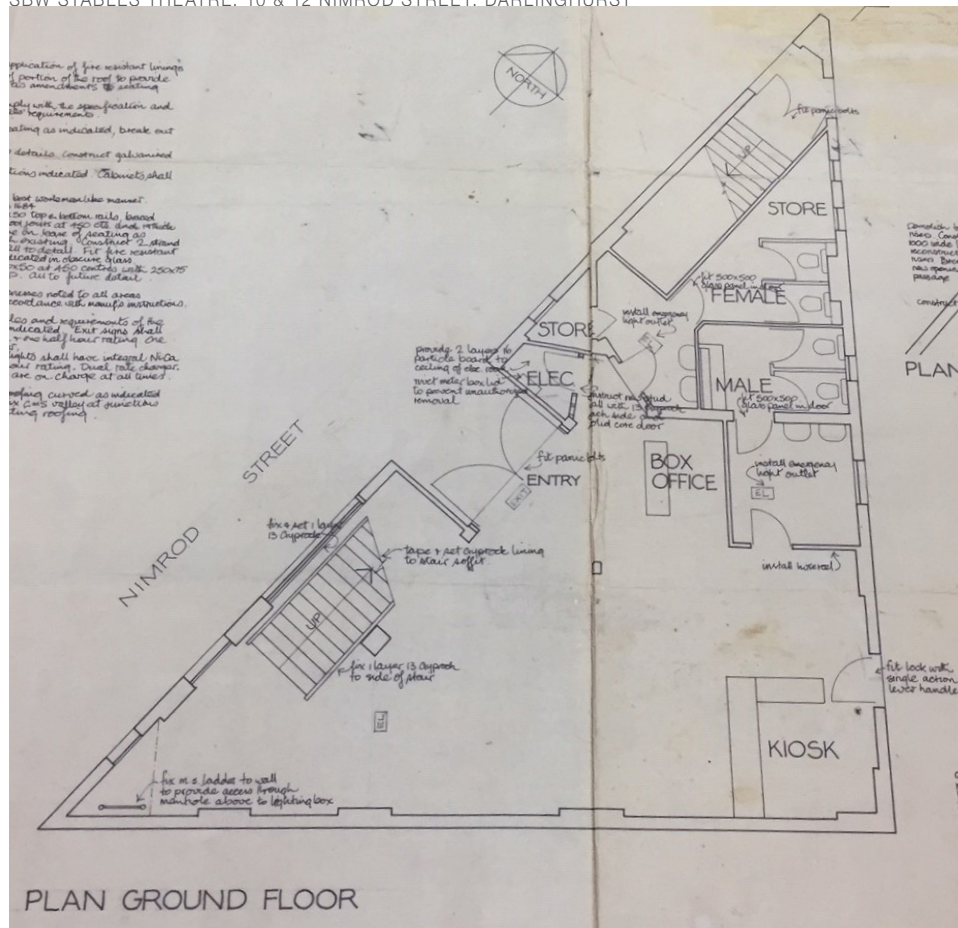


Figure 38: 1986. Plan Ground Floor, Minor Works, Stables Theatre. Geoffrey R. Watson Architect. Source: SBW Foundation Archives.



Figure 39: 1986. Plan First Floor, Minor Works, Stables Theatre. Geoffrey R. Watson Architect. Source: SBW Foundation Archives.



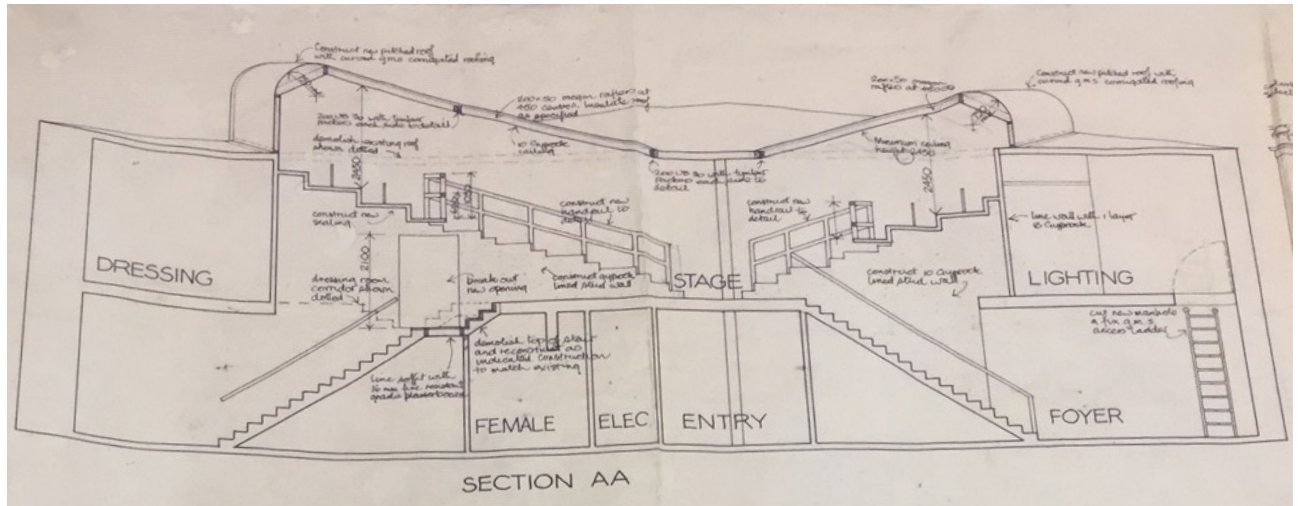


Figure 40: 1986. Minor Works, Stables Theatre.  
Geoffrey R. Watson Architect.

Source: SBW Foundation Archives.

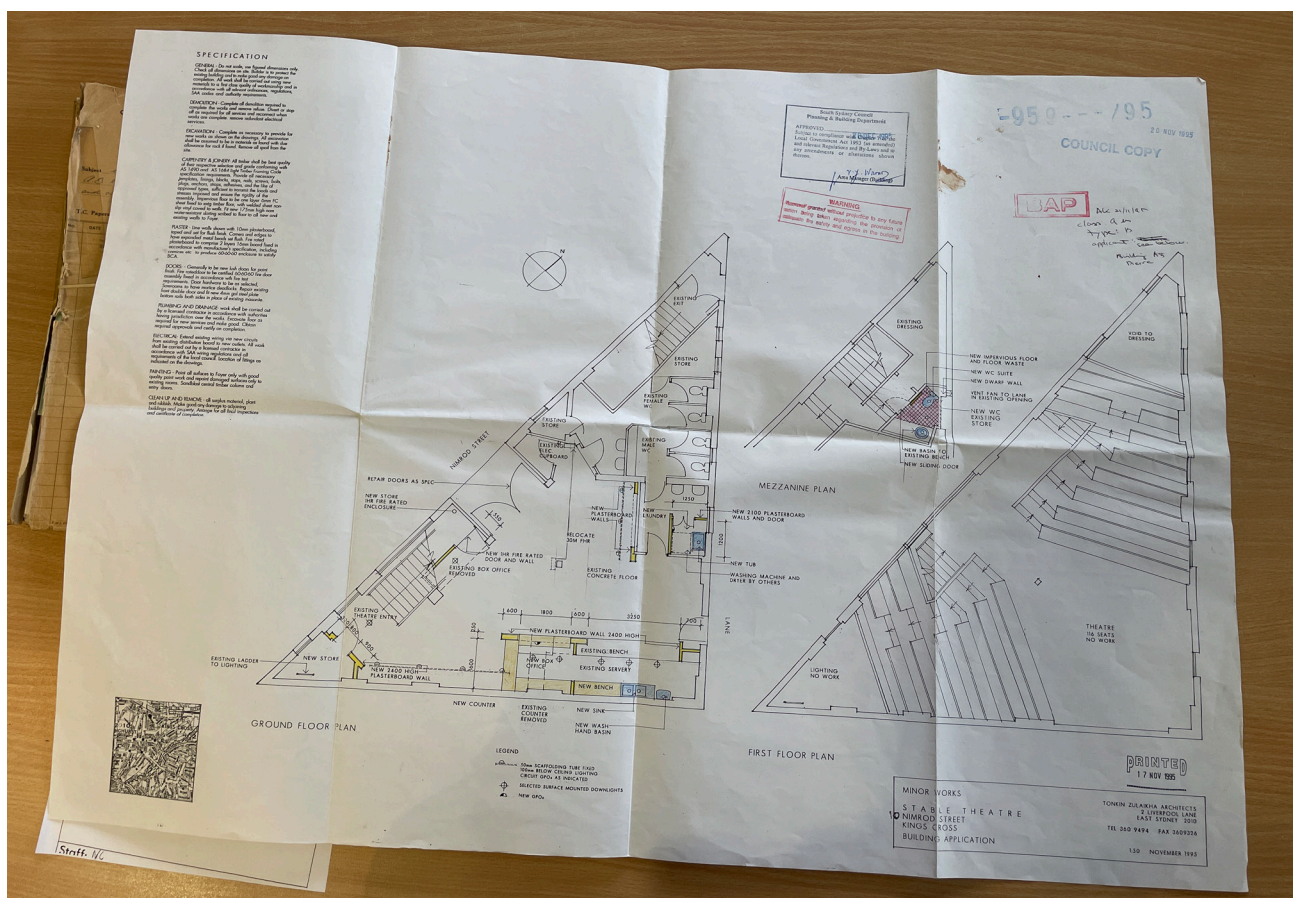


Figure 41: 1995. Minor Works, Stables Theatre.

Source: Tonkin Zulaikha Architects.





Figure 42: 1995. Foyer Renovation, Stables Theatre.

Source: SBW Foundation Archives.



Figure 43: 1995. Perspective. Foyer Renovation, Stables Theatre. Tonkin Zulaikha Architects

Source: SBW Foundation Archives.

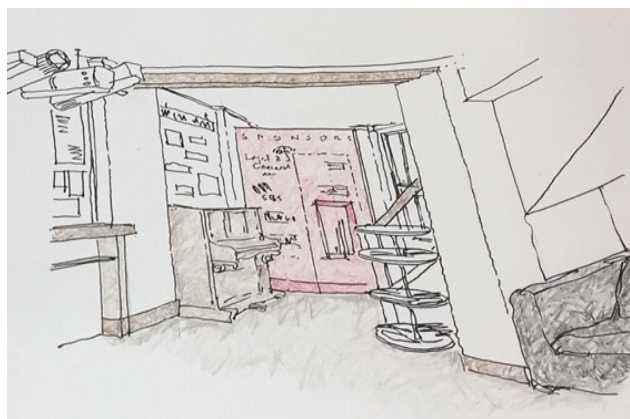


Figure 44: 1995. Perspective. Foyer Renovation, Stables Theatre. Tonkin Zulaikha Architects

Source: SBW Foundation Archives.



Figure 45: 2010. Proposed works, Stables Theatre.

Source: Tonkin Zulaikha Greer Architects.

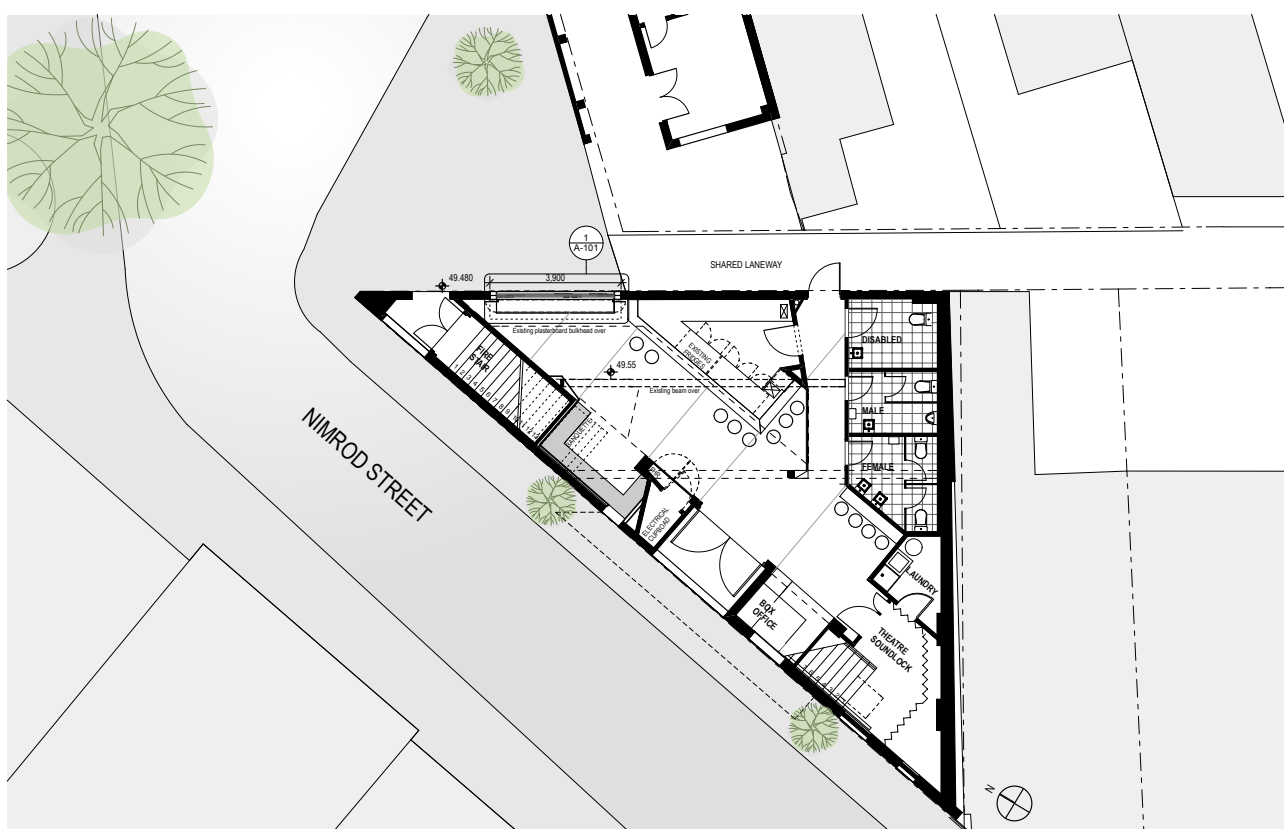


Figure 46: 2014. Proposed works, Stables Theatre.

Source: Tonkin Zulaikha Greer Architects.



## 3.6 History of SBW Stables Theatre

### 3.5.2 Nimrod St Theatre 1970-1974

In December 1970, Ken Horler, John Bell and Richard Wherrett opened the Nimrod St Theatre at 10 Nimrod St, Kings Cross. Originally a stables, the building had also existed as a Sunday School, a gymnasium and the headquarters of a cab company. In 1970 it was converted to a theatre for the first time. This included a wooden pillar through the centre of the stage, and a window being listed as an official fire exit. The conversion was completed by the then artistic directors themselves, John Bell, Ken Horler and Richard Wherrett and their friends. In a photo taken in the early renovation period, the stables doors appear to be boarded up both on the upper and lower levels in both the current door frame and the panel where the stair to the theatre is currently located.



Figure 47: Early days and hard struggles. Some of Nimrod's original membership (clockwise from bottom left): Jacki Garland, Lance Tomlinson, Ken Horler, Ron Blair, Richard Wherrett and Lilian Horler take a break from renovating the Kings Cross Theatre which Ken Horler was renting for just \$17 per week.

Source: Photograph by Anthony Horler, from the Nimrod Theatre Collection held in the Mitchell Library, State Library of New South Wales.

The first production in 1970 was an anti-British play called *Biggles*, by Michael Boddy, Marcus Cooney and Ron Blair. It was immediately a popular success. 32 productions were staged until 1974, when Nimrod St Theatre moved to Belvoir St, Surry Hills. Of these 32 plays, 80% were Australian and two thirds of these were premières. In April 1974, Alex Buzo's 'Coralie Lansdowne Says No' was the last Nimrod production performed in the building.

### 3.5.3 The Stables Theatre 1976 - 1985

In 1976, the old Nimrod St premises were bought by writers Bob Ellis and Anne Brooksbank and renamed the Stables Theatre. The theatre was then rented to alternative theatre groups and renamed The Loft for a short time.

In 1979, Griffin Theatre Company took over occupancy of the Stables Theatre, as its resident theatre company.

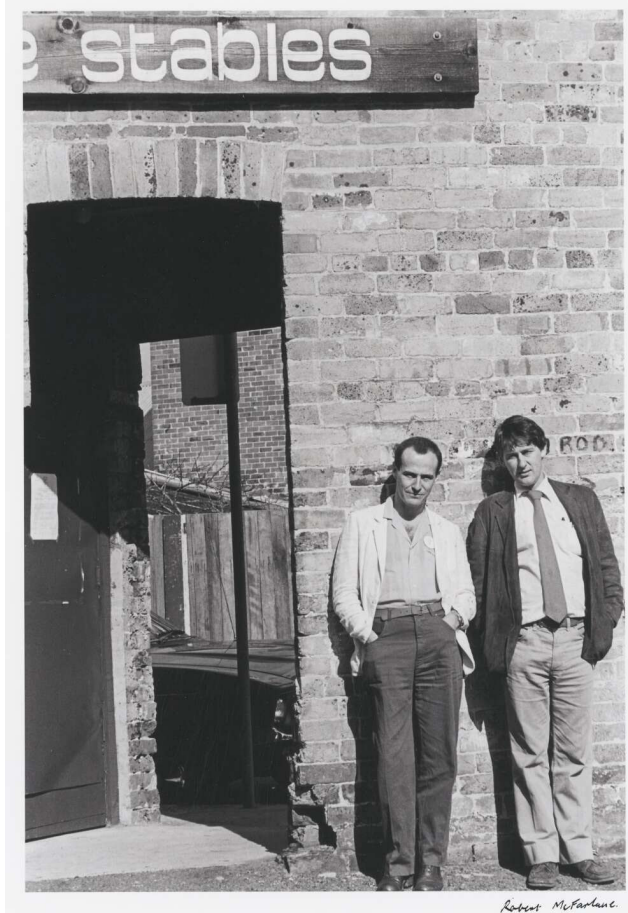


Figure 48: Bob Ellis and Michael Lynch outside Stables Theatre, Kings Cross, Sydney.

Source: McFarlane, Robert. , Bob Ellis and Michael Lynch outside Stables Theatre, Kings Cross, Sydney, approximately 1980 , viewed 21 February 2022 <http://nla.gov.au/nla.obj-152397313>



Figure 49: 1976. Authors Bob Ellis and Anne Brooksbank at the Stables Theatre, Kings Cross, Sydney.

Source: McFarlane, Robert. , Authors Bob Ellis and Anne Brooksbank at the Stables Theatre, Kings Cross, Sydney, 1976 , viewed 21 February 2022 <http://nla.gov.au/nla.obj-152388919>

### 3.6.1 SBW Stables Theatre 1986-present

In 1986 the future of the Stables Theatre as a venue for the company's use was in jeopardy, and the Seaborn, Broughton & Walford Foundation was established at the instigation of Dr Rodney Seaborn. The Foundation purchased the Stables, rescuing it from demolition and securing the Griffin Theatre Company a long-term venue. A range of works have been carried out on the building since that time including raising the roof and removing the internal columns.



Figure 51: 1985. Street Party outside The Stables Theatre.

Source: <https://griffintheatre.com.au/whats-on/play-reading-a-hard-god/>



Figure 50: 2004. SBW Stables Theatre.

Source: Courtesy of Griffin Theatre Company.



Figure 52: 2020. Celebrating 50 years of The Stables a free reading of Peter Kenna's play 'A Hard God'.

Source: <https://griffintheatre.com.au/whats-on/play-reading-a-hard-god/>





Figure 53: Original Griffin Theatre Company logo.

Source: Courtesy of Griffin Theatre Company.

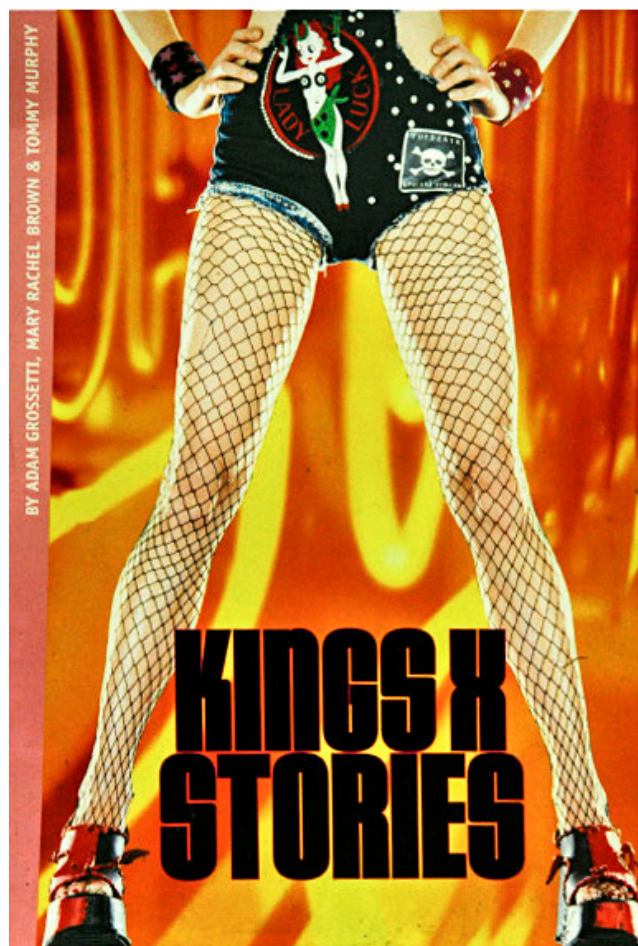


Figure 54: Kings X Stories poster.

Source: Courtesy of Griffin Theatre Company.



Figure 55: 1987. Heartbreak Kid poster.

Source: Courtesy of Griffin Theatre Company.



Figure 56: 1988 Griffin Subscription poster.

Source: Courtesy of Griffin Theatre Company.



Figure 57: Europe poster.

Source: Courtesy of Griffin Theatre Company.



The Australian Live Performance Database includes an entry for the The Stables Theatre based on Ross Horne's 'Companion To Theatre In Australia' as follows:

*Theatre in Nimrod Street, Darlinghurst, Sydney. Opened 2 December 1970 as Nimrod Street Theatre, seating 140, Renamed The Loft 1974, Stables Theatre 1975.*

Since 1970 this little theatre has seen the most innovative and exciting productions in Sydney, especially of Australian plays. It was founded by the actor John Bell and Ken Horler and his wife Lilian, who became business manager. Ken Horler, a lawyer, had been passionately interested in theatre since he and Bell were both in the Sydney University Players. The small, austere building, more than 100 years old, had been a stables for delivery and cab horses, a garage for taxis and a gymnasium. With some money from Horler, members of the proposed company worked unpaid to convert the building into a small, primitive theatre. Double coach-house doors opened into a brick-paved, barn-like foyer. A stair led to a triangular loft, two sides of which contained raked hard wooden benches. The remaining side, which formed the acting area, had a post dead-centre, supporting the low roof. Despite, or even because of these restrictions, the Nimrod mounted extraordinary productions in the theatre. It opened with *Biggles*, a satire on Returned Services League clubs by Ron Blair, Michael Boddy and Marcus Cooney, and it developed works by Blair, Alex Buzo and others in rough, larikín style. Two high points were David Williamson's *The Removalists*, which left members of the audience as emotionally wrung out as if they had experienced police arrogance and brutality at first hand, and the memorable premiere of Peter Kenna's *A Hard God*.

After only three years the company decided it needed double the audience capacity of 140, and in May 1974 moved to a new theatre, now called the Belvoir Street Theatre, in Surry Hills. The old theatre was renamed the Loft for a short period during which it was rented to alternative-theatre groups. The dramatist Bob Ellis bought the theatre in late 1975 and renamed it the Stables Theatre. The Griffin Theatre Company took up permanent residence in 1980. It was still there when Ellis put the theatre up for sale in 1985. The theatre was threatened with destruction. In 1987, however, a theatrical philanthropist, Dr Rodney Seaborn, established a family foundation, the Seaborn, Broughton and Walford Foundation, to buy and improve the building. In 1988 the roof was raised-enabling patrons in the back seats to stand up straight when the performance ended - and supported with trusses to eliminate the centre-stage post. Air-conditioning was installed and the seating was made more comfortable. The early works of Grant Fraser, Michael Gow, Gordon Graham and Hanne Rayson were performed at the Stables.<sup>16</sup>

<sup>16</sup>: <https://www.ausstage.edu.au/pages/resource/65229>



Figure 58: 1978. Barry Otto performing at the Nimrod Theatre.

Source: McFarlane, Robert. 1978, Australian actor Barry Otto performing in *Black comedy* at the Nimrod Theatre, Sydney, 1978, viewed 19 February 2022 <http://nla.gov.au/nla.obj-152387411>



Figure 60: 1993. Cate Blanchett performing in *Kafka Dances*.

Source: Courtesy of Griffin Theatre Company.



Figure 59: SBW Stables Theatre - Griffin Theatre Company - home of new Australian writing.

Source: <https://media.timeout.com/images/103085393/image.jpg>





Figure 61: 1987. Heartbreak Kid.  
Source: Courtesy of Griffin Theatre Company.

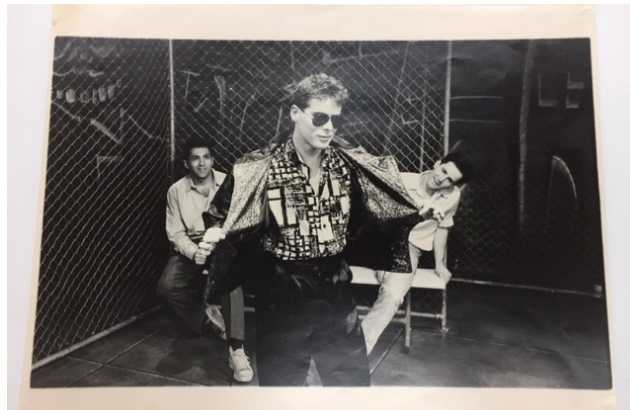


Figure 62: 1988. Heartbreak Kid.  
Source: Courtesy of Griffin Theatre Company.



Figure 63: Jo Hero.  
Source: Courtesy of Griffin Theatre Company.



Figure 65: Aerial photo of Griffin Theatre prior to roof alteration works.  
Source: Courtesy of Griffin Theatre Company.



Figure 64: Script Club.  
Source: Courtesy of Griffin Theatre Company.



Figure 66: Both Families.  
Source: Courtesy of Griffin Theatre Company.





Figure 67: 1984. Mark and Glinka at the Box Office.  
Source: SBW Foundation Archives.



Figure 68: 1986. 'Flipside' to 'Riding High'.  
Source: SBW Foundation Archives.

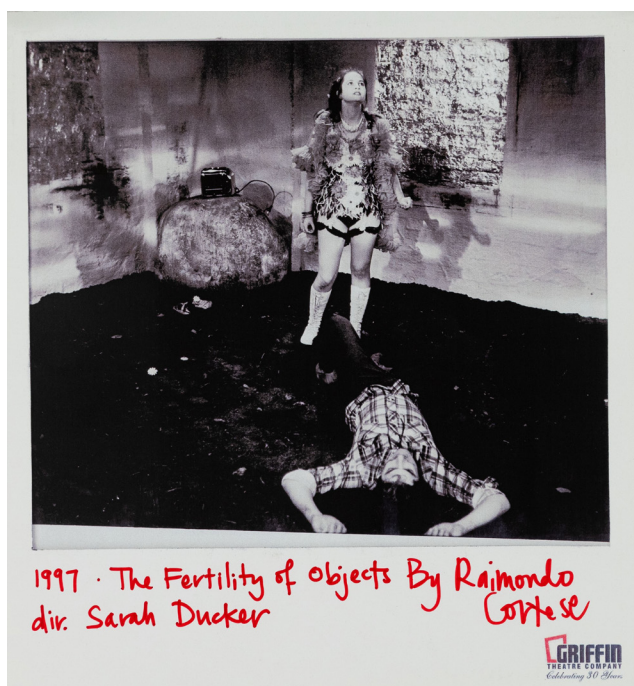


Figure 69: 1997. The Fertility of Objects.  
Source: SBW Foundation Archives.

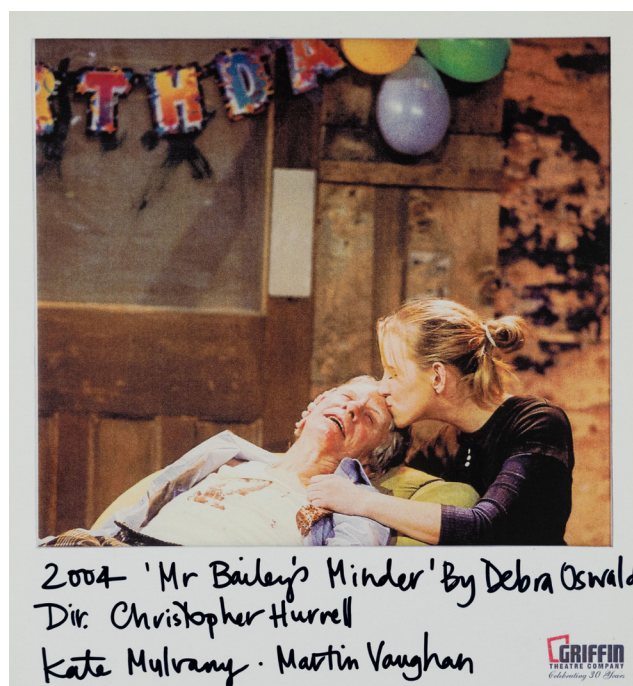


Figure 70: 2004. Mr Bailey's Minder.  
Source: SBW Foundation Archives.





Figure 71: 1987-88. Stables Theatre Renovations.  
Source: SBW Foundation Archives.



Figure 72: 1987-88. Stables Theatre Renovations.  
Source: SBW Foundation Archives.



Figure 73: 2002. Stables Theatre Renovations.  
Source: SBW Foundation Archives.



### 3.6.2 History of Modifications 12 Nimrod Street

The two storey weatherboard cottage at 12 Nimrod Street was substantially altered between 1979 and 1982. These works involved alterations and additions to the rear and the construction of a new brick facade towards Nimrod Street which had a major impact on the presentation of the house. Further alterations were carried out to the terrace house between 2008 and 2009.

Card No.	CITY PLANNING DEPARTMENT		1979
District	7		830
Applicant	<i>Quinn &amp; Assoc.</i>	Location	<i>12 Nimrod St</i>
Architect		Description	<i>Minor</i>
Engineer		Estimate \$	<i>4000</i>
Builder		Conc. Tests (Dates)	
Alignment Checked			
Survey Check	1.		
	2.		
	3.		
DATE	D.A. No.	SITE FOREMAN	Phone
31 MAY 1979	11-02-457		
13.6.79	14.6.79	13.6.79	14.6.79
24.6.79	25.6.79	26.6.79	27.6.79
28.6.79	29.6.79	30.6.79	1.7.79
4.7.79	5.7.79	6.7.79	7.7.79
10.7.79	11.7.79	12.7.79	13.7.79
14.7.79	15.7.79	16.7.79	17.7.79
19.7.79	20.7.79	21.7.79	22.7.79
23.7.79	24.7.79	25.7.79	26.7.79
28.7.79	29.7.79	30.7.79	31.7.79
3.8.79	4.8.79	5.8.79	6.8.79
9.8.79	10.8.79	11.8.79	12.8.79
15.8.79	16.8.79	17.8.79	18.8.79
22.8.79	23.8.79	24.8.79	25.8.79
29.8.79	30.8.79	31.8.79	1.9.79
6.9.79	7.9.79	8.9.79	9.9.79
13.9.79	14.9.79	15.9.79	16.9.79
20.9.79	21.9.79	22.9.79	23.9.79
27.9.79	28.9.79	29.9.79	30.9.79
4.10.79	5.10.79	6.10.79	7.10.79
11.10.79	12.10.79	13.10.79	14.10.79
18.10.79	19.10.79	20.10.79	21.10.79
25.10.79	26.10.79	27.10.79	28.10.79
31.10.79	1.11.79	2.11.79	3.11.79
10.11.79	11.11.79	12.11.79	13.11.79
17.11.79	18.11.79	19.11.79	20.11.79
24.11.79	25.11.79	26.11.79	27.11.79
30.11.79	1.12.79	2.12.79	3.12.79
7.12.79	8.12.79	9.12.79	10.12.79
14.12.79	15.12.79	16.12.79	17.12.79
21.12.79	22.12.79	23.12.79	24.12.79
31.12.79	1.1.80	2.1.80	3.1.80
10.1.80	11.1.80	12.1.80	13.1.80
17.1.80	18.1.80	19.1.80	20.1.80
24.1.80	25.1.80	26.1.80	27.1.80
31.1.80	1.2.80	2.2.80	3.2.80
10.2.80	11.2.80	12.2.80	13.2.80
17.2.80	18.2.80	19.2.80	20.2.80
24.2.80	25.2.80	26.2.80	27.2.80
31.2.80	1.3.80	2.3.80	3.3.80
10.3.80	11.3.80	12.3.80	13.3.80
17.3.80	18.3.80	19.3.80	20.3.80
24.3.80	25.3.80	26.3.80	27.3.80
31.3.80	1.4.80	2.4.80	3.4.80
10.4.80	11.4.80	12.4.80	13.4.80
17.4.80	18.4.80	19.4.80	20.4.80
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17.5.80	18.5.80	19.5.80	20.5.80
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31.7.80	1.8.80	2.8.80	3.8.80
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17.8.80	18.8.80	19.8.80	20.8.80
24.8.80	25.8.80	26.8.80	27.8.80
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17.9.80	18.9.80	19.9.80	20.9.80
24.9.80	25.9.80	26.9.80	27.9.80
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10.10.80	11.10.80	12.10.80	13.10.80
17.10.80	18.10.80	19.10.80	20.10.80
24.10.80	25.10.80	26.10.80	27.10.80
31.10.80	1.11.80	2.11.80	3.11.80
10.11.80	11.11.80	12.11.80	13.11.80
17.11.80	18.11.80	19.11.80	20.11.80
24.11.80	25.11.80	26.11.80	27.11.80
31.11.80	1.12.80	2.12.80	3.12.80
10.12.80	11.12.80	12.12.80	13.12.80
17.12.80	18.12.80	19.12.80	20.12.80
24.12.80	25.12.80	26.12.80	27.12.80
31.12.80	1.1.81	2.1.81	3.1.81
10.1.81	11.1.81	12.1.81	13.1.81
17.1.81	18.1.81	19.1.81	20.1.81
24.1.81	25.1.81	26.1.81	27.1.81
31.1.81	1.2.81	2.2.81	3.2.81
10.2.81	11.2.81	12.2.81	13.2.81
17.2.81	18.2.81	19.2.81	20.2.81
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31.4.81	1.5.81	2.5.81	3.5.81
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17.5.81	18.5.81	19.5.81	20.5.81
24.5.81	25.5.81	26.5.81	27.5.81
31.5.81	1.6.81	2.6.81	3.6.81
10.6.81	11.6.81	12.6.81	13.6.81
17.6.81	18.6.81	19.6.81	20.6.81
24.6.81	25.6.81	26.6.81	27.6.81
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17.7.81	18.7.81	19.7.81	20.7.81
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31.7.81	1.8.81	2.8.81	3.8.81
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17.8.81	18.8.81	19.8.81	20.8.81
24.8.81	25.8.81	26.8.81	27.8.81
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17.9.81	18.9.81	19.9.81	20.9.81
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31.11.81	1.12.81	2.12.81	3.12.81
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17.12.81	18.12.81	19.12.81	20.12.81
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31.12.81	1.1.82	2.1.82	3.1.82
10.1.82	11.1.82	12.1.82	13.1.82
17.1.82	18.1.82	19.1.82	20.1.82
24.1.82	25.1.82	26.1.82	27.1.82
31.1.82	1.2.82	2.2.82	3.2.82
10.2.82	11.2.82	12.2.82	13.2.82
17.2.82	18.2.82	19.2.82	20.2.82
24.2.82	25.2.82	26.2.82	27.2.82
31.2.82	1.3.82	2.3.82	3.3.82
10.3.82	11.3.82	12.3.82	13.3.82
17.3.82	18.3.82	19.3.82	20.3.82
24.3.82	25.3.82	26.3.82	27.3.82
31.3.82	1.4.82	2.4.82	3.4.82
10.4.82	11.4.82	12.4.82	13.4.82
17.4.82	18.4.82	19.4.82	20.4.82
24.4.82	25.4.82	26.4.82	27.4.82
31.4.82	1.5.82	2.5.82	3.5.82
10.5.82	11.5.82	12.5.82	13.5.82
17.5.82	18.5.82	19.5.82	20.5.82
24.5.82	25.5.82	26.5.82	27.5.82
31.5.82	1.6.82	2.6.82	3.6.82
10.6.82	11.6.82	12.6.82	13.6.82
17.6.82	18.6.82	19.6.82	20.6.82
24.6.82	25.6.82	26.6.82	27.6.82
31.6.82	1.7.82	2.7.82	3.7.82
10.7.82	11.7.82	12.7.82	13.7.82
17.7.82	18.7.82	19.7.82	20.7.82
24.7.82	25.7.82	26.7.82	27.7.82
31.7.82	1.8.82	2.8.82	3.8.82
10.8.82	11.8.82	12.8.82	13.8.82
17.8.82	18.8.82	19.8.82	20.8.82
24.8.82	25.8.82	26.8.82	27.8.82
31.8.82	1.9.82	2.9.82	3.9.82
10.9.82	11.9.82	12.9.82	13.9.82
17.9.82	18.9.82	19.9.82	20.9.82
24.9.82	25.9.82	26.9.82	27.9.82
31.9.82	1.10.82	2.10.82	3.10.82
10.10.82	11.10.82	12.10.82	13.10.82
17.10.82	18.10.82	19.10.82	20.10.82
24.10.82	25.10.82	26.10.82	27.10.82
31.10.82	1.11.82	2.11.82	3.11.82
10.11.82	11.11.82	12.11.82	13.11.82
17.11.82	18.11.82	19.11.82	20.11.82
24.11.82	25.11.82	26.11.82	27.11.82
31.11.82	1.12.82	2.12.82	3.12.82
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17.12.82	18.12.82	19.12.82	20.12.82
24.12.82	25.12.82	26.12.82	27.12.82
31.12.82	1.1.83	2.1.83	3.1.83
10.1.83	11.1.83	12.1.83	13.1.83
17.1.83	18.1.83	19.1.83	20.1.83
24.1.83	25.1.83	26.1.83	27.1.83
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17.2.83	18.2.83	19.2.83	20.2.83
24.2.83	25.2.83	26.2.83	27.2.83
31.2.83	1.3.83	2.3.83	3.3.83
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10.4.83	11.4.83	12.4.83	13.4.83
17.4.83	18.4.83	19.4.83	20.4.83
24.4.83	25.4.83	26.4.83	27.4.83
31.4.83	1.5.83	2.5.83	3.5.83
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17.5.83	18.5.83	19.5.83	20.5.83
24.5.83	25.5.83	26.5.83	27.5.83
31.5.83	1.6.83	2.6.83	3.6.83
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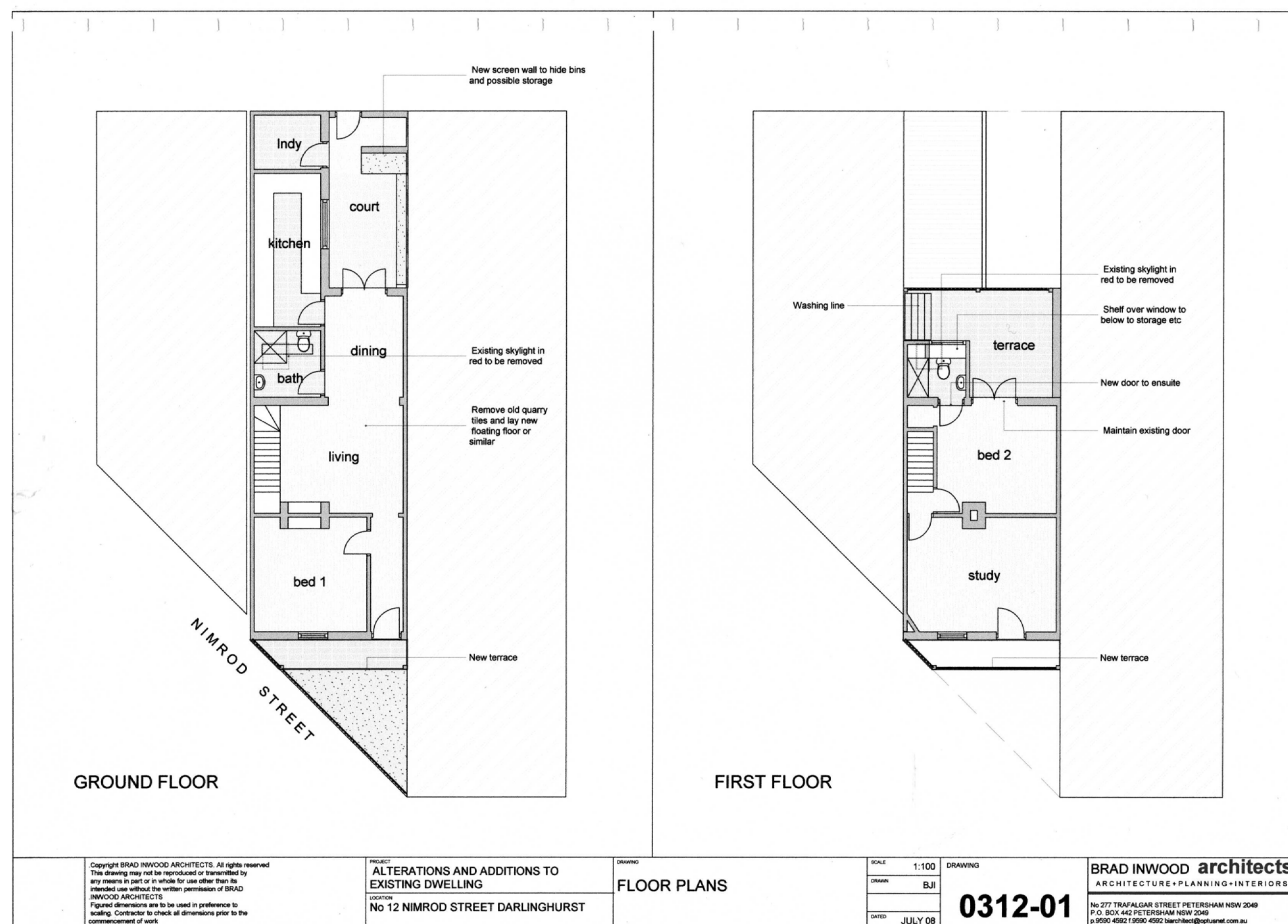


Figure 78: 2008. 12 Nimrod Street proposed floor plans.

The following table summarises the alterations, additions and changes of use recorded by Council.

10 NIMROD STREET		
YEAR	SOURCE	DESCRIPTION
1979	DA 11.02.457 1979/0830	Restorations and alterations to front and rear. Brickwork to front elevation, new roof over entry, rear additions and internal renovations.
1982	Building Inspectors Card	New brickwork to front and rear completed.
2008	D/2008/1412	Alterations & additions to existing terrace house, consisting of the installation of a new balcony and ensuite on the first floor
2009	P/2009/116	CC:055/2008 - D/2008/1412 - Alterations & additions to an existing terrace house consisting of installation of a new balcony and ensuite on the first floor. (Note the ensuite was never constructed.)

Table 7: 12 Nimrod Street - History of modifications.

## 3.7 Historical Summary

### 3.7.1 10 Nimrod Street

Lots 27 and 28, forming a triangular lot, were sold to James Fleming, a dairyman, in 1876. The first record of a structure on the land appears in the 1865 Trigonometric Survey which shows a building of timber construction along the rear lane. In 1887, the property was transferred to Frederick Penny, a butcher. It is uncertain when the original timber stables building was demolished; however, by 1891 a stables constructed of brick and iron was noted in the Rates Assessment. From 1920 - 1939 the property was owned by Harriet Eliza Crawford and the store and garage on the site at the time were rented to a range of tenants including White Horse Baggage Agents. Members of the Flynn family rented the premises from 1933 to 1948. Prior to its conversion into a theatre, the property was also used as a Sunday School, a gymnasium and the headquarters of a cab company. The first record of a two storey, triangular building, which resembles the footprint of the existing theatre building, was recorded in the 1948 Civic Survey of Sydney. Lynne Janet Segal leased the premises for use as a silk screen printing studio from 1968-1970 when the building started being used as a theatre and for children's theatre workshops on Saturdays. The theatre was known as the Nimrod St Theatre from 1970-1974. It became The Stables Theatre in 1976, was briefly known as The Loft, and the SBW Stables Theatre from 1986 until present time. A range of alterations have been carried out to the building over the past 50 years to suit its use as a theatre.

### 3.7.2 12 Nimrod Street

Lot 29, a roughly rectangular lot, was sold to John Corbett who constructed a freestanding two storey weatherboard house with an iron roof on the land by c1880. The house stayed within the Corbett family until 1917 when it was transferred to Esther Makin. The Makin family owned the house until 1951 when it transferred to the Cree family, who had been tenants of the house since 1936.

The two storey weatherboard house at 12 Nimrod Street was substantially altered between 1979 - 1982 and later between 2008 - 2009. These works included construction of brick façades to the front and back which majorly altered the presentation of the house within the streetscape.

## 3.8 Historic Themes

### 3.8.1 Barcom Avenue Heritage Conservation Area

The following historic themes are relevant to the site and identified on the LEP listing for the Barcom Avenue Heritage Conservation Area.

HISTORIC THEMES			
AUSTRALIAN THEME	NSW THEME	LOCAL THEME (C11 LEP LISTING)	LOCAL THEME
3 Economy Developing local, regional and national economies	Leisure		
3 Economy Developing local, regional and national economies	Leisure		
4 Settlement Building settlements, towns and cities	Agriculture		

Table 8: Historic Themes.

Source: Heritage NSW, Heritage Inventory Barcom Avenue Heritage Conservation



### 3.8.2 SBW Stables Theatre

In addition to the themes identified for the Conservation Area, the following historic themes are relevant to the SBW Stables Theatre site.

HISTORIC THEMES			
AUSTRALIAN THEME	NSW THEME	LOCAL THEME (C11 LEP LISTING)	LOCAL THEME
1 Environment  Tracing the evolution of a continent's special environments	Environment - naturally evolved  Activities associated with the physical surroundings that support human life and influence or shape human cultures		Changing the environment
3 Economy  Developing local, regional and national economies	Commerce  Activities relating to buying, selling and exchanging goods and services		Operating a theatre  SBW Foundation
	Communication  Activities relating to the creation and conveyance of information		Communicating by the Theatre
	Events  Activities and processes that mark the consequences of natural and cultural occurrences		Providing a venue for significant events  Holding premières for Australian productions
4 Settlement  Building settlements, towns and cities	Land tenure  Activities and processes for identifying forms of ownership and occupancy of land and water, both Aboriginal and non-Aboriginal.	Agriculture	Early Land Grants - Thomas Hyndes  Changing land uses - from rural to suburban to urban
	Towns, suburbs and villages  Activities associated with creating, planning and managing urban functions, landscapes and lifestyles in towns, suburbs and villages		Subdivision of urban estates  Cultural Social life
5 Working	Labour  Activities associated with work practises and organised and unorganised labour		Working in places of public entertainment  Working in a theatre

Table 9: Relevant Historic Themes to SBW Stables Theatre (continued on next page).

Source: TZG Heritage.

HISTORIC THEMES			
AUSTRALIAN THEME	NSW THEME	LOCAL THEME (C11 LEP LISTING)	LOCAL THEME
<b>8 Culture</b> Developing cultural institutions and ways of life	<b>Creative endeavour</b> Activities associated with the production and performance of literary, artistic, architectural and other imaginative, interpretive or inventive works; and/or associated with the production and expression of cultural phenomena; and/or environments that have inspired such creative activities.		Creating works of theatre  Performing in artistic and creative ways  Patronising artistic endeavours  Performing in Australian Productions
	<b>Leisure</b> Activities associated with recreation and relaxation		Activities associated with relaxation and recreation  Attending the theatre
	<b>Social institutions</b> Activities and organisational arrangements for the provision of social activities		Developing meeting places
<b>9 Phases of Life</b> Marking the phases of life	<b>Persons</b> Activities of, and associations with, identifiable individuals, families and communal groups		Thomas Hyndes  Alexander Stuart  James Fleming, dairyman  Frederick Penny, butcher  Harriet Eliza Crawford  Ken Horler, John Bell and Richard Wherrett.  Bob Ellis and Anne Brooksbank.  Griffin Theatre Company.  Dr Rodney Seaborn, Seaborn, Broughton & Walford Foundation.  Corbett, Makin and Cree families, 12 Nimrod Street





Figure 79: SBW Stables Theatre.  
Source: <https://griffintheatre.com.au>





SBW STABLES THEATRE, 10 & 12 NIMROD STREET, DARLINGHURST



Figure 80: View looking south towards Nimrod Street from across Craigend Street with SBW Stables Theatre visible in the centre.

Source: TZG Architects, 2022.



Figure 81: View looking south from the entrance to Nimrod Street. The road alignment curves around the subject site.

Source: TZG Architects, 2022.



Figure 82: View looking south along Nimrod Street with SBW Stables Theatre to the left.

Source: TZG Architects, 2022.



Figure 83: View looking north along Nimrod Street with theatre signage and main theatre entrance on the right.

Source: TZG Architects, 2022.



Figure 87: View along Nimrod Street towards intersection with Caldwell Street. The site is bound by Nimrod and Caldwell Street.

Source: TZG Architects, 2022.



Figure 84: View of house at 12 Nimrod Street at the corner of Nimrod and Caldwell Street. The house forms the southern extent of the subject site.

Source: TZG Architects, 2022.



Figure 85: View looking north along Nimrod Street with subject site on the right comprising the terrace house at 12 Nimrod Street and the SBW Stables Theatre beyond.

Source: TZG Architects, 2022.



Figure 86: View of terrace house roof line with the SBW Stables Theatre parapet to the left. Separation of the two buildings is visible. The terrace house abuts a row of taller two storey houses that front Caldwell Street.

Source: TZG Architects, 2022.



## 4.1 Streetscape

### 4.1.1 Barcom Avenue Heritage Conservation Area (C11)

The Barcom Avenue Heritage Conservation Area has a dense urban character predominantly comprising 1-3 storey Victorian terrace houses interspersed with small green spaces. The LEP listing for describes the HCA as follows:

*The Barcom Avenue Conservation Area is defined by Craigend Street to the north, Barcom Avenue and Boundary Street to the east and south, St. Vincents and Victoria Street properties to the west. The area has a dense urban character predominantly comprising 1 - 3 storey terrace housing. There are a few small pockets of green space interspersed.*

*The area slopes steeply to the northeast creating diverse changing vistas. The irregular street pattern responds to the topography of the area, the alignment of Boundary Street approximates that of the former Rushcutters Creek. Royston Street in the northwest corner evidences the redevelopment of the 'Craigend' site in the Interwar period.*

*The area is dominated by Victorian terrace housing ranging in scale from 1-3 storey. Because of the steep topography some terraces are set high above the street on sandstone basement, others incorporate basement levels below street level and there are terraces with original dormer windows. A few face brick Federation period terraces survive. The Inter-war period is visibly represented in 2-4 storey flat buildings scattered throughout the area and some terraces. In addition to this, extensive rows of Victorian terraces received an addition to the street facade creating a cohesive Inter-war period streetscape which has the scale and rhythm of the Victorian built form. Extensive street plantings enhance the streetscapes. The school provides a community focus.<sup>17</sup>*

The surrounding streets are described:

*Nimrod Street: Mixed development Rating B*

*Caldwell Street: Star Rating B*

*Craigend Street: 2 storey terraces, villa, detracting wall Rating A*

In terms of physical condition, the general condition of building stock is described as good.

There is some archaeological potential on redeveloped sites.

Modifications of Victorian terraces during the Inter-war period along with the redevelopment of industrial sites for residential uses in the late twentieth century are noted in the heritage inventory for the Conservation Area.

### 4.1.2 Nimrod Street

Nimrod Street runs parallel to Victoria Street, which is an arterial road connecting Potts Point and Darlinghurst, and intersects with Craigend Street on the north and Surry Street on the south. It is a one-way street with vehicular traffic moving in a northerly direction.

Nimrod Street curves around the SBW Stables Theatre before descending towards Surry Street. Caldwell Street intersects Nimrod Street at the southern corner of the subject site and is occupied by predominantly two storey Victorian terrace houses.

The western side of Nimrod Street comprises mostly of the rear elevations of low rise apartments and properties whilst on the east, the street is lined with two storey terrace houses and a small public park. The rear elevation of a commercial building occupies the corner site at Craignend Steet. This side of Nimrod Street is not located within the Barcom Avenue Heritage Conservation Area.



Figure 88: View of properties located opposite the subject site.

Source: TZG Architects, 2022.



Figure 89: View of properties located opposite the subject site.

Source: TZG Architects, 2022.

<sup>17</sup>: Heritage NSW, State Heritage Inventory, Barcom Avenue Heritage Conservation Area, <https://www.hms.heritage.nsw.gov.au/App/Item/ViewItem?itemId=2421458>



## 4.2 Site Assessment

### 4.2.1 Exterior 10 and 12 Nimrod Street

The SBW Stables Theatre at 10 Nimrod Street is a two storey brick and metal roof building that encompasses the whole of the lot. The main elevations of the building comprise of face brickwork and timber framed windows and doors with the exception of the aluminium framed box office ticket window and fire egress doors on the ground floor. The corrugated metal roof is curved and rises above the brick parapet.

A metal awning spans across the entrance and ticket window and folds up to the parapet with theatre signage above. Two ledged and braced timber doors, at the main entrance of the theatre, reference the original use of the site as a stables. Additional signage and advertising panels are located on the north elevation and are visible from Craigend Street..

A right of way runs along the northern boundary of the property which can be accessed via the main gate on Nimrod Street. The lane is overgrown with vegetation and appears to be rarely used.

The terrace house at 12 Nimrod Street is a two storey building with facebrick façades at the front and rear, timber weatherboard cladding along the sides, timber framed windows and doors, and a metal, gable roof. There is a small verandah addressing Nimrod Street and a deck and pergola structure to the rear. 12 Nimrod Street is of a smaller scale and setback further from the street than the adjacent terrace houses on Caldwell Street.



Figure 90: View of steel awning demarcating the main entrance and box office ticket window facing Nimrod Street.

Source: TZG Architects, 2022.



Figure 91: View of original stable doors used as the main entrance to the theatre.

Source: TZG Architects, 2022.



Figure 92: View of north facing facade with curved roof of the theatre rising above the street façades. A taller gate and corrugated fence marks the entrance to the rear lane.

Source: TZG Architects, 2022.



Figure 93: View of main facade along Nimrod Street with small verandah roof the 12 Nimrod Street visible on the right.

Source: TZG Architects, 2022.



Figure 94: View of back of terrace house at 12 Nimrod Street from the rear lane. The external wall of the Griffin Theatre marks the perimeter of the property boundary.

Source: TZG Architects, 2022.



Figure 95: View of rear courtyard at 12 Nimrod Street from upper level terrace.

Source: TZG Architects, 2022.



Figure 96: View of junction with neighbouring terrace house and timber weatherboard cladding on south facade at 12 Nimrod Street from upper level terrace.

Source: TZG Architects, 2022.

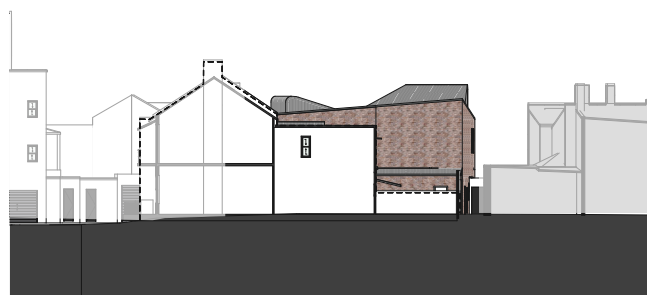


Figure 97: View between Griffin Theatre (left) and 12 Nimrod Street showing timber weatherboard cladding on north facade of the terrace house.

Source: TZG Architects, 2022.



1 EXISTING WEST ELEVATION - NIMROD ST  
1:200



2 EXISTING EAST ELEVATION - TERRACES  
1:200



3 EXISTING NORTH ELEVATION - LANEWAY  
1:200

Figure 98: Existing elevations.

Source: TZG Architects, 2022.





Figure 99: View of rear lane looking west towards Nimrod Street with brick boundary fence for terrace house seen abutting the external wall of the theatre.

Source: TZG Architects, 2022.



Figure 100: View of metal gate marking boundary to Nimrod Street. Internal access to rear lane is given at the end of corridor leading from main foyer (left).

Source: TZG Architects, 2022.

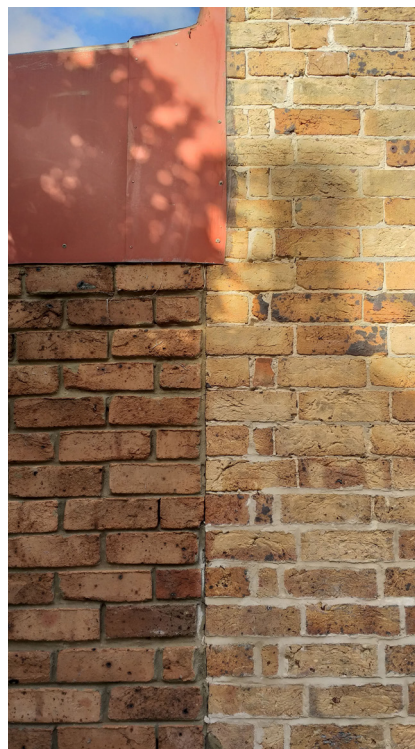


Figure 101: View of two types of bricks used for construction of terrace house (left) and SBW Stables Theatre (right).

Source: TZG Architects, 2022.



Figure 102: View of overgrown foliage in rear lane looking east.

Source: TZG Architects, 2022.



Figure 103: Evidence of repointing and brick repairs to facade of theatre in rear lane.

Source: TZG Architects, 2022.



Figure 104: View along Nimrod Street of steel awning above the main entrance to the theatre.

Source: TZG Architects, 2022.





Figure 105: Advertising signage above the ticket window adjacent the main entrance along Nimrod Street.

Source: TZG Architects, 2022.



Figure 106: SBW - Stables Theatre 2015.

Source: TZG Architects, 2022.



Figure 107: Brick infilled windows and different designs of metal ventilation grilles found on main facade facing Nimrod Street.

Source: TZG Architects, 2022.



Figure 108: Metal ventilation grille and evidence of repointing on main facade facing Nimrod Street.

Source: TZG Architects, 2022.



Figure 109: View of junction between the SBW Stables Theatre and neighbouring terrace house at 12 Nimrod Street. The two buildings are separated by a narrow brick wall.

Source: TZG Architects, 2022.



Figure 110: Metal element possibly associated with original stable doors (now removed) on main facade.

Source: TZG Architects, 2022.



#### 4.2.2 SBW Stables Theatre - Interior

##### Ground Floor - Foyer and Bar

The main entry to the theatre is from Nimrod Street which leads into the foyer with a small Box Office to the right. The timber post and beam in the foyer, which supports the theatre above, may be associated with the original timber stables. The foyer is connected to a small lounge and bar on the left with bench and banquette seating, and theatre sound-lock and laundry to the right. Public amenities are located down a central corridor which continues out to the shared laneway.

##### Level 1 - Theatre

Entry into the theatre is through the sound-lock and up the stairs which arrive at the front of the triangular stage. The theatre has capacity for 65 people on opposing tiered seating. A small opening and narrow walkway above the stairs leads to the Bio Box, which is lined with timber floor boards. There is a high risk of falling due to the narrowness of the walkway and the lack of a balustrade.

The performer's dressing room and bathroom are located at the northern end of the theatre. It is connected to the stage via a narrow corridor behind the theatre seating and along the eastern perimeter wall.

Fire egress is located opposite the stairs from the foyer and leads out to Nimrod Street.

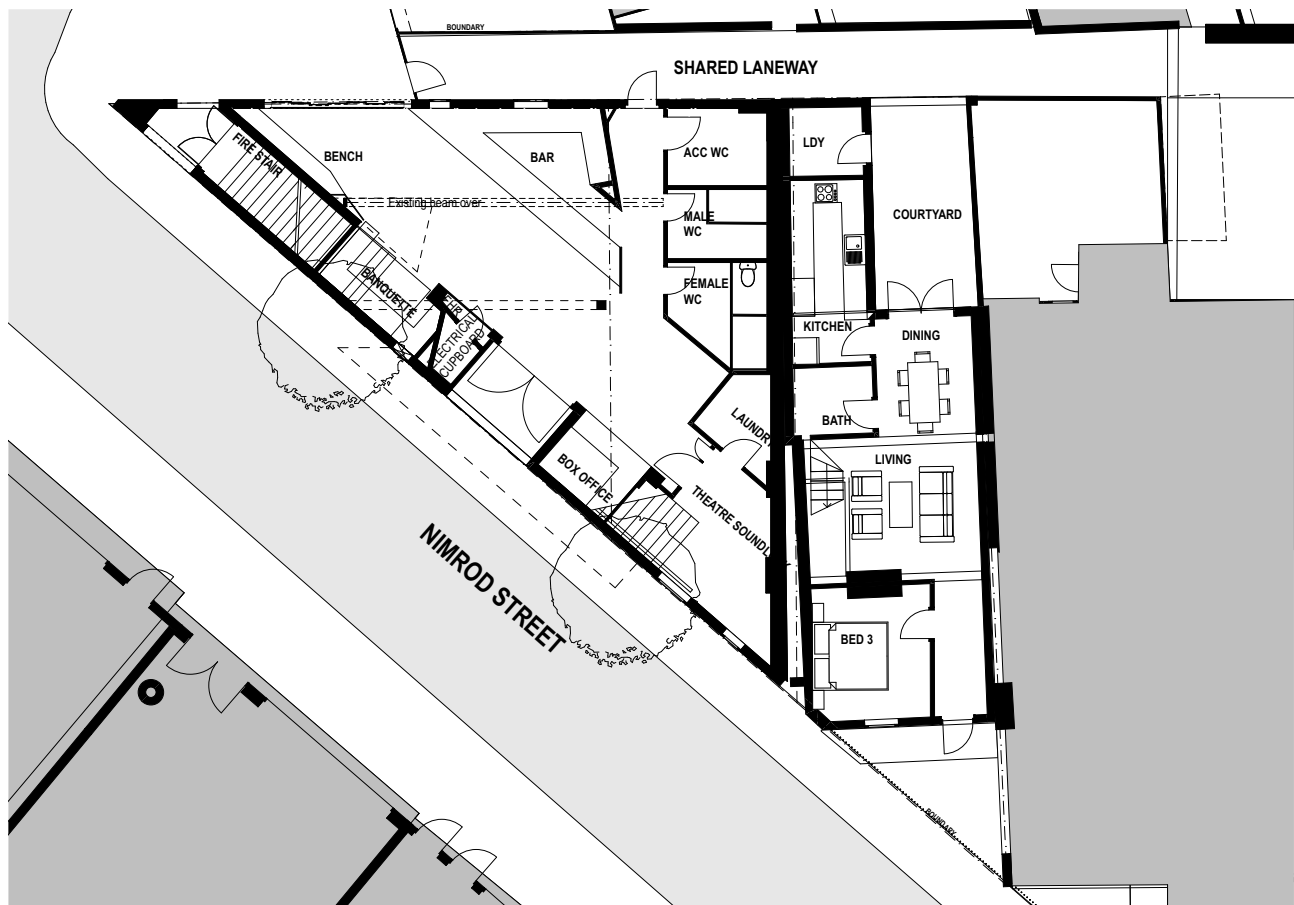


Figure 111: Existing ground floor plan.

Source: TZG Architects, 2022.



Figure 112: Existing Level 1 plan.  
Source: TZG Architects, 2022.



Figure 113: Existing roof plan.  
Source: TZG Architects, 2022.





Figure 114: Main foyer, lobby and bar. Main entrance and original stable doors visible on the left and corridor to amenities on the right.  
Source: TZG Architects, 2022.



Figure 115: Bar area.  
Source: TZG Architects, 2022.



Figure 116: Main foyer, lobby and bar area currently used as a workshop.  
Source: TZG Architects, 2022.



Figure 117: Main foyer and bar area. Doors to theatre seen beyond.  
Source: TZG Architects, 2022.

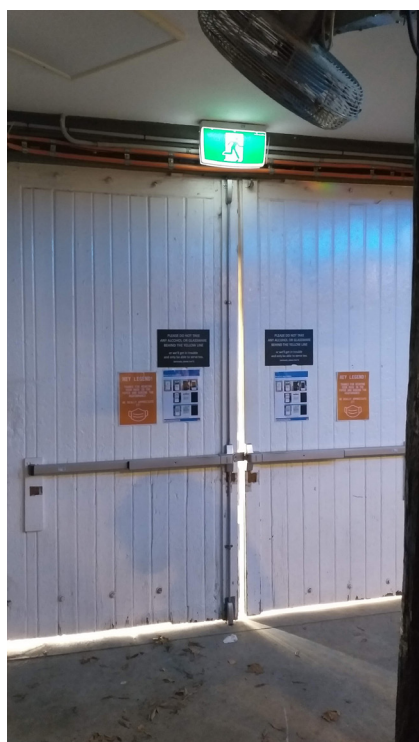


Figure 118: Ledged and braced doors at entrance.  
Source: TZG Architects, 2022.



Figure 119: Corridor leading to amenities with door to rear lane at the end.  
Source: TZG Architects, 2022.

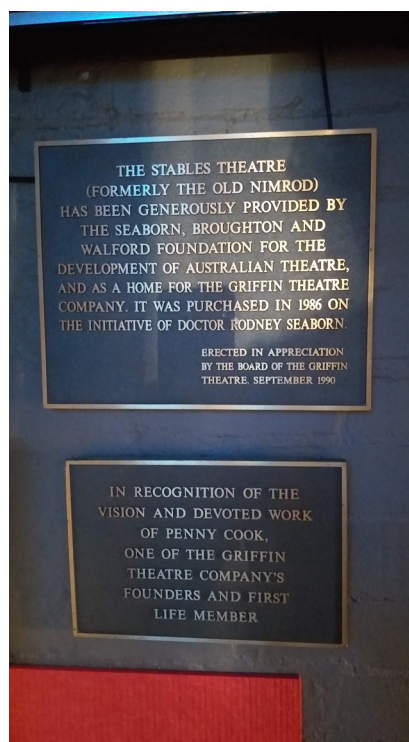


Figure 120: Commemoration plaques.  
Source: TZG Architects, 2022.





Figure 121: View of timber column and beam supporting the upper levels and separates the foyer and bar areas.

Source: TZG Architects, 2022.



Figure 122: View towards foyer area from access door to rear lane.

Source: TZG Architects, 2022.

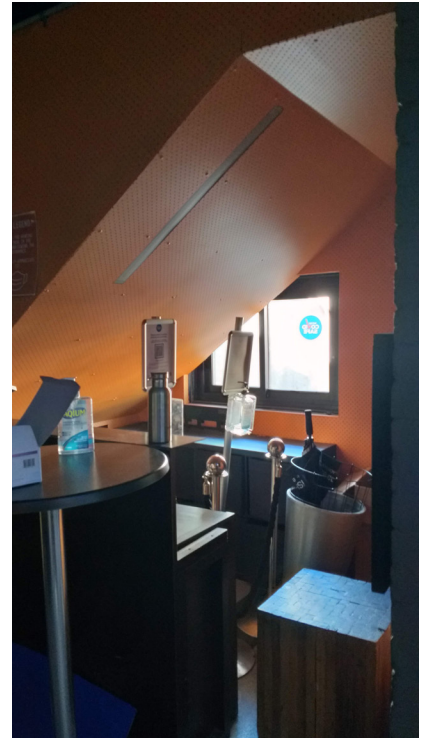


Figure 123: Box office ticket window.

Source: TZG Architects, 2022.



Figure 124: Doors leading to theatre sound-lock and stairs to the main theatre.

Source: TZG Architects, 2022.



Figure 125: View back to foyer area from sound-lock.

Source: TZG Architects, 2022.

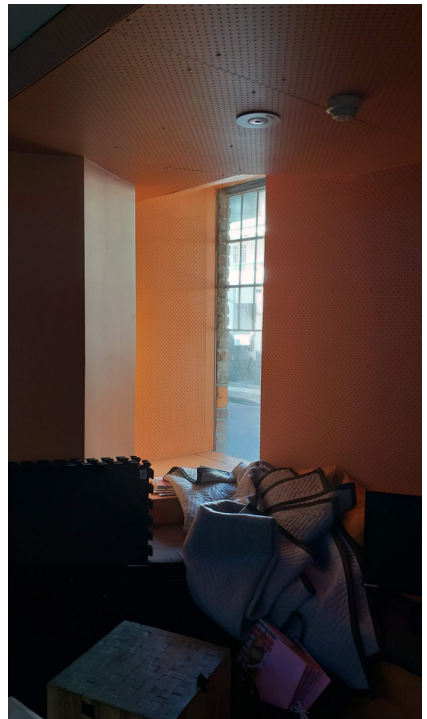


Figure 126: Lounge seating in bar area.

Source: TZG Architects, 2022.



## Theatre - Upper level

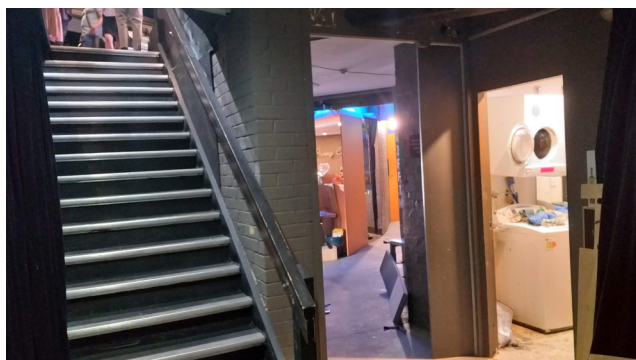


Figure 127: View from the theatre sound-lock of foyer and stairs leading to theatre. Storage room and laundry facilities also visible.

Source: TZG Architects, 2022.



Figure 128: Stage.

Source: TZG Architects, 2022.



Figure 129: Tiered theatre seating with capacity for 65 people.

Source: TZG Architects, 2022.



Figure 130: Tiered theatre seating.

Source: TZG Architects, 2022.

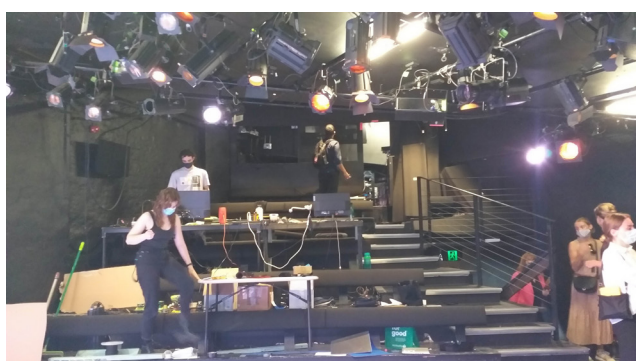


Figure 131: Tiered theatre seating.

Source: TZG Architects, 2022.

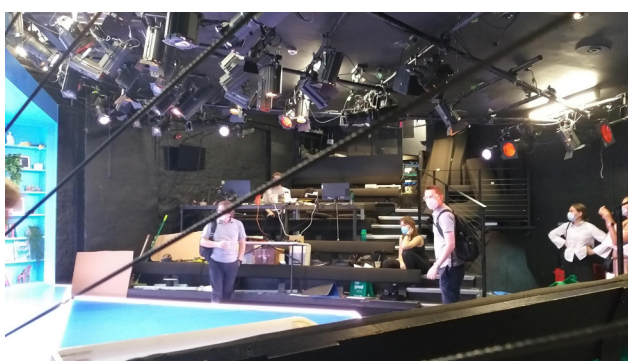


Figure 132: Opposing tiered theatre seating.

Source: TZG Architects, 2022.



Figure 133: View of main stairs ground floor and raised walkway to Bio Box.  
Source: TZG Architects, 2022.



Figure 134: View of narrow corridor connecting the stage and Dressing Room.  
Source: TZG Architects, 2022.



Figure 135: Low stage area enclosed with terraced seating.  
Source: TZG Architects, 2022.

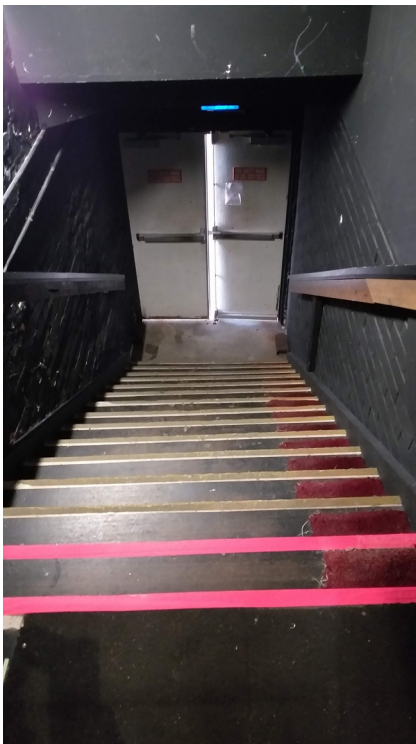


Figure 136: Fire egress to Nimrod Street.  
Source: TZG Architects, 2022.



Figure 137: Theatre materials currently stored in the sound-lock.  
Source: TZG Architects, 2022.



## Bio Box - Upper level



Figure 138: Bio Box room.  
Source: TZG Architects, 2022.



Figure 139: Bio Box room.  
Source: TZG Architects, 2022.



Figure 140: Narrow walkway connecting theatre to Bio Box.  
Source: TZG Architects, 2022.



Figure 141: Bio Box.  
Source: TZG Architects, 2022.



Figure 142: Bio Box.  
Source: TZG Architects, 2022.

**Back Stage - Upper level**



Figure 143: Dressing Room.  
Source: TZG Architects, 2022.



Figure 144: Backstage bathroom with corridor leading to the stage.  
Source: TZG Architects, 2022.

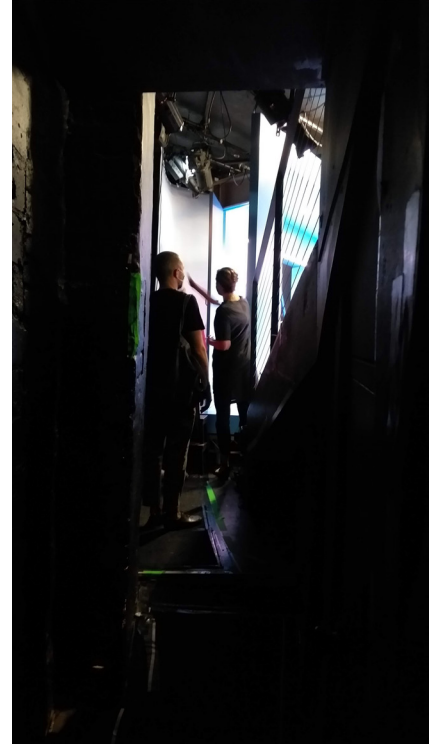


Figure 145: Corridor leading from Dressing Room to stage area.  
Source: TZG Architects, 2022.



### 4.2.3 12 Nimrod Street - Interior

#### Ground Floor

The front entrance leads to a corridor that connects through to the living room, dining room and rear courtyard. A bedroom is located off the front entrance and the bathroom and kitchen are located adjacent to the dining room area. A small laundry room is accessed via the rear courtyard.

The main spaces have tiled floors. An exposed face brick wall separates the kitchen from the bathroom, whilst the remaining walls are rendered or of lightweight construction, some tiled. The ceilings appear to have been relined in plasterboard, with simple mouldings.

#### Upper Level

A narrow stair leads to the upper level which comprises two bedrooms which are carpeted. A large terrace with a timber framed pergola and balustrade is accessed via the north facing bedroom.

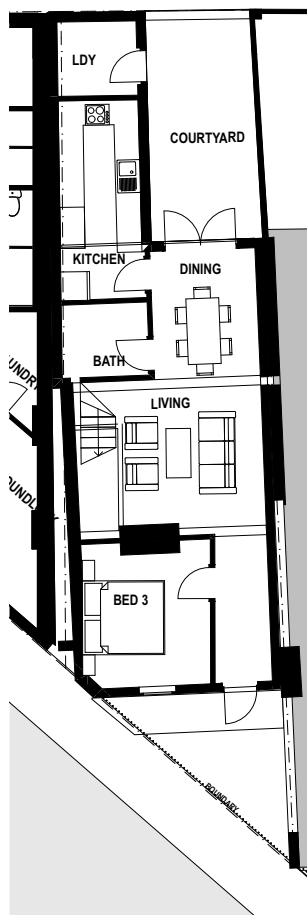


Figure 146: 12 Nimrod Street, existing ground floor plan.  
Source: TZG Architects 2022.

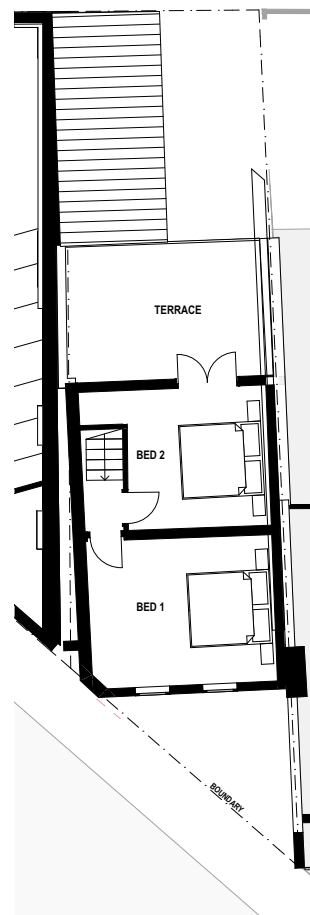


Figure 147: 12 Nimrod Street, existing level 1 plan.  
Source: TZG Architects 2022.



Figure 148: Entrance corridor leading to main living spaces.  
Source: TZG Architects, 2022.

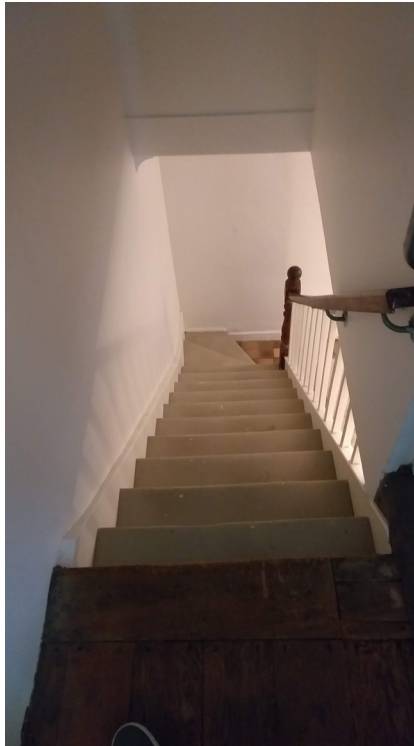


Figure 149: Stairs.  
Source: TZG Architects, 2022.

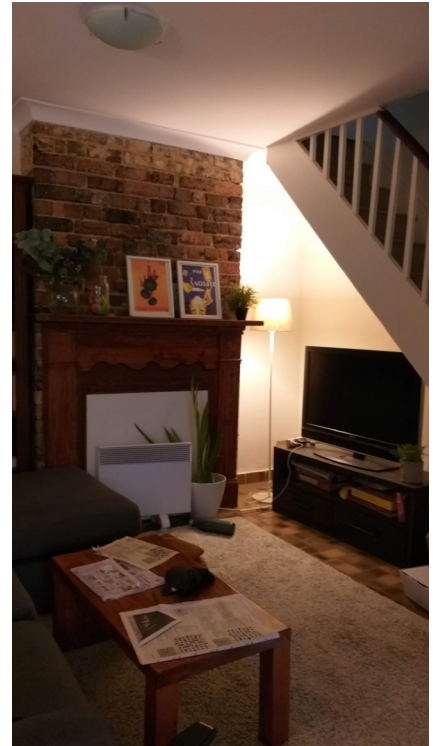


Figure 150: Living Room.  
Source: TZG Architects, 2022.



Figure 151: View from Dining Room to Living Room with bathroom on the right.  
Source: TZG Architects, 2022.

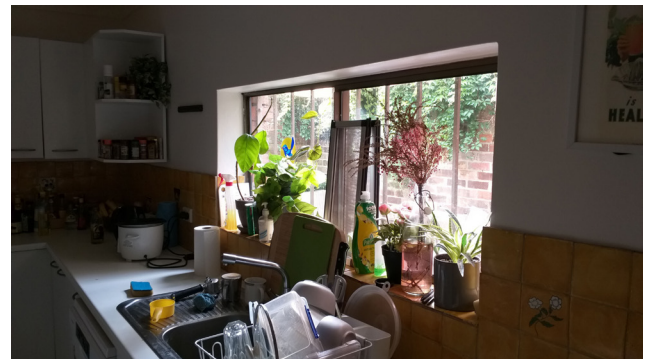


Figure 152: View of Kitchen with rear courtyard visible.  
Source: TZG Architects, 2022.



Figure 153: Kitchen.  
Source: TZG Architects, 2022.



Figure 154: View of brick facade defining the courtyard with kitchen window.  
Source: TZG Architects, 2022.





Figure 155: Exposed face brick wall defining kitchen.

Source: TZG Architects, 2022.



Figure 156: Bathroom.

Source: TZG Architects, 2022.



Figure 157: View of brick repairs to external wall of SBW Stables Theatre. Roof over kitchen visible.

Source: TZG Architects, 2022.



Figure 158: South-facing bedroom addressing Caldwell Street.

Source: TZG Architects, 2022.



Figure 159: North-facing bedroom with double doors leading to terrace.

Source: TZG Architects, 2022.



Figure 160: View from terrace over rear lane and neighbouring properties. Roof over kitchen and laundry abuts the exterior wall of the SBW Stables Theatre (left)

Source: TZG Architects, 2022.



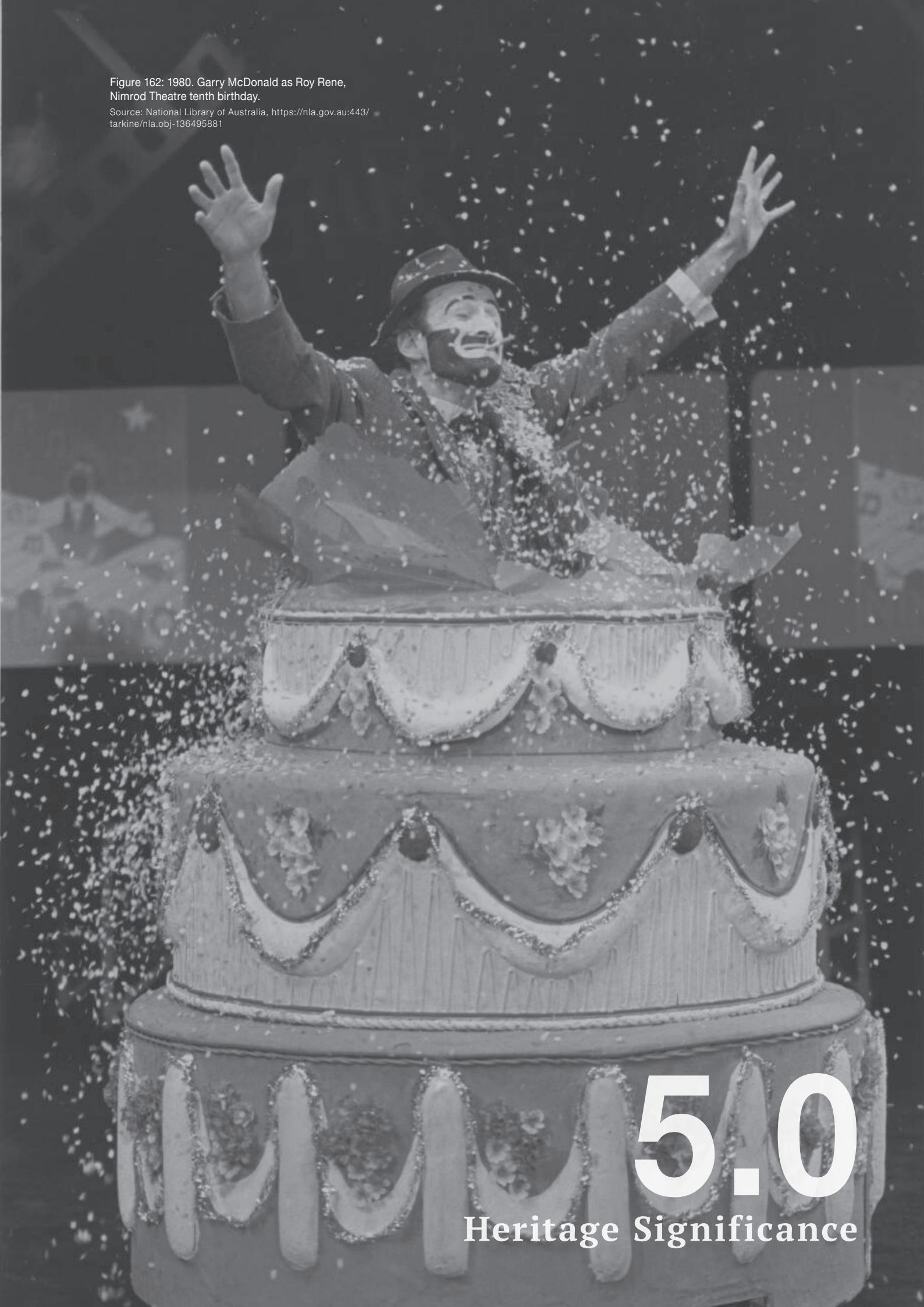
Figure 161: View looking east over neighbouring rear courtyards.

Source: TZG Architects, 2022.



Figure 162: 1980. Garry McDonald as Roy Rene, Nimrod Theatre tenth birthday.

Source: National Library of Australia, <https://nla.gov.au:443/tarkine/nla.obj-136495881>



# 5.0

Heritage Significance



## 5.1 Assessment of Heritage Significance

### 5.1.1 Barcom Avenue Heritage Conservation Area (C11)

The subject site is located within the Barcom Avenue Heritage Conservation Area (C11) which is listed on Schedule 5 - Environmental Heritage of Sydney Local Environmental Plan 2012.

The Statement of Significance for the Barcom Avenue Heritage Conservation Area contained in the heritage listing reads as follows:

SYDNEY LEP HERITAGE LISTING BARCOM AVENUE HERITAGE CONSERVATION AREA		
CRITERION	ASSESSMENT OF SIGNIFICANCE	LEVEL
SHR Criteria a) [Historical significance]	Including part of Thomas West's Barcom Glen, the area represents a later residential subdivision with a high proportion of industry reflecting early use of the land. The subdivision of Craigend Estate illustrates the developmental overlays that follow the incremental subdivision of Darlinghurst's villa estates.	Meets this criteria at a local level.
SHR Criteria b) [Associative significance]	Not applicable.	
SHR Criteria c) [Aesthetic significance]	Rows of highly intact terrace housing overlayed on sloping topography create coherent and picturesque streetscapes. The area incorporates a diverse range of housing types from 1850s - 1930s.	Meets this criteria at a local level.
SHR Criteria d) [Social significance]		
SHR Criteria e) [Research potential]		
SHR Criteria f) [Rarity]		
SHR Criteria g) [Representativeness]	Representative of a later wave of residential development of East Sydney, with mix of industrial sites.	Meets this criteria at a local level.
Integrity/Intactness	The area retains a high degree of integrity	
Statement of Significance	The Barcom Glen Estate was a predominantly industrial and rural area until the nineteenth century, subdivided for residential development later than surrounding districts. It therefore has historical significance for its ability to evidence the industrial history of Darlinghurst. The area also has high aesthetic values for its fine coherent streetscapes representing middle class, residential development of the late Victorian period, Federation and inter-war periods. The topography and street plantings enhance the picturesque qualities of the highly intact streetscapes.	

18: Heritage NSW, State Heritage Inventory, Barcom Avenue Heritage Conservation Area, <https://www.hms.heritage.nsw.gov.au/App/Item/ViewItem?itemId=2421458>

### 5.1.2 10 Nimrod Street - Stables Theatre

The Stables Theatre is located in the Barcom Avenue Heritage Conservation Area. The existing theatre building is not a heritage item nor is it identified as a potential heritage item in any heritage study. It is listed as being of neutral significance on the building contribution map.

The table below assesses the significance of 10 Nimrod Street against the criterion for inclusion as a heritage item.

Criterion (a) – an item is important in the course, or pattern of, NSW’s cultural or natural history (or the cultural or natural history of the local area).	
Originally the site of a stables, the existing building had a variety of uses prior to its conversion to a theatre in 1970. The site has local historical value as a theatre which showcases innovative Australian plays.	
The site meets the guidelines for inclusion at a local level.	
Guidelines for Inclusion	Guidelines for Exclusion
<input type="checkbox"/> Shows evidence of a significant human activity.	<input type="checkbox"/> Has incidental or unsubstantiated connections with historically important activities or processes.
<input checked="" type="checkbox"/> Is associated with a significant activity or historical phase.	<input type="checkbox"/> Provides evidence of activities or processes that are of dubious historical importance.
<input type="checkbox"/> Maintains or shows the continuity of a historical process or activity.	<input type="checkbox"/> Has been so altered that it can no longer provide evidence of a particular association.
Criterion (b) – an item has strong or special association with the life or works of a person, or group of persons, of importance in the cultural or natural history of NSW (or the cultural or natural history of the local area).	
The site has special associations with John Bell, Ken Horler and Richard Wherrett and their friends who established the building as the Nimrod St Theatre in 1970, Bob Ellis and Anne Brooksbank who purchased the building in 1976 and the Griffin Theatre Company who took over occupancy as the resident theatre company in 1979. It also has special associations Dr Rodney Seaborn who established the Seaborn, Broughton & Walford Foundation in 1986 to guarantee the venue’s future for the Griffin Theatre Company, as a low cost theatre which showcases innovative Australian plays.	
The site meets the guidelines for inclusion at a local level.	
Guidelines for Inclusion	Guidelines for Exclusion
<input type="checkbox"/> Shows evidence of a significant human occupation.	<input type="checkbox"/> Has incidental or unsubstantiated connections with historically important people or events.
<input checked="" type="checkbox"/> Is associated with a significant event, person, or group of persons.	<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.



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

The existing building is a simple, two storey brick building which does not meet the guidelines for inclusion for its aesthetic values. The building has been modified over time which has led to a loss of original fabric and hence significance.

Guidelines for Inclusion	Guidelines for Exclusion
<input type="checkbox"/> 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 type="checkbox"/> Has landmark qualities. <input type="checkbox"/> Exemplifies a particular taste, style or technology.	<input type="checkbox"/> Is not a major work by an important designer or artist. <input checked="" 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.

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

The site has a strong, ongoing association with the Griffin Theatre Company who took over occupancy of the building from 1979. It was also known as the 'Nimrod St Theatre' between 1970-1974, 'The Stables Theatre' in 1976, was briefly known as 'The Loft', and finally the 'SBW Stables Theatre' from 1986 until the present time. It also has special associations with Australian play writers, actors and their audiences.

The site meets the guidelines for inclusion at a local level.

Guidelines for Inclusion	Guidelines for Exclusion
<input checked="" type="checkbox"/> Is important for its associations with an identifiable group <input type="checkbox"/> Is important to a community's sense of place	<input type="checkbox"/> Is only important to the community for amenity reasons. <input type="checkbox"/> Is retained only in preference to a proposed alternative.

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

The site has not been identified as being of archaeological potential.

Does not meet this criterion.

Guidelines for Inclusion	Guidelines for Exclusion
<input type="checkbox"/> Has 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 type="checkbox"/> Provides evidence of past human cultures that is unavailable elsewhere.	<input type="checkbox"/> The knowledge gained would be irrelevant to research on science, human history or culture. <input checked="" type="checkbox"/> Has little archaeological or research potential. <input type="checkbox"/> Only contains information that is readily available from other resources or archaeological sites.

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

There are many brick warehouse buildings within the Sydney LGA and the existing building is not considered a rare or unusual example of its type.

The existing building does not meet the guidelines for inclusion.

Guidelines for Inclusion	Guidelines for Exclusion
<input type="checkbox"/> Provides evidence of a defunct custom, way of life or process. <input type="checkbox"/> Demonstrates a process, custom or other human activity that is in danger of being lost. <input type="checkbox"/> Shows unusually accurate evidence of a significant human activity. <input type="checkbox"/> Is the only example of its type. <input 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 checked="" type="checkbox"/> Is not rare. <input type="checkbox"/> Is numerous but under threat.

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

The building is relatively utilitarian and not considered an exemplar of its type within the Sydney LGA.

The existing building does not meet the guidelines for inclusion.

Guidelines for Inclusion	Guidelines for Exclusion
<input type="checkbox"/> Is a fine example of its type. <input type="checkbox"/> Has the principal characteristics of an important class or group of items. <input type="checkbox"/> Has attributes typical of a particular way of life, philosophy, custom, significant process, design, technique or activity. <input type="checkbox"/> 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 type="checkbox"/> Is outstanding because of its integrity or the esteem in which it is held.	<input type="checkbox"/> Is a poor example of its type. <input checked="" 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.



## Statement of Significance

The site at 10 Nimrod Street has historical significance for its past uses as a stable and has social significance associated with its use as a theatre over the past 50 years.

The Stables Theatre has special associations with John Bell, Ken Horler and Richard Wherrett and their friends who established the building as the Nimrod St Theatre in 1970, Bob Ellis and Anne Brooksbank who purchased the building in 1976 as well as the Griffin Theatre Company who took over occupancy as the resident theatre company. The site also has special associations with many play writers, actors and their audiences, along with the philanthropists who supported them including Dr Rodney Seaborn who established the Seaborn, Broughton & Walford Foundation in 1986 to guarantee the venue's future for the Griffin Theatre Company, as a low cost theatre which showcases innovative Australian plays.

The existing building is a simple, utilitarian, two storey brick building which does not meet the guidelines for inclusion as a heritage item for its aesthetic values, rarity or representativeness.



Figure 163: No date. The Stables Theatre.

Source: SBW Foundation Archives.



Figure 164: 12 Nimrod Street.

Source: TZG architects, 2022.

### 5.1.3 12 Nimrod Street

The existing terrace house at 12 Nimrod Street is not listed as a Heritage Item under SLEP. The site is located within the Barcom Avenue Heritage Conservation Area and the building's contribution to the HCA is considered Neutral. The building has been substantially altered since it was recorded by the National Trust in 1976, to the point that it is no longer recognisable as the weatherboard house that it once was.

The table below assesses the significance of the 12 Nimrod Street against the criterion for inclusion as a heritage item.

<b>Criterion (a) – an item is important in the course, or pattern of, NSW's cultural or natural history (or the cultural or natural history of the local area).</b>	
The existing terrace house has been substantially altered and does not meet the guidelines for inclusion for its historical values.	
<b>Guidelines for Inclusion</b>	<b>Guidelines for Exclusion</b>
<input type="checkbox"/> Shows evidence of a significant human activity.	<input type="checkbox"/> Has incidental or unsubstantiated connections with historically important activities or processes.
<input type="checkbox"/> Is associated with a significant activity or historical phase.	<input type="checkbox"/> Provides evidence of activities or processes that are of dubious historical importance.
<input type="checkbox"/> Maintains or shows the continuity of a historical process or activity.	<input checked="" type="checkbox"/> Has been so altered that it can no longer provide evidence of a particular association.
<b>Criterion (b) – an item has strong or special association with the life or works of a person, or group of persons, of importance in the cultural or natural history of NSW (or the cultural or natural history of the local area).</b>	
There are no special associations to the life or works of a person are known for this house.	
<b>Guidelines for Inclusion</b>	<b>Guidelines for Exclusion</b>
<input type="checkbox"/> Shows evidence of a significant human occupation.	<input type="checkbox"/> Has incidental or unsubstantiated connections with historically important people or events.
<input type="checkbox"/> Is associated with a significant event, person, or group of persons.	<input type="checkbox"/> Provides evidence of people or events that are of dubious historical importance.
	<input checked="" type="checkbox"/> Has been so altered that it can no longer provide evidence of a particular association.
<b>Criterion (c) – an item is important in demonstrating aesthetic characteristics and/or a high degree of creative or technical achievement in NSW (or the local area).</b>	
The existing house is a simple, two storey terrace house which has been altered in the past and does not meet the guidelines for inclusion for its aesthetic values.	
<b>Guidelines for Inclusion</b>	<b>Guidelines for Exclusion</b>
<input type="checkbox"/> Shows or is associated with creative or technical innovation or achievement.	<input checked="" type="checkbox"/> Is not a major work by an important designer or artist.
<input type="checkbox"/> Is the inspiration for a creative or technical innovation or achievement.	<input checked="" type="checkbox"/> Has lost its design or technical integrity.
<input type="checkbox"/> Is aesthetically distinctive.	<input type="checkbox"/> Its positive visual or sensory appeal or landmark and scenic qualities have been more than temporarily degraded.
<input type="checkbox"/> Has landmark qualities.	<input type="checkbox"/> Has only a loose association with a creative or technical achievement.
<input type="checkbox"/> Exemplifies a particular taste, style or technology.	



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

There are no known community or cultural group associations, nor any social or spiritual connections with the property.

Guidelines for Inclusion	Guidelines for Exclusion
<input type="checkbox"/> Is important for its associations with an identifiable group	<input checked="" type="checkbox"/> Is only important to the community for amenity reasons.
<input type="checkbox"/> Is important to a community's sense of place	<input type="checkbox"/> Is retained only in preference to a proposed alternative.

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

There is no known archaeology on the site.

Guidelines for Inclusion	Guidelines for Exclusion
<input type="checkbox"/> Has potential to yield new or further substantial scientific and/or archaeological information.	<input type="checkbox"/> The knowledge gained would be irrelevant to research on science, human history or culture.
<input type="checkbox"/> Is an important benchmark or reference site, or type.	<input checked="" type="checkbox"/> Has little archaeological or research potential.
<input type="checkbox"/> Provides evidence of past human cultures that is unavailable elsewhere.	<input type="checkbox"/> Only contains information that is readily available from other resources or archaeological sites.

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

The house is not a rare or unusual example of its type within the Sydney LGA.

Guidelines for Inclusion	Guidelines for Exclusion
<input type="checkbox"/> Provides evidence of a defunct custom, way of life or process.	<input checked="" type="checkbox"/> Is not rare.
<input type="checkbox"/> Demonstrates a process, custom or other human activity that is in danger of being lost.	<input type="checkbox"/> Is numerous but under threat.
<input type="checkbox"/> Shows unusually accurate evidence of a significant human activity.	
<input type="checkbox"/> Is the only example of its type.	
<input type="checkbox"/> Demonstrates designs or techniques of exceptional interest.	
<input type="checkbox"/> Shows rare evidence of a significant human activity important to a community.	

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

The house is not representative.

Guidelines for Inclusion

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

Guidelines for Exclusion

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

Statement of Significance

The existing terrace house at 12 Nimrod Street, Darlinghurst has been substantially altered and does not meet the guidelines for inclusion as a heritage item.



Figure 165: 12 Nimrod Street.  
Source: TZG architects, 2022.



## 5.2 Aboriginal Archaeological Potential

A desktop search of the Aboriginal Heritage Information Management System (AHIMS) revealed no known Aboriginal sites or places near the subject site. Disturbance resulting from development reduces the likelihood of Aboriginal archaeological finds. Even so, while the potential for Aboriginal archaeological resources may be removed by historical land use and development, the potential for intangible cultural heritage values associated with the Aboriginal occupation of certain areas remain high.

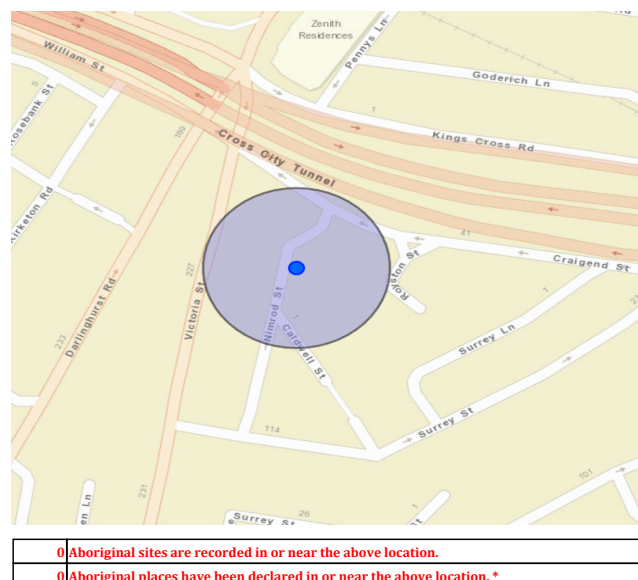


Figure 166: AHIMS Basic Search with 50m buffer conducted 23 February 2022.

Source: Heritage NSW AHIMS Web Services.

## 5.3 Archaeological Potential

The subject site lies outside the boundaries of the archaeological study undertaken in 1992 by the City of Sydney as defined by the Archaeological Zoning Plan. However, the listing for the Barcom Avenue Heritage Conservation Area identifies that there is some archaeological potential on redeveloped sites within the Conservation Area.

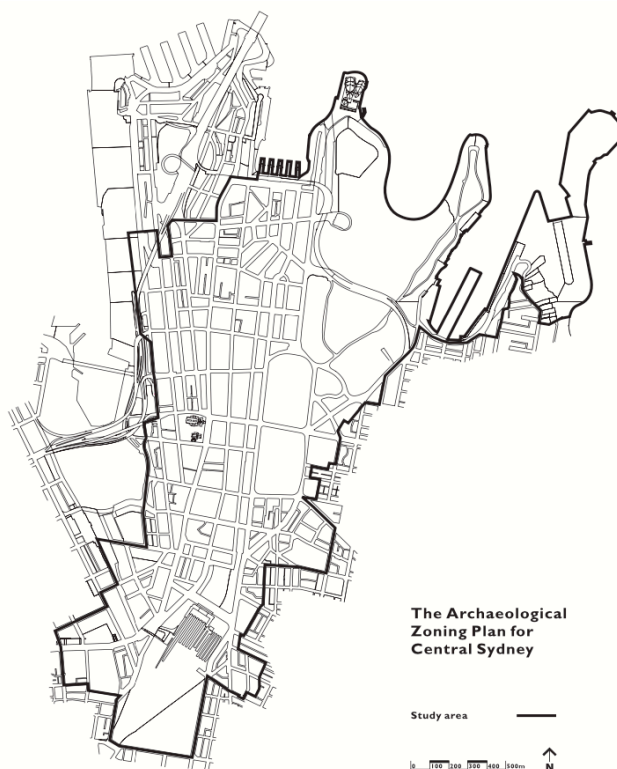


Figure 167: Archaeological Zoning Plan for Central Sydney, 1992.

Source: City of Sydney.

Figure 168: 2020. Crowd congregating outside the SBW Stables Theatre.

Source: Ken Leanore, <https://cdn.broadsheet.com.au/cache/06/79/06/791342915917a5f28169ba1af98ba4.jpg>



# 6.0

The Proposal



## 6.1 The Proposal

### Change of Zoning

The site is currently zoned R1 General Residential. This Heritage Impact Assessment accompanies a Site Specific Planning Proposal to include 'entertainment facility' as an additional permitted use for the sites at 10 and 12 Nimrod Street. The planning proposal also seeks to increase the height and floor space ratio permitted on the land.

### Proposed Development

The proposal involves removal of the existing buildings at 10 and 12 Nimrod Street and construction of a new theatre building, that is purpose built for the Griffin Theatre Company. The new building will add theatre spaces and upgrades that are not possible within the spatial constraints of the existing building such as a rehearsal space and provision for an accessible lift, as well as providing an increased seating capacity.

State of the art front of house areas, theatre seating and amenities will enhance the visitor experience while larger back-of-house areas including services and storage facilities, will improve the operations of the Griffin Theatre Company and provide support spaces for the performers and artists.

The new theatre building comprises of three levels which are accessible by a new passenger lift and BCA compliant fire egress stairs. A dedicated rehearsal area with an attached sunken courtyard, patron amenities and storage space are located in the basement. The rehearsal area also has the flexibility to be adapted into an office space if required. On the ground floor, a large foyer area is connected to two forecourt entries. The main forecourt entry extends from the paved footpath to the north of the site while the secondary entrance to the south is screened by a small garden. The new theatre space is located above the foyer. The main stage and opposing tiered seating are arranged at the centre of the space with the actors' dressing room and amenities accessed via a cross over area. Additional tiered and balcony seating, Bio Box and plant rooms are located on the upper level of the theatre.

A summary of the current proposal is contained below:

### Demolition

- All extant structures on the subject site will be removed for the new development (SBW Stables Theatre at 10 Nimrod Street and terrace house at 12 Nimrod Street).

### Salvage

The proposal will carefully salvage original fabric proposed to be removed and store it for potential reuse or repair. Prior to the removal of any historic fabric, a photographic archival record will be conducted and coordinated with a salvage and reuse schedule.

Existing fabric to be salvaged for potential reuse includes the following:

- External bricks from the facade of the SBW Stables Theatre to be reused on the facade treatment of the new theatre.
- Timber elements associated with the stables including the stable entrance doors and timber beam and column in foyer space.
- Metal ventilation grilles.
- Interpretation boards in the foyer space.
- Timber weatherboards on the side façades of the terrace house at 12 Nimrod Street.

### Excavation

Excavation of the site below the current ground level will be made for a new basement level.

### New Infill Development

#### Basement Level

- New rehearsal space with flexibility for future use as office spaces.
- Female and male amenities, accessible WC.
- Laundry facility, storage room.
- Lift, stairs.
- Sunken courtyard at north east corner of site.

#### Ground Floor Level

- Entrance forecourt with large sliding entry doors at northern corner of site fronting Nimrod Street.
- Foyer and bar.
- Small courtyard in southern corner of site.
- Services cupboards.
- Lift, stairs.

#### Level 1

- Main theatre with tiered seating and stage (approximately 150 seats).
- Designated accessible wheelchair spaces.
- Back stage areas including dressing room and amenities.
- Balcony seating (upper level).
- Bio Box (upper level).
- Plant room and services room (upper level).
- Lift, stairs.

#### Roof

- Plant and equipment.

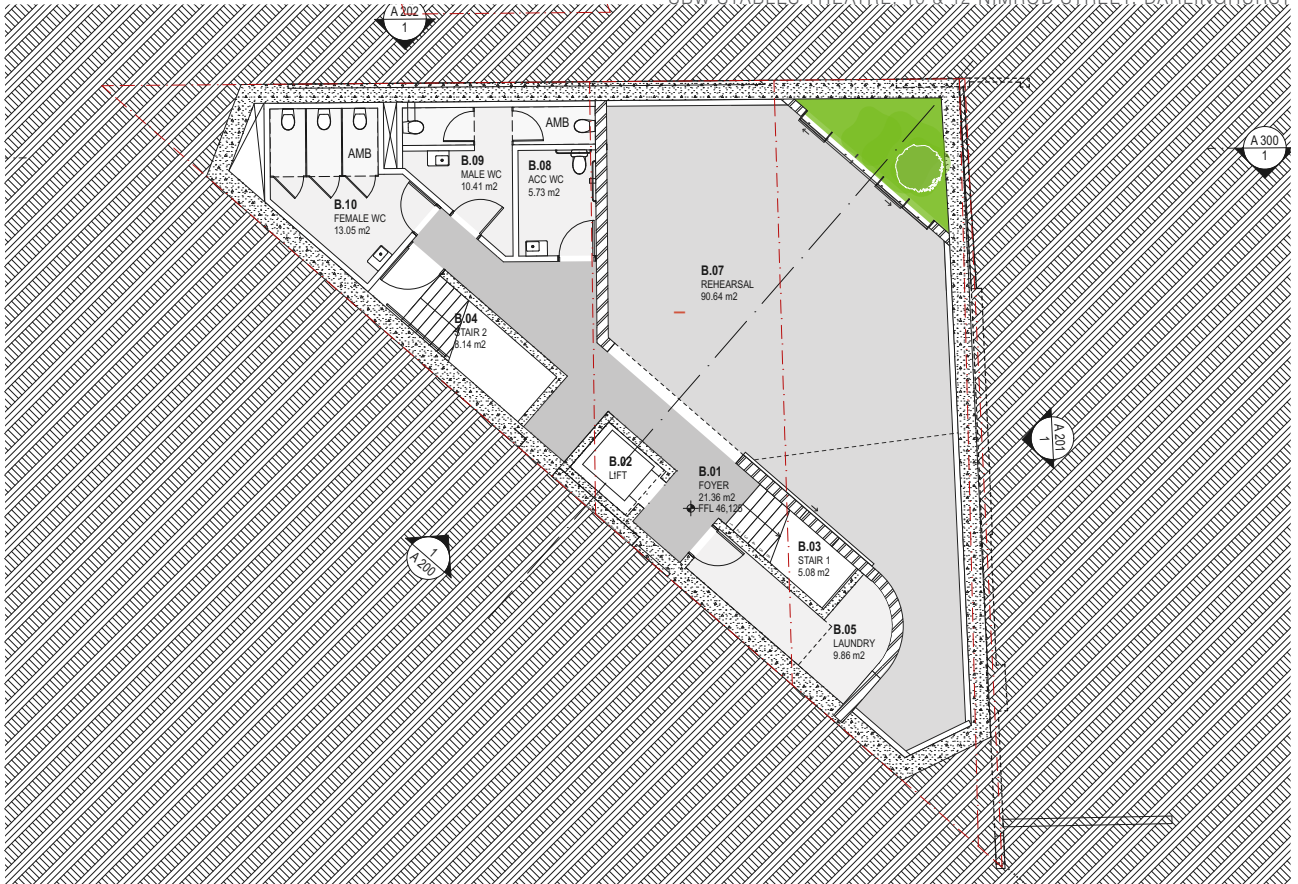


Figure 169: Basement Plan.

Source: TZG Architects, 2022.

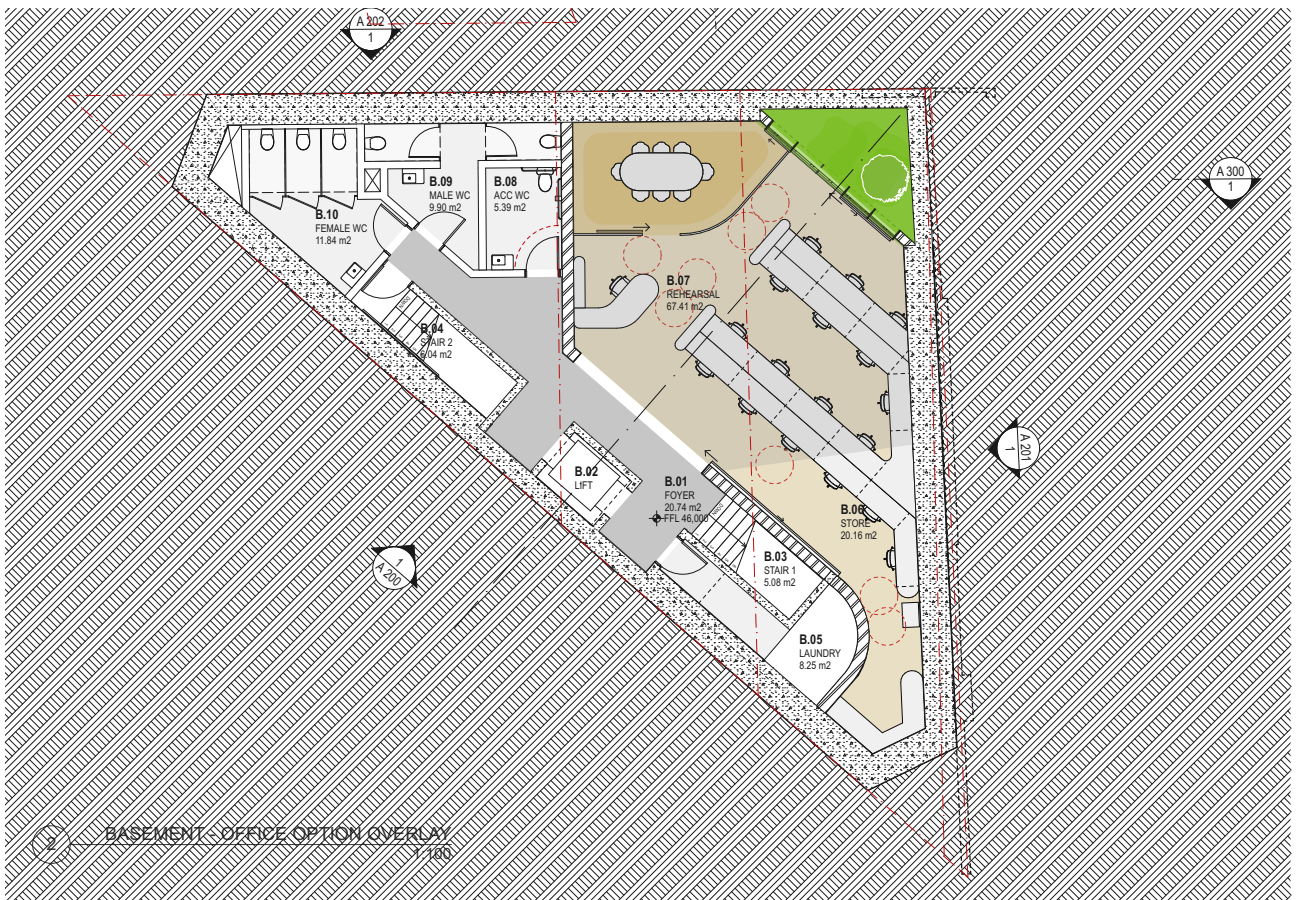


Figure 170: Basement Plan - Office Option Overlay.

Source: TZG Architects, 2022.



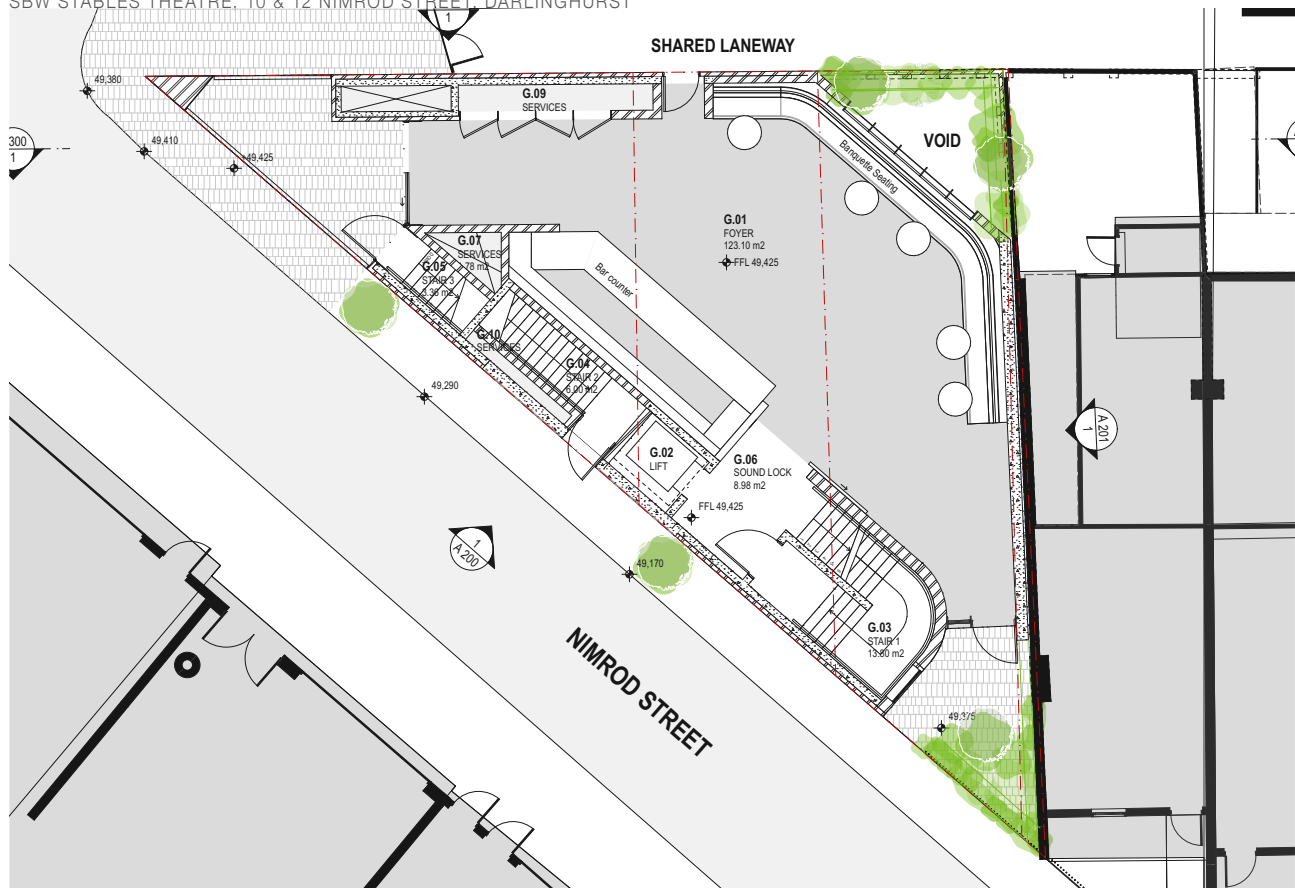


Figure 171: Ground Floor Plan.  
Source: TZG Architects, 2022.

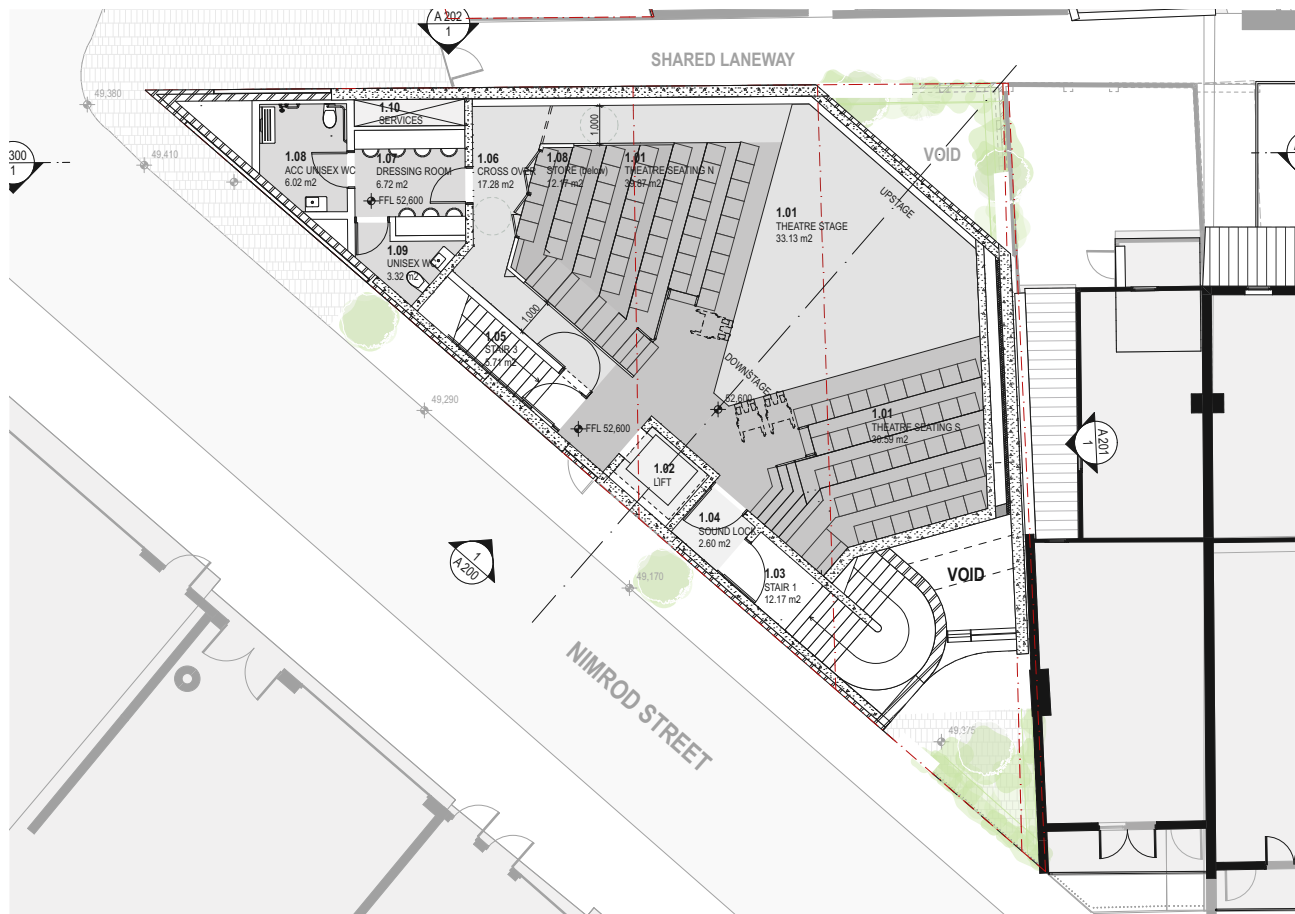


Figure 172: Level 1 - Lower Theatre Plan.  
Source: TZG Architects, 2022.

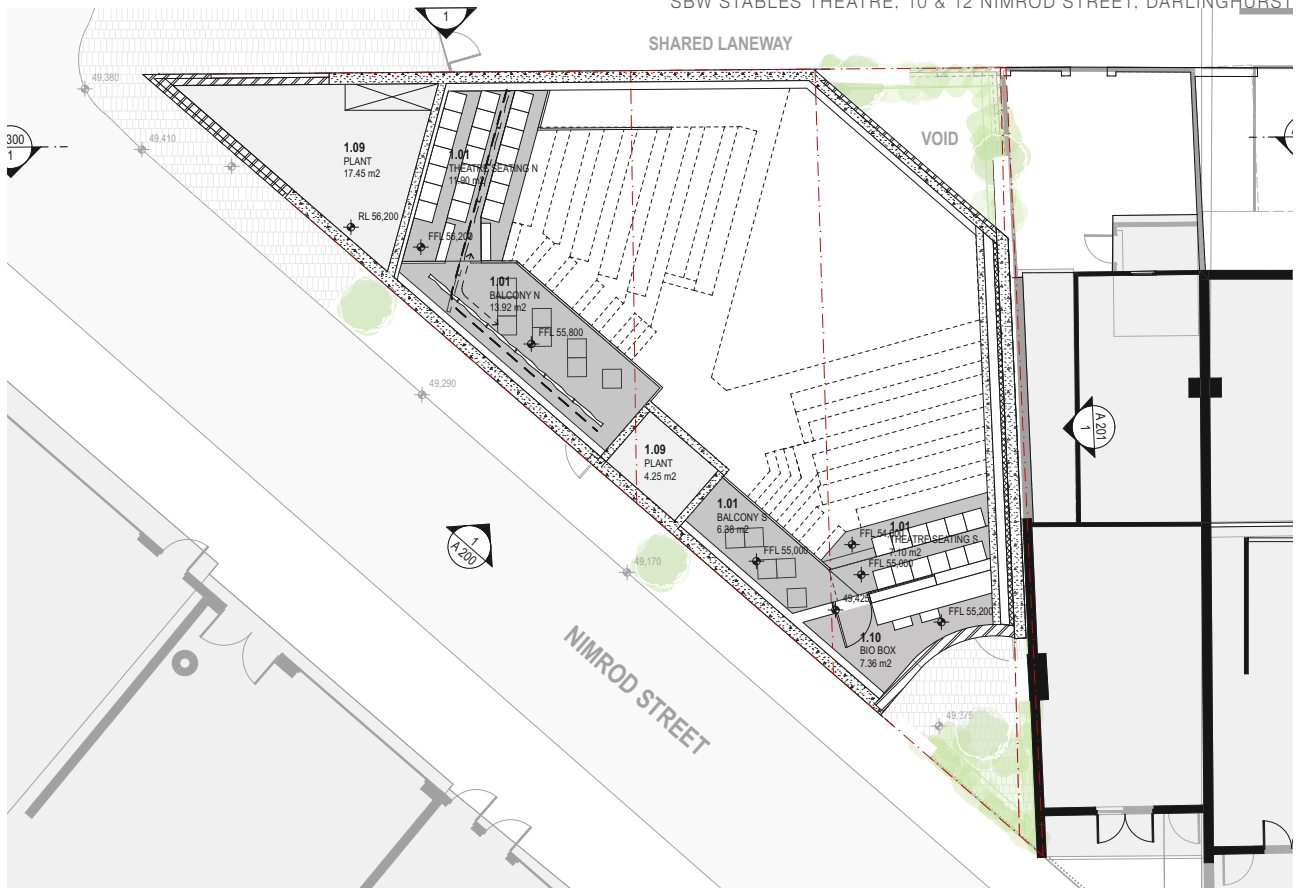


Figure 173: Level 1 - Upper Theatre Plan.

Source: TZG Architects, 2022.

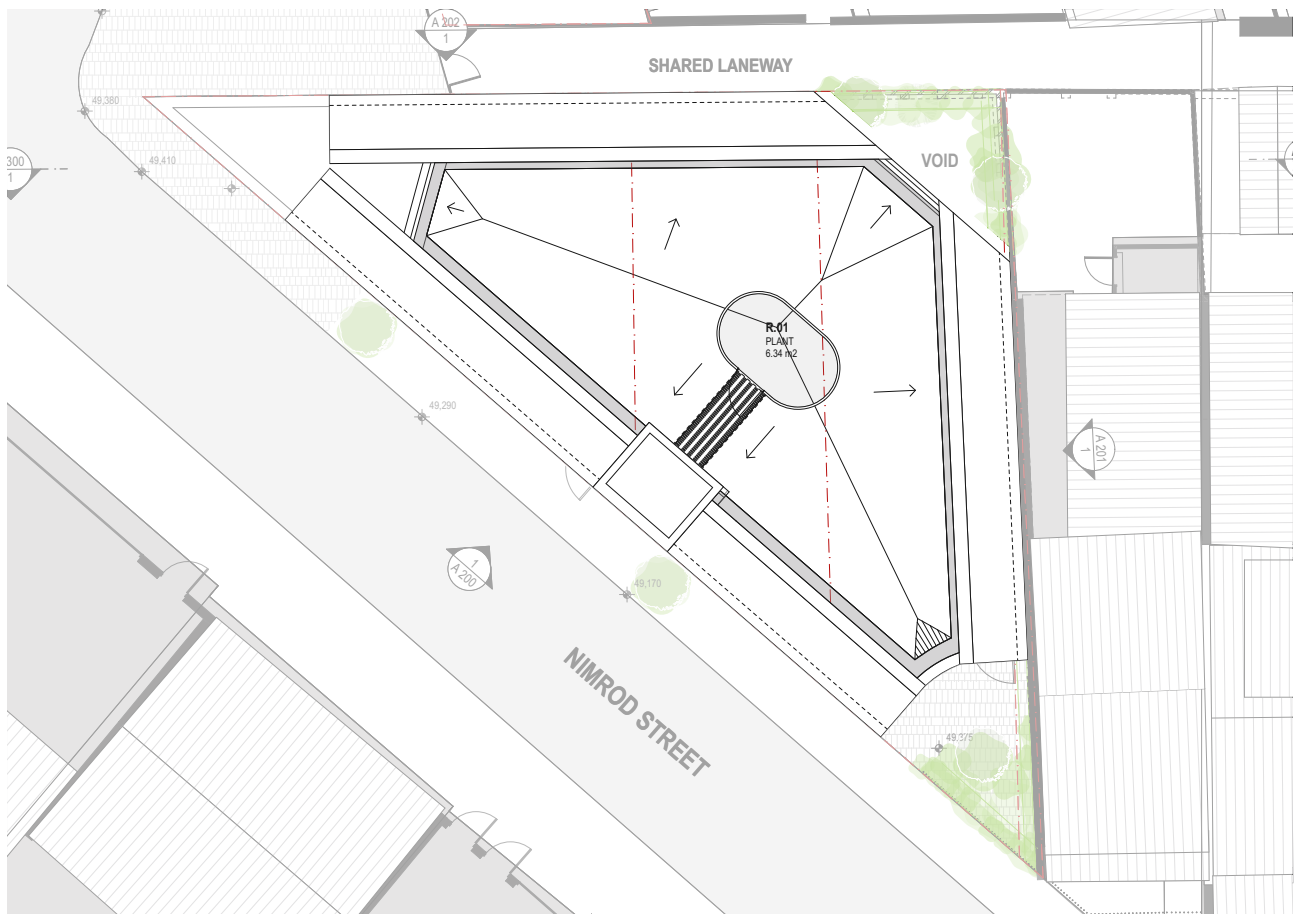


Figure 174: Roof Plan.

Source: TZG Architects, 2022.





Figure 175: West Elevation.  
Source: TZG Architects, 2022.

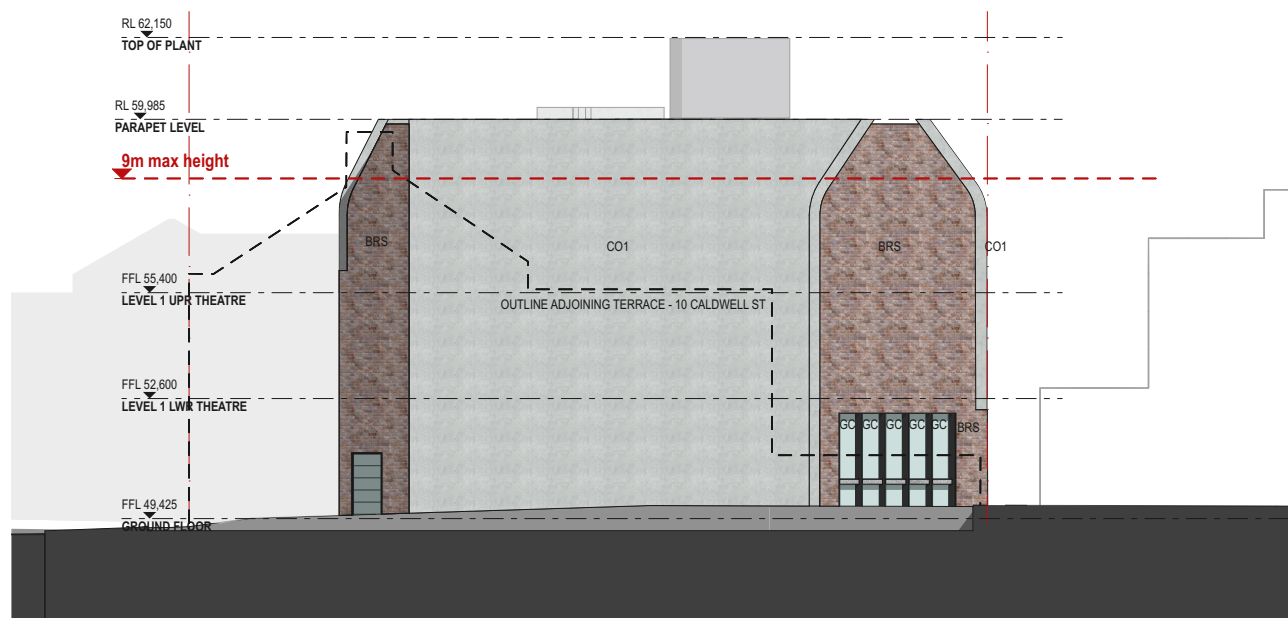


Figure 176: East Elevation - Terraces.  
Source: TZG Architects, 2022.

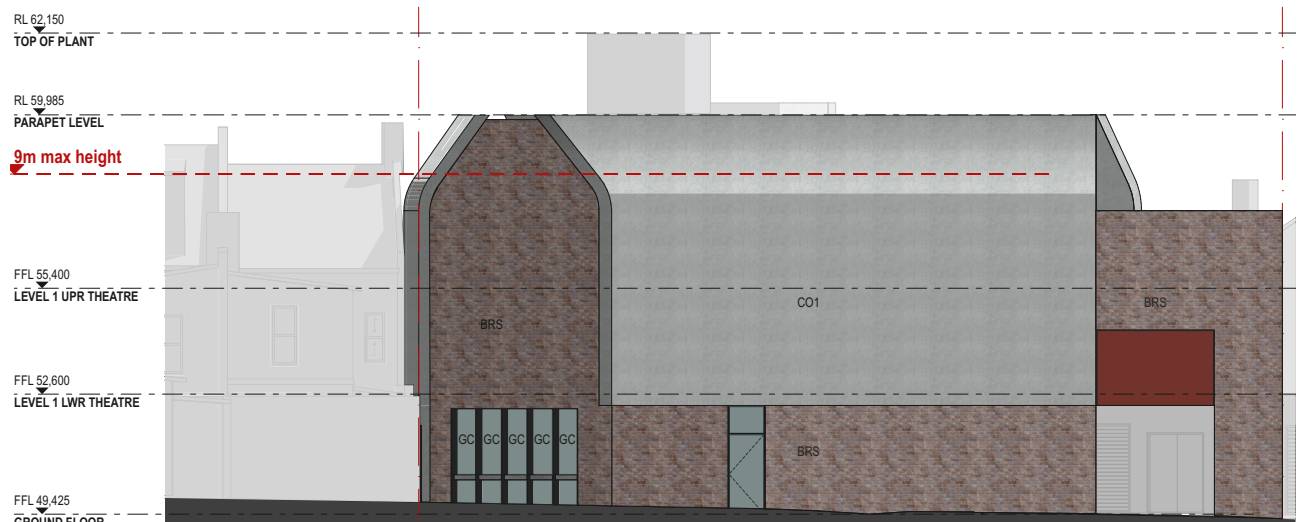


Figure 177: North Elevation - Laneway.  
Source: TZG Architects, 2022.

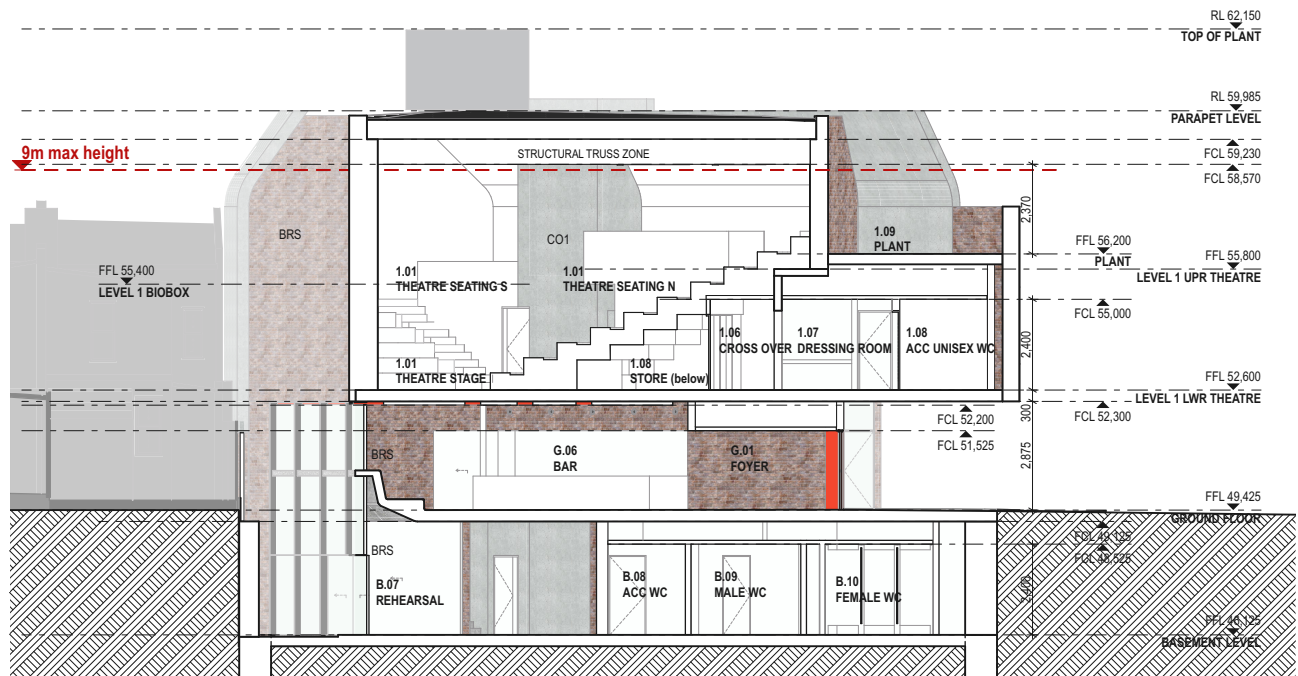


Figure 178: Section 1.  
Source: TZG Architects, 2022.



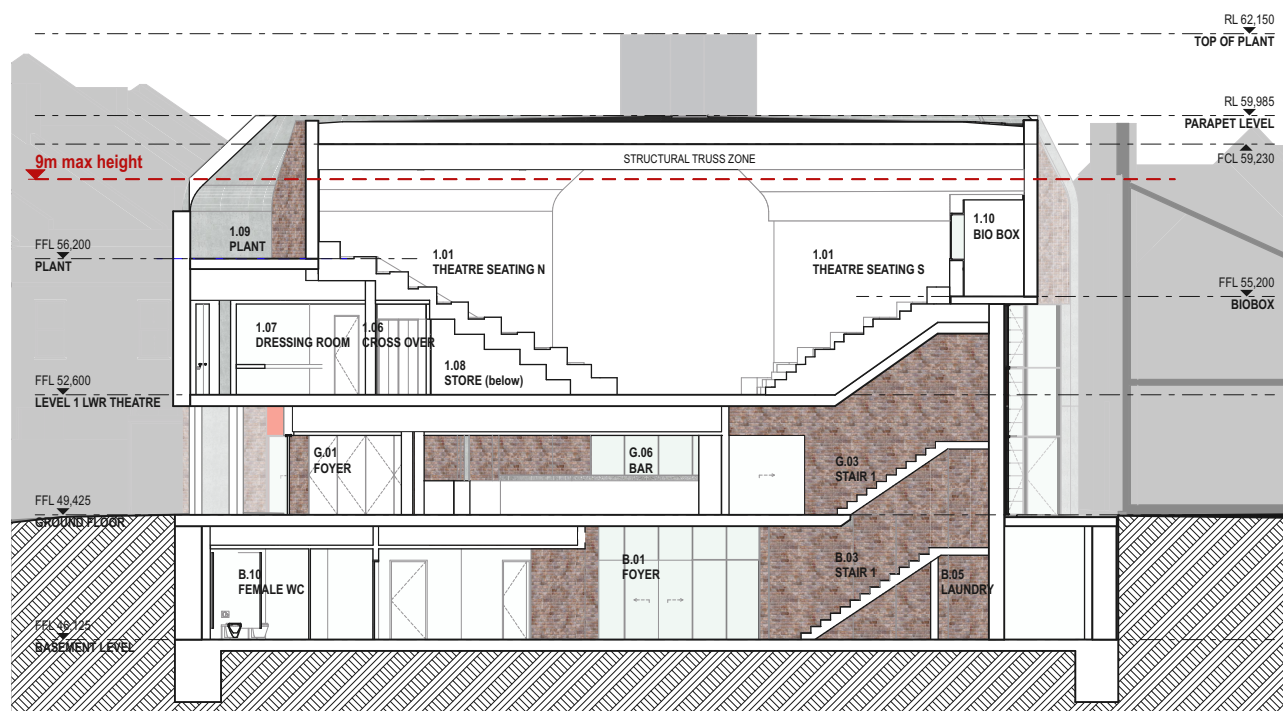


Figure 179: Section 2.

Source: TZG Architects, 2022.

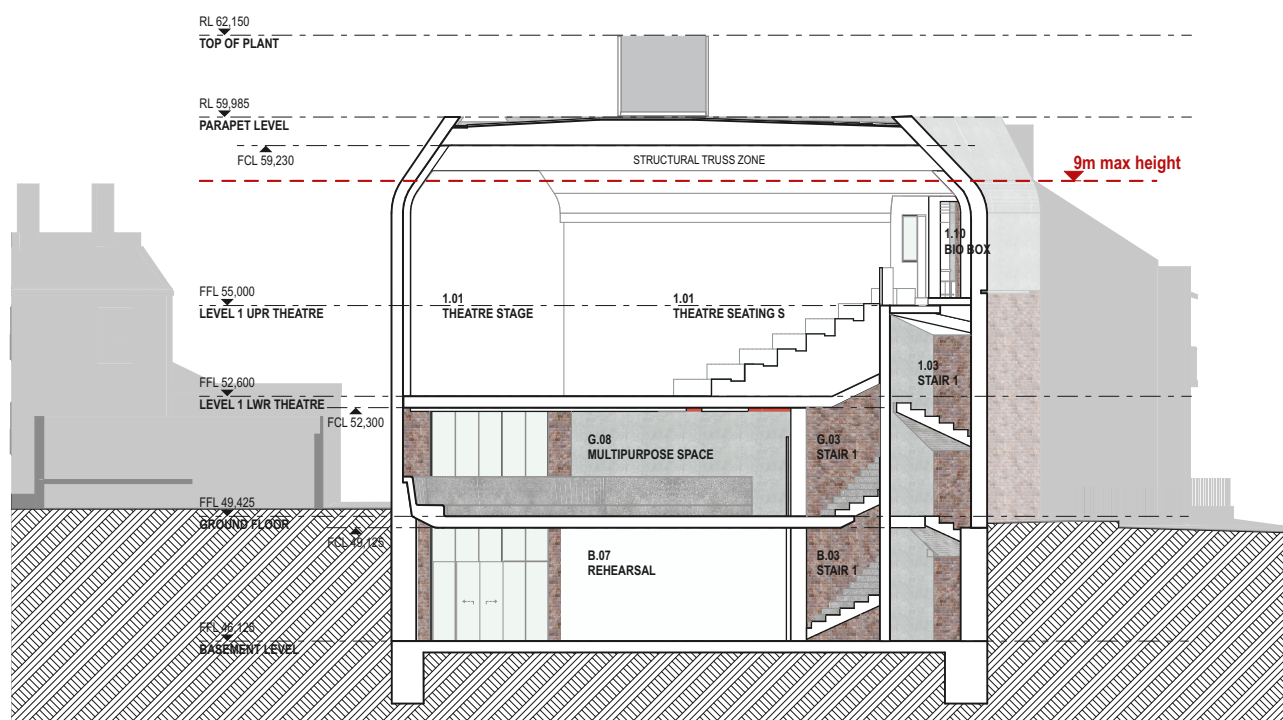


Figure 180: Section 3.

Source: TZG Architects, 2022.



Figure 181: Perspective - Craigend Street.

Source: TZG Architects, 2022.



Figure 182: Perspective - Nimrod Street.

Source: TZG Architects, 2022.





Figure 183: Off form concrete interpretation panels on Nimrod Street (2).

Source: TZG Architects, 2022.



Figure 184: Perspective - Main entrance on Nimrod Street. Recycled brickwork facade (1), new integrated signage above entry (3) and new under cover entrance for the congregating public connected to the new public space (4).

Source: TZG Architects, 2022.

## 6.2 Design Options Considered

### 6.2.1 Early Options

Many options were considered prior to arriving at the current proposal. Options were considered that housed the Theatre on both the ground floor and in the basement; however, these were discounted for a range of reasons as outlined in the diagram below which outlines the issues and benefits of each option.

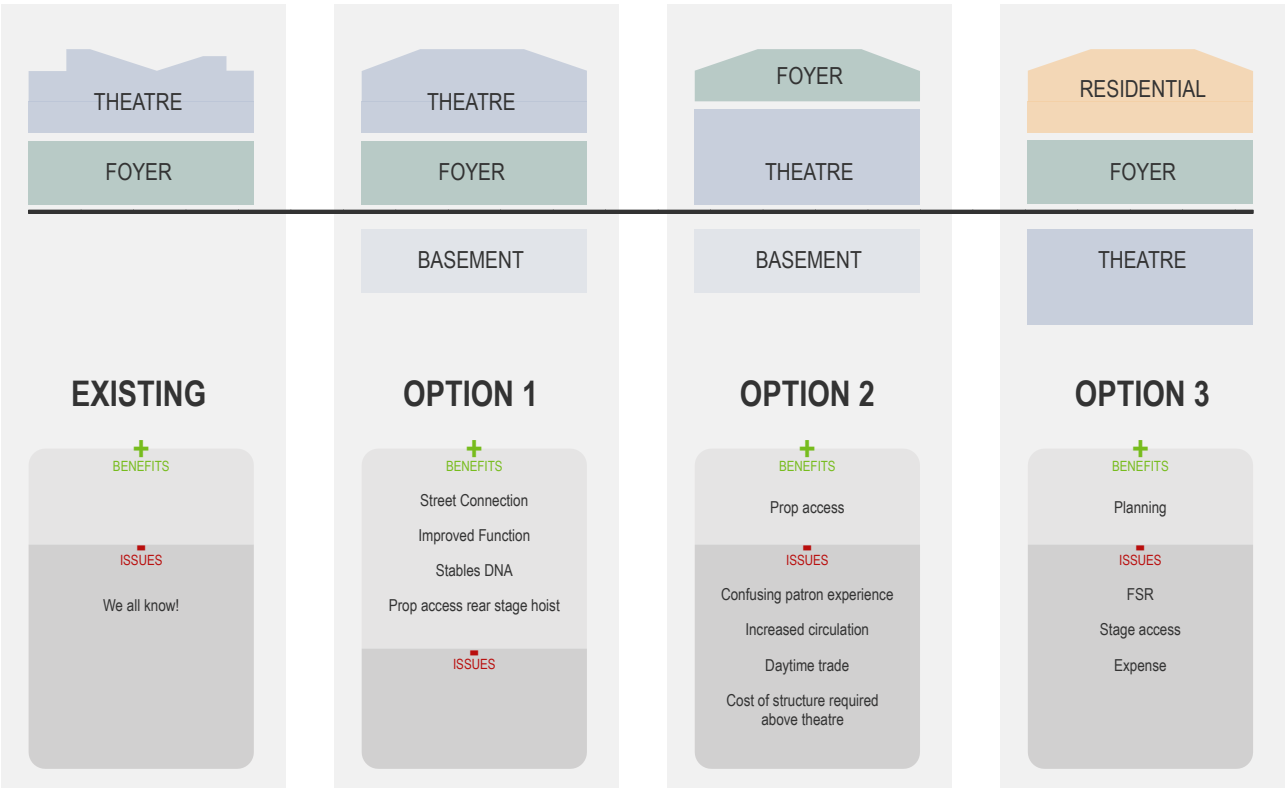


Figure 185: Options considered.  
Source: TZG Architects, 2022.



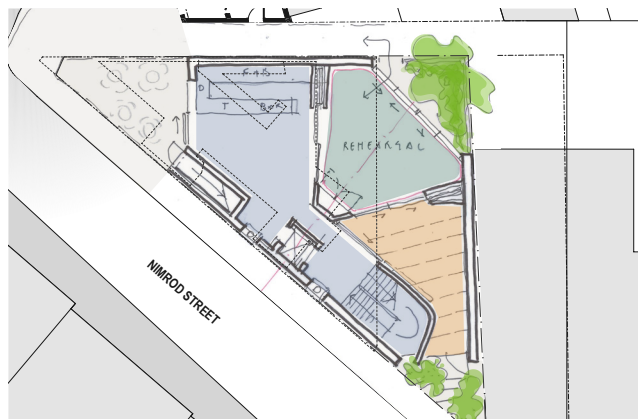


Figure 186: Ground Floor Plan - Daytime.  
Source: TZG Architects, 2022.

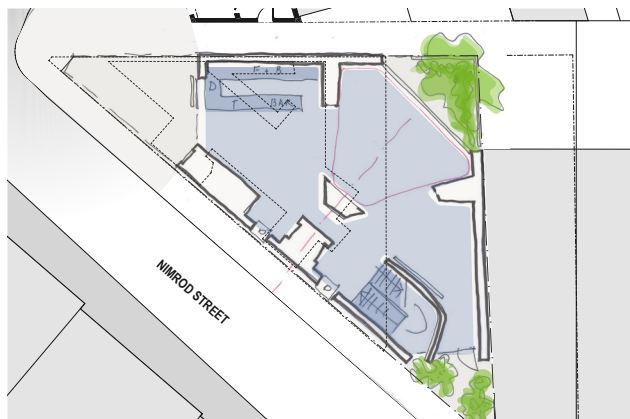


Figure 187: Ground Floor Plan - Opening Night.  
Source: TZG Architects, 2022.

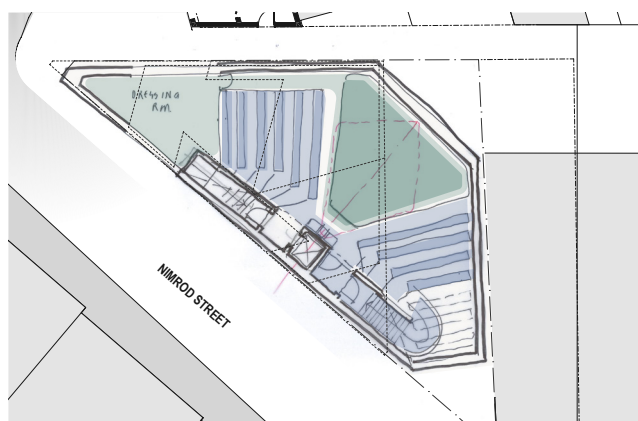


Figure 188: Lower Theatre Plan.  
Source: TZG Architects, 2022.

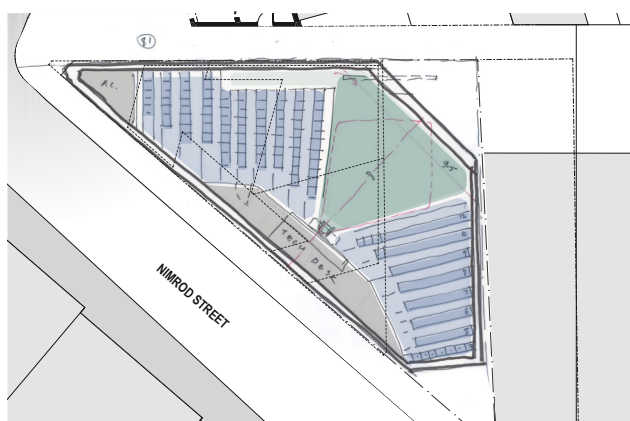


Figure 189: Lower Theatre Plan.  
Source: TZG Architects, 2022.



Figure 190: Basement Plan.  
Source: TZG Architects, 2022.

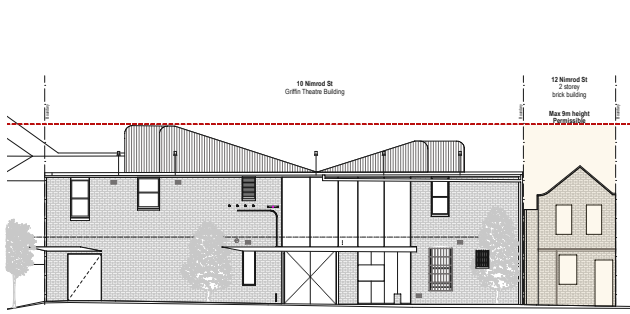


Figure 191: Nimrod Street Elevation.  
Source: TZG Architects, 2022.

### 6.2.2 Design Principles

A series of design principles were established early in the genesis of the project which are outlined on the following page. These included:

- 1 Griffin DNA
- 2 Accessibility and Compliance
- 3 The Griffin Experience
- 4 Theatre Acoustic Envelope
- 5 Urban Stage
- 6 Building Organisation
- 7 Urban Form
- 8 Building Articulation
- 9 Open Space
- 10 Environmentally Sustainable Design

The Griffin DNA relates to honouring the social significance of the place, along with interpreting the historical significance of the former Stables through expressing the original footprint and reusing materials. It includes:

Developing a new building based on the SBW Griffin heritage and spirit by:

- Upholding the SBW Legacy through honouring the vision of John Bell, Richard Wherrett, Ken and Lillian Horler, Rodney Seaborn, Peter Broughton, Leslie Walford, Penny Cook, Michael Gow, Nick Enright, Peter Carmondy, Eadie Kurzer, Jenny Laing-Peach, Rosemarie Lenzo, John Senczuk, David Lynch, Katharine Brisbane, Robert Love, Peter Kingston, Ian Watson, Ros Horin, David Berthold, Nick Marchand, Sam Strong, Lee Lewis, Karen Rodgers, among many others.
- Reusing existing brick work, barn doors and other material as possible.
- Expressing the footprint of the original Stables.
- Using materiality of the new theatre addition to express Stables narrative.

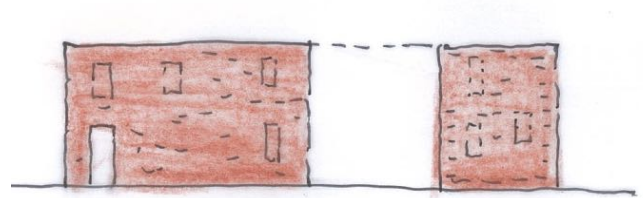


Figure 192: Nimrod Street. Existing brickwork facade.

Source: TZG Architects, 2022.

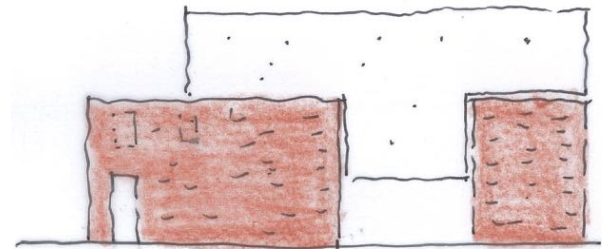


Figure 193: Nimrod Street. Existing brickwork facade and new concrete addition.

Source: TZG Architects, 2022.

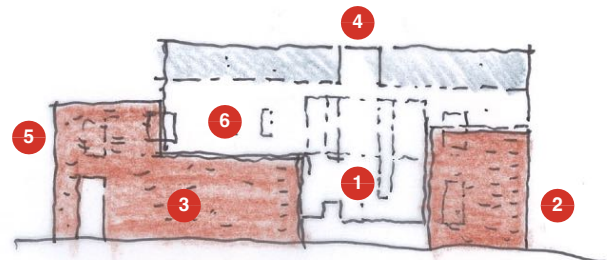


Figure 194: Nimrod Street. New theatre building including new passenger lift (1), access stairs (2) fire egress stairs (3), smoke exhaust (4), air conditioning plant (5) and Stables narrative (6).

Source: TZG Architects, 2022.



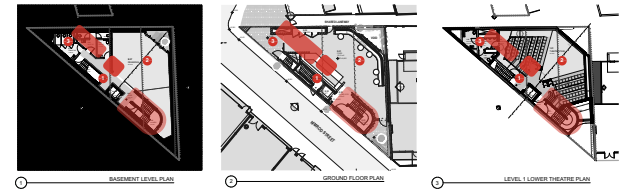
Griffin Urban Design Principles



Accessibility and Compliance

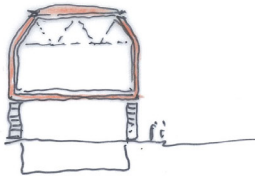
A fundamental principle is to achieve a building that provides equitable access for all patrons and actors attending the site, as well as overcoming existing safety concerns and non-compliant building elements. To achieve this, the building will be able to accommodate the following:

- 1 New accessible lift
- 2 New access stairs
- 3 Fire egress stairs



Theatre Acoustic Envelope

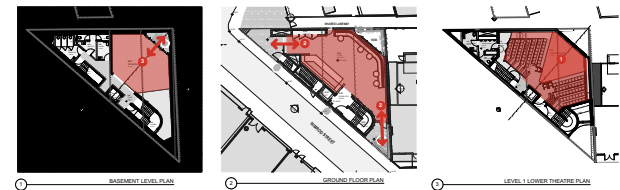
Containing the theatre in a central, simple volume for efficiency and economy. Allowing the inherent qualities of the concrete 'encasing' to minimise acoustic impact within the theatre's residential setting. Clever material selection and minimising of junctions allows for unnecessary build-up to meet acoustic performance requirements.



Building Organisation

- 1 Theatre located to the centre of the site elevated above the foyer maintaining opposing seat configuration.
- 2 Foyer connecting to Nimrod and Caldwell Streets.
- 3 Basement rehearsal space connecting to the sunken courtyard.

Future proofing the building by allowing for digital capacity and flexible spaces for future use(s).



Open Spaces

The extremities of the site form open spaces (shaded in green) and connect the foyer to the city.

- 1 North: Entrance connecting to a new public space
- 2 South: Secondary entrance connecting to a small garden and the terrace house at Caldwell Street
- 3 East: Basement rehearsal space connecting to the sunken courtyard.

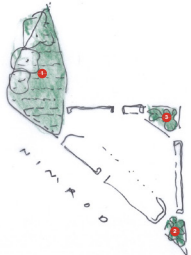


Figure 195: Urban Design Principles.

Source: TZG Architects, Urban Context Report, 2022.

Griffin DNA

The proposed design is centred around developing a new building based on the SBW Griffin heritage and spirit by:

- Upholding the SBW Legacy through honouring the vision of John Ball, Richard Wharrett, Ken and Lillian Horler, Rodney Stubben, Peter Broughton, Leslie Walford, Penny Cook, Michael Goss, Nick Knight, Peter Connolly, Eddie Kurzer, Jerry Lang-Peach, Rosemarie Lercio, John Senczuk, David Lynch, Katharine Brisbane, Robert Love, Peter Kingston, Ian Watson, Ross Harris, David Barthold, Nick Marchand, Sam Strong, Leo Lewis, Karen Rodgers, among many others.
- Reusing existing brickwork, barn doors and other material as possible
- Expressing the footprint of the original Stables
- Using materiality of the new theatre addition to express the Stables narrative



The Griffin Experience

Developing a new building that retains the unique experience when going to the Griffin Theatre through the following key parts:

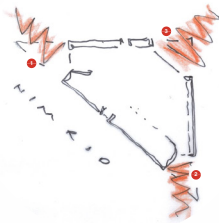
- 1 INTIMACY: SCALE: Designing spaces that retain the intimacy of the existing spaces
- 2 EQUITABLE: ACTIVITIES AND LEVEL CONNECTION TO THE STREET: Locating flexible foyer spaces with direct access to street and community beyond
- 3 EXCITING: HARNESSING THE ENERGY OF ANTICIPATION: Designing spaces to enhance and celebrate the arrival and progression of visiting the Griffin theatre
- 4 NON-FUSSY: MATERIALS: Keeping to simple materials relating back to the heritage of the building, like recycled brickwork and concrete
- 5 EGALITARIAN: EQUAL ACCESS TO PERFORMANCE: New lift access to all levels for audience members and performers. Retaining opposing seats and stage configuration enabling equal audience access to performances

Urban Stage

Expressing the Griffin at the three corners of the site.

Making a visually rich and inviting building, despite the need for the walls to be 'blank' to facilitate the theatre use.

- 1 North: Signage structure visible from Craigie Street above the congregating public at the entrance.
- 2 South: Vista into the foyer from Caldwell Street and the stair case ascending to the theatre.
- 3 East: Shaped brick work panel 'speaking' to the residential setting.



Urban Form & Building Articulation

Articulating the three corners of the site and connecting the foyer to the urban context.

Making a theatre visually compatible in a residential setting. The foyer level is defined by the Griffin brickwork. The first floor is defined by acoustically beneficial off-form concrete. It is intended to articulate the concrete to express the SBW Griffin story.



Environmentally Sustainable Design Principles

Developing a new building that encompasses an environmentally sustainable approach through the selection of building materials, use of renewable energy systems, reuse of water and in keeping with the Griffin's current ESD initiatives.

- 1 Building materials: Reuse existing brickwork, Long life durable materials, Minimal painting
- 2 Energy Systems: Photovoltaic roof panels, Battery storage (future)
- 3 Water retention and reuse for landscaped areas
- 4 Support Griffin's current ESD initiatives



### 6.2.3 Pre-lodgement Discussion with City of Sydney

A Pre Lodgement meeting was held with the City of Sydney on 12 August 2021 to discuss the potential request to amend the planning controls for the expansion of the SBW Stables Theatre to accommodate a universally accessible theatre with an expanded seating capacity, a rehearsal space and other support spaces.

#### Proposal

Both sites are currently zoned Residential. The proposal to amend Schedule 1 of the Sydney Local Environmental Plan 2012 to include 'entertainment facility' as an additional permitted use for the sites at 10 and 12 Nimrod Street was discussed.

Council described the proposal as follows in their letter dated 6 September following the meeting:

*The proposed redevelopment of the SBW Stables Theatre will incorporate 12 Nimrod Street and increase the floor space of the existing theatre by 96 sqm (or 40 per cent of the total existing floor space). It is understood that the proposal will comply with the existing planning controls including the FSR of 1.75:1 and 9m height of building control. While the theatre is adjacent to the boundary of the B4 mixed use zone west of Nimrod Street, it is located within the R1 Residential zone which prohibits entertainment facilities.*

The following key issues were discussed at the meeting:

- Griffin Theatre Company's invitation to the National Performing Arts Partnership and the impetus to improve facilities and showcase Australian theatre
- Support for the continued use of the Stables Theatre and consistency with the objectives of the City of Sydney's Local Strategic Planning Statement to preserve creative, arts and cultural floor space
- The form of proposals to ensure more accessible multi-purpose, rehearsal and performance space and supporting facilities
- Neutral contribution of the terrace at 12 Nimrod Street to the Barcom Avenue conservation area
- Stakeholder engagement and relationship with neighbours
- Integration the public domain and local activation
- Impacts on the function of the un-named laneway to the north-east of the site
- Impacts on local amenity and movement
- Whether DCP amendments are needed to support the redevelopment.

The City agreed to accept a request to prepare a Planning Proposal to include listing 'entertainment facility' as an additional permitted use at the SBW Stables Theatre at 10 and 12 Nimrod Street. This approach was preferred to a request for mixed-use zoning which could risk the current use of the site and potentially introduce a range of other alternative uses for the site which may be less compatible with surrounding residential uses.

One detailed matter has been noted. The boundary between the theatre and terraces includes a chimney and other structures. If a party wall exists, it will be important to ensure that all relevant easements and structural matters can be resolved.

#### Process

In terms of process, Council recommended that a detailed strategic analysis of the merit for changing the planning controls be lodged with the Planning Proposal. If strategic merit can be demonstrated, the request should also include adequate site-specific analysis to justify the proposed built form. Any planning proposal request must include adequate supporting studies to address potential impacts of a change to the planning controls.

If the City considers a request to be capable of demonstrating strategic and site-specific merit, the City will report the outcomes of the assessment and any planning proposal to Council and the Central Sydney Planning Committee for their consideration.

#### Supporting Studies

A range of key supporting studies were recommended to be submitted with the proposal including a concept proposal, along with an analysis of heritage issues, which this Statement of Heritage Impact aims to address:

- A concept proposal and justification, including an analysis of urban design and heritage issues to address the design of the building and its impact on the conservation area and neighbouring development and confirm whether the structures exhibit heritage significance.
- A study demonstrating that potential impacts from the expansion of the theatre on the amenity of neighbours can be managed, including an acoustic assessment to address the sound impact of the expansion of the theatre on the neighbouring development, including the terrace at 14 Nimrod Street and other affected sensitive uses.
- If a party wall exists, confirmation that all relevant easements and structural matters can be resolved if a party wall exists with the adjoin terrace.

In addition, it was recommended the proponent engage with the community prior to the lodgement of the planning proposal request.





**STABLES THE**





7.0  
Policy Context



## 7.1 Introduction

In this section, the heritage impact of the proposal is assessed against relevant heritage Statutory Controls, Conservation Policies and Guidelines contained in the following documents:

- NSW Heritage Act 1977
- Sydney Local Environmental Plan (SLEP) 2012 and
- Sydney Development Control Plan (SDCP) 2012

A Planning Proposal prepared by Hamptons Property Services accompanies the proposal and outlines how the proposal meets the relevant statutory controls.

## 7.2 Sydney Local Environmental Plan (SLEP) 2012

Schedule 5 of SLEP identifies Heritage Items and Conservation Areas. Although the buildings at 10 and 12 Nimrod Street are not listed as heritage items, they are located within the Barcom Avenue Heritage Conservation Area, identified as item No. C11 in the SLEP.

Part 5.10 of the LEP sets out controls related to Heritage Conservation. The proposal is addressed below in relation to the relevant clauses of the LEP.

CLAUSE SYDNEY LEP 2012	COMMENT
<b>5.10 Heritage Conservation</b>	
<p>(1) Objectives</p> <p>The objectives of this clause are as follows:</p> <p>(a) to conserve the environmental heritage of the City of Sydney,</p> <p>(b) to conserve the heritage significance of heritage items and heritage conservation areas, including associated fabric, settings and views,</p> <p>(c) to conserve archaeological sites,</p> <p>(d) to conserve Aboriginal objects and Aboriginal places of heritage significance.</p>	<p>10 and 12 Nimrod Street are not listed as heritage items; however, they are located within the Barcom Avenue Heritage Conservation Area (C11) and are identified as neutral buildings on the building contribution map. The statement of significance for the Barcom Avenue Heritage Conservation Area reads as follows:</p> <p><i>The Barcom Glen Estate was a predominantly industrial and rural area until the nineteenth century, subdivided for residential development later than surrounding districts. It therefore has historical significance for its ability to evidence the industrial history of Darlinghurst. The area also has high aesthetic values for its fine coherent streetscapes representing middle class, residential development of the late Victorian period, Federation and inter-war periods. The topography and street plantings enhance the picturesque qualities of the highly intact streetscapes.</i></p> <p>The proposal to include 'entertainment facility' as an additional permitted use for the sites at 10 and 12 Nimrod Street will have minimal impact on the significance of the Barcom Avenue Heritage Conservation Area. Nimrod Street has an established pattern of mixed use development and the building at 10 Nimrod Street has been used as a theatre for over 50 years. The terrace at 12 Nimrod Street has been changed over time which has led to a loss of significance. Use of this site to support an expanded theatre for the Griffin Theatre Company will have minimal heritage impact.</p> <p>The proposal will have minimal visual impact on the setting of the Barcom Avenue Heritage Conservation Area. The brickwork from the SBW Stables Theatre will be salvaged and reused in the principal façades to Nimrod Street to conserve the character of the building and make a positive contribution to the streetscape.</p> <p>There is no known archaeology on either site, however, a Watching Brief for an archaeologist is recommended during construction.</p> <p>The site is not identified as being of Aboriginal significance.</p>

CLAUSE SYDNEY LEP 2012	COMMENT
<p>(2) Requirement for Development consent is required for any of the following:</p> <p>(a) demolishing or moving any of the following or altering the exterior of any of the following (including, in the case of a building, making changes to its detail, fabric, finish or appearance):</p> <p>(i) a heritage item,</p> <p>(ii) an Aboriginal object,</p> <p><b>(iii) a building, work, relic or tree within a heritage conservation area,</b></p> <p>(b) altering a heritage item that is a building by making structural changes to its interior or by making changes to anything inside the item that is specified in Schedule 5 in relation to the item,</p>	<p>10 and 12 Nimrod Street are not listed as heritage items; however, they are located within the Barcom Avenue Heritage Conservation Area.</p> <p>This report accompanies a Site Specific Planning Proposal to include 'entertainment facility' as an additional permitted use for the sites at 10 and 12 Nimrod Street and has been submitted to the relevant consent authority, City of Sydney Council.</p> <p>The Heritage Impact Assessment also assesses the impact of the concept proposal.</p> <p>Upon approval of the Planning Proposal, a subsequent Development Application will be lodged with the City of Sydney for the removal of the existing buildings on the site and construction of a new infill building in accordance with this clause.</p>
(3) When consent not required	Not applicable.
<p>(4) Effect of proposed development on heritage significance.</p> <p>The consent authority must, before granting consent under this clause in respect of a heritage item or heritage conservation area, consider the effect of the proposed development on the heritage significance of the item or area concerned.</p> <p>This subclause applies regardless of whether a heritage management document is prepared under subclause (5) or a heritage conservation management plan is submitted under subclause (6).</p>	<p>This Statement of Heritage Impact accompanies a Site Specific Planning Proposal lodged with the City of Sydney, the consent authority, and concludes that the proposal will have minimal impact on the heritage significance of the sites themselves, the Barcom Avenue Heritage Conservation Area or Heritage Items located in the vicinity of the site.</p>
<p>(5) Heritage assessment</p> <p>The consent authority may, before granting consent to any development:</p> <p>(a) on land on which a heritage item is located, or</p> <p>(b) on land that is within a heritage conservation area, or</p> <p>(c) on land that is within the vicinity of land referred to in paragraph (a) or (b), require a heritage management document to be prepared that assesses the extent to which the carrying out of the proposed development would affect the heritage significance of the heritage item or heritage conservation area concerned.</p>	<p>The proposed works take into account the management recommendations for the Barcom Avenue Heritage Conservation Area contained in the heritage inventory listing.</p> <p>This Statement of Heritage Impact accompanies a Site Specific Planning Proposal and Concept Proposal assesses the extent to which carrying out the proposed development would affect the heritage significance of the Barcom Avenue Heritage Conservation Area and concludes that it will be minimal.</p>
(6) Heritage conservation management plans	Not applicable.
(7) Archaeological Sites	Not applicable.
(8) Aboriginal places of heritage significance	Not applicable.
(9) Demolition of nominated State heritage items	Not applicable.



CLAUSE SYDNEY LEP 2012	COMMENT
<p>(10) Conservation incentives The consent authority may grant consent to development for any purpose of a building that is a heritage item or of the land on which such a building is erected, or for any purpose on an Aboriginal place of heritage significance, even though development for that purpose would otherwise not be allowed by this Plan, if the consent authority is satisfied that—</p> <p>(a) the conservation of the heritage item or Aboriginal place of heritage significance is facilitated by the granting of consent, and</p> <p>(b) the proposed development is in accordance with a heritage management document that has been approved by the consent authority, and</p> <p>(c) the consent to the proposed development would require that all necessary conservation work identified in the heritage management document is carried out, and</p> <p>(d) the proposed development would not adversely affect the heritage significance of the heritage item, including its setting, or the heritage significance of the Aboriginal place of heritage significance, and</p> <p>(e) the proposed development would not have any significant adverse effect on the amenity of the surrounding area.</p>	<p>The two buildings on the subject site are not identified as heritage items under Sydney LEP 2012. A heritage assessment of each building is included in this report which concludes that the SBW Stables Theatre at 10 Nimrod Street is of local historical and social significance, predominantly related to use of the site as a theatre and associations with actors, patrons and philanthropists over the past 50 years, whilst the terrace house at 12 Nimrod Street has been so altered that it is of little heritage significance at all.</p> <p>The proposal involves the removal of the extant structures on the site and construction of a new purpose-built theatre that meets current building regulations and code compliance.</p> <p>The extant buildings are not heritage items. The fabric of both buildings has been altered over time leading to a loss of significance.</p> <p>The proposal is generally in accordance with the recommendations contained in the listing for the Barcom Avenue Heritage Conservation Area.</p> <p>The proposed development has been carefully designed to minimise heritage impacts on the Barcom Avenue Heritage Conservation Area. The two storey brick warehouse which has been used as a theatre for over 50 years terminates the row of terrace houses that run along Caldwell Street. Salvaged brickwork from the existing building has been incorporated into the façades of the new infill development to reference the former building and to respond to the existing character of the area.</p> <p>The proposal will have minimal impact on the amenity of the surrounding area. Refer Planning Proposal.</p>

### 7.3 Sydney Development Control Plan (DCP) 2012

The site is located within the Barcom Avenue Heritage Conservation Area; however, the SBW Stables Theatre at 10 Nimrod Street and the terrace house at 12 Nimrod Street are not identified as heritage items. The buildings are considered Neutral in terms of their contribution to the conservation area.

The proposed development respects this status and has been designed to be generally in accordance with the heritage objectives and provisions contained in Section 3.9 - Heritage of Sydney DCP 2012.

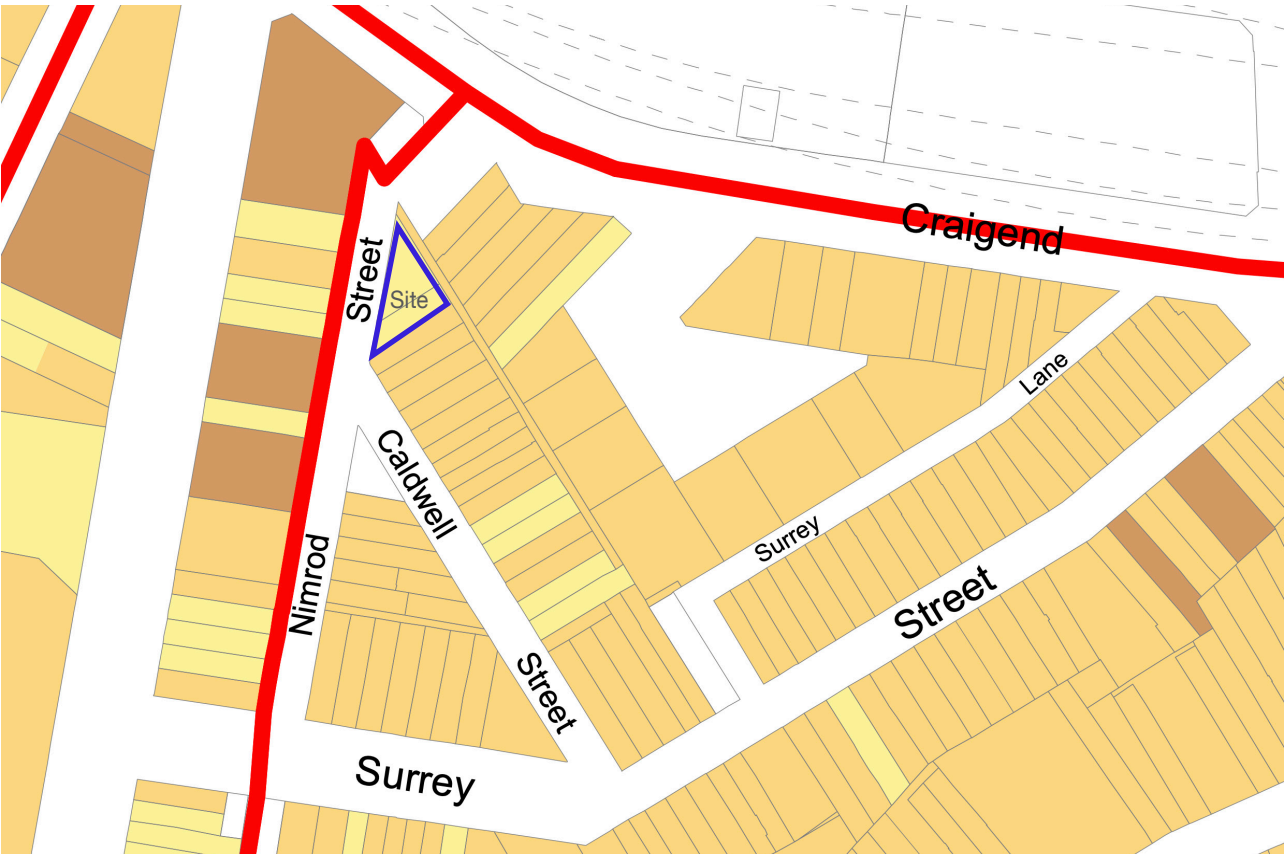







Figure 197: SDCP Building Contributions Map 022.  
Source: City of Sydney DCP 2012.

-  Subject site, 10 and 12 Nimrod Street
-  Contributing
-  Detracting
-  Neutral
-  Conservation Area - General



### 7.3.1 Darlinghurst East Locality Statement

The site is located within the Darlinghurst East Locality and adjacent to the Darlinghurst West and William Street localities as defined by the DCP.

The Darlinghurst East Locality is bounded by Craigend Street and New South Head Road to the north, Nield Avenue to the east, Boundary Street to the south, Barcom Avenue, McDonald Street, West Street, Liverpool Street and the rear of eastern lots with frontages to Victoria Street to the west.

The proposal is assessed against the Principles of the Darlinghurst East Locality in the table on the following page.

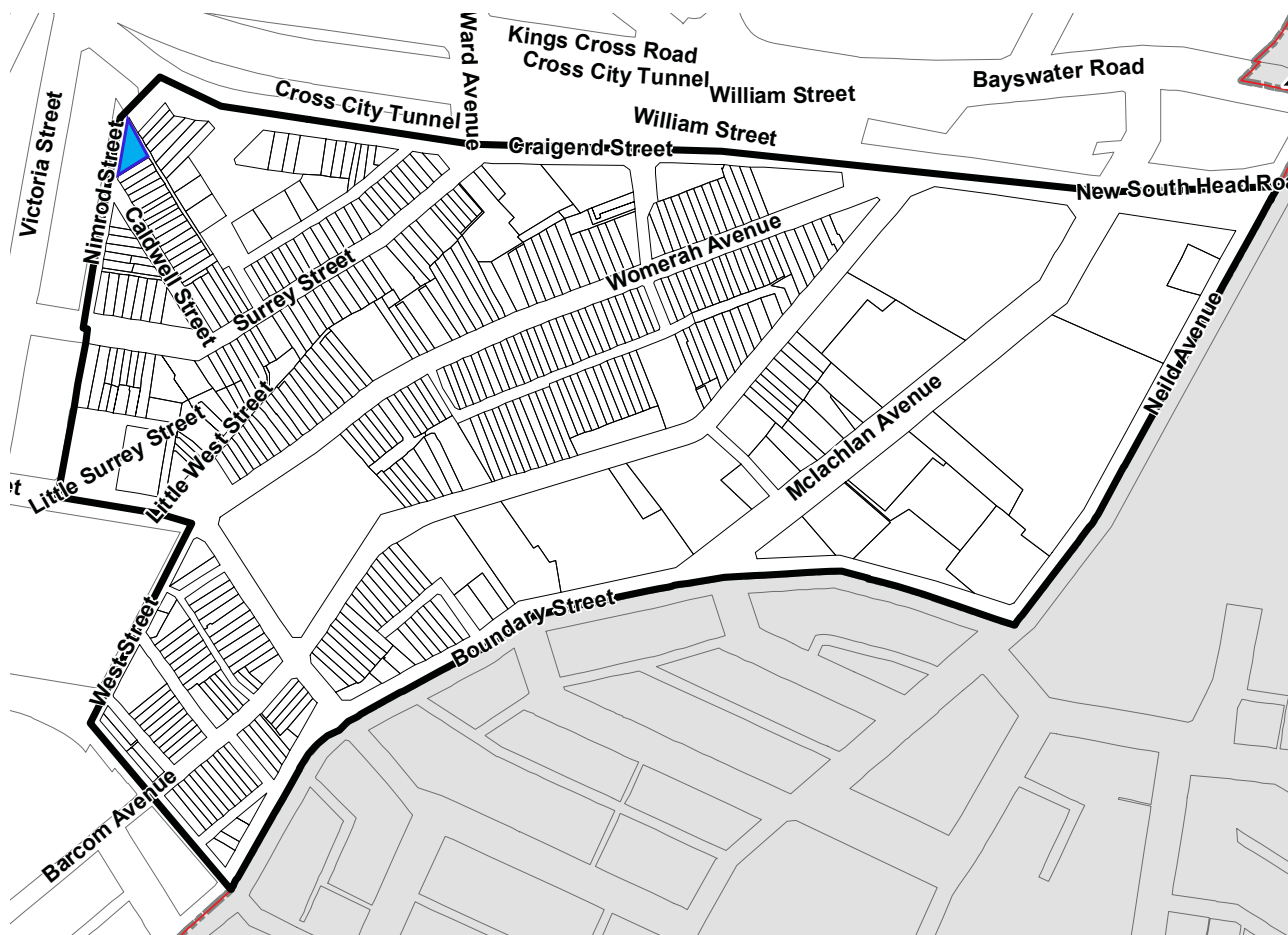


Figure 198: SDCP Darlinghurst East Locality Map.

Source: City of Sydney DCP 2012.

 Subject site, 10 and 12 Nimrod Street



SYDNEY DCP - DARLINGHURST EAST LOCALITY STATEMENT	COMMENT
<b>Principles</b>	
(a) Development must achieve and satisfy the outcomes expressed in the character statement and supporting principles.	The proposal is assessed against the character statement and supporting principles of the Darlinghurst East Locality in the table below.
(b) Development is to respond to and complement heritage items and contributory buildings within heritage conservation areas, including streetscapes and lanes.	The proposal has been carefully designed to respect and complement the heritage items, contributory buildings, streetscapes and lanes within the Barcom Avenue Heritage Conservation Area.
(c) Maintain active frontages with showrooms and specialty services along the northern part of McLachlan Street.	Not applicable.
(d) Infill development is to maintain and conserve the existing heritage streetscape, which includes Victorian and Federation buildings on residential streets by reinforcing the subdivision pattern, predominant street setback and alignment and building height.	<p>The infill development proposed for the purpose-built theatre interprets the heritage streetscape along Nimrod Street through the incorporation of existing face brickwork, metal ventilation grilles and timber elements associated with the original stables into the facade treatment of the new theatre. The subdivision pattern, predominant street setback and alignment are respected by the proposal.</p> <p>With the exception of the roof structure, the proposed theatre is generally contained within the maximum height controls. The roof is shaped to minimise its impact.</p>
(e) Maintain the streetwall height of existing warehouses along McLachlan Avenue.	Not applicable.
(f) Provide awnings along McLachlan Avenue.	Not applicable.
(g) Provide openings such as windows and balconies along pedestrian through site links to improve casual surveillance.	Not applicable. The site is not located along a pedestrian through site link.
(h) Maintain the green vista along Liverpool Street that terminates at the end of Darlinghurst Public School.	Not applicable.
(i) Encourage small offices and home offices, or small commercial suites in terraces on residential streets.	Not applicable. The proposed infill development is for a purposed-built theatre that replaces the existing SBW Stables Theatre.
(j) Encourage active retail uses and outdoor dining on Liverpool Street and McLachlan Avenue.	Not applicable.
(k) Support specialty services and showrooms located along the northern part of McLachlan Avenue.	Not applicable.



### 7.3.2 Heritage Objectives and Provisions

CLAUSE SYDNEY DCP 2012	COMMENT
<b>Section 3.9 - Heritage</b>	
<p><b>Objective</b></p> <p>(a) Ensure that heritage significance is considered for heritage items, development within heritage conservation areas, and development affecting archaeological sites and places of Aboriginal heritage significance.</p>	<p>10 and 12 Nimrod Street are not identified as heritage items, nor are they identified as Contributory Buildings in the Barcom Avenue Heritage Conservation Area.</p> <p>The building at 10 Nimrod Street has been used as a theatre for the past 50 years. Including 'entertainment facility' as an additional permitted use for 10-12 Nimrod Street will formalise and extend this existing use with minimal impact on the heritage significance of the place.</p> <p>The fabric of the existing buildings on the site has been modified over time which has resulted in a loss of significance.</p> <p>The new infill building outlined in the Concept Proposal has been carefully designed to interpret the history of the site, to positively respond to the immediate context and to respect the heritage significance of the Conservation Area.</p> <p>There is also no known archaeology on the sites; however, a watching brief for an archaeologist is recommended during construction.</p>
<p>(b) Enhance the character and heritage significance of heritage items and heritage conservation areas and ensure that infill development is designed to respond positively to the heritage character of adjoining and nearby buildings and features of the public domain.</p>	<p>The proposal will maintain the theatre use of the site, which has operated at 10 Nimrod Street for over 50 years and extend it to include 12 Nimrod Street, respecting the historical and social associations with the place.</p> <p>The new infill development will provide a state-of-the-art theatre for the community which has been carefully designed to complement the character of adjoining and nearby buildings within the Barcom Avenue Heritage Conservation Area.</p> <p>The existing buildings on the site have been modified over time resulting in a loss of fabric and hence significance. Sydney DCP maps indicate that they both make a Neutral contribution to the Conservation Area. The proposal to remove these buildings and replace them with a new infill building that responds positively to its context will enhance the character and heritage significance of the conservation area. The reuse of salvaged brickwork and the interpretive treatments proposed for the facade of the new theatre building ensure that it fits into its immediate surroundings with minimal impact. Heritage interpretation is also proposed.</p>

CLAUSE SYDNEY DCP 2012	COMMENT
<b>3.9.1 Heritage Impact Statements</b>	
(1) A Heritage Impact Statement is to be submitted as part of the Statement of Environmental Effects for development applications affecting: (a) heritage items identified in the Sydney LEP 2012; or (b) properties within a Heritage Conservation Area identified in Sydney LEP 2012.	This Statement of Heritage Impact accompanies the Site Specific Planning Proposal. It addresses the heritage impacts of the proposal to include 'entertainment facility' as an additional permitted use and also assesses the works associated with the Concept Proposal, including the demolition of the existing buildings and construction of a new infill building, on the Barcom Avenue Heritage Conservation Area (C11) and concludes that they will be minimal.
(3) A Heritage Impact Statement is to be prepared by a suitably qualified person, such as a heritage consultant. Guidelines for the preparation of  Statements of Heritage Impact are available on the website of the Heritage Branch, NSW Department of Planning at <a href="http://www.heritage.nsw.gov.au">www.heritage.nsw.gov.au</a> .	This report has been authored by Julie Mackenzie, BSc(Arch)BArchMHeritCons, John Taliva'a BASMArch(Hons) and Albie Christine Tenedora, B(ArchSt)MArch. It has been prepared in accordance with the guidelines provided by the NSW Heritage Branch.
(4) The Heritage Impact Statement is to address: (a) the heritage significance of the heritage item or the contribution which the building makes to the heritage significance of the heritage conservation area; (b) the options that were considered when arriving at a preferred development and the reasons for choosing the preferred option; (c) the impact of the proposed development on the heritage significance of the heritage item, heritage items within the vicinity, or the heritage conservation area; and (d) the compatibility of the development with conservation policies contained within an applicable Heritage Conservation Management Plan or Conservation Management Strategy, or conservation policies within the Sydney Heritage Inventory Report.	This Statement of Heritage Impact addresses: (a) the heritage significance of the existing buildings at 10-12 Nimrod Street and their contribution to the significance of the Barcom Avenue Conservation Area (C11) ,  (b) the options considered during design development and the reasons for choosing the preferred option,  (c) the heritage impact of the proposal to include 'entertainment facility' as an additional permitted use and of the concept proposal.  (d) the compatibility of the proposal with the recommended management contained in the Heritage Inventory listing for the Barcom Avenue Heritage Conservation Area.
(5) Where the site adjoins another local government area, the Heritage Impact Statement is to address the potential impact on adjoining or nearby heritage items or heritage conservation areas in the adjoining local government area.	Not applicable. The site and immediate vicinity are all within the City of Sydney LGA.
<b>3.9.2 Conservation Management Plans</b>	Not applicable.
<b>3.9.3 Archaeological assessments</b>	Not applicable.
<b>3.9.4 Development of sites of State heritage significance or containing more than one heritage item</b>	Not applicable.
<b>3.9.5 Heritage Items</b>	Not applicable.



CLAUSE SYDNEY DCP 2012	COMMENT
<b>3.9.6 Heritage conservation areas</b>	
<p>(1) Development within a heritage conservation area is to be compatible with the surrounding built form and urban pattern by addressing the heritage conservation area statement of significance and responding sympathetically to:</p> <p>(a) topography and landscape;</p>	<p>The site is located within the Barcom Avenue Heritage Conservation Area, and care has been taken to ensure that the new infill development is compatible with the surrounding built form and urban pattern in terms of character, scale, form, materials and colours and detailing.</p> <p>The existing topography and landscape are unaffected by the proposal.</p>
<p>(b) views to and from the site;</p>	<p>The existing brick warehouse building located at 10 Nimrod Street terminates the row of terrace houses. Views to and from the site are respected by the proposal to salvage and reuse the existing brickwork in the façades of the new infill development.</p>
<p>(c) significant subdivision patterns and layout, and front and side setbacks;</p>	<p>10 Nimrod Street currently occupies a triangular block of land made up of two lots. The substandard terrace house at 12 Nimrod Street currently occupies the adjacent lot which completes the triangle at the intersection of Caldwell Street. The proposal to construct a building over all three lots will have minimal impact on significant subdivision patterns in the Conservation Area.</p> <p>The building at 10 Nimrod Street is currently constructed to all three boundaries with no setbacks, whilst 12 Nimrod Street adopts a terrace house footprint on an oddly shaped lot. The proposal to extend the theatre to the boundaries and to include 12 Nimrod Street will have minimal impact on the Conservation Area.</p> <p>The significant subdivision pattern and setbacks established along Caldwell Street, where larger, more prominent terrace houses and heritage items are located, will not be impacted by the proposal.</p>
<p>(d) the type, siting, form, height, bulk, roofscape, scale, materials and details of adjoining or nearby contributory buildings;</p>	<p>The siting, bulk, form, scale, materials and roofscape of the proposed infill building have been designed to have a relationship with those of the neighbouring buildings. The recycled brick facade interprets the recognisable form of 10 Nimrod Street which terminates the streetscape. The concrete addition rises up to accommodate the functions of the new theatre. This element is curved away from the street to reduce its apparent bulk and scale and to respond to nearby contributory buildings in a sympathetic, yet contemporary, manner. Roof plant is set back from the parapet to minimise visual impacts.</p>
<p>(e) the interface between the public domain and building alignments and property boundaries; and</p>	<p>The building at 12 Nimrod Street has an awkward relationship to the street due to its corner location. The interface between the public domain and building alignments and property boundaries are arguably improved by the proposal.</p>

CLAUSE SYDNEY DCP 2012	COMMENT
(f) colour schemes that have a hue and tonal relationship with traditional colour schemes.	A neutral colour palette is proposed for the exterior of the new infill building, which includes reuse of salvaged brickwork and concrete, and will have a sympathetic hue and tonal relationship with the traditional colour schemes in the conservation area.
(4) Development within a heritage conservation area is to be consistent with policy guidelines contained in the Heritage Inventory Assessment Report for the individual conservation area.	The proposal is generally consistent with the policy guidelines contained in the Barcom Avenue Conservation Area Heritage Inventory.
<b>3.9.7 Contributory buildings</b>	Not applicable.
<b>3.9.8 Neutral and appropriate infill buildings</b>	
<p>Neutral buildings are buildings that do not contribute nor detract from the significant character of the heritage conservation area.</p> <p>Neutral buildings are:</p> <ul style="list-style-type: none"> <li>– From a significant historical period, but altered in form, unlikely to be reversed;</li> <li>– Sympathetic contemporary infill; or</li> <li>– From a non-significant historical period but do not detract from the character of the Heritage Conservation Area.</li> </ul>	<p>The buildings at 10 and 12 Nimrod Street are identified as Neutral buildings on the DCP Contributions Map.</p> <p>Both buildings have been substantially altered.</p>
<p>(1) Demolition of neutral buildings will only be considered where it can be demonstrated that:</p> <p>(a) restoration of the building is not reasonable; and</p>	<p>Demolition of both buildings is proposed along with construction of a new infill building to house a new state of the art theatre.</p> <p>The SBW Stables Theatre has outgrown the existing building at 10 Nimrod Street. Restoration of the building was considered, however, construction of a new building is required to provide a compliant universally accessible theatre and rehearsal space with associated rehearsal, ancillary spaces and public amenities.</p> <p>The terrace house at 12 Nimrod Street has been substantially altered over time. Restoration is not considered a reasonable alternative.</p>
(b) the replacement building will not compromise the heritage significance of the heritage conservation area.	The proposed infill building includes the reuse of salvaged brickwork and interpretation of the former stables building and will not compromise the heritage significance of the heritage conservation area.
(2) Where demolition of a neutral building is allowed, a photographic record of the building may be required to be submitted to the City.	A photographic archival record will be prepared if required.



CLAUSE SYDNEY DCP 2012	COMMENT
<p>(3) Alterations and additions to a neutral building are to:</p> <p>(a) remove unsympathetic alterations and additions, including inappropriate building elements;</p> <p>(b) respect the original building in terms of bulk, form, scale and height;</p> <p>(c) minimise the removal of significant features and building elements; and</p> <p>(d) use appropriate materials, finishes and colours that do not reduce the significance of the Heritage Conservation Area.</p>	Not applicable. The concept proposal involves demolition of both buildings and salvage of materials for reuse in the new infill development proposed for the combined site.
<b>3.9.9 Detracting buildings</b>	Not applicable, although it could be argued that the building at 12 Nimrod Street is Detracting.
<b>3.9.10 Building materials for heritage items and buildings within heritage conservation areas</b>	
(1) Where residential flat buildings have foyers or other significant interior features, including hallway detailing, panelling and significant staircases, that are designed to be visible from the street, these are to be retained.	Not applicable.
(2) Existing face brickwork and stone walls are not to be coated, rendered or painted.	The proposed reuse of salvaged brickwork incorporated in the Nimrod Street facade will be maintained as face brickwork
(3) Original materials are to be retained, unless it can be demonstrated that significant deterioration has occurred and repair is not practical. Any replacement should be with similar materials.	Original materials will be salvaged and wherever possible, reused in the new infill building. Salvaged bricks are proposed to be used in the facade which interpret the primary form of the former stables building. Timber elements including barn doors and extant timber beams and columns will also be salvaged for possible reuse.
(4) New materials are to complement the colour, finishes and proportion of existing materials on the building and be identifiable as new on close inspection without detracting from the character and heritage significance of the building.	A simple palette of materials has been selected for the new infill building that responds sympathetically to the character of the conservation area, whilst being recognisably contemporary. Recycled bricks are used for the base of the facade, which interpret the former stables building, whilst concrete is proposed for the curved roof addition with glazed elements at the entrances.
<b>3.9.11 Conservation of public domain features in heritage conservation areas</b>	Not applicable.
<b>3.9.12 Reduction of rising damp and salt attack in buildings constructed prior to 1920</b>	Not applicable.
<b>3.9.13 Excavation in the vicinity of heritage items and in heritage conservation areas</b>	
(1) Excavation beneath, or adjacent to heritage items and/or buildings in heritage conservation areas will only be permitted if it is supported by both a Geotechnical Engineering report and a Structural Engineering report.	A Geotechnical Investigation and Structural Engineering Report will be prepared to accompany the Development Application.

CLAUSE SYDNEY DCP 2012	COMMENT
(2) Excavation will not be permitted if:	
(a) it will occur under common walls and footings to common walls, or freestanding boundary walls, or under any other part of adjoining land; and	The proposed excavation will be contained within the site boundary.
(b) it will occur under or forward of the front facade.	No excavation will occur under, or forward of, the front façades.
<b>3.9.14 Heritage inventory assessment reports</b>	
(1) Development to a heritage item or within a heritage conservation area or special character area is to be consistent with the policy guidelines contained within the Heritage Inventory Assessment Report.	The proposal is generally consistent with the policy guidelines contained in the Heritage Inventory Assessment Report for the Barcom Avenue Heritage Conservation Area.
<b>3.10.1 Warehouses and Industrial buildings older than 50 years</b>	The two storey brick building at 10 Nimrod Street has been used as a theatre for the past 50 years. The building is not identified as a Heritage Item.
Objectives	The proposal retains the historic use of the site as a theatre.
The objectives of this clause are as follows:	The existing buildings on the subject site do not comply with current codes and standards and the required upgrades are not possible within the spatial constraints of the building.
(a) Conserve warehouse and industrial buildings older than 50 years and ensure that alterations, additions and adaptive reuse maintain the legibility of the historic use.	The proposal involves their removal and construction of a purpose-built theatre that is BCA and DDA code compliant.
	Salvage and reuse of brickwork from the existing building in the new facade is proposed to maintain the legibility of the historic use of the site, and to respect the character of the conservation area, whilst the curved roof addition allows for an upgraded theatre contained within.
(b) Encourage the conservation of existing warehouse buildings and fabric and ensure that alterations and additions are sympathetic in scale and style to the existing building.	Archival recording of the current condition and preparation of a salvage and reuse schedule will be conducted prior to the removal and/or storage for future use.
Provisions	
(1) Alterations and additions are to be supported by a report, prepared by a suitably qualified and practising engineer, certifying that the works will not jeopardise the structural integrity of the building.	The development application will be accompanied by a Structural Engineer's Report.
(2) Alterations and additions are to maintain significant fabric and building elements.	The proposal includes the salvage and reuse of significant fabric in the facade of the new theatre including face brickwork and decorative metal ventilation grilles. Timber elements associated with the original building will also be salvaged for potential reuse.
(3) A proposed change of use must not compromise the significant fabric and building elements.	The building at 10 Nimrod Street has been used as a theatre for the past 50 years. The proposal to include 'entertainment facility' as an additional permitted use for 10-12 Nimrod Street would facilitate construction of a new improved theatre on the site. Significant fabric is proposed to be salvaged and incorporated in the new infill building.



CLAUSE SYDNEY DCP 2012	COMMENT
(4) A proposed increase in floor space outside the existing building envelope is not permitted where it would compromise the significant fabric and building elements.	The proposal involves construction of a larger theatre to allow for an increase in seating capacity. The new theatre is proposed to occupy the full site at No's 10 and 12 Nimrod Street.
(5) The provision of car parking within the existing building is not an acceptable justification for creating additional storeys above the height of the existing roof.	Not applicable.
(6) Where scope exists for a roof addition, it is to be complementary to, rather than dominate the original building; be simple in form; and able to be distinguished as new work.	The façades of the new infill building include salvaged brickwork at the base, interpreting the form of the existing building, with a simple curved concrete form rising above it to accommodate the upgraded theatre housed within.
(7) Additional storeys or roof additions must not result in the removal of the original roof structure where that roof is an essential component of the original building form.	The existing theatre building and adjacent terrace house has been modified many times throughout the years. The roof structures at both properties are not an essential component of the original building form.
(8) Alterations and additions are to:	
(a) retain the essential geometric form of the existing building when viewed from the public domain; and	The proposal generally retains the essential geometric form of the existing building when viewed from the public domain at the base.
(b) complement the materials and articulation of existing façade elevations, including distinguishing features that occur at regular intervals.	The new development interprets the brick facade elevations of the existing building.
(9) The original or significant pattern of windows and openings is to be retained.	The buildings have undergone many modifications over time including changes to windows and facade openings. No original or significant pattern of windows and openings remain.
(10) All original window frames, sashes and lights are to be retained on prominent elevations and on secondary elevations where considered critical to the significance of the building.	The window frames, sashes and lights are not considered critical to the significance of the building. Archival photography is recommended prior to demolition.
(11) Work to the facade is to:	
(a) retain original and significant elements and finishes including catheads, hoists and face brick detailing;	Face brick will be carefully salvaged and reused in the facade treatment of the new theatre.
(b) reinstate or restore missing original elements;	Both buildings have been significantly modified throughout the years. Timber elements from the building will be salvaged for reuse in the project.
(c) remove detracting elements;	
(d) minimise new elements; and	Not applicable.
(e) not obscure original elements.	Not applicable.
(12) Street level doors, gates or grilles should, where possible be set back a minimum of 200mm from the external face of the building, if not, detailed in a manner that makes them recessive.	Street level doors are set back from the external face of the building so they appear recessive.

CLAUSE SYDNEY DCP 2012	COMMENT
(13) External awnings, hoods and other overhanging devices are not to be attached to the building façades where they detract from the overall building form.	No external awnings or hoods are proposed.
(14) Face brick and sandstone must not be rendered, painted or otherwise coated.	The reused face brick is not proposed to be painted.
(15) Existing floor levels are to be maintained. Mezzanine or loft areas may be acceptable where they have minimal heritage impact, including on any significant structure and significant views into the interior.	Not applicable. The existing building is proposed to be demolished to allow for construction of an upgraded theatre which complies with BCA and DDA requirements. A memory of the existing building is retained in the salvaged brick work facade to minimise impacts of this change.
(16) Any internal subdivision and change to the layout of floor areas such as the creation new units, is to respect the existing pattern of windows and openings and have minimal heritage impact including on significant structure and views into the interior.	As above.
(17) Significant original elements, fabric and features that are characteristic of the former use of the building are to be:  (a) retained;  (b) generally not obscured by new elements; and  (c) where retained, be adapted to meet contemporary needs or safety standards, alterations must be reversible and minimal, where possible.	The proposal includes the salvage and reuse of brickwork in the facade of the new theatre which references the existing building and reads as the dominant element. Timber elements from the original building will also be salvaged for potential reuse.  Precast concrete has been chosen for the upper level addition to complement the salvaged brickwork.  It is not possible to upgrade the existing building to meet current standards and improve the offerings of the theatre.
(18) Active street frontages in the form of a retail or studio space are encouraged to help screen visible car park levels and ventilation openings. Detracting blank street walls are to be avoided at street level.	No car parking is proposed. The recycled brickwork interprets the façades of the existing building on the site.  No car park levels or ventilation openings are proposed towards Nimrod Street on ground level. A public entry to the theatre is located to the northern corner of the site while a small courtyard is proposed for the southern corner of the site, helping to activate the street frontage.
(19) Active frontages are to be integrated into the existing fabric to ensure that entrances and display windows do not alter the regularity of façade elements or compromise the external appearance.	Active frontages are integrated into the facade.
(20) Where existing or amalgamated sites contain significant buildings of a different character, form, size and finish which reflect former uses, this difference is to be retained.	The existing terrace house at 12 Nimrod Street has been modified over time which has resulted in a loss of significance. It is not possible to retain the terrace house form and achieve the required upgrades to the theatre.
(21) Existing painted signs that relate to the history of the building, or to the surrounding area are to be retained and kept visible where possible.	There are no existing painted signs of significance. Existing interpretation will be salvaged for reuse in the new building.



CLAUSE SYDNEY DCP 2012	COMMENT
<p>(22) Development proposals that relate to warehouse and industrial buildings with courtyards are to:</p> <p>(a) retain the courtyard at its existing size, with:</p> <p>(i) the buildings defining the courtyard and opening onto the courtyard at all levels; and</p> <p>(ii) the courtyard remaining open to sky (although a glazed roof structure may be acceptable if it does not obscure views in and out);</p> <p>(b) maximise opportunities for active uses within the buildings defining the courtyard and within the courtyard itself; and</p> <p>(c) preserve original vertically aligned openings to the courtyard and replace later unsympathetic openings with reconstructed original or similarly proportioned openings.</p>	<p>The existing building does not contain a courtyard.</p>
<b>3.10.5 Public and community buildings older than 50 years</b>	
<p><b>Objectives</b></p> <p>(a) Ensure alterations, additions and change of use of current and former public and community buildings:</p> <p>(i) are sympathetic to the existing fabric and design of the building and do not compromise its particular qualities from all periods of construction;</p> <p>(ii) allow for and encourage, the ongoing public or community use for which the building was constructed;</p> <p>(iii) retain significant fabric and building elements; and</p> <p>(iv) retain significant internal features and spaces.</p>	<p>The existing two storey brick building at 10 Nimrod Street terminates the row of terrace houses, provides a landmark within the streetscape and is of social significance related to its use as a theatre for the past 50 years. The proposal retains this use and extends it to the neighbouring site at 12 Nimrod Street. Unfortunately, the existing building is no longer capable of housing the functions required for a contemporary, compliant theatre. The proposal involves construction of a new theatre on the expanded site which seeks to retain a sense of the DNA of the original theatre. This is achieved by reusing salvaged brickwork in the façades of the new infill building and by adopting a similar seating arrangement in the theatre.</p>
<p><b>Provisions</b></p> <p>(1) Alterations and additions to current and former public and community buildings are to retain:</p> <p>(a) significant external fabric or building elements including original design details like lead lighting, doors, windows and joinery;</p> <p>(b) significant internal fabric and building elements including original design details, structural elements associated with roofing, fixed joinery, galleries, lighting and fixtures; and</p> <p>(c) sufficient evidence of the significant internal layout to enable interpretation.</p>	<p>The proposed new infill building retains the existing significant use of the site at 10 Nimrod Street and extends it to include 12 Nimrod Street. This is required to create a state of the art universally accessible and compliant theatre with an increased capacity.</p> <p>The primary brickwork elements of the former stables building are interpreted in the new facade, providing a tangible link to the past use of the site. Timber elements such as the stable doors, beams and columns will also be salvaged for potential reuse in the new building.</p> <p>Interpretation will be included within the public spaces of the new theatre building.</p>
<p>(2) External stone and face brickwork are not to be painted over or otherwise obscured.</p>	<p>External face brickwork is proposed to be salvaged and reused in the facade of the new infill building. The brickwork will remain unpainted.</p>
<p>(3) New colour schemes are to reflect the most significant design period of the building.</p>	<p>A neutral colour scheme is proposed that is sympathetic to the conservation area.</p>

Figure 199: 1980. Indigenous actress Justine Saunders in Tom Keneally play 'Bullies House' at the Nimrod Theatre.  
Source: National Library of Australia.



8.0

Assessment of Heritage Impact



## 8.1 Assessment against Heritage Listings

### 8.1.1 LEP Listing - Barcom Avenue Heritage Conservation Area (C11)

The site is located within the Barcom Avenue Heritage Conservation Area which is of local heritage significance. The table below assesses the impact of the proposal against the statement of significance contained in the listing.

SYDNEY LEP HERITAGE LISTING BARCOM AVENUE HERITAGE CONSERVATION AREA		
CRITERION	ASSESSMENT OF SIGNIFICANCE	COMMENT
SHR Criteria a) [Historical significance]	<p>Including part of Thomas West's Barcom Glen, the area represents a later residential subdivision with a high proportion of industry reflecting early use of the land. The subdivision of Craigend Estate illustrates the developmental overlays that follow the incremental subdivision of Darlinghurst's villa estates.</p> <p>Meets this criteria at a local level.</p>	<p>The new infill building references the former stables building located on the site through the use of recycled brickwork in the facade.</p> <p>The proposed development will have minimal impact on the historic overlays related to the subdivision of the Craigend Estate following the incremental subdivision of the Darlinghurst villa estates. Interpretation related to the history and significance of the place will be included in the public spaces of the theatre.</p>
SHR Criteria b) [Associative significance]	Not applicable.	
SHR Criteria c) [Aesthetic significance]	<p>Rows of highly intact terrace housing overlayed on sloping topography create coherent and picturesque streetscapes. The area incorporates a diverse range of housing types from 1850s - 1930s.</p> <p>Meets this criteria at a local level.</p>	<p>The terrace house at 12 Nimrod Street has been modified over time and is no longer intact. Constructed as a weatherboard house circa 1880, the house was clad in brickwork in the 1970s, which has resulted in a loss of significance.</p> <p>The design of the proposed infill building responds to the context of the heritage conservation area in terms of character, scale, form, materials and colours and detailing. The proposal bookends the rows of highly intact terrace houses that run along Caldwell Street and will have minimal heritage impact on the aesthetic significance of the conservation area.</p>
SHR Criteria d) [Social significance]	-	
SHR Criteria e) [Research potential]	-	
SHR Criteria f) [Rarity]	-	

SYDNEY LEP HERITAGE LISTING BARCOM AVENUE HERITAGE CONSERVATION AREA		
CRITERION	ASSESSMENT OF SIGNIFICANCE	COMMENT
SHR Criteria g) [Representativeness]	<p>Representative of a later wave of residential development of East Sydney, with mix of industrial sites.</p> <p>Meets this criteria at a local level.</p>	<p>The history of residential development in East Sydney is not affected by the proposal. The proposed development will retain the use of the site as a theatre. Bricks from the former stables building at 10 Nimrod Street will be salvaged and reused in the facade of the new infill building to minimise the impact of the development. The terrace at 12 Nimrod Street has been altered and is no longer considered representative.</p>
Integrity/Intactness	<p>The area retains a high degree of integrity.</p>	<p>The existing buildings on the site have been extensively modified in the past which has led to a loss of original fabric and hence integrity.</p> <p>Removal of the existing buildings will have a minor impact on the integrity and intactness of the Heritage Conservation Area however, these impacts will in part be mitigated through reuse of salvaged materials in the new façades.</p>
Statement of Significance	<p>The Barcom Glen Estate was a predominantly industrial and rural area until the nineteenth century, subdivided for residential development later than surrounding districts. It therefore has historical significance for its ability to evidence the industrial history of Darlinghurst. The area also has high aesthetic values for its fine coherent streetscapes representing middle class, residential development of the late Victorian period, Federation and inter-war periods. The topography and street plantings enhance the picturesque qualities of the highly intact streetscapes.</p>	<p>The proposal respects the historical development patterns of Darlinghurst and the ability of the area to evidence its industrial history. The topography and plantings, that enhance the picturesque streetscapes, are not affected by the proposal.</p> <p>Although the proposal involves removal of the existing structures on 10 and 12 Nimrod Street, the historic theatre use of the site is maintained and enhanced. The proposed infill development will facilitate the expansion and upgrade of a new purpose-built theatre that meets all the safety requirements, accessibility regulations and building compliance.</p> <p>The new infill development has been carefully designed to reference the character of the SBW Stables Theatre building in its late Victorian setting through the use of salvaged brickwork that references the buildings form. The scale, form, materials and colours and detailing of the new elements have been carefully considered to minimise impacts of the development on the significance of the Barcom Avenue Heritage Conservation Area.</p>



### Barcom Avenue Heritage Conservation Area (C11) COS Policy Recommendations

The listing for the Barcom Avenue Heritage Conservation Area contains management recommendations, which are discussed in relation to the proposal in the following table.

BARCOM AVENUE HERITAGE CONSERVATION AREA (C51)	
POLICY RECOMMENDATIONS	COMMENT
1. Protection of Significance	
(a) Subdivision	
<ul style="list-style-type: none"> <li>– Retain Victorian subdivision</li> <li>– Do not allow amalgamation of sites</li> </ul>	<p>The Victorian subdivision is unaffected.</p> <p>The Site Specific Planning Proposal does not involve amalgamation of sites, however the Concept Proposal involves construction of a new infill building spanning 10 and 12 Nimrod Street. The existing terrace at 12 Nimrod Street, on the corner of Caldwell Street, has been modified over time which has resulted in a loss of integrity and hence significance. Combining the two sites to form a triangle in plan provides enough space to accommodate an upgraded theatre and will have minimal impact on the significance of the heritage conservation area. Interpretation related to the original subdivision will be included in the foyer of the theatre.</p>
(b) Key Period Significant (Contributory) Development:	Not applicable.
<ul style="list-style-type: none"> <li>– Retain 1-3 Storey Victorian terraces</li> <li>– Retain integrity of cohesive terrace groups.</li> <li>– Retain Victorian Inter-war Public Buildings</li> <li>– Retain Interwar residential development</li> <li>– Retain Scale</li> <li>– Maintain building alignment</li> <li>– Retain form</li> <li>– Retain finishes and details including now rare slate roofing</li> <li>– Reinstall verandahs, front fences, lost detail</li> <li>– Protect intact rear lane</li> <li>– Additions to rear not to exceed ridge height and retain original roof form</li> <li>– Promote public buildings</li> <li>– Use varying colour schemes for terrace groups (Leichhardt Street groups).</li> </ul>	<p>10 and 12 Nimrod Street are not identified as Contributory to the Barcom Avenue Heritage Conservation Area.</p> <p>Nevertheless, the proposed infill development has been carefully designed as a sympathetic building which complements the scale, form and finish of adjacent significant development. The proposal also maintains the use as a public theatre and retains the right of way at the rear of the subject site.</p>
(c) Other Significant Development	Not applicable.
<ul style="list-style-type: none"> <li>– Retain Federation/inter-war terraces</li> <li>– Retain industrial development pre 1940s</li> <li>– Do not exceed scale</li> <li>– Limit redevelopment to existing volume</li> </ul>	<p>10 and 12 Nimrod Street are not identified as Contributory to the Barcom Avenue Heritage Conservation Area.</p>

BARCOM AVENUE HERITAGE CONSERVATION AREA (C51)	
POLICY RECOMMENDATIONS	COMMENT
<p>2. Redevelopment of Non Contributing Sites</p> <ul style="list-style-type: none"> <li>– Encourage reinterpretation of Victorian Subdivision</li> <li>– Respect scale and form of significant development</li> <li>– Respect building line of significant development</li> <li>– Encourage rendered and painted finishes</li> <li>– Encourage contemporary detail</li> <li>– Provide landscape screening</li> <li>– Limit carparking access from street</li> </ul>	<p>The sites are identified as having a Neutral contribution to the conservation area.</p> <p>The proposal involves removal of the existing buildings at 10 and 12 Nimrod Street and construction of a new infill building to provide a purpose-built theatre that is universally accessible with additional rehearsal and ancillary spaces.</p> <p>To minimise impacts, the facade of the proposed infill development has been designed to incorporate salvaged brickwork which interprets the scale and form of the existing building including the parapet line. The roof addition rises above this and adopts a curved form to soften its impact and to signify it as a contemporary intervention.</p> <p>The simple palette of materials, including salvaged face brickwork and precast concrete, as well as the contemporary detailing of the new theatre building will work in harmony with the materiality of significant development within the Heritage Conservation Area.</p> <p>The proposed development is screened on the southern corners of the triangular site which adjoins the grouping of terraces along Caldwell Street and rear laneway.</p>
<p>3. Enhance Significance of Area</p> <ul style="list-style-type: none"> <li>– Establish/maintain and enhance street planting to unify streetscapes</li> <li>– Encourage render/paint finishes to detracting developments</li> <li>– Discourage reproduction of Victorian detail in contemporary development</li> <li>– Interpret villa estates</li> <li>– Enhance vistas</li> <li>– Provide landscape screening to detracting sites, ie hospital, Kings Cross Road and Barcom Avenue South (east end)</li> </ul>	<p>Where possible, existing trees along Nimrod Street are retained by the proposal.</p> <p>The simple palette of materials complements the surrounding development.</p> <p>The proposal does not reproduce any Victorian detailing; the design of the new theatre building is contemporary, yet interprets the simple forms of the existing building through the reuse of salvaged brickwork.</p> <p>Interpretation of villa estates is outside the scope of the project.</p> <p>Vistas to and from the site are enhanced by the proposal. The openings on the northern corner of the site encourage views between Nimrod and Craigend Streets.</p> <p>Not applicable.</p>



BARCOM AVENUE HERITAGE CONSERVATION AREA (C51)	
POLICY RECOMMENDATIONS	COMMENT
<p>4. FSR and Height Controls</p> <p>Controls to reflect desired future character of area.</p> <ul style="list-style-type: none"> <li>– Revise height controls to area bounded by Barcom, Boundary and West Streets Viaduct and block bound by Liverpool Street and Little Surrey Street to reflect scale of significant development and to encourage retention of significant development.</li> <li>– Revise FSR controls to area bounded by Barcom, Boundary and West Streets Viaduct and block bound by Liverpool Street and Little Surrey Street to encourage retention of significant development.</li> <li>– Restrict height control along Surrey Street to 9m.</li> </ul>	<p>10 and 12 Nimrod Street are not located within the areas subject to revised FSR and Height controls however, the scale of the proposed infill building is considered sympathetic to that of its surroundings. The proposed development is generally contained within the existing prescribed height limit with the exception of the new roof structure, which is required to be raised to create a state-of-the-art theatre with an increased seating capacity. The planning proposal seeks to amend the height of the building to accommodate the height of the roof structure.</p>
<p>5. Boundary Adjustment</p> <ul style="list-style-type: none"> <li>– Maintain current Conservation Area boundary</li> </ul>	<p>The boundary for the Barcom Avenue Heritage Conservation Area is unchanged by the proposal.</p>
<p>6. Contributory buildings</p> <ul style="list-style-type: none"> <li>– These should be retained and conserved. A Heritage Assessment and Heritage Impact Statement should be prepared for contributory buildings prior to any major works being undertaken. There shall be no vertical additions to such buildings and no alterations to the façade of the building other than to reinstate original features. Any additions and alterations should be confined to the rear in areas of less significance, should not be visibly prominent and shall be in accordance with the relevant planning controls.</li> </ul>	<p>Not applicable.</p> <p>The subject site does not contain Contributory buildings.</p>
<p>7. Neutral and detracting buildings</p> <ul style="list-style-type: none"> <li>– These should where possible be enhanced. Replacement of such buildings should be of a sympathetic scale and character, and in accordance with the infill provisions of the relevant planning controls.</li> </ul>	<p>The subject site is currently occupied by buildings that are graded as Neutral which are proposed to be removed for the construction of a new infill development which is sympathetic in scale to other built form in the vicinity. The new building has been carefully designed to enhance the presentation of the site within the conservation area and to provide an upgraded theatre venue for the Griffin Theatre Company.</p> <p>The character of the proposed infill building is harmonious with those that represent the industrial history of the conservation area. This is reflected in the material selection for the facade which combines a mix of reused salvaged bricks and precast concrete. This key design approach points to the historic significance of the area and it's ability to evidence its industrial development.</p>

## 8.2 Assessment against Statements of Significance

### 8.2.1 10 Nimrod Street

10 NIMROD STREET		
CRITERION	ASSESSMENT OF SIGNIFICANCE	COMMENT
SHR Criteria a) [Historical significance]	Originally the site of a stables, the existing building had a variety of uses prior to its conversion to a theatre in 1970. The site has local historical value as a theatre which showcases innovative Australian plays.	<p>The proposed infill building includes salvaged brickwork in the facade which references the form and materiality of the existing former stables building.</p> <p>The name SBW Stables Theatre is retained.</p> <p>The new theatre will continue to showcase innovative Australian plays, continuing the historical tradition established on the site over 50 years ago.</p>
SHR Criteria b) [Associative significance]	The site has special associations with John Bell, Ken Horler and Richard Wherrett and their friends who established the building as the Nimrod St Theatre in 1970, Bob Ellis and Anne Brooksbank who purchased the building in 1976 and the Griffin Theatre Company who took over occupancy as the resident theatre company in 1979. It also has special associations Dr Rodney Seaborn who established the Seaborn, Broughton & Walford Foundation in 1986 to guarantee the venue's future for the Griffin Theatre Company, as a low cost theatre which showcases innovative Australian plays.	Special associations with people instrumental in the creation of the theatre will be interpreted in the foyer of the building.
SHR Criteria c) [Aesthetic significance]	-	Although the existing building does not meet this criterion, it's strong form bookends the row of terrace houses and will be interpreted in the new design. Reuse of salvaged brickwork retains the materiality and character of the existing building, which is associated with its use as the SBW Stables Theatre and reinforces this concept.
SHR Criteria d) [Social significance]	The site has a strong, ongoing association with the Griffin Theatre Company who took over occupancy of the building from 1979. It was also known as the 'Nimrod St Theatre' between 1970-1974, 'The Stables Theatre' in 1976, was briefly known as 'The Loft', and finally the 'SBW Stables Theatre' from 1986 until the present time. It also has special associations with Australian play writers, actors and audiences.	The proposed infill building provides an improved theatre for the Griffin Theatre Company, who will continue to produce innovative Australian plays on the site.
SHR Criteria e) [Research potential]	-	
SHR Criteria f) [Rarity]	-	

10 NIMROD STREET		
CRITERION	ASSESSMENT OF SIGNIFICANCE	COMMENT
SHR Criteria g) [Representativeness]	-	
Integrity/Intactness	-	
Statement of Significance	<p>The site at 10 Nimrod Street has historical significance for its past uses as a stable and has social significance associated with its use as a theatre over the past 50 years.</p> <p>The Stables Theatre has special associations with John Bell, Ken Horler and Richard Wherrett and their friends who established the building as the Nimrod St Theatre in 1970, Bob Ellis and Anne Brooksbank who purchased the building in 1976 as well as the Griffin Theatre Company who took over occupancy as the resident theatre company. The site also has special associations with many play writers, actors and their audiences, along with the philanthropists who supported them including Dr Rodney Seaborn who established the Seaborn, Broughton &amp; Walford Foundation in 1986 to guarantee the venue's future for the Griffin Theatre Company, as a low cost theatre which showcases innovative Australian plays.</p> <p>The existing building is a simple, utilitarian, two storey brick building which does not meet the guidelines for inclusion as a heritage item for its aesthetic values, rarity or representativeness.</p>	<p>The Site Specific Planning Proposal retains and extends the historic use of the site as a theatre, respecting the site's historic, associative and social significance.</p> <p>The proposed infill building provides a new state of the art, universally accessible theatre which will enable the Griffin Theatre Company to continue the historic tradition of showcasing innovative Australian plays on the site into the future. The use of salvaged brickwork in the facade, which references the existing SBW Stables Theatre building, interprets the history of the site and ensures that the new building fits into the character of the existing streetscape.</p> <p>Internally, the intimate layout of the existing SBW Stables Theatre, which is integral to the experience of the building in terms of the relationship between the audience and the stage, is retained and improved despite the proposed expansion.</p> <p>Associations with significant people will be interpreted within the publicly accessible foyer.</p>

### 8.2.2 12 Nimrod Street

12 NIMROD STREET		
CRITERION	ASSESSMENT OF SIGNIFICANCE	COMMENT
Statement of Significance	<p>The existing terrace house at 12 Nimrod Street, Darlinghurst has been substantially altered and does not meet the guidelines for inclusion as a heritage item.</p>	<p>The existing terrace house has been so altered that it could be considered Detracting within the conservation area.</p> <p>Interpretation relating to the original terrace house on this site will be included in the foyer of the theatre.</p>



## 8.3 Discussion of Heritage Impacts

This following discussion of heritage impacts uses to the terms *Major*, *Moderate*, *Minor*, *Negligible* and *Neutral* to describe their extent.

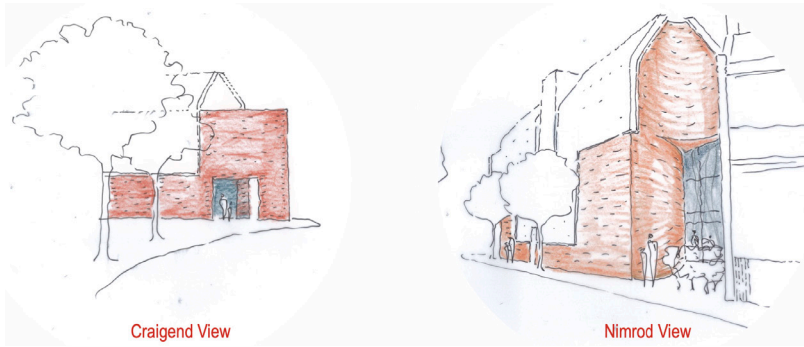

These terms are based on the *ICOMOS Guidelines on Heritage Impact Assessments* (2011) and is in accordance with Heritage NSW guidelines for Statements of Heritage Impact.

GRADING	DEFINITION
Major	<p>Actions that would have a long-term and substantial impact on the significance of a heritage item. Actions that would remove key historic building elements, key historic landscape features, or significant archaeological materials, thereby resulting in a change of historic character, or altering of a historical resource.</p> <p>These actions cannot be fully mitigated.</p>
Moderate	<p>Actions involving the modification of a heritage item, including altering the setting of a heritage item or landscape, partially removing archaeological resources, or the alteration of significant elements of fabric from historic structures.</p> <p>The impacts arising from such actions may be able to be partially mitigated.</p>
Minor	<p>Actions that would result in the slight alteration of heritage buildings, archaeological resources, or the setting of an historical item.</p> <p>The impacts arising from such actions can usually be mitigated.</p>
Neutral	Actions that would have no heritage impact.
Positive	Actions that would be beneficial to the significance of heritage buildings, archaeological resources, or the setting of an historical item.


Table 10: Terminology for assessing the severity of heritage impacts.


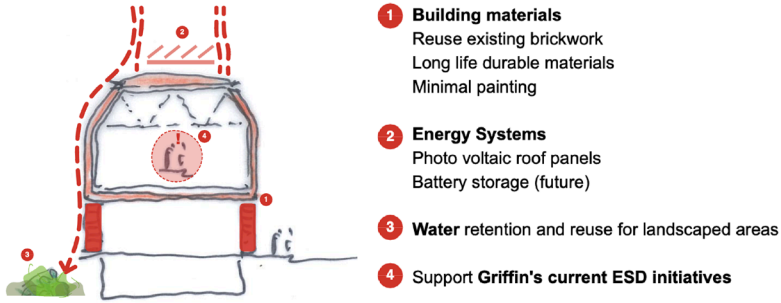
Source: Based on ICOMOS, *Guidance on Heritage Impact Assessments for Cultural*

PROPOSAL	DISCUSSION OF HERITAGE IMPACT	HERITAGE IMPACT
<b>Infill Development</b>		
<b>Excavation and/or demolition</b>		
Removal of extant structures on the subject site.	<p>The existing buildings located at 10 and 12 Nimrod Street are not Heritage Items, do not meet the criterion for heritage listing and are identified as having a Neutral contribution to the Barcom Avenue Heritage Conservation Area. Removal of these structures will have minimal impact on the heritage significance of the Conservation Area and the existing streetscape.</p> <p>The proposed demolition will facilitate construction of a purpose-built, state of the art theatre which maintains the historic use of the site and complies with the relevant BCA requirements and DDA regulations. A memory of the SBW Stables Theatre building at 10 Nimrod Street is retained through the reuse of salvaged materials in the facade of the new infill building.</p>	<p>Neutral</p> <p>Positive</p>
<b>Salvage and reuse opportunities</b>		
Interpretation incorporated in the design of the new façades.	<p>Incorporating salvaged brickwork into the design of the new theatre façades provides the opportunity to interpret the history of the site and retain its character. Other salvage and reuse opportunities include:</p> <p><b>10 Nimrod Street</b></p> <ul style="list-style-type: none"> <li>– Metal ventilation grilles in the façades.</li> <li>– Timber elements associated with the stables including barn doors, beams and columns.</li> </ul> <p><b>12 Nimrod Street</b></p> <ul style="list-style-type: none"> <li>– Remnant timber weatherboards from the side elevations of the building.</li> </ul>	Positive
<b>Basement Levels</b>		
<b>Excavation and/or demolition</b>		
Excavation below the existing ground level.	The proposed excavation is contained within the boundary of the subject site. A Structural Engineering and Geotechnical Report will be prepared to accompany the Development Application. These will outline appropriate construction methodologies that ensure the structural integrity of adjacent buildings is maintained throughout demolition, excavation and construction.	Minor
<b>New works</b>		
New basement level.	The construction of a new basement will provide much needed additional area for a rehearsal space which connects to a sunken courtyard and required amenities with minimal impact on the surrounding conservation area. This space has been designed so that it is flexible and can be used to provide additional office space if required.	Minor
New passenger lift and egress stairs.	<p>The existing theatre does not have a passenger lift. The new lift and egress stairs are required to provide universal access and compliant egress to the upgraded theatre.</p> <p>The vertical circulation for the new theatre is located along Nimrod Street within the footprint of the existing building. The new lift is articulated as a simple concrete form which wraps around the new fire stairs and reads as a contemporary element which complements the salvaged brickwork.</p>	<p>Positive</p> <p>Minor</p>

PROPOSAL	DISCUSSION OF HERITAGE IMPACT	HERITAGE IMPACT
<b>Ground Floor</b>		
Entrance forecourt	<p>The form of the new building is pulled back from the corners of the site to provide an entrance forecourt at either end towards Nimrod Street. The northern forecourt extends towards Craigend Street and is integrated into the public domain, whilst the secondary entrance to the south is screened by a small garden to respect the residential setting of the neighbouring terraces on Caldwell Street.</p>  <p>Figure 200: View of the main entrance from Craigend Street and the secondary entrance on Nimrod Street. Source: TZG Architects, 2022.</p>	Minor
New foyer and bar	<p>The ground floor of the new theatre building has been designed as a flexible foyer space with direct access to the street which celebrates the experience of going to the theatre.</p>	Neutral
Interpretation Panels	<p>The off form concrete panels on the western elevation of the new theatre building reference the former stables at 10 Nimrod Street. Timber elements associated with the stables including the barn doors are incorporated into a pattern motif which is proposed to be cast into the concrete panels.</p>  <p>Figure 201: Proposed interpretation panels on Nimrod Street. Source: TZG Architects, 2022.</p>	Positive



PROPOSAL	DISCUSSION OF HERITAGE IMPACT	HERITAGE IMPACT
<b>Upper Levels</b>		
Main theatre with stepped seating.	The new theatre is located on the upper levels at the centre of the triangular site to maintain the opposing seating and stage configuration, characteristic of the existing SBW Stables Theatre. Equitable access for patrons and actors is provided, with additional balcony seating on the upper level of the theatre. The design of the new theatre aims to retain a memory of the intimacy of the existing performance space whilst increasing the seating capacity and improving its operation.	Positive
Additional height	The upgrades to the theatre require a raised roof height. The form of this addition has been curved away from the street to minimise visual impacts on the streetscape within the context of the Barcom Avenue Heritage Conservation Area whilst providing the required internal volume.	Minor
Dedicated back stage area including dressing room and accessible amenities and safe access to Biobox.	The existing theatre has substandard back stage facilities. The proposal includes a dedicated back stage area with separate entrance, crossover access to the stage, dressing rooms and accessible amenities meaning the theatre will be able to operate on the site in the future in a compliant manner.	Minor
New services and equipment.	The upper level of the theatre contains services and equipment to the north. The location of these services, concealed behind the brick facade, has been selected to minimise their visual impact.	Minor
<b>External walls</b>		
Salvaged brickwork	<p>The proposal includes the reuse of salvaged bricks from the existing SBW Stables Theatre building. The brickwork in the new facade interprets the elevation of the former stables building, referencing the history of the site, with a distinctly contemporary addition over to house the improved theatre offering.</p>  <p>Figure 202: West Elevation of new infill building reusing salvaged brickwork (1). Source: TZG Architects, 2022.</p>	Positive

PROPOSAL	DISCUSSION OF HERITAGE IMPACT	HERITAGE IMPACT
New concrete cladding.	<p>A simple palette of materials is proposed for the facade of the new infill building which is compatible with its historic context. Concrete has been chosen as the material for the contemporary elements of the facade to signify the upgraded theatre within, and to minimise acoustic impacts on, neighbouring residential properties.</p> <p>Off form concrete panels rise up from the centre of the salvaged brick facade and curve towards the centre of the site, away from the street, to soften their visual impact. The use of concrete also provides the opportunity to interpret aspects of the history of the site on the facade.</p>  <p>Figure 203: West Elevation of new infill building incorporating off form concrete panels (2). Source: TZG Architects, 2022.</p>	<p>Minor</p> <p>Positive</p>
Roof		
New roof.	<p>The proposed new roof is setback from the boundaries of the triangular site and generally concealed behind the curved concrete cladding. The new roof provides the opportunity to install renewable energy systems, including photovoltaic panels whilst minimising their visual impacts on the existing streetscape and Heritage Conservation Area.</p>  <p>Figure 204: Environmentally Sustainable Design Principles. Source: TZG Architects, 2022.</p>	Minor

## 8.4 Heritage Impact Assessment

The existing buildings located at 10 and 12 Nimrod Street are not listed as Heritage Items on Schedule 5 of Sydney LEP 2012. Located within the Barcom Avenue Heritage Conservation Area, the buildings are shown to make a 'Neutral' contribution on the DCP map.

### *General - City of Sydney Council Policies*

- The Planning Proposal seeks to formalise the existing historic use of the site at 10 Nimrod Street as a place of entertainment, respecting the site's historic, associative and social significance, and extend this permitted use to the adjoining site at 12 Nimrod Street in order to facilitate construction of an upgraded theatre.
  - This Heritage Assessment and Statement of Heritage Impact will accompany any future Development Application in accordance with Council requirements.
  - Demolition of the existing buildings will have minimal impact on the heritage significance of the conservation area.
  - The Concept Proposal generally complies with the management recommendations contained in the heritage listing for the Barcom Avenue Heritage Conservation Area, Sydney LEP 2012 and Sydney DCP 2012.
  - The proposed infill building provides a new state of the art, universally accessible, theatre which will enable the Griffin Theatre Company to continue the historic tradition of showcasing innovative Australian plays on the site into the future.
  - The siting, bulk, form, scale, materials and roofscape of the proposed infill building have been carefully considered to minimise impacts on the historic context of the heritage conservation area. The concrete addition rises up to accommodate the functions of the new theatre. This element is curved away from the street to reduce its apparent bulk and scale and to respond to nearby contributory buildings in a sympathetic, yet contemporary, manner. Roof plant is set back from the boundaries to minimise its visual impact.
  - The use of salvaged brickwork in the facade, which references the existing SBW Stables Theatre building, interprets the history of the site and ensures that the new building fits into the character of the existing streetscape of the conservation area. Interpretation of timber elements associated with the former stables building are also incorporated into the design of the new facade on Nimrod Street.
  - The proposal is supported and recommended for approval.
- The following aspects of the proposal respect or enhance the heritage significance of the item or conservation area for the following reasons:*
- The existing building at 10 Nimrod Street has been used as a theatre for over 50 years. The proposal to include 'entertainment facility' as a permitted use within the current zoning will ensure this historic use and public access to the site is maintained.
  - Salvage and reuse of the brickwork from the former stables building in the new theatre façades interprets the history of the site and ensures that the building fits into its historic context.
  - The proposed concrete addition curves away from the street in order to minimise its apparent bulk and scale and to respond to the neighbouring context. The former stable doors are also referenced at street level.
  - The improved facilities offered by the proposed new theatre building will ensure that this historic use can continue to operate on the site. The proposal will ensure the ongoing contribution of the theatre as a small, but vibrant, venue which supports innovative Australian productions.
  - Housing the new rehearsal space and accessible patron amenities in a new basement reduces the height, bulk and scale of the proposed new infill building.
  - Locating the foyer and bar on ground level, with the theatre over retains the original disposition of primary spaces within the building and provides opportunities for publicly accessible interpretation.
  - Upstairs, the design of the new theatre aims to retain a memory of the intimacy of the existing performance space whilst increasing the seating capacity and improving its operation.
  - The proposed development retains the name 'SBW Stables Theatre' to celebrate both the original use of the site and the rich theatrical history of the past 50 years.



*The following aspects of the proposal have an impact on heritage significance. The reasons are explained as well as the measures to be taken to minimise impacts:*

- Although the existing buildings are not heritage items, the removal of the brick building at 10 Nimrod Street will have a minor impact on the existing streetscape within the Barcom Avenue Heritage Conservation Area. To mitigate this, salvaged brickwork from the former stables building is proposed to be reused in the new infill building, respecting the character of the conservation area. Archival photographic recording is recommended prior to demolition.
- The proposed excavation below ground level could be considered to have a negative impact on the significance of the site; however, the proposed area of excavation is contained within the site boundaries and will be conducted in accordance with detailed structural and geotechnical specifications to minimise the potential for impacts. A watching brief for an archaeologist during construction is also recommended.
- The height of the proposed infill building extends above the existing buildings to provide sufficient height and volume for the new theatre. The concrete addition rises above the salvaged brick base and curves away from the street to reduce its apparent bulk and scale and to mitigate the impacts of this addition to the streetscape and adjoining properties. Roof plant is set back from the boundaries to minimise visual impacts.
- Use of concrete for the addition may be considered inappropriate; however, it includes an interpretive treatments which references the former stable doors set into salvaged brickwork at the base. This ensures that the character of the conservation area is respected at street level. A simple palette of materials and colours are proposed for the infill building which are neutral in tone and hue to ensure that they are compatible with those used in the conservation area.

*The following sympathetic solutions have been considered and discounted for the following reasons:*

- The proposed upgrades are not possible within the spatial constraints of the existing building which include new theatre spaces, a rehearsal space, accessible lift and increased seating capacity.
- Options were considered that proposed an upper level of residential development, in keeping with the current zoning and relocation of the theatre to the basement. However, this would have resulted in issues with stage access on this compact, triangular site and was hence discounted.
- Of the options considered, the final proposal, which retains the foyer and theatre spaces in their current configuration, is considered to have the least heritage impact.
- The new infill building could have been designed in a faux heritage style, however this would have confused the fabric and made interpretation by future generations difficult. The contemporary language proposed for the new theatre building, which incorporates salvaged brickwork and includes a memory of the former SBW Stables Theatre building, is supported.

### Change of Use

The building at 10 Nimrod Street has operated as a theatre for the past 50 years. The Site Specific Planning Proposal seeks to include 'entertainment facility' as an additional permitted use for the sites at 10 and 12 Nimrod Street.

#### Heritage impact of change of use.

*Has the advice of a heritage consultant or structural engineer been sought? Has the consultant's advice been implemented?*

The proposal has been developed in collaboration with TZG Heritage.

*Does the existing use contribute to the significance of the heritage item?*

The building at 10 Nimrod Street has operated as a theatre for the past 50 years. This use contributes to the historical, associative and social significance of the site. The proposal seeks to formalise this existing historic use and extend this permitted use to the neighbouring property at 12 Nimrod Street.

12 Nimrod Street has been used for residential purposes since the 1880s; however, the existing freestanding terrace house has been substantially altered which has resulted in a loss of fabric and hence significance. The site is located at the bend of Caldwell Street and, together with 10 Nimrod Street, makes up a neat triangle in plan. The proposal to extend the entertainment facility use to include this site will have minimal impact on the significance of the heritage conservation area.

*Why does the use need to be changed?*

10 and 12 Nimrod Street are currently zoned R1 General Residential. The proposal to include 'entertainment facility' as an additional permitted use would allow construction of an upgraded new theatre for the Griffin Theatre Company.

*What changes to the fabric are required as a result of the change of use?*

Removal of the existing structures at 10 and 12 Nimrod Street is necessary to facilitate the construction of a purpose-built state of the art theatre that complies with BCA and DDA requirements.

*What changes to the site are required as a result of the change of use?*

The change of use would facilitate construction of a new theatre building spanning both sites. The public entrance is proposed to the north, adjacent to where the footpath is widened to form a paved area. The proposed secondary entrance from Nimrod Street is screened by a small garden to reflect the residential setting on Caldwell Street. The right of way along the eastern boundary is retained by the proposal.

### Excavation and demolition

The proposal involves the demolition of the existing buildings located at 10-12 Nimrod Street. Bulk excavation is proposed below the existing ground level to allow for the construction of a new basement level to accommodate a rehearsal space and required amenities.

#### Heritage impact of demolition.

*Is the demolition essential for the heritage item to function?*

The proposed upgrades are not possible within the spatial constraints of the existing buildings. Demolition of the existing buildings and construction of a new infill building are required to provide a state of the art universally accessible theatre on the site with improved facilities.

*Are important features of the item affected by the demolition (e.g. fireplaces in buildings)?*

The buildings are not listed as heritage items; however the brick facades of 10 Nimrod Street contribute to the character of the conservation area. The proposal includes salvage of brickwork for reuse in the design of the new theatre façades. Other opportunities to salvage materials for reuse include the metal ventilation grilles and timber elements such as barn doors, columns and beams from 10 Nimrod Street.

*Is the resolution to partially demolish sympathetic to the heritage significance of the item?*

Not applicable. The buildings are not listed as heritage items and have been substantially modified over time leading to a loss of fabric and hence significance. The primary significance of 10 Nimrod Street relates to its use as a theatre. The proposed areas of demolition and excavation are essential to the upgrade and expansion of the theatre offering on the site.

*If the partial demolition is a result of the condition of the fabric, is it certain that the fabric cannot be repaired?*

Not applicable.

### New Services

The site has mains water, electrical and gas supply. These services will need to be modified to suit the design of the new infill building. This work includes the provision of new electrical fittings, security sensors, general power outlets, smoke detectors, theatre lighting, air conditioning and sanitary fittings and fixtures.

Detailed services design will aim to minimise heritage impacts.

#### Heritage impact of new services.

*How has the impact of the new services on the heritage significance of the item been minimised?*

The new services have been carefully located behind the new façades on Level 1 and on the roof top, set back from the boundaries, to minimise visual impacts on the existing streetscape within the Barcom Avenue Heritage Conservation Area.

*Are any of the existing services of heritage significance? In what way? Are they affected by the new work?*

No. The services with the building have evolved over time to suit its use as a theatre.

*Has the advice of a conservation consultant (e.g. architect) been sought? Has the consultant's advice been implemented?*

TZG Heritage have been engaged as the heritage consultants and have been involved in the project since its inception.

*Are any known or potential archaeological deposits (underground and under floor) affected by the proposed new services?*

There is no known archaeology on either property; however, a watching brief for an archaeologist is recommended during construction.

### New Infill Building

The proposal involves construction of a new purpose-built theatre building which spans the site from 10 to 12 Nimrod Street.

*How is the impact of the new infill building minimised on the heritage significance of heritage items in the vicinity and the heritage conservation area?*

- The new infill building retains the historic use of the site as a theatre and the 'SBW Stables Theatre' name, respecting the historical and social associations with the place.
- Incorporating salvaged face brickwork and metal ventilation grilles from the existing building as well as timber elements associated with the original stables building in the design of the new façades provides an opportunity to interpret the history of the site and to respect the character of the conservation area.
- The form of the new building is setback from the corners of the site to create two new entries into the theatre from Nimrod Street with direct access into the public foyer. The entrance to the north is integrated into the public domain whilst the southern entry is screened by a small garden to reflect the residential setting on Caldwell Street.
- The concrete rooftop addition curves away from the street to minimise its apparent bulk and scale and to relate to the roofscape of neighbouring historic development.
- Roof plant is contained within a curved enclosure and set back from the boundaries to minimise visual impacts.
- A simple palette of materials and colours are proposed for the new elements which are similar in hue and tone to traditional colour schemes to minimise the impact of the new building within the conservation area.
- The impact of the new building has been minimised through careful design that respects the historic context of the site in terms of scale, form, setbacks, materials and colours and detailing.



## Design In Context

The proposed redevelopment of the site is considered appropriate in terms of the NSW Heritage Office *Design In Context* guidelines as set out below:

### Character

The immediate context of the site comprises residential buildings which range from two storey Victorian terrace houses on Caldwell Street and low rise apartments on Nimrod Street. This is a reflection of the development of the area and contributes to the significance of the Barcom Avenue Heritage Conservation Area; a predominantly industrial area that was subdivided in the nineteenth century for residential development.

The subject site comprises a triangular piece of land spanning two lots. The brick facades of the two storey building located at 10 Nimrod Street contributes to the character of the area and bookends the rows of Victorian terraces that run up Caldwell Street. Since 1970, this building has been adapted for use as a theatre. The freestanding two storey house at 12 Nimrod Street has been substantially altered and is separated from the grouping of terrace houses on Caldwell Street, minimising its value to the conservation area.

The proposal maintains the historic theatre use of the site, which contributes to the livelihood of the neighbourhood, and proposes the expansion of this use across both sites.

Salvage and reuse of the brickwork in the facade of the new building, which references the former stables building, respects the character of the conservation area and minimises the impact of the development.

### Scale

The scale of the new infill building is considered appropriate. The concrete addition required to house the theatre addition is set in from the ends of the building and curves away from the street to reflect the sloping roofs of neighbouring terrace houses and to minimise its apparent bulk. Roof plant is set back from the boundaries to minimise visual impacts.

With the exception of the roof structure, the new theatre building is generally contained within the maximum height controls prescribed by SLEP.

## Form

The form of the new theatre interprets the former stables building and responds to its residential setting within the Barcom Avenue Heritage Conservation Area. The existing stables building is interpreted in the two storey recycled brickwork base with precast concrete panels rising above to signal the new theatre addition. The concrete curves away from the street to respond to the roofscape context of buildings within the conservation area.

### Setbacks and orientation

The new theatre building maintains the front building line along Nimrod Street and is setback from the corners of the site to enhance integration into the public domain.

### Materials and Colours

A sympathetic, yet distinctly contemporary, materials palette is proposed for the new building comprising of salvaged brickwork and concrete.

The selected materials and colours will be similar in hue and tone to traditional colour schemes to ensure that the development complements the visual character of the neighbouring context within the Barcom Avenue Heritage Conservation Area.

### Detailing

The new theatre building has been designed to be distinctly contemporary, yet complementary to minimise the visual impact on the streetscape presentation and the Barcom Avenue Heritage Conservation Area.

The detailing of the new building will be contemporary, in contrast with the traditional detailing of its immediate context. A clear distinction between original and new elements is proposed to avoid confusion.

## 8.5 Statement of Heritage Impact

The existing buildings on the subject site, which comprises 10 and 12 Nimrod Street, are not listed as Heritage Items, nor have they been assessed as meeting the criterion for listing. The site is, however, located within the Barcom Avenue Heritage Conservation Area, to which the existing buildings are assessed as making a Neutral contribution.

The Site Specific Planning Proposal seeks to include 'entertainment facility' as an expressly permitted use. Formalising the permitted use as an entertainment facility for 10 and 12 Nimrod Street will enable the Griffin Theatre Company to upgrade and expand the SBW Stables Theatre, which has operated at 10 Nimrod Street for the past 50 years, and enable it to continue to serve the community in the future, respecting the site's historic, associative and social significance.

The existing SBW Stables Theatre at 10 Nimrod Street requires critical upgrades to ensure the historic use of the site as a theatre can be maintained. These upgrades, required to achieve DDA and BCA compliance, are not feasible within the spatial constraints of the existing building.

To achieve this, the concept proposal involves demolition of the existing structures at 10 and 12 Nimrod Street and excavation below the existing ground level to create a new basement level. The proposed excavation works will be conducted in accordance with structural engineer specifications to minimise potential impacts on the structural integrity of the adjacent buildings. To further mitigate potential heritage impacts, brickwork from the existing stables building will be salvaged and incorporated into the design of the new façades of the proposed infill building to interpret the history of the site.

The new infill building is proposed across the two lots to provide a state of the art, universally accessible theatre which respects the historical, associative and social significance of the site. The building has been designed to respond to the historic context of the Barcom Avenue Heritage Conservation Area in a sympathetic, yet contemporary, manner in terms of character, scale, materials and colours and detailing. Salvaged brickwork and interpretation of timber elements defines the base of the new facade and references the former stables building, whilst the concrete addition, required to house the increased theatre volume, lift and stairs, is curved away from the street to respond to the surrounding built form, and to soften its visual impact and perceived bulk and scale.

Internally, the building is organised over three levels which are connected via a new passenger lift and fire egress stairs located towards Nimrod Street. A rehearsal space and accessible patron amenities have been located underground, to minimise the height of the building. The ground floor has been designed to provide a flexible foyer space with a clear street connection, improving on the foyer arrangement in the existing building. Heritage interpretation related to the history and significance of the site will be included in this publicly accessible space.

The new theatre upstairs retains the intimacy of the existing SBW Stables Theatre which is integral to the experience of the existing building in terms of the relationship between the audience and the stage, with a range of improvements to both front of house and back of house areas. Additional seating is provided on the upper level, which also includes the Bio Box and dressing rooms and accessible amenities for the actors.

The proposed new infill building will enable the Griffin Theatre Company to upgrade and expand their theatre whilst retaining a memory of the history and significance of the place for future generations. Given its location within the heart of Darlinghurst, the proposed redevelopment of the SBW Stables Theatre site strikes a balance between providing a compliant state of the art theatre and achieving good heritage outcomes that are sustainable for the future.

The Site Specific Planning Proposal to include 'entertainment facility' as a permitted use for 10 and 12 Nimrod Street and the concept proposal involving construction of a new purpose-built theatre on the site generally complies with the City of Sydney Council Heritage Controls and will have minimal impact on the significance of the Barcom Avenue Heritage Conservation Area (C11), identified Heritage Items and Contributory buildings in the vicinity of the site.

Designed by Tonkin Zulaikha Greer Architects, the proposal aims to be an exemplar of design excellence. The proposal is supported and recommended for approval.

## 8.6 Recommendations

The following recommendations are suggested to further mitigate any potential heritage impacts:

- Undertake works in accordance with the principles of the Australia ICOMOS Burra Charter.
- Prepare a photographic and written recording of areas affected (archival recording) prior to carrying out the work.
- Prepare a Heritage Interpretation Strategy to outline further opportunities to celebrate the heritage significance of the site and the Griffin Theatre Company.
- Salvage removed materials for reuse within the project. Develop a salvage and reuse schedule as part of the detailed documentation for the project.
- A Watching Brief for an archaeologist is recommended during construction. If building fabric or potential archaeology is uncovered during the works that may have heritage significance, (previously unknown), stop work in that area, inform the project team immediately and seek guidance on how to proceed.



Figure 205: SBW Stables Theatre.

Source: SYDFEST 19, [https://content.sydneyfestivalcdn.org.au/2019/2019\\_venues/](https://content.sydneyfestivalcdn.org.au/2019/2019_venues/)



9.0

References



Figure 206: 1976. Nick Enright at the piano, Nimrod Theatre.

Source: National Library of Australia, <https://nla.gov.au:443/tarkine/nla.obj-152391763>

## 9.1 References

### Legislation, Planning Policies, Codes etc

City of Sydney Council, Sydney Local Environment Plan 2012.

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### Books and Publications

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- Nimrod Street Theatre, <https://www.ausstage.edu.au/pages/venue/1448>
- Stables Theatre, <https://www.ausstage.edu.au/pages/venue/41>
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Australian Heritage Commission, 2001, Australian Historic Themes Framework.

Heritage Council of NSW, 2006, New South Wales Historical Themes.

Heritage NSW Database, <https://www.heritage.nsw.gov.au/>

- Local Heritage Listing, *Barcom Avenue Heritage Conservation Area*.

NSW Heritage Office, Heritage Information Series Interpreting Heritage Places and Items Guidelines.



## 9.2 Performance Archive

In collaboration with AusStage, the history of the all the SBW Stables Theatre productions was compiled in 2020 and published on their website to celebrate 50 Years of the Stables.

<https://griffintheatre.com.au/performance-archive/>

### Stables Theatre - 2016-2020

- Wicked Sisters, Stables Theatre, Darlinghurst, NSW, 6 November 2020
- Enemies of Grooviness – Eat Shit, Stables Theatre, Darlinghurst, NSW, 26 October 2020
- Soul Trading, Stables Theatre, Darlinghurst, NSW, 14 October 2020
- Superheroes, Stables Theatre, Darlinghurst, NSW, 4 September 2020
- No Standing. No Dancing., Stables Theatre, Darlinghurst, NSW, 27 August 2020
- Wherever She Wanders, Stables Theatre, Darlinghurst, NSW, 10 July 2020
- The 1s, the 0s and Everything in Between, Stables Theatre, Darlinghurst, NSW, 24 June 2020
- Fear, Stables Theatre, Darlinghurst, NSW, 15 June 2020
- Kindness, Stables Theatre, Darlinghurst, NSW, 8 May 2020
- Is There Something Wrong With That Lady?, Stables Theatre, Darlinghurst, NSW, 31 March 2020
- Cusp, Stables Theatre, Darlinghurst, NSW, 11 March 2020
- Family Values, Stables Theatre, Darlinghurst, NSW, 17 January 2020
- First Love is the Revolution, Stables Theatre, Darlinghurst, NSW, 1 November 2019
- April Aardvark , Stables Theatre, Darlinghurst, NSW, 16 October 2019
- Splinter, Stables Theatre, Darlinghurst, NSW, 6 September 2019
- City of Gold, Stables Theatre, Darlinghurst, NSW, 26 July 2019
- Glittery Clittery: A Consensual Party , Stables Theatre, Darlinghurst, NSW, 6 July 2019
- The Happy Prince, Stables Theatre, Darlinghurst, NSW, 25 June 2019
- Prima Facie, Stables Theatre, Darlinghurst, NSW, 17 May 2019
- Never Trust a Creative City, Stables Theatre, Darlinghurst, NSW, 11 May 2019
- Grumble 'n' Friends , Stables Theatre, Darlinghurst, NSW, 9 May 2019
- Never Let Me Go, Stables Theatre, Darlinghurst, NSW, 8 May 2019
- Sauvage (WILD) , Stables Theatre, Darlinghurst, NSW, 8 May 2019
- Don't Knock Your Granny , Stables Theatre, Darlinghurst, NSW, 4 May 2019
- Lou Wall's Drag Race , Stables Theatre, Darlinghurst, NSW, 3 May 2019
- Lady Tabouli , Stables Theatre, Darlinghurst, NSW, 1 May 2019
- Me and My Mother, Singing , Stables Theatre, Darlinghurst, NSW, 27 April 2019
- You've Got Mail, Stables Theatre, Darlinghurst, NSW, 26 April 2019
- Book Club for Reclusive Dance Hall Queens, Stables Theatre, Darlinghurst, NSW, 26 April 2019
- You're Safe till 2024, Stables Theatre, Darlinghurst, NSW, 26 April 2019
- Exhale , Stables Theatre, Darlinghurst, NSW, 9 April 2019
- Dead Cat Bounce, Stables Theatre, Darlinghurst, NSW, 22 February 2019
- Love and Anger , Stables Theatre, Darlinghurst, NSW, 21 January 2019
- Since Ali Died , Stables Theatre, Darlinghurst, NSW, 7 January 2019
- The Smallest Hour , Stables Theatre, Darlinghurst, NSW, 5 December 2018
- The Feather in the Web , Stables Theatre, Darlinghurst, NSW, 5 October 2018
- Shabbat Dinner , Stables Theatre, Darlinghurst, NSW, 10 September 2018

- The Almighty Sometimes, Stables Theatre, Darlinghurst, NSW, 27 July 2018
- Hello, Beautiful!, Stables Theatre, Darlinghurst, NSW, 9 July 2018
- Good Cook. Friendly. Clean., Stables Theatre, Darlinghurst, NSW, 4 May 2018
- Love and Anger , Stables Theatre, Darlinghurst, NSW, 28 April 2018
- Onstage Dating , Stables Theatre, Darlinghurst, NSW, 27 April 2018
- Brown Skin Girl , Stables Theatre, Darlinghurst, NSW, 25 April 2018
- Exclusion Zone: A Walking Tour , Stables Theatre, Darlinghurst, NSW, 25 April 2018
- Era of New Paradise , Stables Theatre, Darlinghurst, NSW, 25 April 2018
- The Lonely Spirits Variety Hour , Stables Theatre, Darlinghurst, NSW, 21 April 2018
- Letters to John , Stables Theatre, Darlinghurst, NSW, 21 April 2018
- Asian Ghost-ery Store, Stables Theatre, Darlinghurst, NSW, 18 April 2018
- Blueberry Play , Stables Theatre, Darlinghurst, NSW, 18 April 2018
- Unspoken Words, Stables Theatre, Darlinghurst, NSW, 14 April 2018
- Club Mama , Stables Theatre, Darlinghurst, NSW, 12 April 2018
- Giantess , Stables Theatre, Darlinghurst, NSW, 11 April 2018
- Glimpse , Stables Theatre, Darlinghurst, NSW, 11 April 2018
- Since Ali Died , Stables Theatre, Darlinghurst, NSW, 11 April 2018
- You Must Come Alone to Read The Last Book on Earth , Stables Theatre, Darlinghurst, NSW, 11 April 2018
- Kill Climate Deniers, Stables Theatre, Darlinghurst, NSW, 23 February 2018
- Intersection 2018: Chrysalis , Stables Theatre, Darlinghurst, NSW, 31 January 2018
- FAG/STAG, Stables Theatre, Darlinghurst, NSW, 10 January 2018
- Virgins and Cowboys, Stables Theatre, Darlinghurst, NSW, 29 November 2017
- Merciless Gods, Stables Theatre, Darlinghurst, NSW, 1 November 2017
- Diving for Pearls, Stables Theatre, Darlinghurst, NSW, 8 September 2017
- Rice, Stables Theatre, Darlinghurst, NSW, 22 July 2017
- Robyn Archer – The (Other) Great American Songbook, Stables Theatre, Darlinghurst, NSW, 13 July 2017
- Robyn Archer – Dancing on the Volcano, Stables Theatre, Darlinghurst, NSW, 8 July 2017
- Robyn Archer – Que Reste T'il (What Remains?) , Stables Theatre, Darlinghurst, NSW, 4 July 2017
- Sunset Strip, Stables Theatre, Darlinghurst, NSW, 14 June 2017
- The Ham Funeral, Stables Theatre, Darlinghurst, NSW, 17 May 2017
- Smurf in Wonderland, Stables Theatre, Darlinghurst, NSW, 2 May 2017
- The Homosexuals, or Faggots, Stables Theatre, Darlinghurst, NSW, 17 March 2017
- A Strategic Plan, Stables Theatre, Darlinghurst, NSW, 27 January 2017
- Nosferatutu or Bleeding at the Ballet, Stables Theatre, Darlinghurst, NSW, 7 January 2017
- Lighten Up, Stables Theatre, Darlinghurst, NSW, 30 November 2016
- The Turquoise Elephant, Stables Theatre, Darlinghurst, NSW, 14 October 2016
- Gloria, Stables Theatre, Darlinghurst, NSW, 26 August 2016
- Tribunal, Stables Theatre, Darlinghurst, NSW, 12 August 2016
- Those Who Fall in Love Like Anchors Dropped Upon the Ocean Floor, Stables Theatre, Darlinghurst, NSW, 20 July 2016
- The Literati, Stables Theatre, Darlinghurst, NSW, 27 May 2016
- As We Forgive, Stables Theatre, Darlinghurst, NSW, 11 May 2016
- Replay, Stables Theatre, Darlinghurst, NSW, 2 April 2016
- Ladies Day, Stables Theatre, Darlinghurst, NSW, 5 February 2016
- Thomas Murray and the Upside Down River, Stables Theatre, Darlinghurst, NSW, 13 January 2016

## Stables Theatre - 2011-2015

- A Riff on Keef: The Human Myth, Stables Theatre, Darlinghurst, NSW, 25 November 2015
- A Rabbit for Kim Jong-II, Stables Theatre, Darlinghurst, NSW, 9 October 2015
- Minus One Sister, Stables Theatre, Darlinghurst, NSW, 9 September 2015
- The Bleeding Tree, Stables Theatre, Darlinghurst, NSW, 31 July 2015
- The Dapto Chaser, Stables Theatre, Darlinghurst, NSW, 1 July 2015
- The House on the Lake, Stables Theatre, Darlinghurst, NSW, 15 May 2015
- 5 Properties of Chainmale, Stables Theatre, Darlinghurst, NSW, 15 April 2015
- Caress/Ache, Stables Theatre, Darlinghurst, NSW, 27 February 2015
- Yasukichi Murakami: Through A Distant Lens , Stables Theatre, Darlinghurst, NSW, 10 February 2015
- The Unspoken Word is Joe, Stables Theatre, Darlinghurst, NSW, 21 January 2015
- Emerald city , Stables Theatre, Darlinghurst, NSW, 18 October 2014
- Unholy Ghosts , Stables Theatre, Darlinghurst, NSW, 27 August 2014
- Ugly Mugs, Stables Theatre, Darlinghurst, NSW, 18 July 2014
- The Violent Outburst That Drew Me To You, Stables Theatre, Darlinghurst, NSW, 18 June 2014
- Eight Gigabytes of Hardcore Pornography, Stables Theatre, Darlinghurst, NSW, 2 May 2014
- Music , Stables Theatre, Darlinghurst, NSW, 2 April 2014
- Jump For Jordan, Stables Theatre, Darlinghurst, NSW, 14 February 2014
- On the Shore of the Wide World, Stables Theatre, Darlinghurst, NSW, 8 January 2014
- Summertime in the Garden of Eden, Stables Theatre, Darlinghurst, NSW, 20 December 2013
- The Floating World , Stables Theatre, Darlinghurst, NSW, 4 October 2013
- Return to Earth , Stables Theatre, Darlinghurst, NSW, 4 September 2013
- Beached, Stables Theatre, Darlinghurst, NSW, 19 July 2013
- This is Where We Live , Stables Theatre, Darlinghurst, NSW, 19 June 2013
- Girl in Tan Boots, Stables Theatre, Darlinghurst, NSW, 23 May 2013
- The Bull, the Moon and the Coronet of Stars, Stables Theatre, Darlinghurst, NSW, 2 May 2013
- Dreams in White, Stables Theatre, Darlinghurst, NSW, 8 February 2013
- Rust and Bone, Stables Theatre, Darlinghurst, NSW, 9 January 2013
- Rapid Write: Hollywood Ending, Stables Theatre, Darlinghurst, NSW, 21 November 2012
- Between Two Waves, Stables Theatre, Darlinghurst, NSW, 5 October 2012
- The Sea Project , Stables Theatre, Darlinghurst, NSW, 3 October 2012
- Hurt, Stables Theatre, Darlinghurst, NSW, 26 August 2012
- Porn.Cake , Stables Theatre, Darlinghurst, NSW, 20 July 2012
- A Hoax, Stables Theatre, Darlinghurst, NSW, 20 July 2012
- The Story of Mary MacLane By Herself, Stables Theatre, Darlinghurst, NSW, 4 April 2012
- The New Electric Ballroom , Stables Theatre, Darlinghurst, NSW, 7 March 2012
- The Boys, Stables Theatre, Darlinghurst, NSW, 6 January 2012
- The Ugly One, Stables Theatre, Darlinghurst, NSW, 23 November 2011
- This Year's Ashes, Stables Theatre, Darlinghurst, NSW, 7 October 2011
- Smashed, Stables Theatre, Darlinghurst, NSW, 7 September 2011
- And No More Shall We Part, Stables Theatre, Darlinghurst, NSW, 29 July 2011
- Silent Disco, Stables Theatre, Darlinghurst, NSW, 22 April 2011
- The Brothers Size , Stables Theatre, Darlinghurst, NSW, 23 March 2011
- Speaking in Tongues, Stables Theatre, Darlinghurst, NSW, 4 February 2011
- For a Better World, Stables Theatre, Darlinghurst, NSW, 5 January 2011



## Stables Theatre - 2006-2010

- Beautiful, Stables Theatre, Darlinghurst, NSW, 14 December 2010
- Blossom, Stables Theatre, Darlinghurst, NSW, 23 November 2010
- Angela's Kitchen, Stables Theatre, Darlinghurst, NSW, 5 November 2010
- The Pigeons, Stables Theatre, Darlinghurst, NSW, 6 October 2010
- Delight, Stables Theatre, Darlinghurst, NSW, 14 September 2010
- Quack, Stables Theatre, Darlinghurst, NSW, 27 August 2010
- Bug, Stables Theatre, Darlinghurst, NSW, 12 May 2010
- Way to Heaven, Stables Theatre, Darlinghurst, NSW, 14 April 2010
- S-27, Stables Theatre, Darlinghurst, NSW, 17 March 2010
- Orestes 2.0, Stables Theatre, Darlinghurst, NSW, 17 February 2010
- Lady Grey (in ever-lower light), Stables Theatre, Darlinghurst, NSW, 9 February 2010
- Crestfall, Stables Theatre, Darlinghurst, NSW, 6 January 2010
- Shining City, Stables Theatre, Darlinghurst, NSW, 25 November 2009
- Strange Attractor, Stables Theatre, Darlinghurst, NSW, 23 October 2009
- References to Salvador Dali Make Me Hot, Stables Theatre, Darlinghurst, NSW, 23 September 2009
- Under Ice, Stables Theatre, Darlinghurst, NSW, 19 August 2009
- Dealing with Clair, Stables Theatre, Darlinghurst, NSW, 22 July 2009
- Savage River, Stables Theatre, Darlinghurst, NSW, 12 June 2009
- The Call, Stables Theatre, Darlinghurst, NSW, 1 May 2009
- The Distance from Here, Stables Theatre, Darlinghurst, NSW, 3 April 2009
- Tattoo, Stables Theatre, Darlinghurst, NSW, 4 March 2009
- Holiday, Stables Theatre, Darlinghurst, NSW, 6 February 2009
- Hammerhead (is dead), Stables Theatre, Darlinghurst, NSW, 7 January 2009
- Seasons: Summer, Stables Theatre, Darlinghurst, NSW, 2 December 2008
- Summer, Stables Theatre, Darlinghurst, NSW, 2 December 2008
- Tender, Stables Theatre, Darlinghurst, NSW, 21 November 2008
- Family Stories: Belgrade, Stables Theatre, Darlinghurst, NSW, 15 October 2008
- Seasons: Spring, Stables Theatre, Darlinghurst, NSW, 23 September 2008
- The Modern International Dead, Stables Theatre, Darlinghurst, NSW, 5 September 2008
- Griffin Searchlight, Stables Theatre, Darlinghurst, NSW, 26 August 2008
- Arabian Night, Stables Theatre, Darlinghurst, NSW, 30 July 2008
- Seasons: Winter, Stables Theatre, Darlinghurst, NSW, 15 July 2008
- Don't Say the Words, Stables Theatre, Darlinghurst, NSW, 27 June 2008
- Stoning Mary, Stables Theatre, Darlinghurst, NSW, 28 May 2008
- Colder, Stables Theatre, Darlinghurst, NSW, 30 April 2008
- Seasons: Autumn, Stables Theatre, Darlinghurst, NSW, 1 April 2008
- The Kid, Stables Theatre, Darlinghurst, NSW, 14 March 2008
- Motortown, Stables Theatre, Darlinghurst, NSW, 13 February 2008
- Impractical Jokes, Stables Theatre, Darlinghurst, NSW, 21 January 2008
- China, Stables Theatre, Darlinghurst, NSW, 15 January 2008
- Tiger Country, Stables Theatre, Darlinghurst, NSW, 28 November 2007
- King Tide, Stables Theatre, Darlinghurst, NSW, 19 October 2007
- Mercury Fur, Stables Theatre, Darlinghurst, NSW, 26 September 2007
- The Story of the Miracles at Cookie's Table, Stables Theatre, Darlinghurst, NSW, 10 August 2007

## Stables Theatre - 2000-2005

- Dinner, Stables Theatre, Darlinghurst, NSW, 3 July 2007
- Red Light Winter, Stables Theatre, Darlinghurst, NSW, 6 June 2007
- October, Stables Theatre, Darlinghurst, NSW, 20 April 2007
- The Nightwatchman, Stables Theatre, Darlinghurst, NSW, 9 March 2007
- Holding the Man, Stables Theatre, Darlinghurst, NSW, 8 February 2007
- The Seven Needs, Stables Theatre, Darlinghurst, NSW, 2007
- Holding the Man, Stables Theatre, Darlinghurst, NSW, 3 November 2006
- Constance Drinkwater & the Final Days of Somerset, Stables Theatre, Darlinghurst, NSW, 27 September 2006
- The Emperor of Sydney, Stables Theatre, Darlinghurst, NSW, 11 August 2006
- The Cold Child (Das Kalte Kind), Stables Theatre, Darlinghurst, NSW, 12 July 2006
- Away, Stables Theatre, Darlinghurst, NSW, 14 June 2006
- Lord of the Flies, Stables Theatre, Darlinghurst, NSW, 17 May 2006
- The Paper Wall, Stables Theatre, Darlinghurst, NSW, 9 May 2006
- Speedy Mustard, Stables Theatre, Darlinghurst, NSW, 25 April 2006
- The Peach Season, Stables Theatre, Darlinghurst, NSW, 10 March 2006
- The Night Heron, Stables Theatre, Darlinghurst, NSW, 8 February 2006
- The United States of Nothing, Stables Theatre, Darlinghurst, NSW, 6 January 2006
- Live Acts on Stage, Stables Theatre, Darlinghurst, NSW, 13 December 2005
- Twelve Angry Lawyers: A fundraiser, Stables Theatre, Darlinghurst, NSW, 3 December 2005
- Close to Home, Stables Theatre, Darlinghurst, NSW, 16 November 2005
- The Marvellous Boy, Stables Theatre, Darlinghurst, NSW, 7 October 2005
- Stitching, Stables Theatre, Darlinghurst, NSW, 9 September 2005
- A Moment on the Lips, Stables Theatre, Darlinghurst, NSW, 10 August 2005
- Nailed, Stables Theatre, Darlinghurst, NSW, 8 July 2005
- Tiny Dynamite, Stables Theatre, Darlinghurst, NSW, 7 June 2005
- Hurlyburly, Stables Theatre, Darlinghurst, NSW, 12 May 2005
- The Mysterious Demise of One Brody Marie / Broken Dreams, Stables Theatre, Darlinghurst, NSW, April 2005
- The Devil is a Woman, Stables Theatre, Darlinghurst, NSW, 20 March 2005
- Love: A Multiple Choice Question, Stables Theatre, Darlinghurst, NSW, 15 March 2005
- The Lightkeeper, Stables Theatre, Darlinghurst, NSW, 12 March 2005
- Strangers in Between, Stables Theatre, Darlinghurst, NSW, 11 February 2005
- Myth, Propaganda and Disaster in Nazi Germany and Contemporary America, Stables Theatre, Darlinghurst, NSW, 13 January 2005
- Balmain Jesus, Stables Theatre, Darlinghurst, NSW, 7 December 2004
- The Balmain Jesus, Stables Theatre, Darlinghurst, NSW, 3 December 2004
- Satango, Stables Theatre, Darlinghurst, NSW, 3 November 2004
- The Woman With Dog's Eyes, Stables Theatre, Darlinghurst, NSW, 5 October 2004

- 4:48 Psychosis, Stables Theatre, Darlinghurst, NSW, 1 September 2004
- Mr Bailey's Minder, Stables Theatre, Darlinghurst, NSW, 29 July 2004
- Chocolate Monkey, Stables Theatre, Darlinghurst, NSW, 22 June 2004
- Homage, Stables Theatre, Darlinghurst, NSW, 22 June 2004
- Joe Starts Again, Stables Theatre, Darlinghurst, NSW, 25 May 2004
- Torrez, Stables Theatre, Darlinghurst, NSW, 29 April 2004
- The Secret Death of Salvador Dali, Stables Theatre, Darlinghurst, NSW, 19 March 2004
- The Muf-Tee Show, Stables Theatre, Darlinghurst, NSW, 5 March 2004
- The Muf-Tee Show, Stables Theatre, Darlinghurst, NSW, 27 February 2004
- The Blonde, The Brunette and the Vengeful Redhead, Stables Theatre, Darlinghurst, NSW, 24 February 2004
- The Muf-Tee Show, Stables Theatre, Darlinghurst, NSW, 20 February 2004
- The Muf-Tee Show, Stables Theatre, Darlinghurst, NSW, 13 February 2004
- The Last Five Years, Stables Theatre, Darlinghurst, NSW, 4 February 2004
- Indecent Obsessions, Stables Theatre, Darlinghurst, NSW, 18 November 2003
- Myth, Propaganda and Disaster in Nazi Germany and Contemporary America, Stables Theatre, Darlinghurst, NSW, 24 October 2003
- Bill and Mary, Stables Theatre, Darlinghurst, NSW, 19 October 2003
- Kings X Stories, Stables Theatre, Darlinghurst, NSW, 9 October 2003
- Trevor Ashley Pop Princess, Stables Theatre, Darlinghurst, NSW, 1 October 2003
- Go West, Stables Theatre, Darlinghurst, NSW, 10 September 2003
- The Muf-Tee Show, Stables Theatre, Darlinghurst, NSW, 5 September 2003
- The Muf-Tee Show, Stables Theatre, Darlinghurst, NSW, 29 August 2003
- The Muf-Tee Show, Stables Theatre, Darlinghurst, NSW, 22 August 2003
- A Good Story, Stables Theatre, Darlinghurst, NSW, 12 August 2003
- Hammerklavier, Stables Theatre, Darlinghurst, NSW, 3 August 2003
- Wonderlands, Stables Theatre, Darlinghurst, NSW, 17 July 2003
- Dr Cade, Stables Theatre, Darlinghurst, NSW, 25 June 2003
- Nerd Formal, Stables Theatre, Darlinghurst, NSW, 4 June 2003
- Fidelity, Stables Theatre, Darlinghurst, NSW, 13 May 2003
- Dealer's Choice, Stables Theatre, Darlinghurst, NSW, May 2003
- Screen Play, Stables Theatre, Darlinghurst, NSW, 13 April 2003
- Rabbit, Stables Theatre, Darlinghurst, NSW, 4 April 2003
- Love Child, Stables Theatre, Darlinghurst, NSW, March 2003
- Quarterlife Crisis, Stables Theatre, Darlinghurst, NSW, 16 February 2003
- Credeaux Canvas, Stables Theatre, Darlinghurst, NSW, 7 February 2003
- Three Winters Green, Stables Theatre, Darlinghurst, NSW, 5 February 2003
- Muf-Tee, Stables Theatre, Darlinghurst, NSW, 2003
- Solitude in Blue, Stables Theatre, Darlinghurst, NSW, 4 December 2002
- The Boy Who Knew Everything, Stables Theatre, Darlinghurst, NSW, 17 November 2002
- Earl, Stables Theatre, Darlinghurst, NSW, 5 November 2002
- The Simple Truth, Stables Theatre, Darlinghurst, NSW, 4 October 2002
- Spunks, Stables Theatre, Darlinghurst, NSW, September 2002
- Black and Tran, Stables Theatre, Darlinghurst, NSW, 6 August 2002
- Presence, Stables Theatre, Darlinghurst, NSW, 5 July 2002
- Friday Night Drinks, Stables Theatre, Darlinghurst, NSW, 13 June 2002



- In Flame, Stables Theatre, Darlinghurst, NSW, 22 May 2002
- (Self)Help!, Stables Theatre, Darlinghurst, NSW, 7 May 2002
- Ikonika, Stables Theatre, Darlinghurst, NSW, 21 April 2002
- Wicked Sisters, Stables Theatre, Darlinghurst, NSW, 5 April 2002
- Four Dogs and a Bone, Stables Theatre, Darlinghurst, NSW, 13 March 2002
- The Credeaux Canvas, Stables Theatre, Darlinghurst, NSW, 8 February 2002
- Lipstick on a Gorilla, Stables Theatre, Darlinghurst, NSW, 2 January 2002
- Write Now! Winning Shorts, Stables Theatre, Darlinghurst, NSW, 6 December 2001
- Swing Girl, Stables Theatre, Darlinghurst, NSW, 21 November 2001
- Blue Heart, Stables Theatre, Darlinghurst, NSW, 16 November 2001
- The Singer's Guide to the Universe, Stables Theatre, Darlinghurst, NSW, 11 November 2001
- Doctor Akar's Women, Stables Theatre, Darlinghurst, NSW, 12 October 2001
- Songs of Madness, Stables Theatre, Darlinghurst, NSW, 1 October 2001
- The Coming of Stork and Dole Diary, Stables Theatre, Darlinghurst, NSW, 7 September 2001
- The Misadventures of Ruby King, Stables Theatre, Darlinghurst, NSW, 2 September 2001
- Love Stories, Stables Theatre, Darlinghurst, NSW, 26 August 2001
- Dip Me in Honey and Throw Me to the Bees, Stables Theatre, Darlinghurst, NSW, 14 August 2001
- Singing Over the Bones, Stables Theatre, Darlinghurst, NSW, 29 July 2001
- I Don't Wanna Play House, Stables Theatre, Darlinghurst, NSW, 17 July 2001
- For Love or Money, Stables Theatre, Darlinghurst, NSW, 24 June 2001
- Burning, Stables Theatre, Darlinghurst, NSW, 15 June 2001
- Springtime, Stables Theatre, Darlinghurst, NSW, 24 May 2001
- Launchpad, Stables Theatre, Darlinghurst, NSW, 6 May 2001
- Turnstiler, Stables Theatre, Darlinghurst, NSW, 27 April 2001
- Launchpad, Stables Theatre, Darlinghurst, NSW, 1 April 2001
- Launchpad: Dead Elegant, Stables Theatre, Darlinghurst, NSW, 1 April 2001
- Borderlines, Stables Theatre, Darlinghurst, NSW, 15 March 2001
- Hammerklavier, Stables Theatre, Darlinghurst, NSW, 27 February 2001
- Mothers and Fathers, Stables Theatre, Darlinghurst, NSW, 1 January 2001
- Borderlines, Stables Theatre, Darlinghurst, NSW, 1 January 2001
- The Return, Stables Theatre, Darlinghurst, NSW, 2001
- Skin Tight, Stables Theatre, Darlinghurst, NSW, 28 November 2000
- Showcase 2000, Stables Theatre, Darlinghurst, NSW, 21 November 2000
- Sweet Phoebe, Stables Theatre, Darlinghurst, NSW, 27 October 2000
- Insomnia: Sleep Deprivation in the Olympic City, Stables Theatre, Darlinghurst, NSW, 10 October 2000
- The Falls, Stables Theatre, Darlinghurst, NSW, 23 September 2000
- Trevor The Arena Mega Musical, Stables Theatre, Darlinghurst, NSW, 17 September 2000
- The Monkey's Mask, Stables Theatre, Darlinghurst, NSW, 12 September 2000
- Karl & Myles Conti, Stables Theatre, Darlinghurst, NSW, 20 August 2000
- Katrina Jewel, Stables Theatre, Darlinghurst, NSW, 13 August 2000
- Pizza Man, Stables Theatre, Darlinghurst, NSW, 3 August 2000
- Launchpad, Stables Theatre, Darlinghurst, NSW, August 2000
- Jeremy Brennan, Stables Theatre, Darlinghurst, NSW, 16 July 2000
- Anita Plateris, Stables Theatre, Darlinghurst, NSW, 2 July 2000

### Stables Theatre - 1990s

- Craig Vance, Stables Theatre, Darlinghurst, NSW, 4 June 2000
- The Falls, Stables Theatre, Darlinghurst, NSW, June 2000
- Kill Hamlet, Stables Theatre, Darlinghurst, NSW, 27 May 2000
- What A Piece Of Work, Stables Theatre, Darlinghurst, NSW, 18 May 2000
- FGM, Stables Theatre, Darlinghurst, NSW, 7 May 2000
- The Censor, Stables Theatre, Darlinghurst, NSW, 2 May 2000
- Below, Stables Theatre, Darlinghurst, NSW, 22 March 2000
- Playback Theatre, Stables Theatre, Darlinghurst, NSW, 27 February 2000
- Big Dicks on Stage, Stables Theatre, Darlinghurst, NSW, 15 February 2000
- Been So Long, Stables Theatre, Darlinghurst, NSW, 2000
- The Woman Who Cooked Her Husband, Stables Theatre, Darlinghurst, NSW, 24 November 1999
- Footprints on Water, Stables Theatre, Darlinghurst, NSW, 21 October 1999
- Tom Waits for No Man, Stables Theatre, Darlinghurst, NSW, 3 October 1999
- Poor Baby, Stables Theatre, Darlinghurst, NSW, 27 September 1999
- The Private Visions Of Gottfried Kellner, Stables Theatre, Darlinghurst, NSW, 13 August 1999
- Alive at Williamstown Pier, Stables Theatre, Darlinghurst, NSW, 17 June 1999
- John Hoeing , Stables Theatre, Darlinghurst, NSW, 31 May 1999
- Kane Alexander, Stables Theatre, Darlinghurst, NSW, 24 May 1999
- Give Us A Break, Stables Theatre, Darlinghurst, NSW, 23 May 1999
- State of Shock, Stables Theatre, Darlinghurst, NSW, 20 May 1999
- A Ship of Fools, Stables Theatre, Darlinghurst, NSW, 8 April 1999
- Ship of Fools, Stables Theatre, Darlinghurst, NSW, 8 April 1999
- Ship Of Fools, Stables Theatre, Darlinghurst, NSW, April 1999
- Passion Fruits, Stables Theatre, Darlinghurst, NSW, 14 March 1999
- The Human Voice, Stables Theatre, Darlinghurst, NSW, 6 March 1999
- Tim Draxl, Stables Theatre, Darlinghurst, NSW, 24 February 1999
- Hungry! Hungry! Hungry!, Stables Theatre, Darlinghurst, NSW, 4 February 1999
- Her Name Is Barbra, Stables Theatre, Darlinghurst, NSW, 1999
- Often I Find that I am Naked, Stables Theatre, Darlinghurst, NSW, 27 November 1998
- Tim Draxl, Stables Theatre, Darlinghurst, NSW, 9 November 1998

- Marriage?, Stables Theatre, Darlinghurst, NSW, 5 November 1998
- The Big Picture, Stables Theatre, Darlinghurst, NSW, 17 October 1998
- The Monkey Trap, Stables Theatre, Darlinghurst, NSW, October 1998
- Whats On?, Stables Theatre, Darlinghurst, NSW, 28 September 1998
- Genevieve Lemon – Narrabeen Girl, Stables Theatre, Darlinghurst, NSW, 6 September 1998
- Tilly's Turn, Stables Theatre, Darlinghurst, NSW, 4 September 1998
- Chilling and Killing My Annabel Lee, Stables Theatre, Darlinghurst, NSW, 30 June 1998
- Julie Anthony, Stables Theatre, Darlinghurst, NSW, 31 May 1998
- A Pint Pinter, Stables Theatre, Darlinghurst, NSW, 30 May 1998
- Maree Johnson, Stables Theatre, Darlinghurst, NSW, 26 April 1998
- Clark in Sarajevo, Stables Theatre, Darlinghurst, NSW, April 1998
- Angela Ayers, Stables Theatre, Darlinghurst, NSW, 29 March 1998
- I'm Not a Comedian I'm Lenny Bruce, Stables Theatre, Darlinghurst, NSW, 23 March 1998
- Meryl Leppard, Stables Theatre, Darlinghurst, NSW, 8 March 1998
- Wolf, Stables Theatre, Darlinghurst, NSW, 4 March 1998
- The Present, Stables Theatre, Darlinghurst, NSW, 4 January 1998
- Often I Find That I Am Naked, Stables Theatre, Darlinghurst, NSW, 1998
- The Fabulous Rhythm Boys, Stables Theatre, Darlinghurst, NSW, 7 December 1997
- Long Gone Lonesome Cowgirls , Stables Theatre, Darlinghurst, NSW, 26 November 1997
- Avigail Herman (Sunday At the Cabaret at The Stables) , Stables Theatre, Darlinghurst, NSW, 2 November 1997
- Dale Burridge, Stables Theatre, Darlinghurst, NSW, 19 October 1997
- Michael Cormick, Stables Theatre, Darlinghurst, NSW, 5 October 1997
- Pikers, Stables Theatre, Darlinghurst, NSW, 24 September 1997
- It's Delightful, it's delicious, it's de Ferrantil, Stables Theatre, Darlinghurst, NSW, 7 September 1997
- Bus, Stables Theatre, Darlinghurst, NSW, 3 September 1997
- Judi Connelli, Stables Theatre, Darlinghurst, NSW, 10 August 1997
- In Memoriam , Stables Theatre, Darlinghurst, NSW, 6 August 1997
- This is the Sea, Stables Theatre, Darlinghurst, NSW, 4 August 1997
- Wolf Lullaby, Stables Theatre, Darlinghurst, NSW, 19 July 1997
- Jacqui Rae & Angela Toohey, Stables Theatre, Darlinghurst, NSW, 13 July 1997
- The Funky Divas, Stables Theatre, Darlinghurst, NSW, 22 June 1997
- Still Life / White Mud, Stables Theatre, Darlinghurst, NSW, 1 June 1997
- Dimetos, Stables Theatre, Darlinghurst, NSW, 9 May 1997
- The Fertility of Objects and Other Plays, Stables Theatre, Darlinghurst, NSW, 1 April 1997
- An Evening with David Campbell, Stables Theatre, Darlinghurst, NSW, 23 March 1997
- Lonely, Stables Theatre, Darlinghurst, NSW, 14 February 1997
- Sheldon's Party, Stables Theatre, Darlinghurst, NSW, 1 February 1997
- The Sneeze, Stables Theatre, Darlinghurst, NSW, 1 February 1997
- Kiss of the Spider Woman, Stables Theatre, Darlinghurst, NSW, 1 February 1997
- Complaints, Stables Theatre, Darlinghurst, NSW, 3 December 1996
- Coralie Lansdowne Says No, Stables Theatre, Darlinghurst, NSW, 22 October 1996
- The Players, Stables Theatre, Darlinghurst, NSW, 12 September 1996
- 10 x 6 Minute Dramas by 6 Writers, Stables Theatre, Darlinghurst, NSW, 9 September 1996
- Speaking in Tongues, Stables Theatre, Darlinghurst, NSW, 6 August 1996



- The Case, Stables Theatre, Darlinghurst, NSW, 26 June 1996
- The Tribulation of Abacus Christie, Stables Theatre, Darlinghurst, NSW, 30 May 1996
- Low Panic Level, Stables Theatre, Darlinghurst, NSW, 26 May 1996
- Cock and Bull Story, Stables Theatre, Darlinghurst, NSW, 22 May 1996
- Wolf Lullaby, Stables Theatre, Darlinghurst, NSW, 23 April 1996
- Yankaway, Stables Theatre, Darlinghurst, NSW, 14 March 1996
- Life Goes On, Stables Theatre, Darlinghurst, NSW, 26 February 1996
- Picture of an Exhibitionist, Stables Theatre, Darlinghurst, NSW, 14 February 1996
- Live Acts on Stage, Stables Theatre, Darlinghurst, NSW, 5 January 1996
- Bloodwork, Stables Theatre, Darlinghurst, NSW, 13 December 1995
- Bloodwork, Stables Theatre, Darlinghurst, NSW, 13 December 1995
- Sometimes We Need a Story More Than Food, Stables Theatre, Darlinghurst, NSW, 28 November 1995
- Bad Decision, Stables Theatre, Darlinghurst, NSW, 12 November 1995
- Autumn, Stables Theatre, Darlinghurst, NSW, 24 October 1995
- The Night My Boyfriend Turned into an Idiot!, Stables Theatre, Darlinghurst, NSW, 27 September 1995
- Freaks! Geeks! A Chimp Who Speaks!, Stables Theatre, Darlinghurst, NSW, 23 September 1995
- Gathering of the Vampires, Stables Theatre, Darlinghurst, NSW, 14 September 1995
- The Gathering of Vampires, Stables Theatre, Darlinghurst, NSW, 14 September 1995
- The Frankenstein Twist, Stables Theatre, Darlinghurst, NSW, 6 September 1995
- Contemporary Performance Night, Stables Theatre, Darlinghurst, NSW, 6 September 1995
- Festival of New Works, Stables Theatre, Darlinghurst, NSW, 4 September 1995
- Selected Truths, Stables Theatre, Darlinghurst, NSW, 9 August 1995
- Divinely Irresistible, Stables Theatre, Darlinghurst, NSW, 4 August 1995
- The Moonwalkers, Stables Theatre, Darlinghurst, NSW, 27 June 1995
- I, Feuerbach, Stables Theatre, Darlinghurst, NSW, 26 May 1995
- Mad Louisa Lawson, Stables Theatre, Darlinghurst, NSW, 24 May 1995
- Mr Melancholy, Stables Theatre, Darlinghurst, NSW, 7 April 1995
- One for the Road, Stables Theatre, Darlinghurst, NSW, 16 March 1995
- Danny and the Deep Blue Sea, Stables Theatre, Darlinghurst, NSW, 10 March 1995
- Only Heaven Knows, Stables Theatre, Darlinghurst, NSW, 3 February 1995
- Persephone, Stables Theatre, Darlinghurst, NSW, 11 January 1995
- Beating a Retreat, Stables Theatre, Darlinghurst, NSW, 7 January 1995
- Festival of New Works, Stables Theatre, Darlinghurst, NSW, 21 November 1994
- Barefoot, Stables Theatre, Darlinghurst, NSW, 28 October 1994
- Flame, Stables Theatre, Darlinghurst, NSW, 28 October 1994
- Love Seen in Laundromat, Stables Theatre, Darlinghurst, NSW, 28 October 1994
- Escape, Stables Theatre, Darlinghurst, NSW, 30 September 1994
- The Night of the Missing Bridegroom, Stables Theatre, Darlinghurst, NSW, 30 September 1994
- The Gun in History, Stables Theatre, Darlinghurst, NSW, 29 September 1994
- Passion, Stables Theatre, Darlinghurst, NSW, 29 September 1994
- Nowadays, Stables Theatre, Darlinghurst, NSW, 14 September 1994
- Short, Sharp Shocks, Stables Theatre, Darlinghurst, NSW, 13 September 1994

- All Souls, Stables Theatre, Darlinghurst, NSW, 11 August 1994
- Guess Whose Mum's Got a Willy?, Stables Theatre, Darlinghurst, NSW, 12 July 1994
- Europe, Stables Theatre, Darlinghurst, NSW, 8 July 1994
- Dorothy Parker Says, Stables Theatre, Darlinghurst, NSW, 15 June 1994
- What's a Girl to Do?, Stables Theatre, Darlinghurst, NSW, 8 June 1994
- Sammy and Dave, Stables Theatre, Darlinghurst, NSW, 25 May 1994
- Love Child, Stables Theatre, Darlinghurst, NSW, 9 April 1994
- Relative Merits, Stables Theatre, Darlinghurst, NSW, 25 March 1994
- To, Stables Theatre, Darlinghurst, NSW, 3 March 1994
- Deaf and Gay, Stables Theatre, Darlinghurst, NSW, 17 February 1994
- Talk of Men and Women, Stables Theatre, Darlinghurst, NSW, 17 February 1994
- Talk of Mad Women, Stables Theatre, Darlinghurst, NSW, 17 February 1994
- Mortal Coils: The Grip and the Grown-Ups' Playroom, Stables Theatre, Darlinghurst, NSW, 8 February 1994
- Milk and Honey, Stables Theatre, Darlinghurst, NSW, 27 January 1994
- Shadow Boxing, Stables Theatre, Darlinghurst, NSW, 5 January 1994
- Moscow to Petrushki, Stables Theatre, Darlinghurst, NSW, 1 January 1994
- Bloodworks, Stables Theatre, Darlinghurst, NSW, 1994
- Clearest Night, Stables Theatre, Darlinghurst, NSW, 1994
- Three Stories High, Stables Theatre, Darlinghurst, NSW, 7 December 1993
- 3 Stories High, Stables Theatre, Darlinghurst, NSW, 1 December 1993
- Disenchantment, Stables Theatre, Darlinghurst, NSW, 3 November 1993
- Three Winters Green, Stables Theatre, Darlinghurst, NSW, 17 September 1993
- Sir, Stables Theatre, Darlinghurst, NSW, 2 September 1993
- Dali, Stables Theatre, Darlinghurst, NSW, 19 August 1993
- Naratic Visions, Stables Theatre, Darlinghurst, NSW, 18 August 1993
- Hard Rain, Stables Theatre, Darlinghurst, NSW, 15 July 1993
- Kafka Dances, Stables Theatre, Darlinghurst, NSW, 7 July 1993
- Hard Up, Stables Theatre, Darlinghurst, NSW, 1 June 1993
- Relative Merits, Stables Theatre, Darlinghurst, NSW, 13 May 1993
- Fortune, Stables Theatre, Darlinghurst, NSW, 30 April 1993
- The Venus of Marrickville, Stables Theatre, Darlinghurst, NSW, 21 April 1993
- Mesmerized, Stables Theatre, Darlinghurst, NSW, 8 April 1993
- My Name is Such and Such, Stables Theatre, Darlinghurst, NSW, 4 March 1993
- Bedlam Autos, Stables Theatre, Darlinghurst, NSW, 5 February 1993
- S.N.A.G. (Sensitive New Age Guy), Stables Theatre, Darlinghurst, NSW, 27 January 1993
- Varda Che Bruta...Poretta (Look How Ugly She is...Poor Thing), Stables Theatre, Darlinghurst, NSW, 14 January 1993
- Away / Kid Stakes, Stables Theatre, Darlinghurst, NSW, 3 January 1993
- Wilde Garden Tales, Stables Theatre, Darlinghurst, NSW, 22 December 1992
- L.U.V., Stables Theatre, Darlinghurst, NSW, 5 November 1992
- Water Daughter / Glycerine Tears / The White Room, Stables Theatre, Darlinghurst, NSW, 4 November 1992
- Young Judy: An Interview, Stables Theatre, Darlinghurst, NSW, 1 November 1992
- Like Whiskey on the Breath of a Drunk You Love / The Flaw / Spumante Romantica, Stables Theatre, Darlinghurst, NSW, 10 October 1992
- Fractured Intimacies, Stables Theatre, Darlinghurst, NSW, 10 October 1992
- Shorts at the Stables, Stables Theatre, Darlinghurst, NSW, 10 October 1992
- D Week, Stables Theatre, Darlinghurst, NSW, 26 September 1992
- Pushin' Up Daisies, Stables Theatre, Darlinghurst, NSW, 31 August 1992

- Little Ragged Blossom / More About Cuddlepote and Snugglepote, Stables Theatre, Darlinghurst, NSW, 29 July 1992
- The Look, Stables Theatre, Darlinghurst, NSW, 24 July 1992
- Obscene Fables, Stables Theatre, Darlinghurst, NSW, 8 July 1992
- Mummy Loves You Betty Ann Jewel, Stables Theatre, Darlinghurst, NSW, 10 June 1992
- Albie's Song, Stables Theatre, Darlinghurst, NSW, 25 May 1992
- When the Bough Breaks, Stables Theatre, Darlinghurst, NSW, 14 May 1992
- Silent Partner, Stables Theatre, Darlinghurst, NSW, 3 April 1992
- The White Rose of Annandale, Stables Theatre, Darlinghurst, NSW, 13 February 1992
- The Adventures of Snugglepote and Cuddlepote, Stables Theatre, Darlinghurst, NSW, 11 January 1992
- 11 PM Sharp, Stables Theatre, Darlinghurst, NSW, 9 January 1992
- Wet and Dry, Stables Theatre, Darlinghurst, NSW, 9 January 1992
- Witchplay, Stables Theatre, Darlinghurst, NSW, 17 December 1991
- The Art of Being Still, Stables Theatre, Darlinghurst, NSW, November 1991
- Vicious, Stables Theatre, Darlinghurst, NSW, 24 October 1991
- D Week, Stables Theatre, Darlinghurst, NSW, 30 September 1991
- Sharon Lilly Screwdriver, Stables Theatre, Darlinghurst, NSW, 25 September 1991
- Fando and Lis, Stables Theatre, Darlinghurst, NSW, 6 September 1991
- The Art of Being Still, Stables Theatre, Darlinghurst, NSW, 8 August 1991
- Down Under Chelsea, Stables Theatre, Darlinghurst, NSW, 2 July 1991
- Tales of a Transient Alien, Stables Theatre, Darlinghurst, NSW, 12 June 1991
- Rooted, Stables Theatre, Darlinghurst, NSW, 9 May 1991
- Chalk Hill, Stables Theatre, Darlinghurst, NSW, 6 April 1991
- The Boys, Stables Theatre, Darlinghurst, NSW, 28 February 1991
- Child Dancing, Stables Theatre, Darlinghurst, NSW, 14 January 1991
- The Visitor, Stables Theatre, Darlinghurst, NSW, 14 January 1991
- The Garage Sale, Stables Theatre, Darlinghurst, NSW, 6 January 1991
- Norm and Ahmed, Stables Theatre, Darlinghurst, NSW, 6 January 1991
- Australia Felix, Stables Theatre, Darlinghurst, NSW, 3 January 1991
- Annually Fixated, Stables Theatre, Darlinghurst, NSW, 29 November 1990
- Half Safe, Stables Theatre, Darlinghurst, NSW, 10 October 1990
- Happy, Stables Theatre, Darlinghurst, NSW, 6 September 1990
- Dino L'Amour & Friends in Cabaret, Stables Theatre, Darlinghurst, NSW, 18 July 1990
- Clay Soldiers, Stables Theatre, Darlinghurst, NSW, 21 June 1990
- Struth, Stables Theatre, Darlinghurst, NSW, 13 January 1990



## Stables Theatre - 1980s

- Private Wars, Stables Theatre, Darlinghurst, NSW, 30 November 1989
- Griffin Development Week (D Week): The Boys, Stables Theatre, Darlinghurst, NSW, 13 November 1989
- Say Goodbye to the Past, Stables Theatre, Darlinghurst, NSW, 22 March 1989
- After Dinner, Stables Theatre, Darlinghurst, NSW, 10 January 1989
- The Unspeakable Mockbeth, Stables Theatre, Darlinghurst, NSW, 16 November 1988
- Pussies, Stables Theatre, Darlinghurst, NSW, 16 November 1988
- Boy on the Roof, Stables Theatre, Darlinghurst, NSW, 4 November 1988
- Mistero Buffo, Stables Theatre, Darlinghurst, NSW, 12 October 1988
- Over the Sliprails, Stables Theatre, Darlinghurst, NSW, 9 August 1988
- Don't Tell Anyone, Stables Theatre, Darlinghurst, NSW, 8 July 1988
- Grace Among the Christians, Stables Theatre, Darlinghurst, NSW, 1 July 1988
- The Heartbreak Kid, Stables Theatre, Darlinghurst, NSW, 21 June 1988
- Only Heaven Knows, Stables Theatre, Darlinghurst, NSW, 3 May 1988
- Back Beat, Stables Theatre, Darlinghurst, NSW, 8 March 1988
- Intensive Care – The Show of a Lifetime, Stables Theatre, Darlinghurst, NSW, 23 February 1988
- The Kid, Stables Theatre, Darlinghurst, NSW, 6 January 1988
- Sting Ray, Stables Theatre, Darlinghurst, NSW, 28 October 1987
- Urban Tales of Utter Devotion, Stables Theatre, Darlinghurst, NSW, 19 October 1987
- D Week, Stables Theatre, Darlinghurst, NSW, 19 October 1987
- The Secret House, Stables Theatre, Darlinghurst, NSW, 6 September 1987
- Bystanding Only, Stables Theatre, Darlinghurst, NSW, 6 September 1987
- The Heartbreak Kid, Stables Theatre, Darlinghurst, NSW, 29 July 1987
- All The Black Dogs, Stables Theatre, Darlinghurst, NSW, 15 June 1987
- Glory, Stables Theatre, Darlinghurst, NSW, 3 May 1987
- Vocations, Stables Theatre, Darlinghurst, NSW, 28 April 1987
- Binge, Stables Theatre, Darlinghurst, NSW, 15 March 1987
- Crocodile Infested Waters, Stables Theatre, Darlinghurst, NSW, 7 February 1987
- Europe, Stables Theatre, Darlinghurst, NSW, 18 January 1987
- The Last Wake at She-Oak Creek, Stables Theatre, Darlinghurst, NSW, 3 October 1986
- Jack / The Old Familiar Juice, Stables Theatre, Darlinghurst, NSW, 25 August 1986
- Border Country, Stables Theatre, Darlinghurst, NSW, 17 July 1986
- Sandgropers, Stables Theatre, Darlinghurst, NSW, 8 June 1986
- Morning Sacrifice, Stables Theatre, Darlinghurst, NSW, 3 June 1986
- Room To Move, Stables Theatre, Darlinghurst, NSW, 6 April 1986
- Radio Swell, Stables Theatre, Darlinghurst, NSW, 6 April 1986
- Soft Targets, Stables Theatre, Darlinghurst, NSW, 23 February 1986
- Ridin' High! : the Ethel Merman Story, Stables Theatre, Darlinghurst, NSW, 23 February 1986
- Away, Stables Theatre, Darlinghurst, NSW, 7 January 1986
- Cross Cuts, Stables Theatre, Darlinghurst, NSW, 7 January 1986
- Crosscuts – A Rock and Roll Cabaret, Stables Theatre, Darlinghurst, NSW, January 1986
- Playing Moliere, Stables Theatre, Darlinghurst, NSW, 15 November 1985
- Essington Lewis: I Am Work, Stables Theatre, Darlinghurst, NSW, 4 October 1985

- Yeah, But Is It Funny?: The Gummy Man in Search of Love / Issues Addressed, Stables Theatre, Darlinghurst, NSW, 6 September 1985
- Pussies, Stables Theatre, Darlinghurst, NSW, 10 August 1985
- Blind Circumstance, Stables Theatre, Darlinghurst, NSW, June 1985
- A Bed of Roses, Stables Theatre, Darlinghurst, NSW, 30 April 1985
- King Richard, Stables Theatre, Darlinghurst, NSW, 12 March 1985
- Slippery When Wet, Stables Theatre, Darlinghurst, NSW, 22 January 1985
- Oz Duz NZ! – Bert and Maisy, Stables Theatre, Darlinghurst, NSW, 13 December 1984
- Oz Duz NZ! – Middle-Age Spread , Stables Theatre, Darlinghurst, NSW, 15 November 1984
- Love and the Single Teenager, Stables Theatre, Darlinghurst, NSW, 23 October 1984
- Oz Duz NZ! – Foreskin Lament, Stables Theatre, Darlinghurst, NSW, 18 October 1984
- When Are We Going to Manly?, Stables Theatre, Darlinghurst, NSW, 11 September 1984
- Wet Dreams, Stables Theatre, Darlinghurst, NSW, 21 August 1984
- Hanging Together, Stables Theatre, Darlinghurst, NSW, 10 July 1984
- A Sort of Chimera, Stables Theatre, Darlinghurst, NSW, 21 May 1984
- Black and Blue: The Bessie Smith Story, Stables Theatre, Darlinghurst, NSW, 2 March 1984
- Us or Them, Stables Theatre, Darlinghurst, NSW, 21 February 1984
- Summertime Blues, Stables Theatre, Darlinghurst, NSW, 10 January 1984
- Verbals, Stables Theatre, Darlinghurst, NSW, 1984
- The Motivators, Stables Theatre, Darlinghurst, NSW, 23 November 1983
- Down an Alley Filled With Cats, Stables Theatre, Darlinghurst, NSW, 30 August 1983
- Griffin on Heat, Stables Theatre, Darlinghurst, NSW, 17 August 1983
- The Motivators, Stables Theatre, Darlinghurst, NSW, 16 August 1983
- Mummy Loves You Betty Ann Jewell, Stables Theatre, Darlinghurst, NSW, 15 August 1983
- Abreast of the Times, Stables Theatre, Darlinghurst, NSW, 8 July 1983
- A Couple of Broken Hearts, Stables Theatre, Darlinghurst, NSW, 5 July 1983
- A Night in the Arms of Raeleen, Stables Theatre, Darlinghurst, NSW, 24 May 1983
- Susie, Stables Theatre, Darlinghurst, NSW, 18 April 1983
- You Might as Well Live, Stables Theatre, Darlinghurst, NSW, 15 April 1983
- A Spring Song, Stables Theatre, Darlinghurst, NSW, 12 April 1983
- Fool's Gold, Stables Theatre, Darlinghurst, NSW, 28 March 1983
- Once in a Blue Moon, Stables Theatre, Darlinghurst, NSW, 8 March 1983
- Street Level, Stables Theatre, Darlinghurst, NSW, 25 January 1983
- Phoebe Moonglow and the Singing Astronaut, Stables Theatre, Darlinghurst, NSW, 27 December 1982
- Baby Baby, Stables Theatre, Darlinghurst, NSW, 13 November 1982
- The Hell of It, Stables Theatre, Darlinghurst, NSW, 13 November 1982
- Pretend it isn't Happening, Stables Theatre, Darlinghurst, NSW, 30 October 1982
- Autobiography of an Extra, Stables Theatre, Darlinghurst, NSW, 23 October 1982
- From the Mezzanine, Stables Theatre, Darlinghurst, NSW, 16 October 1982
- Best Games, Stables Theatre, Darlinghurst, NSW, 9 October 1982
- The Butterflies of Kalimantan, Stables Theatre, Darlinghurst, NSW, 1 October 1982
- When They Send Me Three and Fourpence, Stables Theatre, Darlinghurst, NSW, 1 September 1982
- A Night in the Arms of Raeleen, Stables Theatre, Darlinghurst, NSW, 24 August 1982
- Exits and Entrances, Stables Theatre, Darlinghurst, NSW, 23 August 1982

- Peggy Sue, Stables Theatre, Darlinghurst, NSW, 21 August 1982
- When They Send Me Three and Fourpence, Stables Theatre, Darlinghurst, NSW, 10 July 1982
- White Nancy, Stables Theatre, Darlinghurst, NSW, 4 June 1982
- The Cinderella Syndrome, Stables Theatre, Darlinghurst, NSW, 30 April 1982
- White Nancy, Stables Theatre, Darlinghurst, NSW, 12 April 1982
- Joseph Conrad Goes Ashore, Stables Theatre, Darlinghurst, NSW, 29 March 1982
- Job Lot, Stables Theatre, Darlinghurst, NSW, 26 March 1982
- The Rape of Lucretia McColl, Stables Theatre, Darlinghurst, NSW, 26 March 1982
- Mediation, Stables Theatre, Darlinghurst, NSW, 26 March 1982
- Leftovers, Stables Theatre, Darlinghurst, NSW, 25 March 1982
- Marx, Stables Theatre, Darlinghurst, NSW, 19 February 1982
- When They Send Me Three and Fourpence, Stables Theatre, Darlinghurst, NSW, 13 February 1982
- Stalin in Gryaznovo, Stables Theatre, Darlinghurst, NSW, 12 February 1982
- The Golden Goldenbergs, Stables Theatre, Darlinghurst, NSW, 11 February 1982
- Family Treat, Stables Theatre, Darlinghurst, NSW, 10 February 1982
- Cheap Thrills, Stables Theatre, Darlinghurst, NSW, 8 January 1982
- The Shadow Knows, Stables Theatre, Darlinghurst, NSW, 1 December 1981
- Drums Along the Diamantina, Stables Theatre, Darlinghurst, NSW, 1 December 1981
- Innocent Bystanders, Stables Theatre, Darlinghurst, NSW, 1 December 1981
- Mrs Thally F, Stables Theatre, Darlinghurst, NSW, 21 November 1981
- Is This Where We Came In?, Stables Theatre, Darlinghurst, NSW, 14 November 1981
- Porn: No Rape Trigger, Stables Theatre, Darlinghurst, NSW, 13 November 1981
- News Unlimited, Stables Theatre, Darlinghurst, NSW, 7 November 1981
- Quick Death to Infinity, Stables Theatre, Darlinghurst, NSW, 31 October 1981
- Drums Along the Diamantina, Stables Theatre, Darlinghurst, NSW, 17 October 1981
- Porn: No Rape Trigger, Stables Theatre, Darlinghurst, NSW, 10 October 1981
- The Shadow Knows, Stables Theatre, Darlinghurst, NSW, 10 October 1981
- The Woman Tamer, Stables Theatre, Darlinghurst, NSW, 10 October 1981
- Megalomania, Stables Theatre, Darlinghurst, NSW, 8 September 1981
- Grow Up Louise, Stables Theatre, Darlinghurst, NSW, 10 August 1981
- The Proposal, Stables Theatre, Darlinghurst, NSW, August 1981
- The Police, Stables Theatre, Darlinghurst, NSW, July 1981
- The Bridal Suite / Mag and Bag, Stables Theatre, Darlinghurst, NSW, 28 May 1981
- Hitting Town, Stables Theatre, Darlinghurst, NSW, May 1981
- Don't Forget Berlin, Stables Theatre, Darlinghurst, NSW, 27 March 1981
- The Father We Loved On a Beach By the Sea, Stables Theatre, Darlinghurst, NSW, 4 March 1981
- Artaud at Rodez, Stables Theatre, Darlinghurst, NSW, March 1981
- The Unheard World of Jasper Lawson, Stables Theatre, Darlinghurst, NSW, 11 February 1981
- Australia, Stables Theatre, Darlinghurst, NSW, 11 February 1981
- Pictures, Words and Other Signs, Stables Theatre, Darlinghurst, NSW, February 1981
- Ball Boys, Stables Theatre, Darlinghurst, NSW, 16 January 1981
- Twilight Zone, Stables Theatre, Darlinghurst, NSW, 9 January 1981
- Love and the Single Teenager, Stables Theatre, Darlinghurst, NSW, 8 January 1981
- Bill Posters Will Be Prosecuted, Stables Theatre, Darlinghurst, NSW, 8 January 1981
- The Incredible Vanishing, Stables Theatre, Darlinghurst, NSW, 5 January 1981



- Vanities, Stables Theatre, Darlinghurst, NSW, 1981
- The Winters Tale, Stables Theatre, Darlinghurst, NSW, 1981
- Innocent Bystanders, Stables Theatre, Darlinghurst, NSW, 1981
- Waltz Time, Stables Theatre, Darlinghurst, NSW, 15 December 1980
- A Very Good Year, Stables Theatre, Darlinghurst, NSW, 9 December 1980
- The Siege of Frank Sinatra, Stables Theatre, Darlinghurst, NSW, 6 November 1980
- The Warhorse, Stables Theatre, Darlinghurst, NSW, 9 October 1980
- The Fittest, Stables Theatre, Darlinghurst, NSW, 19 September 1980
- Errol Flynn's Great Big Adventure Book for Boys, Stables Theatre, Darlinghurst, NSW, 4 September 1980
- Winter in America, Stables Theatre, Darlinghurst, NSW, 30 July 1980
- Who Makes the Inkblots?, Stables Theatre, Darlinghurst, NSW, 30 June 1980
- Danton's Death, Stables Theatre, Darlinghurst, NSW, 24 June 1980
- Sylvia Plath – A Dramatic Portrait, Stables Theatre, Darlinghurst, NSW, 22 June 1980
- Demolition Job, Stables Theatre, Darlinghurst, NSW, 15 June 1980
- Bedlam, Stables Theatre, Darlinghurst, NSW, 8 June 1980
- The Ballad of Billy Lane, Stables Theatre, Darlinghurst, NSW, 1 June 1980
- Love and the Single Teenager, Stables Theatre, Darlinghurst, NSW, 25 May 1980
- The Ruffian on the Stair, Stables Theatre, Darlinghurst, NSW, 11 April 1980
- The Coming of Stork, Stables Theatre, Darlinghurst, NSW, 1 April 1980
- No Room for Dreamers, Stables Theatre, Darlinghurst, NSW, 30 January 1980
- The Sower and The Reaper, Stables Theatre, Darlinghurst, NSW, 22 January 1980
- Comedy. Comedy: Forbidden Fruit / Edward's Unfortunate Alliance, Stables Theatre, Darlinghurst, NSW, 15 January 1980
- Tet!: The Last Time I Saw Paris / The Dying of Angel Dunleavy, Stables Theatre, Darlinghurst, NSW, 8 January 1980

- No Room for Dreamers, Stables Theatre, Darlinghurst, NSW, 1 January 1980
- Duck Variations, Stables Theatre, Darlinghurst, NSW, 1980
- Action, Stables Theatre, Darlinghurst, NSW, 1980
- Killer's Head, Stables Theatre, Darlinghurst, NSW, 1980

### Stables Theatre - 1970s

- Endgame, Stables Theatre, Darlinghurst, NSW, 11 December 1979
- Double Act, Stables Theatre, Darlinghurst, NSW, 21 November 1979
- Mixed Doubles: An Entertainment on Marriage, Stables Theatre, Darlinghurst, NSW, 20 September 1979
- Minamata – Drink The Mercury, Stables Theatre, Darlinghurst, NSW, 30 August 1979
- Alex, or, the Automatic Trial, Stables Theatre, Darlinghurst, NSW, 29 August 1979
- Muzeeka / Cop-Out, Stables Theatre, Darlinghurst, NSW, 2 August 1979
- Ready for Men, Stables Theatre, Darlinghurst, NSW, 12 July 1979
- America Hurrah, Stables Theatre, Darlinghurst, NSW, 13 June 1979
- Viva Indonesia, Stables Theatre, Darlinghurst, NSW, 30 May 1979
- The Glass Menagerie, Stables Theatre, Darlinghurst, NSW, 29 March 1979
- The Fantasticks, Stables Theatre, Darlinghurst, NSW, 5 March 1979
- Dancing Partners / Animal – Vegetable and Mineral, Stables Theatre, Darlinghurst, NSW, 2 March 1979
- Feminine Plural, Stables Theatre, Darlinghurst, NSW, 26 February 1979
- Ancient Grudges, Stables Theatre, Darlinghurst, NSW, 31 January 1979
- The Transaction, Stables Theatre, Darlinghurst, NSW, 31 January 1979
- Tomorrow I'll Be Fifty, Stables Theatre, Darlinghurst, NSW, 31 January 1979
- I Love, You Love, Stables Theatre, Darlinghurst, NSW, 31 January 1979
- Demand, Stables Theatre, Darlinghurst, NSW, 23 January 1979

- Dancing Partners, Stables Theatre, Darlinghurst, NSW, 16 January 1979
- Animal-Vegetable and Mineral, Stables Theatre, Darlinghurst, NSW, 16 January 1979
- Syndrome, Stables Theatre, Darlinghurst, NSW, 9 January 1979
- Festival of Sydney Playwrights, Stables Theatre, Darlinghurst, NSW, 2 January 1979
- How Sleep the Brave, Stables Theatre, Darlinghurst, NSW, 2 January 1979
- Actions Speak Louder Than Words, Stables Theatre, Darlinghurst, NSW, 1979
- The Prime of Miss Jean Brodie, Stables Theatre, Darlinghurst, NSW, 1979
- The Vicar, Stables Theatre, Darlinghurst, NSW, 1979
- The Director, Stables Theatre, Darlinghurst, NSW, 1979
- The Psychoanalyst, Stables Theatre, Darlinghurst, NSW, 1979
- Night, Stables Theatre, Darlinghurst, NSW, 1979
- The Headmaster, Stables Theatre, Darlinghurst, NSW, 1979
- Countdown, Stables Theatre, Darlinghurst, NSW, 1979
- The Lawyer, Stables Theatre, Darlinghurst, NSW, 1979
- Minamata – Drink the Mercury, Stables Theatre, Darlinghurst, NSW, 1979
- Mixed Doubles, Stables Theatre, Darlinghurst, NSW, 1979
- Silver Wedding, Stables Theatre, Darlinghurst, NSW, 1979
- The Nannie, Stables Theatre, Darlinghurst, NSW, 1979
- Resting Place, Stables Theatre, Darlinghurst, NSW, 1979
- Permanence, Stables Theatre, Darlinghurst, NSW, 1979
- The Doctor, Stables Theatre, Darlinghurst, NSW, 1979
- Score, Stables Theatre, Darlinghurst, NSW, 1979
- The Union Official, Stables Theatre, Darlinghurst, NSW, 1979
- Norma, Stables Theatre, Darlinghurst, NSW, 1979
- A Man's Best Friend, Stables Theatre, Darlinghurst, NSW, 1979
- Concerning Poor B.B., Stables Theatre, Darlinghurst, NSW, 14 November 1978
- Female Transport, Stables Theatre, Darlinghurst, NSW, 10 November 1978
- The Connection, Stables Theatre, Darlinghurst, NSW, 28 August 1978
- Eva Peron, Stables Theatre, Darlinghurst, NSW, 21 July 1978
- Chris Langham's One Man Show, Stables Theatre, Darlinghurst, NSW, 20 June 1978
- Two Tigers, Stables Theatre, Darlinghurst, NSW, 17 April 1978
- One Flew Over the Cuckoo's Nest, Stables Theatre, Darlinghurst, NSW, 11 April 1978
- Treadmill, Stables Theatre, Darlinghurst, NSW, 31 January 1978
- Roots, Stables Theatre, Darlinghurst, NSW, 28 January 1978
- After Liverpool, Stables Theatre, Darlinghurst, NSW, 17 January 1978
- Alison Mary Fagan, Stables Theatre, Darlinghurst, NSW, 31 December 1977
- Martello Towers, Stables Theatre, Darlinghurst, NSW, 2 December 1977
- The Collector, Stables Theatre, Darlinghurst, NSW, 29 November 1977
- What's Mime Is Yours, Stables Theatre, Darlinghurst, NSW, 8 November 1977
- Mrs. Grabowski's Academy, Stables Theatre, Darlinghurst, NSW, 9 September 1977
- The Life of Lady Godiva, Stables Theatre, Darlinghurst, NSW, 9 February 1977
- Bees, Stables Theatre, Darlinghurst, NSW, 15 July 1976
- The Gift, Stables Theatre, Darlinghurst, NSW, 10 June 1976
- The Tatty Hollow Story, Stables Theatre, Darlinghurst, NSW, 8 April 1976
- Down Under, Stables Theatre, Darlinghurst, NSW, 3 March 1976
- All Good Men, Stables Theatre, Darlinghurst, NSW, 1976
- The Maids, Stables Theatre, Darlinghurst, NSW, 1976
- Sex and Kinship in a Savage Society, Stables Theatre, Darlinghurst, NSW, 1976
- Passing By, Stables Theatre, Darlinghurst, NSW, 1976
- The Silver Tongued Devil, Stables Theatre, Darlinghurst, NSW, 1976
- Wentworthville, Stables Theatre, Darlinghurst, NSW, 13 November 1975
- Down Under, Stables Theatre, Darlinghurst, NSW, 3 September 1975

**Loft Theatre - 1975**

- Look Back in Anger, Loft Theatre, Darlinghurst, NSW, March 1975
- A Taste of Honey, Loft Theatre, Darlinghurst, NSW,

**Nimrod Theatre - 1970s**

- My Foot, My Tutor, Nimrod Street Theatre, Darlinghurst, NSW, 23 November 1974
- Coralie Lansdowne Says No, Nimrod Street Theatre, Darlinghurst, NSW, 11 April 1974
- Jesters, Nimrod Street Theatre, Darlinghurst, NSW, 22 February 1974
- The Marsh King's Daughter, Nimrod Street Theatre, Darlinghurst, NSW, 1974
- The Marsh King's Daughter, Nimrod Street Theatre, Darlinghurst, NSW, 5 October 1973
- A Hard God, Nimrod Street Theatre, Darlinghurst, NSW, 17 August 1973
- Tom, Nimrod Street Theatre, Darlinghurst, NSW, 6 July 1973
- Hamlet, Nimrod Street Theatre, Darlinghurst, NSW, 23 March 1973
- President Wilson in Paris, Nimrod Street Theatre, Darlinghurst, NSW, 7 February 1973
- The Tooth of Crime, Nimrod Street Theatre, Darlinghurst, NSW, 1973
- The Chocolate Frog, Nimrod Street Theatre, Darlinghurst, NSW, 1973
- The Old Familiar Juice, Nimrod Street Theatre, Darlinghurst, NSW, 1973
- Summer of the Seventeenth Doll, Nimrod Street Theatre, Darlinghurst, NSW, 1973
- The Old Familiar Juice, Nimrod Street Theatre, Darlinghurst, NSW, 1973
- Kaspar, Nimrod Street Theatre, Darlinghurst, NSW, 1973
- Prison 73, Nimrod Street Theatre, Darlinghurst, NSW, 1973
- The Last Supper Show, Nimrod Street Theatre, Darlinghurst, NSW, 12 December 1972
- Basically Black, Nimrod Street Theatre, Darlinghurst, NSW, 27 October 1972
- Flash Jim Vaux, Nimrod Street Theatre, Darlinghurst, NSW, 2 October 1972
- The Sweatproof Boy, Nimrod Street Theatre, Darlinghurst, NSW, 1 September 1972
- Dazzle, Nimrod Street Theatre, Darlinghurst, NSW, 25 August 1972
- Arthur, Nimrod Street Theatre, Darlinghurst, NSW, 19 August 1972
- Housey, Nimrod Street Theatre, Darlinghurst, NSW, 7 July 1972
- Bigotry V.C., Nimrod Street Theatre, Darlinghurst, NSW, 7 July 1972
- On Yer Marx, Nimrod Street Theatre, Darlinghurst, NSW, 7 July 1972
- Rooted, Nimrod Street Theatre, Darlinghurst, NSW, 12 May 1972
- Shadows of Blood, Nimrod Street Theatre, Darlinghurst, NSW, 5 April 1972
- Measure for Measure, Nimrod Street Theatre, Darlinghurst, NSW, 9 February 1972
- Alfred the Incredible Sheepboy, Nimrod Street Theatre, Darlinghurst, NSW, 1 February 1972
- Hamlet on Ice, Nimrod Street Theatre, Darlinghurst, NSW, 14 December 1971
- The Removalists, Nimrod Street Theatre, Darlinghurst, NSW, 13 October 1971
- After Magritte, Nimrod Street Theatre, Darlinghurst, NSW, 13 October 1971
- Shadow Puppets, Nimrod Street Theatre, Darlinghurst, NSW, 28 August 1971
- Duke of Edinburgh Assassinated or The Vindication of Henry Parkes, Nimrod Street Theatre, Darlinghurst, NSW, 25 August 1971
- The Roy Murphy Show, Nimrod Street Theatre, Darlinghurst, NSW, 1 July 1971
- Customs and Excise, Nimrod Street Theatre, Darlinghurst, NSW, 1 July 1971
- Flash Jim Vaux, Nimrod Street Theatre, Darlinghurst, NSW, 28 April 1971
- Macbeth, Nimrod Street Theatre, Darlinghurst, NSW, 12 March 1971
- Act Without Words, Nimrod Street Theatre, Darlinghurst, NSW, 27 January 1971
- Endgame, Nimrod Street Theatre, Darlinghurst, NSW, 27 January 1971
- Biggles, Nimrod Street Theatre, Darlinghurst, NSW, 2 December 1970



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