



**HERITAGE
COUNCIL**
OF WESTERN AUSTRALIA

REGISTER OF HERITAGE PLACES ASSESSMENT DOCUMENTATION

11. ASSESSMENT OF CULTURAL HERITAGE SIGNIFICANCE

The criteria adopted by the Heritage Council in November 1996 have been used to determine the cultural heritage significance of the place.

PRINCIPAL AUSTRALIAN HISTORIC THEME(S)

- 2.4.2 Migrating to seek opportunity
- 2.5 Promoting settlement
- 3.4 Utilising natural resources
- 3.5.1 Grazing stock
- 3.6 Recruiting labour
- 3.14 Using Australian materials in construction
- 4.1.2 Making suburbs
- 5.8 Working on the land
- 8.1 Organising recreation
- 8.12 Living in cities and suburbs

HERITAGE COUNCIL OF WESTERN AUSTRALIA THEME(S)

- 104 Land allocation and subdivision
- 106 Workers
- 107 Settlements
- 110 Resource exploitation and depletion
- 301 Grazing, pastoralism and dairying
- 308 Commercial services and industries
- 405 Sport, recreation and entertainment
- 407 Cultural activities
- 602 Early settlers
- 604 Innovators

11.1 AESTHETIC VALUE*

Quarry Amphitheatre, City Beach is unique in Western Australia as an open air entertainment venue that has been set into the hillside of a former limestone

* For consistency, all references to architectural style are taken from Apperly, R., Irving, R., Reynolds, P. *A Pictorial Guide to Identifying Australian Architecture. Styles and Terms from 1788 to the Present*, Angus and Robertson, North Ryde, 1989.
For consistency, all references to garden and landscape types and styles are taken from Ramsay, J. *Parks, Gardens and Special Trees: A Classification and Assessment Method for the Register of the National Estate*, Australian Government Publishing Service, Canberra, 1991, with additional reference to Richards, O. *Theoretical Framework for Designed Landscapes in WA*, unpublished report, 1997.

Quarry incorporating tiered seating and a stage surrounded by soaring limestone walls. (Criterion 1.2)

Quarry Amphitheatre, City Beach has aesthetic value for its bushland setting and unobstructed views of the city. (Criterion 1.3)

The exposed sheer Quarry faces provide striking evidence of the remains of a historical industrial process within a remnant native bush setting (Criterion 1.3)

11. 2. HISTORIC VALUE

Quarry Amphitheatre, City Beach has historic value as an early limestone Quarry, the stone of which was used in the construction of some of Perth's early prominent buildings including the foundations of the Perth Town Hall. (Criterion 2.1)

Quarry Amphitheatre, City Beach is associated with the development of the limestone quarrying industry in the Perth metropolitan area in the first half of the nineteenth century. (Criterion 2.2)

The place is significant for its associations with prominent settlers Walter Padbury and Henry Trigg, who were significant figures in the early development of Western Australia. (Criterion 2.2)

The place is associated with Diana Waldron, founder of the Perth City Ballet, who with her husband architect, Ken Waldron was responsible for the inception, fundraising and construction of the Quarry Amphitheatre. (Criterion 2.3)

Since its establishment in 1986, Quarry Amphitheatre, City Beach has provided a unique cultural venue for the West Australian community, which is distinguished by its exceptional architectural response to the natural and cultural environment. (Criterion 2.4)

11. 3. SCIENTIFIC VALUE

Quarry Amphitheatre, City Beach has moderate potential to provide information about the process of quarrying limestone in the nineteenth century. (Criterion 3.1)

11. 4. SOCIAL VALUE

Quarry Amphitheatre, City Beach is of social value to the local and wider community who have campaigned to retain the Amphitheatre and its environs as it was when it was first established as a performance venue in 1986. (Criterion 4.1)

Quarry Amphitheatre, City Beach has social significance to the local and wider community as a venue for concerts, ballet and other cultural events, since 1986. (Criterion 4. 2)

12. DEGREE OF SIGNIFICANCE

12. 1. RARITY

Quarry Amphitheatre, City Beach has rarity value as an extant former inner metropolitan Quarry. (Criterion 5.1)

Quarry Amphitheatre, City Beach is unique in Western Australia as a former Quarry that has been adapted for re- use as an Amphitheatre. (Criterion 5.1)

12.2 REPRESENTATIVENESS

The place is a representative example of a former Quarry in the inner Perth metropolitan region that was used to extract limestone during the first half of the nineteenth century. (Criterion 6.2)

12.3 CONDITION

Regular maintenance and upgrades to facilities have been undertaken over the years to ensure the ongoing use of the Quarry Amphitheatre, City Beach as a public venue. Remediation works have been undertaken to the rock walls to ensure the safety of patrons at risk from small rocks falling from the crest of the Quarry into the amphitheatre. These works involved removing vegetation from the crest, and installing a steel mesh geofabric over the cleared area to ensure stability. These works have not impacted on the Quarry walls.

The Quarry walls themselves are in a stable condition, however natural weathering of the limestone has weakened the surface, as has natural growth of vegetation along the Quarry walls.

12.4 INTEGRITY

The Quarry walls have high integrity, the original intention and use of the area is readily apparent even with the adaptive re-use of the place as a theatre. With the redevelopment of the place, the Quarry wall has little potential to be returned to its original use.

The Amphitheatre as a whole has a high integrity, the use of space and intent of use is readily apparent. Given the ongoing use of the place, the value of the Amphitheatre as an adaptively re-used quarry is likely to be sustained into the future.

12.5 AUTHENTICITY

The Quarry walls have moderate authenticity, still being largely intact, although adaptive re-use of the place as a theatre has left some physical impacts on this fabric.

The Amphitheatre as a whole has a high authenticity, with little redevelopment of the site since its inception; the Auditorium, Stage and Administrative Block have undergone some changes but this has not significantly impacted on original fabric.

13. SUPPORTING EVIDENCE

The documentation for this place is based on the heritage assessment completed by the Department of Planning, Lands and Heritage (DPLH) in January 2017, with amendments and/or additions by DPLH staff and the Register Committee.

13.1 DOCUMENTARY EVIDENCE

Quarry Amphitheatre, City Beach comprises a 566-seat open air Amphitheatre located high on Reabold Hill in City Beach with panoramic views of Bold Park towards the city developed in a former limestone Quarry, all within a natural bushland setting.

Following the foundation of Perth in August 1829, the townsite was laid out between Mount Eliza and what was to later become Heirisson Island. From the 1840s, farmlets and market gardens were established to the north of the townsite, utilising the lakes and fertile swampland for agriculture. Some of the first settlers to take up landholdings in the area included William Leeder, John Monger, the Surveyor General John Septimus Roe, and Henry Trigg.¹

Limestone was in great demand for construction in the new colony. The earliest lime kilns in Western Australia were established at the initial settlement sites of Fremantle and Albany in the 1830s, where settlers had access to local supplies of limestone. During the early expansion of the Swan River Colony, small kilns were established at Cottesloe, Peppermint Grove and Claremont from the 1850s to the 1890s.²

Henry Trigg, a carpenter and master builder from Gloucester, England arrived in the new colony of Western Australia in 1829. In 1834, Trigg was granted 500 acres of land, which lay south of modern day Grantham Street, stretching from Floreat to the coastal sand hills. The western boundary of Trigg's land ran along the top of a limestone ridge. As a builder, Trigg recognised the value of this limestone outcropping and set up a quarrying and lime burning business. Trigg's business, which became known as the 'Limekilns' prospered.³

In 1839, Trigg purchased neighbouring land to the south from Surveyor General John Septimus Roe. The land included Perry Lakes and One Tree Hill, (now known as Reabold Hill).⁴ In the same year, Trigg was appointed Superintendent of Public Works, and in this role was responsible for overseeing the erection of many early government buildings in Perth, and the outer suburbs.⁵

In 1844, Walter Padbury, a pastoralist, acquired 426 acres of land adjacent to Trigg's property on the western side of Herdsman Lake. He later purchased Trigg's land including the Limekilns business for £350, forming a 1,234 acre landholding, which became known as the 'Limekilns Estate'. For the next 20 years Padbury built the estate into a successful property, retaining quarrying operations, and supporting a number of business ventures, including cattle grazing, a slaughterhouse, a tannery, and with the introduction of convict transportation in

¹ Town of Cambridge Municipal Heritage Inventory and Townscape Precinct Study, page 21

² J Mackay, *Conservation Plan for Traditional Lime Burning in Wanneroo, Western Australia*, (Curtin University of Technology:2000), pp. 19-20; R Brittan, *op cit.*, pp. 13-15

³ http://www.quarryamphitheatre.com.au/The_Venue/History_of_the_Quarry

⁴ http://www.quarryamphitheatre.com.au/The_Venue/History_of_the_Quarry

⁵ P. J. Coles, 'Trigg, Henry (1791–1882)', Australian Dictionary of Biography, National Centre of Biography, Australian National University, <http://adb.anu.edu.au/biography/trigg-henry-2745/text3883>, published first in hardcopy 1967, accessed online 25 August 2015.

1850, a large scale butchering business that supplied meat to the colonial government.⁶ During Padbury's ownership, the estate included a six roomed residence, a two storey barn, a hay loft and a carriage and cart shed, all constructed of stone.⁷

At the height of operations, more than 50 men were employed at the quarry and lime kiln site. The men had their own brass band and held horse racing and hunt club meetings on the flats near Perry Lakes. The race track at Perry Lakes remained in use late until the 19th century.⁸

Conditions applied to all early land grants, requiring that certain improvements be undertaken within a specified timeframe. Unable to meet these conditions, some early land holders chose to sell. Among these sales were two lots adjacent to Herdsman Lake, which were acquired in 1851 by a group of Benedictine monks who then established a small monastic settlement. The monks later acquired additional land and began building a large monastery, constructed of stone from the Limekilns Quarry. The monastery was described as a solid rectangular building, 110 feet in length, 28 feet in width and three storeys high. The stone was transported along a track which became known as the Limekiln Road, and later Salvado Road, after the Benedictine Bishop, Rosendo Salvado.⁹

In August 1855, an area of 2,281 acres of Crown Land between the Limekilns Estate and the ocean was proclaimed Endowment Lands, the purpose of which was to fund municipal works through the lease of land for the provision of timber and stone. However, the boundaries of the Endowment Lands were not defined until 1883, when the Lands were vested in Perth City Council.¹⁰

In 1869, brothers Henry and Somers Birch purchased the Limekilns Estate from Walter Padbury for £1,000. On 1 November 1875, during their ownership of the property, the explorer Ernest Giles arrived in Perth after his 2,500 mile journey from Port Augusta. Giles, who had successfully used camels for his journey across the desert, spent two months in Perth and took his camels to Birch's lakeside paddocks at the Limekilns to recuperate before the return journey back across Australia.¹¹ During the 1890s, the Limekilns Estate served as a temporary quarantine station for camels imported to Western Australia to provide transport to the goldfields, with a lake on the property becoming known as Camel Lake.¹²

The Estate remained in the Birch's ownership until 1880 when it was purchased by Joseph Perry for the sum of £1300. Perry expanded the size of the Limekilns Estate and kept large numbers of livestock on the flats around Perry Lake. During the 1880s, Perry, who was involved in catching and breaking in wild horses, held a horse bazaar on the site of the current day Perth General Post Office in Forrest Place. Several identities linked to the early days of horse racing in the colony, including Stephen Parker, one time Lord Mayor of Perth and Supreme Court

6 Town of Cambridge Municipal Heritage Inventory and Townscape Precinct Study, page 22.

7 De Burgh, W. J. *The Old North Road*, University of Western Australia Press, Nedlands, 1986, pp. 71-74.

8 Ibid, Pleydell, Ian, p7.

9 Ibid, Town of Cambridge MI, p 24.

10 Model Timber Home, HCWA Place No. 8895, Assessment Documentation, p4.

11 Ibid, Town of Cambridge MI, p 23.

12 de Burgh, W.J. *The Old North Road*, University of Western Australia Press, Nedlands, 1986, p40. (note: in 2017, the lake is no longer extant)

Judge, kept their horses pastured at the foot of One Tree Hill (now Reabold Hill). During this time, Perry kept the Quarry and limekilns in operation.¹³

In 1880 a portion of the Limekilns property was rented to Charles Ball. In an advertisement in the West Australian in May 1880, Ball offered to supply lime at 2s 6d per bag in Perth, with shipping, merchants and traders supplied with lime in hogsheads, barrels, sacks, tins or jars, ready for shipment. The lime was described as the most superior in the colony, from lime kilns of 30 years standing.¹⁴

The stone was transported by a light narrow gauge horse drawn railway through the bush (roughly along the route of the present day Salvado Road) to Jolimont and then on to the Subiaco Railway Station. The track that ran alongside the rails was known as Limekiln Road. Various parts of the quarry were also linked by a wooden tramway to allow for the recovery and removal of limestone. Many of Perth's early public buildings, including the foundations of the Perth Town Hall (1870) were constructed using limestone from the quarry and kilns.¹⁵ In 1903, Ralf Deering, Works Manager for the W.A Builders' Lime and Stone Company, was riding his horse to the limekilns with the £350 payroll when he was waylaid by three masked bandits. Spooked, his horse galloped into the bush, and the bandits gave pursuit for a short distance before giving up. A group of quarrymen undertook a search for the culprits, who were later captured in Perth. The weekly wage of a quarryman at that time was about £3.¹⁶

Private quarrying ceased operation in 1906 and the Limekilns Quarry remained disused for many years. Changes to the rural nature of the area came about with the subdivision of land owned by the Catholic Church in 1911. This subdivision was called the Church Lands Estate, and the first house was constructed in 1912.¹⁷

In 1917, the Perth City Council purchased the 1290-acre Limekilns Estate from Perry for £18,000, as recommended by the Town Clerk W. E. Bold, who deemed it necessary to have continuous access to the adjoining Endowment Lands bestowed on the Perth City Council by the State Government in 1902. In January 1918, the Limekilns Estate was included within the boundaries of the City of Perth, and adjoined a further 2281 acres of Endowment Lands. The City envisioned opening out the quarries and using the limestone in the construction of city roads,¹⁸ but also setting a portion of the land aside for a public park on the site of Perry's couch paddock and One Tree Hill (Reabold Hill).¹⁹

The Council used building materials from Perry's original house and stone from the quarry to build a new house nearby for the caretaker of the Limekilns Estate and the neighbouring Endowment Lands. This building is now known as Perry House, and is the headquarters of the Wildflower Society of Western Australia.²⁰ It is not included in the assessment of this place.

13 Ibid, Town of Cambridge MI, p 29.

14 The West Australian, Friday 28 May 1880, page 1.

15 Pleydell, Ian, *From limestone and sandhills: the story of the development of City Beach & Floreat*, 2003, p.7.

16 West Australian, Monday 30 March 1903, p5.

17 Ibid, Town of Cambridge MI, p.32.

18 Western Mail (Perth WA) Friday 12 October 1917, page 38.

19 Stannage, C. T. *The People of Perth*, Perth City Council, Perth, 1979, p.299

20 <http://www.bgpa.wa.gov.au/bold-park/visit/venues-and-facilities/perry-house> [accessed 24/01/2017]

On 30 November 1917 the West Australian reported that the new municipal quarry, formerly known as the Limekilns Quarry, on the recently purchased Perry's Estate had been officially opened the previous day by the retiring Mayor, the Mayor-elect and many of the councillors including the Town Clerk, Mr W. E Bold. A blasting charge was fired by the Mayor after which the party ascended One Tree Hill, where the Mayor declared the quarry open. It was reported:

The view from the hill was much admired. To the north could be seen Balcatta Beach, to the south the Swan River and Freshwater Bay, to the east the Darling Ranges and to the west, Rottnest Island and the Indian-Ocean. The hill itself is situated in picturesque surroundings, which with the transformation of a swamp nearby, should become a much-frequented pleasure resort in view of its proximity to the city. The quarry contains a good class of limestone, that from one part being suitable for building and from another part for road construction.²¹

In September 1916, construction began on a plank road to provide access to the quarry on the Lime Kilns Estate. With funds from the sale of 200 acres of coastal land to the Commonwealth Government for the Swanbourne Rifle Range, the Perth City Council decided to continue the plank road past the quarry and out to the beach so that the public could access the beach for recreational purposes.²²

The two-track plank road took five months to construct. The planks were laid directly onto the sand, and each track was three planks wide, 50mm thick and 200mm wide. The railway-like sleepers were laid longitudinally and held in place by dock spikes driven into the sleepers.²³ The plank road was completed in December 1918, and was opened by Perth's Lord Mayor Sir William Lathlain.²⁴

In 1919, One Tree Hill was renamed Reabold Hill after F. R Rea, the Mayor of Perth at the time the property was acquired by the City of Perth and W. E Bold, the town clerk. By this time the lone Tuart tree that had previously sat atop the 286 foot high hill, and given the place its name had disappeared.²⁵

In 1925, an area of land of approximately 1000 acres was set aside as a place of recreation and was named Bold Park in honour of W.E Bold, the retiring town clerk. Bold was one of the State's leading advocates of the Garden City Movement, which had developed in the United Kingdom in the early 1900s in response to improving residential amenities for workers in nineteenth century industrial cities. The definition of a Garden City as a town designed for healthy living, surrounded by a rural belt of land owned or held in trust for the community directly influenced the planning of Floreat Park and City Beach as two satellite towns separated by a belt of undeveloped land (Bold Park). The park originally included Reabold Hill, and Perry Lakes. However, the Limekilns Estate was not developed immediately as there were numerous undeveloped lots closer to public transport.²⁶ The exact date that the municipal quarry ceased operation is not known, but it is likely that operations ceased in the 1920s with the beginning of the development of the area for housing.

Over the years, the City of Perth maintained Bold Park and Reabold Hill as places of recreation. By the 1960s, the area was surrounded by suburban housing.

²¹ West Australian (Perth, WA), Friday 30 November 1917, page 9.

²² Ibid, Pleydell, Ian pp. 36-37.

²³ Ibid

²⁴ The West Australian, Wednesday 18 December 1918, page 6.

²⁵ Sunday Times, Sunday 17 June 1928, page 7. Western Australian Names

²⁶ Model Timber Home, HCWA Place No. 8895, Assessment Documentation, p5.

In the early 1980s, local City Beach resident Diana Waldron, the Artistic Director of the Perth City Ballet Company, conceived the idea of converting the old quarry into an amphitheatre for stage productions. Diana's husband, Ken Waldron, an architect, drew up plans for the proposed Amphitheatre. Ken Waldron was one of the Hills 5 Architects who during the 1960s and 1970s were renowned for their 'organic' approach to architecture that responded sympathetically to the environment. Influenced by the likes of Frank Lloyd Wright and the Chicago School of Architecture, the Hills 5 Architects included Gene Mapp, Wallace Greenham, Bill Keirath, KW John White, and Ray Lefroy.²⁷

Ken Waldron's proposed Amphitheatre initially received much community opposition with regard to its impact on the natural environment. This issue was further exacerbated when ecologists discovered what was thought to be the last stand of the most southerly coastal stand of *Zamia* (cycads), which could not be disturbed, thus preventing the planned access route to the quarry. In response, Ken Waldron suggested an alternative access road to enable retention of the cycads, and also approached Alcoa, in order to collect seeds from around the site before the works commenced.²⁸

After much planning, objections and negotiations, plans for the Amphitheatre were finally endorsed by the Perth City Council and the Metropolitan Region Planning Authority, and construction of the Amphitheatre began in 1984 following the receipt of a Commonwealth Employment Program grant of \$468,000, which stipulated that unemployed people be employed as labourers for the project.²⁹

The original intention was for the Amphitheatre to be of brick construction, but as there were no bricklayers available at the time a decision was made to use precast concrete blocks, using unemployed workers in order to meet the terms of the funding grant.³⁰ The original quarry site formed the basis of the Amphitheatre, with all the buildings constructed within the disused quarry, with the original limestone face walls retained. The seating (originally for 660) was arranged on 1.5m grassed tiers sloping down towards the stage level. The 20 grassed tiers were supported by thousands of handmade concrete blocks made onsite. A large wooden stage (19m x 13m) was built on the roof of an undercroft area, which housed a large rehearsal studio and dressing rooms. At the entrance to the quarry were an office, kiosk, bio box and public toilets.³¹

With further funding from the Lotteries Commission (now Lotterywest) and other interested groups, the project was completed in 1986, and the Quarry Amphitheatre, City Beach was officially opened by Senator Peter Cook on 9 November 1986.³² The opening production was the ballet 'Picnic at Hanging Rock', choreographed by Diana Waldron.³³ By the end of the second year 25,000 patrons had attended performances at the Quarry Amphitheatre, City Beach.³⁴

Over the years, performers at the Quarry Amphitheatre, City Beach have included the West Australian Symphony Orchestra, WA Opera Company, the Gilbert & Sullivan Society, Playlovers and Diana Waldron's ballet company. Local schools

27 Quarry Amphitheatre Final Draft Conservation Management Plan, Laura Gray, March 2017, p16.
 28 Quarry Amphitheatre Final Draft Conservation Management Plan, Laura Gray, March 2017, p14.
 29 http://www.quarryamphitheatre.com.au/The_Venue/History_of_the_Quarry (accessed 13/01/2017)
 30 http://www.quarryamphitheatre.com.au/The_Venue/History_of_the_Quarry (accessed 13/01/2017)
 31 Information provided by Jody Harrison, January 2012, as part of the nomination for the Quarry Amphitheatre.
 32 http://www.quarryamphitheatre.com.au/The_Venue/History_of_the_Quarry (accessed 13/01/2017)
 33 <http://www.promptcorner.com.au/about-us/>
 34 Quarry Amphitheatre Final Draft Conservation Management Plan, Laura Gray, March 2017, p15.

have also used the facility and the Rotary Club holds annual Carols by Candlelight. Diana and Ken Waldron managed and maintained the Quarry Amphitheatre, City Beach from 1986 to 1990, using their own funds to do so.³⁵

In 1987, the City of Perth leased the Quarry Amphitheatre, City Beach to the Perth Theatre Trust for a period of ten years. When the Town of Cambridge was formed in 1994, following the restructure of the City of Perth, they requested that the Perth Theatre Trust break their lease to enable the Town to be responsible for the future management of the Amphitheatre.³⁶

In January 2011, the Town of Cambridge considered designs for the installation of a cover for the Quarry Amphitheatre, City Beach. The proposed dome-shaped acoustic cover only partially sheltered the stage and was open to the front and back, in order to preserve the natural bushland backdrop. A suggestion to hang curtains at the front and back was rejected by stakeholders, as was the idea to construct canvas, winged structures. The council deemed the design and proposed modifications inappropriate, and did not proceed with the plan.

In January 2013, the Town of Cambridge released a Concept Master Plan for the Quarry Amphitheatre, City Beach that included the provision of increased seating capacity, a new stage surface, extra car parking and upgraded facilities. The estimated cost of the proposed upgrades was to be \$6 million, and was subject to funding.³⁷ At this time members of the local and wider community campaigned to retain the Amphitheatre and its environs as it was when it was first established in 1986, and organised a petition that was presented to the Town of Cambridge.³⁸ The main objections were to plans to demolish the entire North Wall of the Quarry, the erection of a stadium like concrete balcony (to allow for extra seating), and the extension of the theatre over the remains of the North Wall.

Since 2014, works undertaken to the place include the upgrade of electrical services and lighting and remedial works to the quarry walls.³⁹ The Concept Master Plan has yet to be implemented.

Ken Waldron died in 1999, but in 2019, Diana Waldron is still actively involved in ballet productions at the Quarry Amphitheatre, City Beach, having held the role of Artistic Director of the Perth City Ballet Company for more than 55 years.⁴⁰

The Perth City Ballet has performed at the Quarry Amphitheatre, City Beach every year for the last 30 years, and the Western Australian Ballet for the last 23 years.

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In late 2016, Quarry Amphitheatre, City Beach celebrated its 30 year anniversary as an entertainment venue, with an anniversary concert and an exhibition featuring film, memorabilia and photographs.⁴² In 2017, the Town of Cambridge

35 Local Studies Oral History Collection, Cambridge Library, Transcript of Oral History Interview with Diana Waldron on 9 February 2010, cited in information provided by Jody Harrison, January 2012, as part of the nomination for the Quarry Amphitheatre.

36 Town of Cambridge Meeting Minutes: Quarry Amphitheatre, 25 July 1995, page 61

37 Correspondence from Town of Cambridge to the State Heritage Office dated 23 January 2013.

38 Correspondence from Ballet Workshop INC to the State Heritage Office, including copy of petition to the Town of Cambridge, dated 19 February 2013.

39 Correspondence from Town of Cambridge to the State Heritage Office dated 12 November 2015.

40 <http://www.promptcorner.com.au/about-us/>

41 Quarry Amphitheatre Documentary 2017. Video – available at:

<https://www.quarryamphitheatre.com.au/About-the-Quarry/History-of-the-Quarry> [Accessed 19/12/2018]

42 http://www.cambridge.wa.gov.au/Leisure/Events/Quarry_Amphitheatre_-_30th_Anniversary_Exhibition [Accessed 30/1/2017]

commissioned a documentary to commemorate this anniversary, which included interviews with many past performers and people involved with the Quarry over the years.⁴³

In 2019 Quarry Amphitheatre, City Beach continues to host local, national and international acts throughout the summer season from November to March. Past acts have included Richard Clapton, James Morrison, Kate Ceberano and Paul Kelly. The Quarry also caters for weddings, and corporate events.

13.2 PHYSICAL EVIDENCE

Quarry Amphitheatre, City Beach sits on the northern slope of Reabold Hill, south of Oceanic Drive and north of Bold Park. The place is accessed via Waldron Drive or Scenic Drive. The place comprises a limestone quarry that has been adapted into a theatre space, consisting of an entrance, auditorium, stage, backstage and rear area, set between two limestone quarry faces. While the size and shape of each of these faces varies, for convenience they have been named the Southern Face and the Northern Face.

The entrance consists of a walk east from the carparks into the theatre area, with the Southern Face rising slowly from the natural outcrops near the main gate. The Southern Face in this area has been heavily vandalised, and the ticketing booth cut into the Southern Face is a quirky addition to the feature. This area also contains the office block, a modern vernacular conglomeration of buildings that includes the administration, kiosk, bio box and toilets.

The auditorium has seating for 557 people and has 18 rows of gently sloping terraced lawn seating. The tiers are divided by an off-centre brick paved aisle with metal handrails. Two more brick paths bisect the central aisle, at the back and front of the auditorium.

The stage consists of a rectangular jarrah timber floor, measuring 19 metres by 13.5 metres set on a steel frame, with a timber deck to the northwest and south east accessed by a concrete path and a metal/wooden safety railing at the rear. North of the stage is a bitumen access point that links the rear disabled access and a small pathway that leads around the Northern Face back up to the office area.

The backstage area is located beneath the stage, with the rear ground level dropping down several meters from the stage level. The stage area is accessed via a metal staircase along the Southern Face. The backstage building is a modern concrete vernacular style structure, consisting of two undercroft dressing rooms and a rehearsal area.

The rear area behind the backstage consists of a carpark, fencing topped with barbed wire and a gate, as well as a galvanised steel storage shed. The disabled access entrance to the stage area is located at the northern side of this area, consisting of a series of low ramps and wire mesh safety barrier built into a natural limestone outcrop, buttressed by a limestone rubble and concrete wall. The Southern Face of the quarry ends abruptly next to the steel shed, however the limestone outcrop continues past the quarried face, receding towards the northeast where it overlooks another rear parking area and natural bushland.

⁴³ Quarry Amphitheatre Documentary 2017. Video – available at: <https://www.quarryamphitheatre.com.au/About-the-Quarry/History-of-the-Quarry> [Accessed 19/12/2018]

The Southern Face of the quarry is the larger of the two faces, and stretches from the entrance to the rearmost area. The face shows three distinct quarrying areas, in the entrance, auditorium and stage/backstage areas respectively. Past quarrying activity is still apparent in the bases of block cuts along the bottom of the face; this is particularly evident in a protruding area abutting the auditorium and stage which displays several unfinished blocks that may have been uneconomical to cut.

The limestone along the Southern Face is severely weathered, demonstrating the slow formation of the limestone layers as a series of strong vertical lines across the face. A natural fault line can be discerned running across the auditorium section of the face, the top section of which is severely weathered over a less-weathered bottom. The natural limestone outcrop above and beyond the sides of the quarried face is similarly severely weathered, weakened to the point where it crumbles under touch. While the weathering of the face has obliterated most of the quarrying marks, some light marks can still be discerned along the Southern Face as vertical or diagonal striations.

The most obvious modern additions to the quarried face is the graffiti, which is more apparent in the entrance and auditorium areas. The possible earliest graffiti displays the date 1915, however most are considered to be post 1960s. Graffiti at the top of the block outcrop between the auditorium and stage has the words: "THE POINT OF NO RETURN." The Southern Face also contains a number of lighting battens, which consist of metal poles inserted directly into the walls along a vertical or horizontal axis. Electrical cables also appear to have been chased into the Southern Face at various points and a small mobile signal tower is located above the Southern Face behind the quarry area.

Attempts to repair the Southern Face have included the use of cream or grey concrete, as well as more recent attempts using a limestone mortar. These repairs are readily discernible, as years of weathering have left most of the Southern Face a grey or dark beige colour. The use of concrete for repairs has had a detrimental impact on the aesthetics of the Quarry wall.

The Northern Face of the Quarry is much smaller, and sits beneath the entrance and office area at one end and recedes towards the stage. As previously described there is a small pathway on the northern side of the Northern Face that links the access point for the Stage to the offices. Of note along this pathway is a tunnel that descends to the auditorium, built in the 2000s and originally used as an alternative access for performers to the stage. Due to safety concerns this tunnel was abandoned and is currently enclosed by a wire mesh gate at the northern end and a galvanised steel shed at the auditorium end. On top of the Northern Face is a small patch of native bush and trees.

The Northern Face contains a larger area considered to be the natural face of the limestone outcrop. Quarrying marks are more apparent at the back of the auditorium, and the office area is fenced with limestone blocks. This may be evidence of the original quarried face or modern additions to increase seating. At the northern access point of the stage area (where the disabled access meets the pathway to the office), modern quarrying marks are readily apparent where the pathway was cleared.

13.3 COMPARATIVE INFORMATION

It is difficult to produce an exact figure but there are approximately 36 quarries/former quarries listed on the Historic Heritage database, including the

following four places which are entered in the State Register of Heritage Places. These quarries are comparable to Quarry Amphitheatre, City Beach in terms of showing evidence of previous quarrying activity, however, they differ in the type of resource extracted:

- P16788 Government Quarries (fmr), Boya is a granite and diorite quarry comprising six quarry faces, the remains of two concrete crushing plants (pre-1912 and 1912) and other infrastructure. The quarry was opened by the State Government in 1901 to provide granite for the construction of the North Mole during the Fremantle Inner Harbour works. It ceased operating in 1942.
- P10570 Statham's Quarry, comprising a single quarry face, the remains of a stone crushing plant, water tanks, a concrete magazine and several concrete foundations and floors, was established by Thomas Statham in c.1894 and later refurbished by the Perth City Council in the 1920s when it replaced Clifton Quarry as the Council's own municipal quarry to supply stone for its road network. The quarry was operated by the Perth Council to c.1939.
- P15743 Armadale Brickworks Quarry (fmr) is located in a residential area. Evidence of quarrying activity is restricted to a large hole in the ground, the remains of a tram track and the entry point into the quarry. The quarry provided shale for the first brickworks in Western Australia to make pressed shale blend bricks, which was one of few in the State to specialise in this form of brickmaking. The quarry ceased operation c.1930.
- P23664 A.T Brine's Donnybrook Sandstone Quarries (fmr) a linear arrangement of four sandstone quarries within a band of native vegetation, and which includes abandoned quarrying equipment.

The following Quarries in the metropolitan and outer metropolitan area have been found to be below threshold:

- P9191 Clifton Quarry, Parkerville (granite and dolorite)
- P16617 Greenmount Quarry (granite and dolerite)
- P16618 Mahogany Creek Quarry (granite)

The following Quarry is in the assessment program:

- P24537 Limestone Quarry, East Rockingham

The comparative evidence indicates that while the practice of quarrying in the metropolitan area was not rare, Quarry Amphitheatre, City Beach has rarity value as an extant inner metropolitan quarry.

There are four Amphitheatres on the database, none of which are located in a disused quarry:

- P08577 Mundaring Sculpture Park – includes an amphitheatre, playground and artistic elements located in a former railway reserve.
- P13229 Queens Park Theatre – Geraldton (1980) – comprises a three storey building adjacent to the Geraldton Civic Centre & Library, with an outdoor amphitheatre with feature waterfalls.

- P13823 Pioneer Park, Gosnells - The park is combination of natural bushland and landscaped gardens along the banks of the Canning River. The park contains a tiered amphitheatre and small stage for outdoor entertainment.
- There is an amphitheatre in the grounds of P2531 Belvoir Homestead Group, Middle Swan, although the amphitheatre is not included as part of the Registered place. The amphitheatre consists of twenty-two terraces for seating with a large grassed dance area at the base. It has a solid concrete and limestone stage.

The following place which is not included on the database comprises an amphitheatre located in a disused quarry, which has been in operation since 2011.

- Quarry Amphitheatre, Meadow Springs. Located in a disused quarry in the suburb of Meadow Springs, near Mandurah. Currently in use as an open air cinema.

Quarry Amphitheatre, City Beach is unique in Western Australia as a quarry that has been adapted for re-use as an amphitheatre with permanent performance facilities.

13. 4 KEY REFERENCES

13. 5 FURTHER RESEARCH

Further research may reveal the exact date that the municipal quarry operated by the Perth City Council ceased operation.