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- Eurobodalla Shire Council
- RSL Moruya Sub-Branch
- Moruya and District Historical Society

Introduction

This Conservation Management Plan (CMP) has been commissioned by Eurobodalla Shire Council (ESC), and forms the basis for conservation of heritage values to be protected during the establishment of new uses of the building.

The study has been complied by John Armes, of John Armes and Associates. Brendan O'Keefe prepared the historical investigation, and contributed to the assessment of heritage significance.

The study has been conducted in close collaboration with the Mechanics' Institute Hall Steering Committee of the Council. The committee comprises a councillor, ESC staff, representatives from Eurobodalla Arts Council, South Eastern Arts Region, the RSL Moruya Sub-Branch and St Cecelia Music Scholarship Association. This has helped to identify clearly, opportunities and constraints for redevelopment of the site, as well as convey an understanding of the significant cultural elements of the place.

The Conservation Management Plan is designed to establish the cultural significance of the complex. It has been prepared in line with the methodologies prescribed in "The Conservation Plan" by Dr James Semple Kerr (published by the National Trust of Australia [NSW]), and the New South Wales Heritage Manual, compiled by the Heritage Office of the NSW Department of Infrastructure, Planning and Natural Resources.

The terms 'study', 'Plan' and 'report' are interchangeable, and are used to avoid repetition.

The Conservation Plan is restricted to a historical (not Aboriginal) assessment.

Summary

This Conservation Management Plan (CMP) investigates and establishes the cultural significance of the former Mechanics' Institute, Page Street, Moruya NSW. This summary should be read in conjunction with figures 2 - 5.

The investigation shows that the site, setting and building are important for;

- associations with the consolidation of Moruya as a township,
- associations with the development of education in Moruya,
- supporting the activities of a number of community organizations,
- its status as a cultural asset of the Shire,
- its aesthetic features, notably its form, roof structure and some external details,
- and its contribution to a precinct of institutional buildings.

The report emphasises the heritage status of the building, which is already entered on the NSW State Heritage Register, and the Local Environment Plan.

This CMP suggests that the site is able to be used with due regard for heritage values, and to form a vital new facility for the region, close to the town and Shire centre.

Method

This Plan generally follows the process developed by James Kerr in "The Conservation Plan [1]". Terminology used in the Plan follows that in the Burra Charter [2]

The preparation of this plan (CMP) has been undertaken as follows;

- to investigate the history of the complex by researching documentary and pictorial evidence, gathering oral information, and undertaking a physical analysis of the buildings.
- to assess the cultural significance of the complex and setting using the criteria and guidelines of the NSW Heritage Manual,
- to prepare a Statement of Significance for the complex and setting,
- to prepare a Conservation Management policy for the complex and setting, and
- to prepare recommendations for the conservation of heritage elements of the site.

1 Kerr; JS '*The Conservation Plan'* National Trust of Australia (NSW) 1999
2 Australia ICOMOS '*The Australia ICOMOS Charter for the Conservation of Places of Cultural Significance (The Burra Charter)*

1 INVESTIGATION

1.1 Historical investigation.

Introductory Note

As the whole project concerns the physical conservation of the Moruya Mechanics' Institute and School of Arts, the main focus of the history is on the building itself, its design and construction, its principal uses and known additions and other changes that have been made to the structure. It should be noted that a weatherboard building to the northeast was built as a library and reading room. It was demolished to make way for the Memorial Hall.

The research for the history has revealed that there is quite a lot more to it and that it is markedly different to previous accounts of the institution. Specifically, the origins of the Institute in Moruya go back much further than previously thought, Robert Henry Harvison was not such a main player in the Institute as has been elsewhere reported, the building was erected by a different set of contractors than has been otherwise recorded, and the weatherboard Library and Reading Room annex was built later than has been stated elsewhere.

The history has also turned up some new information about early features of and changes to the building. These include the wrought iron artwork that once adorned its roof, the provision of doors on either side of the building and the date of the erection of the porch over the Institute's front door.

1.1.1 Introduction: The British Origins of Mechanics' Institutes and Schools of Art

The movement to establish mechanics' institutes, schools of art and similar organisations originated in Scotland and England in the late eighteenth century. This was the period of the industrial revolution in Britain, a period in which the nation's economy was changing from one that depended mainly on pastoral and agricultural pursuits to one that was based on new manufacturing enterprises. The transformation saw large numbers of people move away from traditional work on the land and into manufacturing industries located in mills, factories, foundries and the like. These industries stimulated the growth of urban centres around them and led to the creation of a new industrial labour force. Initially, skilled members of this industrial labour force – craftsmen, artisans, machine operators and tradesmen – were known generally as mechanics. But later, the term came to be applied to unskilled industrial workers and, even more widely, to the working class at large.[3]

The first steps towards the establishment of mechanics' institutes and schools of art occurred in 1799 when Dr George Birbeck, a professor at a private Glasgow university, commenced a series of scientific lectures specifically intended for mechanics – that is, skilled industrial workers. Birbeck's motive was to increase the mechanics' scientific knowledge as a means of improving their understanding of their work and hence their productivity. His lectures, however, were not purely aimed at increasing productivity and profits for the benefit of industrialists. He also believed that the labouring classes had a right to receive some education for their own personal benefit. His lectures, which he continued to give over a period of five years, proved enormously popular and prompted the development of similar lecture courses on scientific subjects throughout Britain. Such was the success of the movement that purpose-built edifices for the educational lectures began to be erected in the 1820s. The Edinburgh School of Arts was established in 1821 and was followed by

[3] Stefan Petrow, *Going to the Mechanics: A History of the Launceston Mechanics' Institute 1842-1914*, Launceston, Historical Survey of Northern Tasmania, 1998, p. 4; Paul Jones, '"Education, Enlightenment and Entertainment": A History of the Mechanics' Institute Movement in Victoria', MA thesis, Department of History, Monash University, 1994, p. 3.

mechanics' institutes in the industrial centres of Glasgow (1823), London (1823), Manchester (1824) and hundreds of other cities and towns.[4]

But other impulses were at work in the foundation and subsequent spread of mechanics' institutes and schools of art. The institutions were a result and an expression of the Enlightenment ideals of rationality and science, and the application of useful scientific knowledge to cure the world of its ills and improve man's lot. These ideals were accompanied by a belief, especially prominent in the Victorian era, in the value of self-improvement through education. The seeking and attainment of knowledge or enlightenment were regarded as morally uplifting and as fostering social harmony through the dissemination of science, culture, education and temperance. The moral element was well to the fore, the movement building in part upon the adult Sunday schools founded by Methodists and Quakers. Clergymen, moreover, played a major part in the spread of mechanics' institutes and schools of arts, seeing them as institutions for promoting moral rectitude.[5]

There was also a political element in the development of the institutions. The political implications of the emergence of a large industrial workforce were a cause of concern to many middle class members of society. They feared that the workers, concentrated in the new industrial centres, could rise up and challenge the existing social order. For them, the mechanics' institutes and schools of arts provided a mechanism for guiding the thinking and spare-time energies of the industrial workers such that they did not become a threat to society.[6]

For all the noble impulses underlying them, however, the mechanics' institutes proved a failure as institutions of learning for the working class. Simply, the working class did not patronise them. Part of the problem was that from the outset the institutes were a middle class movement rather than a genuine initiative of the working class. The movement was initiated, expanded and led by such figures of the middle class as academics, clergymen, merchants and clerks. Mechanics' institutes and schools of art flourished in Britain, but it was these people rather than industrial workers who attended them in search of self-improvement.[7]

Mechanics' institutes and schools of art swiftly translated to many parts of the English-speaking world, including the United States, Canada, New Zealand, South Africa, the West Indies and India. They also came early to Australia. The first in Australia was the Van Dieman's Land Mechanics' Institute which was founded in Hobart in 1827. This was followed by the Sydney Mechanics' School of Arts (1833), the Newcastle Mechanics' Institute (1835), the South Australian Literary and Scientific Association in Adelaide (1836), the Port Phillip Mechanics' Institute (1839) and the Maitland Mechanics' Institute (1839). After a lull in the 1840s caused by the economic depression of that period, the institutes and schools of art enjoyed spectacular growth in the latter half of the nineteenth century. By 1897, 261 such institutions were extant in New South Wales. For Australia as a whole, more than 2,000 mechanics' institutes, schools of art and similar institutions existed at one time or another.[8]

The movement establishing institutes and schools of art in Australia exhibited several of the features of the movement in Britain, but it also had its own distinctive characteristics. As in Britain, the clergy was prominently involved in the establishment of the Australian institutes. Four of the six leading figures in the movement in Australia were clergymen, including the

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[4] Jones, 'Education, Enlightenment and Entertainment', pp. 3-4; Philip Candy, '"The light of heaven itself": the contribution of the institutes to Australia's cultural history', in Philip C. Candy and John Laurent (eds.), *Pioneering Culture: Mechanics' Institutes and Schools of Arts in Australia*, Adelaide, Auslib Press, 1994, p. 2.

[5] Petrow, *Going to the Mechanics*, p. 6; Jones, 'Education, Enlightenment and Entertainment', p. 2; Candy, 'The light of heaven itself', p. 2.

[6] Petrow, *Going to the Mechanics*, pp. 4-5; Jones, 'Education, Enlightenment and Entertainment', p. 6.

[7] Jones, 'Education, Enlightenment and Entertainment', pp. 5-8.

[8] Petrow, *Going to the Mechanics*, pp. 2, 3, 6; Tessa Raath, 'Foundations and fortunes of the mechanics' institutes and schools of arts in New South Wales', in Candy and Laurent (eds.), *Pioneering Culture*, pp. 229, 230.

Reverend John Dunmore Lang. The involvement of the clergy was an indication of the value they attached to the institutes for promoting moral behaviour. Another feature of the movement in Australia was that institutes received much greater government support, in the form of subsidies and grants of land, than they did in Britain. The subsidies were provided to help with erecting buildings and to cover institutes' running costs. The provision of government aid was an expression of the interest of Australian colonial governments in raising the general level of useful education, including literacy, and in ensuring that people's leisure time was spent in morally-uplifting pursuits.[9]

As in Britain, the institute movement in Australia was primarily a middle class activity. In part the reason for this, in contrast to Britain, was that there was little manufacturing industry in Australia and thus no large mass of industrial workers or mechanics. There was, however, a substantial rural labour force in Australia. Yet, despite the fact that the vast majority of mechanics' institutes and schools of art in Australia were established in the bush, they did not tend to attract the patronage of rural workers. The main patrons of the institutes in Australia were middle class members of society.[10]

In the country towns in which they were established in Australia, the mechanics' institutes and schools of art filled an important cultural, educative, social and entertainment function that was otherwise lacking. For small and relatively isolated communities, the institutes and schools of art provided fiction and non-fiction books, local and overseas newspapers that gave news of local and world affairs, lectures on scientific and other topics, and readings, plays, concerts and other cultural events. Unlike any other institution, they were the cultural centres of the communities in which they stood.

1.1.2 The Beginnings of the Moruya Mechanics' Institute and School of Arts

Many of the themes evident in the establishment and spread of mechanics' institutes and schools of art in Britain and Australia were reflected in the foundation of the Moruya Mechanics' Institute and School of Art. The institute had its origins in the Moruya Literary Society which was founded in mid-1866. It is possible that the stimulus for the formation of the Society came from Braidwood where a Literary Institute had been established in November 1857. On 19 February 1867, the Moruya Literary Society succeeded in securing a grant of land from the New South Wales government as a site for a mechanics' institute [Section 21, Lots 5, 6]. The site, in Page Street, was located between the land grants dedicated for Wesleyan Methodist and Church of England church buildings and schools. The selection of such a site was an indication of the close association that it was generally believed mechanics' institutes should have with churches and the clergy, as well as the good moral influence it was desired they should exert. Of those few members of the Moruya Literary Institute at this time whose names are known, it is noteworthy that one was a clergyman, the Reverend A.T. Puddicombe.[11]

In late December 1866, with the grant of land for a 'Mechanic's School of Arts' in prospect, the townspeople invited nominations for the appointment of trustees of the land. Initially, there were eleven nominees: James Kenny, John White, Thomas Staunton, William S. Caswell, Edward Walter, William T. Collett, Abraham Emmott, John Shottin, John Ussher, John McKeon and Timothy Gannon. The last two withdrew their nominations before the election, leaving a field of nine. Out of the total of 243 votes cast, Kenny, White and Staunton polled the three highest number of votes and were duly elected as trustees. The Moruya Literary Society now turned its attention to the thorny issue of raising funds to erect a building for the town's

[9] Candy, 'The light of heaven itself', pp. 2, 4-6; A. Wesson, 'Mechanics' institutes in Victoria', *Victorian Historical Magazine* [*VHM*], vol. 42, no. 3, August 1971, p. 612; Petrow, *Going to the Mechanics*, p. 6; Raath, 'Foundations and fortunes …', pp. 232-3.
[10] Jones, 'Education, Enlightenment and Entertainment', pp. 11-15; Wesson, *VHM*, August 1971, pp. 611-2; Petrow, *Going to the Mechanics*, pp. 6-7.
[11] *Moruya Examiner*, 4 January 1867, p. 5; NSW Department of Lands, Land and Property Division, Image No. 10347101, 'Town Map of Moruya', 1887; Netta Ellis, *Braidwood, Dear Braidwood*, Braidwood, N.N. and N.M. Ellis, 1989, p. 118.

mechanics' institute. In an address at a meeting of the Society in the Court House on 1 January 1867, Edward Walter expressed the view that the Society needed to raise £100 towards the building costs. This would be matched on a £ for £ basis by the government, providing adequate funds, he thought, for the building. As a fund raising venture, the Society then contemplated the holding of a 'grand literary soiree' to coincide with the forthcoming anniversary of its foundation six months previously.[12]

It was to be many years, however, before a building was erected. While the non-survival of most of Moruya's newspapers prior to September 1879 makes it impossible to be certain, the problem was very likely to have been an inability to raise the money for the building. Moruya was only a small town in 1867 with a population of about 500. Of this number, a large proportion would have been children, while many adult members of the population would not have been much interested in supporting a mechanics' institute. This left only a relatively few residents of the town from whom the money could be raised. More than twelve years after the grant of land, the organisation still had barely enough money in its Building Fund to erect a building.[13]

At some unknown date between January 1867 and September 1879, the Moruya Literary Society either re-constituted itself as the Moruya Mechanics' Institute or it ceased to exist altogether and was succeeded after a lapse of time by the latter body. By the latter half of the 1870s if not earlier, the Institute was renting a small room for a Reading Room. During 1879, it dropped this room in favour of the rental of a larger and more comfortable room on the upper floor of the Royal Hotel in Queen Street. The Reading Room was supplied with issues of the leading colonial and some overseas newspapers, including the *Illustrated London News*, the *Graphic* and the *Sydney News*. In addition, the Institute had a lending collection at this time of some 280 books. The subscription fee for membership of the organisation amounted to only two shillings and sixpence per quarter, and it seems to have open to both men and women.[14]

A renewed push to erect a mechanics' institute building commenced in September 1879. At a poorly attended meeting of the Moruya institute on the 19th of that month, a few members constituted themselves as a building committee to try to press forward with the building project. The members included Edward Walter, H. Toose and W. Windsor, proprietor of the Royal Hotel. But other members criticised their attempt to form a building committee as premature and successfully moved that the matter should be considered at a special full meeting of the Mechanics' Institute. This took place two weeks later, on 3 October. A proper Building Committee was then elected and comprised John Emmott, Dr King, R.B. Conolly and W. Clarke. Up to this point, the Institute had accumulated approximately £100 in its Building Fund, while promises had been received of donations totalling about the same again. The promised donations, however, remained uncollected.[15]

Almost certainly on the basis of the small quantity of funds so far amassed, Conolly tabled a motion that the organisation erect a timber building measuring 45 by 25 feet. This was apparently to be a temporary structure. As a counter, Robert Henry Harvison, proprietor of the *Moruya Examiner* newspaper, put forward an amendment that they build a permanent structure of brick measuring 60 by 30 feet. A 'spirited discussion' then ensued, with Harvison's opponents arguing forcefully that the organisation did not have the funds to build in brick. At this juncture, Emmott made a generous offer that acted as a circuit-breaker. He said that he would sell the Institute the bricks it needed for the building, but that he would allow the organisation twelve months' free credit on the purchase, as well as a further twelve months if it needed the extra time to pay. This settled the matter and the Institute voted in favour of Harvison's proposal for a brick building.[16]

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[12] *Moruya Examiner*, 4 January 1867, pp. 3, 5.
[13] H.J. Gibbney, *Eurobodalla: History of the Moruya District*, Council of the Shire of Eurobodalla / Library of Australian History, Sydney, 1980, p. 79; *Moruya Liberal*, 8 October 1879.
[14] *Freeman's Journal*, 17 July 1880, p. 17; Gibbney, *Eurobodalla*, p. 130; *Moruya Liberal*, 22 October 1879, 21 and 28 April 1880.
[15] *Moruya Liberal*, 24 September and 8 October 1879.
[16] *Moruya Liberal* 8 October 1879.

Having made the decision, the Institute's task was now to raise the money required for the building works. The Minister for Justice and Public Instruction informed the Institute around this time that the NSW government had set aside a sum of £1,000 as its contribution to the erection of a Mechanics' Institute or School of Arts in Moruya. The conditions on which the government would provide the money had changed from those that existed twelve years earlier, and the government would now give £1 for every £2 that the organisation raised itself. This meant that to qualify for the full £1,000 subsidy from the government the Moruya Mechanics' Institute would have to gather £2,000 from the local community. This was well beyond the resources of a small town like Moruya. With energetic canvassing for donations, the Institute boosted its Building Fund to £259-15-9 by April 1880. But the total cost of erecting the building when it was completed the following year was £765. Assuming that one third of this (£255) was furnished by the government, the Institute itself would have provided the other £510. The difference between this figure and the funds raised by the Institute was made up by a bank loan or overdraft, which appears to have amounted to £200. It was to be quite some years before the Institute cleared this debt.[17]

1.1.3. Design and Construction of the Mechanics' Institute

In tandem with the collection of funds for the building, the Building Committee made arrangements for its design. The person chosen as architect to design and draw up plans for the building was a local resident, Reginald Heber Barlow. Born in London in 1831, Barlow had arrived in Victoria in 1853 and settled the following year at Bodalla. He had trained as a surveyor and draftsman in England and was the only person in the Moruya district with sufficient knowledge and skill to design a public building. In 1857, he had drawn up plans for the town's first Anglican church, a small weatherboard structure. Apart from his professional training, he was thought to be a suitable choice to design the church because his mother was the daughter of the Anglican Bishop of Calcutta. Barlow's church connection probably goes some way towards accounting for the rather ecclesiastical look of the Moruya Mechanics' Institute.[18]

But that was only part of the story of the building's design. In a 1971 article on mechanics' institutes in Victoria, the author, A. Wesson, had come up with an admittedly tongue-in-cheek classification of institute buildings. He divided them into three classes: 'Chapel Cheapies', which comprised the 'minimum priced box with a gable roof', were usually constructed in weatherboard and were the most common; 'Bush Classical' which, with the more prosperous times of the 1870s and 1880s, were built of brick and displayed Classical Greek or Roman styles, 'filtered through the Renaissance [and] European Neo-classicism'; and 'Goldrush Glorious', which were elaborate, flamboyant and costly edifices of brick and stone, generally erected in rich goldrush towns. Facetious though Wesson's classification was, it is nonetheless useful as a typological guide for the Moruya Mechanics' Institute, as it clearly fits into the 'Bush Classical' category. At the time it was built, it was described as '13th century Gothic', though it is now described as Victorian Free Gothic.[19]

Why did the members of the Institute elect to build the more elaborate 'Bush Classical' type of structure when it would have been far less costly for them to erect a 'Chapel Cheapie'? The answer probably lies largely in inter-town rivalry. When Robert Harvison put forward his proposal in October 1879 for the building to be built in brick, he and other members of the Institute were undoubtedly well aware that other comparable towns in the general area had erected prominent brick edifices for their mechanics' institutes and schools of art. Thus, in 1869, Bega had built for its School of Arts a brick structure measuring 50 by 26 feet in Victorian Regency style and costing £400. In 1869-70 Braidwood, made wealthy by gold discoveries in the district, had erected an elaborate two-storey Literary Institute of the

[17] *Moruya Liberal*, 22 October 1879, 4 February and 28 April 1880; *Statistical Register of New South Wales for the Year 1883*, p. 26; *Moruya Examiner*, 18 January 1895.
[18] H.J. Gibbney and Ann G. Smith, *A Biographical Register 1788-1939*, Canberra, Australian National University, 1987, 2 vols., vol. 1, p. 34; Gibbney, *Eurobodalla*, pp. 74, 131.
[19] Wesson, *VHM*, August 1971, pp. 614-5; newspaper cutting headed 'Opening of the Moruya Mechanics' Hall', *c*. 29 January 1881, in William Altmann, 'Moruya Mechanics Institute and School of Arts: A Brief History', unpublished, *c*. 1999, p. 3.

'Goldrush Glorious' variety at a cost of £2,050. Even Bombala had established a School of Arts in November 1872, while Milton had opened its Mechanics' Institute and School of Arts in July 1873. For a town with Moruya's aspirations, it was simply not good enough to put up a 'Chapel Cheapie' when Bega and Braidwood had gone to some trouble and expense to erect such dignified structures. The Bega building may have been a particular precedent as two members of the Bega School of Arts visited Moruya in January 1881 to provide advice and act as scrutineers at the first annual meeting of the Moruya Mechanics' Institute to be held in its new building.[20]

Barlow produced plans and specifications for the building by mid-January 1880. After consideration by members of the Institute, Barlow finalised them in late April or early May. Tenders to erect the building were then called. The successful tenderers, chosen in mid-June, were A. and J. Anderson. They were probably the sons of Robert Anderson of Bergalia, a farmer, builder, carpenter and joiner.[21]

Work commenced on the building in June or July 1880. An early change was made to the project when the Building Committee, with the concurrence of the contractors, decided to use slate from the Burra Slate Quarry west of Moruya for the damp course instead of cement as stipulated in the specifications. The building's foundation stones, or Memorial Stones as they were called, were laid amidst much ceremony on 31 August. Many of the town worthies and local organisations, including the Public School Band, took part in a procession from the bridge to the site of the new building. There, speeches were made and John Emmott's wife placed the Memorial Stones in position with the aid of a silver trowel specially inscribed for the occasion and a 'Myall wood' mallet. One of the stones had a cavity in which was placed a bottle containing a history of the Moruya Mechanics' Institute, some gold and silver coins, and copies of local newspapers.[22]

The building was completed by the end of the year or shortly afterwards as it was the venue for a meeting of Institute members on 14 January 1881. The front of the building was distinguished by decorative courses of lighter coloured bricks, one of the features of the Victorian Free Gothic style. Bill Altmann has suggested that all of the bricks used in the building could have been made by Robert Little of Dwyer's Creek; Little had started making bricks for local Moruya buildings in 1875. The building was a gable-roofed structure, with shingles used as the roofing material. The roof featured a hipped gable at the front of the building. An illustration of the building dating from 1885 does not appear to show that the four gabled ventilators that now stand in a line along each side of the roof were in place at this time. In early March 1881, as a finishing touch to the building, the contractors placed on its apex at the front a piece of wrought iron artwork made by local artisan Peter Williams. Now missing, this piece is shown in the 1885 illustration of the Mechanics' Institute, as are the building's distinctive bargeboards which are still in place. The illustration also shows the extension at the rear of the building. As no additions were undertaken until the latter half of the 1890s – see below – this extension formed an original part of the structure.[23]

The official opening of the building took place on 26 January 1881, Anniversary Day as Australia Day was then known. The Institute was, after Wollongong (1860), Bega (1869) and Milton (1873), the fourth such institution to open on the south coast. For his efforts in designing the building, Reginald Barlow had been awarded an honorary life membership of the Institute a week before the official opening. The opening itself was marked by a ball and much speech-making in the new building. Lighting for the building was provided by 'very handsome jets' which generated their own gas from oil. To accompany the acquisition of their

[20] W.A. Bayley, *The Story of the Settlement and Development of Bega*, Bega, 1942, pp. 40-2; Ellis, *Braidwood, Dear Braidwood*, p. 119; *Statistical Register of New South Wales for the Year 1875*, pp. 21-3; *Moruya Examiner*, 22 January 1881.
[21] *Moruya Liberal*, 14 January, 21 and 28 April, 2 June and 7 July 1880; William A. Bayley, *Behind Broulee: History of Eurobodalla Shire, Central South Coast, New South Wales*, Moruya, Eurobodalla Shire Council, 1978, p. 83.
[22] *Moruya Liberal*, 7 July and 1 September 1880.
[23] Altmann, 'Moruya Mechanics Institute and School of Arts: A Brief History', p. 6; Gibbney, *Eurobodalla*, p. 183; *Moruya Examiner*, 22 January and 12 March 1881; *Town and Country Journal*, 18 July 1885, p. 132.

own premises, members of the organisation drew up a new set of rules for the Institute. In this, they were assisted by Mr Rawlinson, a solicitor from Bega who had served as the Treasurer of the Bega School of Arts for the last decade. The new rules set out the formal title of the organisation as the 'Moruya Mechanics' Institute and School of Arts', a title that was probably intended to indicate the broadness of the Institute's activities in the hope of maximising its membership. The Institute's aim was simply stated as 'the mental improvement of its members.' Women were welcomed as members and paid a lower subscription rate than men.[24]

1.1.4 Early Additions to the Building

With the opening of the building, the Institute's Committee was eager to see it used by as many people as possible for a variety of cultural and social functions. This was not just a matter of making the building serve the purpose for which it was erected; there was also an imperative to reduce the debt incurred in constructing it. To maximise usage and thus income, it was of course essential to attract and maintain a healthy membership. The Committee set the membership dues for adult males at twelve shillings per year, seven shillings per half-year or four shillings per quarter. The dues for women and youths under eighteen years of age were fixed at two shillings and sixpence per quarter. At this time, the Institute probably had about forty to fifty members. Their membership dues during 1881 may have amounted to about £25, as the government paid a similar amount to the Institute, probably on a £ for £ basis.[25]

Soon after the building was opened, the Committee also established a scale of fees for hiring the hall. These fees were: £1-5-0 per night for balls and dancing parties; £1 for tea meetings, public dinners, bazaars, concerts and dramatic entertainments; fifteen shillings for lectures; and three shillings each for rehearsals. A 25 per cent loading was added on for visiting lecturers, entertainers and companies who wished to use the hall. After the first twelve months, the Committee reported that the receipts for rental of the hall had been 'very fair'. In fact, they must have contributed a major portion of the nearly £99 in non-government income the Institute received during the year. The hall's attractive features included its acoustic properties which were the subject of favourable comment by all visiting companies during the first year and its floor which was pronounced 'almost perfect' for dancing. Indeed, a Mr H.H. Bridge had rented the hall for a fee of £20 for twelve months from the beginning of 1882 in order to conduct dancing and music classes on two afternoons and two evenings a week.[26]

Apart from visiting lecturers and entertainers, several local organisations had applied to rent the hall for their regular meetings. Of these, two local lodges had successfully reached terms with the Committee. However, other organisations had not. The local Lodge of Good Templars had applied to rent the hall at a rate of £2 per quarter, but the Committee had refused to accept the application at this price. Patronage of the Institute for other non-financial reasons had also been rather disappointing. An attempt to form a Dramatic Club failed due to 'apathy', while attendances at the Literary Class lectures did not live up to expectations. In an effort to increase the hall's popularity, the Committee purchased a piano during 1881. By March 1882, however, the Committee was concerned that the Institute was not proving more popular and later that year an attempt to found a debating club also lapsed for want of interest. In early 1884, the Committee lamented that 'no classes for the instruction, literary culture, or mutual improvement exist in connection with the Institute, and that thereby, to a very great extent, the principle (*sic*) object of the Institute is lost …'.[27]

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[24] *Statistical Register of New South Wales for the Year 1883*, pp. 24-7; newspaper cutting headed 'Opening of the Moruya Mechanics' Hall', *c*. 29 January 1881, in Altmann, 'Moruya Mechanics Institute and School of Arts: A Brief History', p. 3; *Moruya Examiner*, 22 January and 5 February 1881.

[25] *Moruya Examiner*, 5 February 1881; *Statistical Register of New South Wales for the Year 1883*, p. 26.

[26] *Moruya Examiner*, 12 March 1881, 7 and 14 January 1882; *Statistical Register of New South Wales for the Year 1883*, p. 26.

[27] *Moruya Examiner*, 12 March 1881, 14 January and 11 March 1882, 26 January 1884.

Withal that, the Institute had been hiring out the building for nearly twelve months when a government Inspector of Public Buildings examined it and reported that some alterations needed to be made so that it could be properly licensed as a venue for 'public entertainment'. The alterations required were the addition of two extra doors, one on each side of the building, and the conversion of the front doors from inward to outward opening. This work was carried out in January and February 1882 and resulted in the replacement of the third window on each side of the building with a door. Just previous to these changes, the contractors, A. and J. Anderson, had undertaken some additional work on the property in the shape of erecting a gate at its front and a paling fence at its rear. The grounds were fully enclosed by a paling fence during the following year, and a rainwater tank added.[28]

One of the more successful functions of the Institute, despite an early setback, was its Library. In March 1881, it was reported that the Library was missing ninety books. Arising from 'the carelessness of some one', the missing books were apparently never fully recovered. Nevertheless, the Institute's Library held 458 books by January 1882. At that point, the Committee appointed a subcommittee to manage the Library and acquire new books, the Committee providing a quarterly allowance for new book purchases. The Library's holdings expanded gradually over the ensuing years and amounted to 550 volumes by 1888. There were forty users of the Library by this time. The Institute also tried during 1883 to arrange for interlibrary loans from the Free Public Library in Sydney, but it is not clear if anything ever came of this. Like many other mechanics' institutes and schools of arts, the Institute at Moruya came to form the important public service of providing a town library, in effect the forerunner of the town's municipal library. Strangely, the Library was only open on Saturday afternoons.[29]

Another important function the Institute performed, though not quite as successfully as the Library, was the provision of up-to-date colonial and overseas newspapers and magazines in the Reading Room. The Room was open from 9.00 AM until sundown each day except Sunday, but its opening hours were later extended to 9.00 PM. During 1883, its subscription list was augmented by the addition of *London Punch*, the *American Agriculturalist*, *Public Opinion* and other journals, though the Room continued to be patronised by only a few regulars.[30]

It was nonetheless the Reading Room that eventually provided the spark for extra accommodation to house the Institute. There were later complaints from people trying to use the Reading Room that they frequently found it closed when the hall had been hired out for any other activity. The complaints pointed up a larger problem of a single-roomed building trying to host too many incompatible uses. From 1885, for example, it was converted into a skating rink twice a week for roller-skating. During 1886, the Committee began to consider extending the building and asked its architect, Reginald Barlow, to draw up plans. Barlow's plans, presented in February 1887, involved an addition to the rear of the building which would provide more seating accommodation for the hall and two ante-rooms for stage purposes. Most members, however, thought that additions should be made to the front of the building. No decision was made in the matter, except that it was agreed that the cost of the additions should not exceed £750. This figure, almost the same as the cost of building the original structure, suggests that the extensions envisaged by Barlow were to be quite substantial and that they were to be constructed in a style and in materials that conformed to the existing design of the building. In the end, nothing came of Barlow's proposals. Although the Institute enjoyed good revenues – over £169 in 1886 – and was thus able to steadily reduce its debt, the cost of implementing Barlow's plans was too great for the organisation.[31]

The later 1880s and early 1890s saw interest in the Institute decline. Its income from membership dues in 1887 and 1888 amounted to £15-5-0 and £18 respectively, while the

[28] *Moruya Examiner*, 12 March 1881, 7 and 14 January 1882, 26 January 1884.
[29] *Moruya Examiner*, 12 March and 30 September 1881, 14 January and 11 March 1882, 26 January 1884; *Statistical Register of New South Wales for the Year 1888*, p. 262; Candy, 'The light of heaven itself', pp. 8-9.
[30] *Moruya Examiner*, 30 September 1881 and 26 January 1884.
[31] *Moruya Examiner*, 12 January 1884, 22 January 1886, 26 February 1887, 20 January and 8 February 1888, 16 April 1897; *Town and Country Journal*, 18 July 1885, p. 132.

Annual General Meeting held in January 1891 attracted only twelve to sixteen people. The problem was probably that the Institute had depended for its life on the same small group of interested and active people, and they were now getting on in years. In addition, there were other matters to claim their attention in the town, not the least being its incorporation in 1891 and the election of a municipal council. The onset of a severe and prolonged economic depression in this year also adversely affected many mechanics' institutes and schools of art, and many did not recover from the stringent times.[32]

Yet, despite these difficulties and distractions, the Moruya Mechanics' Institute continued to whittle away the debt on the building. In 1894, the organisation's income exceeded its outgoings by the impressive figure of £45, allowing it to inform its bank that the upper limit of its overdraft would henceforth be decreased from £200 to £100. The result was achieved in spite of the fact that the Institute received almost no income from travelling companies during the year and that its entertainments known as 'Silver Readings' had had to be abandoned. With only 52 subscribing members at this time, it seems that the Institute had been able to record its handsome profit mainly by decreasing its expenditure.[33]

The debt on the building was wiped off completely in the following year, 1895, and the organisation ended the year with a credit balance of £42. A government subsidy during the year of £52 was a major reason for the Institute's financial success. The Institute's finances improved still further in the next year, prompting the Committee in April 1897 to proceed with the erection of 'a separate building for the purposes of a reading room and library.' In June, the Committee accepted a plan for the building submitted by John Shottin and his quote to erect it for the sum of £147. This was far less than the estimate ten years earlier for the construction of the extensions proposed by Barlow and signified that the building was to be a much simpler structure. When built, it was a free-standing weatherboard building that stood to the north of the Institute building. It had three rooms – a room for the Library, a Reading Room and a meeting / billiards room – and a verandah that faced Page Street. Shottin was reported to have almost completed the building work in late September 1897 and a Mr Davis was to have painted it. For some unreported reason, there was a delay in opening it when it was completed and it was not opened until January 1898. A photograph of the building is reproduced in a 1987 report by conservation architects, Nino Bellantonio, and Steve King.[34]

1.1.5 Later Additions and Changes

The latter half of the 1890s represented something of a revival in the fortunes of the Mechanics' Institute. This seems to have been only partly due to the wiping off of the debt on the building and the erection of the weatherboard Library and Reading Room annex. By this time, a new generation of Moruya residents had become actively involved in the Institute and membership was on the rise. The number of members stood at 72 in 1897 and 1898. In his recollections of Moruya around this time, A.F. Emmott (born 1880) recalled that a concert was held once a month in the Mechanics' Institute, with the price of admission a silver coin. The concerts, he said, were always filled and the town had at its disposal 'some excellent talent in singing and other forms of entertainment'. Among the singers were the contralto Eva Mylott from Tuross, Maude Batt and Posy Russell. Eva Mylott left to try her luck overseas in 1902 and went on to achieve great success in England, Canada and the United States. The Institute's new Library was proving popular, too, and in 1897 its holdings amounted to 997

[32] *Statistical Register of New South Wales for the Year 1887*, p. 283; and the same for 1888, p. 262; *Moruya Examiner*, 16 January 1891.
[33] *Moruya Examiner*, 18 January 1895; Altmann, 'Moruya Mechanics Institute and School of Arts: A Brief History', p. 7.
[34] *Moruya Examiner*, 20 December 1895, 16 April, 18 June and 24 September 1897, 7 January 1898; *Statistical Register of New South Wales for the Year 1895*, p. 817; Altmann, 'Moruya Mechanics Institute and School of Arts: A Brief History', p. 10; photograph of 'Library Annex' donated by Mr N. Jeffery, Moruya, in Nino Bellantonio and Steve King, 'Conservation of Mechanics Institute Hall Moruya: Final Report', December 1987, p. 9, figure 4.

books. The annex in which the Library was located was also leased out on Thursday evenings to the local branch of the Penny Bank.[35]

With a larger membership and income from regular concerts, other events and the Penny Bank, the finances of the Institute were in a sound position. This allowed the Committee to undertake some improvements and additions to the property around the turn of the century. In the latter part of 1898, a new palisade fence was erected along the Page Street frontage of the building. During 1900, the Library and Reading Room were painted, while in the following year a porch was constructed over the front entrance to the Institute. A significant change of another kind occurred on 6 November 1902 when the members voted to accept a revised set of rules and by-laws for the organisation. The main purpose of the revision was to change the Institute's financial year from the calendar year to one that ran from 1 July to the following 30 June. This brought the Institute's financial year into line with that of the New South Wales government, to which the Institute had to submit annual reports and from which it obtained an annual grant of funds.[36]

In 1901, meanwhile, acetylene gas had been used in a trial lighting of Moruya's streets. The following year, the Emmott brothers, stalwarts of the Mechanics' Institute, installed acetylene gas lighting in their store at the corner of Queen and Vulcan Streets; it was the town's first acetylene plant. The same gas lighting system was installed in the Institute's Library and Reading Room in 1907 and it is likely that the Emmott brothers were responsible for this innovation. By this year, the Library's collection of books had grown to number 1,480, an indication of its popularity and of the important function it served in Moruya. The Institute's membership remained strong and stood at 105 in 1909, though it dropped a little in the succeeding years. The use of the Institute building was enhanced from 1911, if not earlier, when travelling showmen began to screen moving pictures there. In 1913, it became in essence the town's picture theatre for a year or so when two showmen put on weekly screenings at the Institute. This probably ceased in 1914 when one of these two showmen erected the Moruya Picture Palace in Church Street.[37]

As a reflection of the changing guard at the Institute, four of the long-serving members of the organisation, including most notably John Emmott, resigned as trustees in 1912. They were replaced in September that year by three younger and more active men, Dr John Quilter, Henry Emmott Simpson and Leslie Thomas Jenner. The infusion of new blood in the Institute, both as trustees and members in general, saw the organisation continue to flourish. In that same year, 1912, the Library's stock of books grew to the highest number recorded, 1,625 volumes, and a few years later, in 1915-16, the Institute's membership also reached the highest number recorded, 112 members. As always, the Institute continued to serve as the town's cultural centre and during the war years was the venue for lectures on the war, for recruiting drives and for speeches for and against the conscription referenda.[38]

Like most other mechanics' institutes and schools of art, the Moruya Mechanics' Institute seems to have gone into a decline at least as an institution in the years following World War 1. In truth, the institutes and schools of art were phenomena of the nineteenth century and their day was passing. As an indication of the fading interest in the institutions, the New South Wales government failed to include reports on them in the state's annual *Statistical*

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[35] *Statistical Register of New South Wales for the Year 1897*, pp. 614-5; and the same for 1898, pp. 668-9; A.F. Emmott, *The Life of Olde Moruya*, Moruya, Eurobodalla Historical Society, 1971; Altmann, 'Moruya Mechanics Institute and School of Arts: A Brief History', p. 8; Bayley, *Behind Broulee*, p. 75; Gibbney, *Eurobodalla*, p. 144.

[36] *Moruya Examiner*, 2 July 1898, 18 January 1901, 17 January, 31 October and 11 November 1902; *Rules and By-Laws of the Moruya Mechanic's Institute*, Moruya, 1902, held at the National Library of Australia.

[37] Bayley, *Behind Broulee*, pp. 81, 100; Gibbney, *Eurobodalla*, p. 144; *New South Wales Statistical Register for the Year 1907*, p. 62; *New South Wales Statistical Register for the Year 1909*, p. 484.

[38] *New South Wales Government Gazette*, no. 132, 11 September 1912, p. 5605; *New South Wales Statistical Register for the Year 1912*, p. 418; *New South Wales Statistical Register for 1915-16*, p. 176; *Moruya Examiner*, 14 October 1916; Altmann, 'Moruya Mechanics Institute and School of Arts: A Brief History', p. 14.

Register after 1916. In Moruya, however, the building continued to function as an important meeting place, cultural centre and, not least, library for the town. When a private entrepreneur, Roy Pollock, established the Moruya Electrical Light Supply Company and switched on electric power for the whole town in 1931, the Institute building was soon converted to electric lighting. In the following year, the local branch of the Country Women's Association began to use the building as the venue for its regular meetings, and this may have continued until the CWA bought its own premises in 1954. In fact, records held by the NSW State Archives indicate that the building as licensed as a theatre and public hall from at least the beginning of 1936 right through until the end of 1987.[39]

The Mechanics' Institute probably faded away during the interwar years and it was certainly defunct immediately after World War 2. During the war, the building was used by Army personnel based at Moruya Showground and by servicemen stationed at two RAAF bases in Eurobodalla Shire. It was this connection with the armed forces that was to have an important bearing on the building's future. In 1945, the local branch of the RSL decided that instead of a soldiers' club it would like to build a community hall for the town. It focused its attention on the Mechanics' Institute and asked the NSW government to see if ownership of the property could be transferred to it, since the building was no longer functioning as a mechanics' institute. The government department responsible for the property, the Department of Education, responded to the request by pointing out that under the relevant legislation the property could only be disposed of by 'sale, lease and mortgage'. In other words, the RSL would have to rent the property or buy it outright. The NSW Minister for Lands suggested that the RSL branch approach the Department of Education directly to negotiate any transfer, purchase or lease. The Education Department apparently insisted that the RSL would have to buy or rent the property. Thereupon, the local RSL branch launched a campaign to raise funds to purchase the property, demolish the weatherboard annex which was now derelict and erect the proposed community centre. It was to be quite a few years, however, before the matter was resolved.[40]

While the RSL's negotiations with the government to acquire the Institute dragged on, some significant changes were made to the building in the early 1950s. The original stage in the building extended out into the hall from beneath the arch or proscenium at the rear and, as a way of increasing the hall's seating capacity, it was decided to build a recessed stage instead. This was achieved by creating a large rectangular opening in the rear wall of the building and constructing a new stage in the area that had previously been occupied by the kitchen and dressing rooms. Unfortunately, the timber beam used to bear the load in the new opening was too green and shrank over the ensuing years, causing a large crack to open up in the wall above it. In this same period, the original shingle roof was replaced by an iron roof.[41]

The RSL was eventually able to purchase the Institute property for a sum of approximately £475 in 1953, though the transfer of title was apparently held up still further until 1955. On finally securing the site, the RSL moved quickly to demolish the old Library annex and erect a community hall, called the Memorial Hall, on the spot where it stood. The original Institute building then served as the supper room for new Hall and either at this time or later was used as a club meeting room for the local Scouts and Girl Guides. The RSL did not have the necessary funds to maintain the building and in the 1970s it was found to be no longer fit to serve as a dining room or meeting place. It was closed to the public and leased out to a local businessman, 'Trader John', as a storage facility for second-hand furniture. In 1975, the original holding – Section 21, Lots 5, 6 – was subdivided into four smaller allotments. Two of

[39] Bayley, *Behind Broulee*, pp. 102, 122; Gibbney, *Eurobodalla*, p. 173; Altmann, 'Moruya Mechanics Institute and School of Arts: A Brief History', pp. 14, 16; NSR-ITM-32293, item T1104, 'Mechanics Institute Hall, Moruya' and NSR-ITM-31433, item 87/0049, 'Mechanics Institute Hall, Moruya', NSW State Archives.
[40] Bellantonio and King, 'Conservation of Mechanics Institute Hall Moruya: Final Report', pp. 9-10; *Moruya Examiner*, 10 October 1947.
[41] Altmann, 'Moruya Mechanics Institute and School of Arts: A Brief History', p. 16; Bellantonio and King, 'Conservation of Mechanics Institute Hall Moruya: Final Report', p. 10.

these were sold off by the RSL in 1977 and two were retained, including Lot 52 DP 738419 on which the Mechanics' Institute stood.[42]

In 1988, a 13 year lease for the hall was signed between the RSL and the Eurobodalla Shire Council. The Council's intentions were to be support community activities in the hall. During the late 1980's, the hall was used by local youth groups, under the name of 'Teenzone'. This phase left a number of murals in the building, and probably included the construction of the partition in the kitchen.

Recently, the entry porch has been added to the building with funding assistance from the NSW Department of Recreation, Gaming and Racing. A section of flooring has also been replaced (dates unknown). Wall/ subfloor ventilation may have been modified at this time. Although it is a necessary facility, the porch is an architectural mistake, as it obscures the original detail, and does not enhance the hall.

On the year 2000, the RSL received funding assistance to attend to replacement of deteriorated ceiling boards. Funding was received from the Federation Community Grants Program, and the NSW Heritage Council (SGP 00471), with total expenditure of $26,392. The work was identified by Peter Freeman, heritage advisor to Eurobodalla Shire Council, and documented by Phil Rose, Architect of Narooma. The Contractor was Glen Wilton, and the painter David Hammond. Roof trusses were cleaned, and the entire ceiling repainted to colours repeated after analysis of the original boards. [43].

1.2 Unpublished Documentary Evidence

The Canberra College of Advanced Education (now University of Canberra) report of 1986 provides a historical overview, and useful measured drawings of the building. The report also describes the extent of conservation work required for the building.

This report should be used as a resource to assist future conservation, but needs to be read in conjunction with this CMP.

1.3 Graphic and Pictorial Information

The following archival graphics have been investigated, and two drawings are provided as Appendices 1 and 2.

Appendix 1 (Parish map 1887)

This drawing shows lots 5 and 6 which were determine for use as a Mechanics' Institute, and dedicated on 19th February 1967.

Appendix 2 (perspective drawing 1885)

This drawing needs to be considered mindful of artistic license. Unfortunately at the time of writing, a clear copy of the drawing was not available. It does show several items of interest.

Firstly, the side windows are shown, but without the conversion to include side doors. This indicates that the drawing was prepared prior to 1882, probably just after the building opened

Secondly, there is a picket fence, which is the first of a sequence of fences around the building. It appears to be a rudimentary, split timber style.

Thirdly, on the roof, there is an impression of the wrought iron pinnacle, referred to in the

[42] *Moruya Examiner*, 13 March 1953; Altmann, 'Moruya Mechanics Institute and School of Arts: A Brief History', p. 19; Bellantonio and King, 'Conservation of Mechanics Institute Hall Moruya: Final Report', p. 10; information on 1975 subdivision from Eurobodalla Shire Council.
[43] RSL File for this project, provided by Mr Geoff Rose

historical investigation. Sadly the detail is obscure, with the artist's impression possibly recording a tree in the background behind the building.

Fourthly, there is no presence of the gablet roof vents, suggesting that they were added with the acetylene gas lighting system in 1901.

Appendix 3 (Cec. Clark recollections)

A sketch, provided as appendix 3, has been prepared to record the recollections of Mr Cec Clark, who remembers the hall from 1940. It records the stage, with a sliding door behind, and toilets to the north-west. Mr Clark recalls bench seating around the walls of the hall, and the only evidence of the entry area at the east. Whilst the recollections do not provide enough information to accurately reconstruct this element of the building, it shows the location of the ticket box, and an entry door at the northern end of a 'foyer' in which there were hat and coat hooks.

1.4 Community liaison

The CMP has not extended to include a process of community consultation. However, close contact with the Mechanics' Institute Hall Steering Committee, which includes community representatives, has provided the opportunity for community groups to be aware of the preparation and impact of the study. The committee representatives have contributed to the production of the report, hence providing for community input. Council will arrange and manage a process of public exhibition and comment on the CMP.

1.5 Chronology

The following time line summarises events in the history of the site.

Before recorded history, the land was occupied by the Katungal Aboriginal people.

1879	Mechanics' Institute and School of Arts formed, renting rooms in Windsor's Royal Hotel
1880	Commencement of construction of Mechanics' Institute building
1881	Building opened on 26th January
1885	Building used a roller skating rink
1896	Timber annexe built to the north-east (on site of RSL)
1901	Gas lighting installed, possibly with the gablet roof vents.
unknown	first timber porch added to entrance.
1930s	Kitchen may have been installed by CWA, and fireplaces removed to make way for cooker
1939 – 45	Used by local military forces
early 1950s	Shingle roofing replaced with corrugated iron. Stage removed and replaced with one in space of kitchen, necessitating part removal of west wall of hall
1955	Memorial Hall built on site of timber annexe. Reduces need for Mechanics' Institute building for some activities
late 1950's	Used by Guide and Scout groups, and supper room for Memorial Hall
	Hall closed and used for storage by RSL

1980's Used by second hand dealer

1988 Hall leased to Eurobodalla Shire Council for thirteen years.

1988+ Hall used by youth groups, including 'Teenzone"

1990's? Entry porch built, and floor repairs, wall ventilation carried out.

Some of the above chronology is summarised on Figure 3.

1.6 Thematic history

The Place is associated with the following NSW State themes;

- Townships

  The place has associations with the establishment and consolidation of Moruya as a Township, and its service to the wider community.

- Land Tenure

  Its construction in the vicinity of nearby churches contributes to an 'institutional precinct'. The site was a prominent central feature of Moruya, and its elevated position reflects the pattern of development of the town.

- Social Institutions; Leisure

  The building has served a range of community activities. These include the obvious educational activities, but extend to include recreational uses, community group meetings and activities, and military instruction. At their peaks, these activities reflected important aspects of the lifestyle of the town and district.

- Technology

  The design and construction uses commonplace methods and details of the 1880s, which are not particularly notable, but do symbolise the achievements of the local proponents of the Mechanics' Institute and School of Arts movements.

- Education

  The building is important as evidence of the Mechanics' Institute and School of Arts movements, which provided specific educational needs of a growing community.

1.7 Description and Interpretation of the Setting, Grounds and Buildings

1.7.1 Setting

The site for the Mechanics' Institute building is elevated, and prior to nearby development to the east, would have enjoyed views over town, and be seen as a local landmark. Its proximity to nearby churches would have given the area an 'institutional' character which remains today.

The close proximity of the RSL hall complex has an unfortunate impact on the presentation of the Mechanics' Institute building to the streetscape.

1.7.2 Grounds

The building sits amid grassy, sloping grounds, with the RSL hall complex nearby to the north.

A few shrubs have been planted at the south, but otherwise the site has few landscape features of note. It is important to note the visual links to surrounding church buildings.

1.7.3 Building

Exterior

The building comprises a rectangular shaped hall with a steep roof, an entry porch, and two rear rooms consisting of a kitchen and a green room.

The hall is built of solid brick (13.5 inch work) in four bays, expressed with brick piers. At the entry end (east) the piers take the form of stepped buttresses, giving the building an Gothic ecclesiastical flavour. The building sits on a rendered stone plinth which has ashlar scoring mark to echo the character of large stone blocks.

The brickwork expresses headers at every second course, and there are distinctive changes in colour at various levels (plates 12, 13). The bricks are laid with cut-and-struck joints (plate 15). Some wall vents are missing, and have been replaced with purpose-made steel grilles, made of expanded steel (plate 13). Above the door and windows are simple brick-on-end arches.

There is some obscure evidence of a cream wash over the brickwork (see south-west pier), but it is not seen in protected areas of the walls, where it would have survived better.

The roof is gabled, and includes a jerkinhead at the east end (plate 14).

Close examination of the east wall and behind the gutters, shows closely spaced battens under the roofing, confirming that the original roofing was shingles or shakes. The eaves are 'swiss' expressing exposed rafter ends, which support the gutter. The ends of the rafters are finished with a pleasing rounded detail.

The south wall of the hall shows the windows to be 'blind' (i.e. with brick infill) at the lower half, leaving glass above to illuminate the hall, but leaving brick wall space under sills at a higher than usual level (plate 13). Guttering is a quadrant shape with concealed brackets, and the downpipes round. These are replacements, but probably echo the appearance of the originals. The side door is lined with beaded, vertical boards, and has 'T' hinges. Above the door is a transom window with a single vertical glazing bar. The exit is paved with modern-era bricks, with rock edge restraints (plate 16).

The south wall of the kitchen is render over brick, with ashlar scoring (plate ?). A door has been lined with steel sheeting, but the original timber threshold is still visible. The eaves are narrow, and the fascia board appears to be a replacement. The gutter is not original.

The west wall is rendered and scored, and shows evidence of repairs, with variations in the depth of the scoring and texture of the render. Salt damp damage appears to have been caused by drainage failures or ground water. There is a red brick enclosure for the combustion stove which was a later addition. There was presumably a chimney flue which as been removed.

The hipped roof over the rear rooms is steep, and meets the hall roof neatly under the bargeboard).

The sashes of the western windows have been replaced with louvres, leaving the original box frames and sills.

The north door of the green room is original, but has been lined with sheet steel, presumably to thwart vandals. The scoring and wall vent appear original.

The north wall of the hall is the same as the south wall, with the half 'blind' windows, and double side door. Much of the wall has been seriously affected by salt damp, and some joints have been crudely re-pointed. Many brick joints survive in excellent order higher up. The paving outside the door matches the brick and rock theme established at the south.

There are patches in the walls on each side of the door, which suggest a former awning. The transom window over the door has been 'repaired' to exclude its glazing bar.

The eastern wall is the main façade of the building (plates 12, 17). Two foundation stones with "A.D." and "1880" confirm the age of the building. One of these is believed to contain a time capsule.

Stepped buttress at the sides have rendered caps and enhance the façade. The brickwork includes five bands of cream brick, and the upper band includes two courses of deep red bricks. The brickwork has been damaged, possibly with grit blasting. There is a distinctive arch, executed in cream brick, and a heavily moulded cornice (plates 12,17). The arch saddles a timber 'infill' panel, suggesting an intention to include a stained glass window.

The roof purlins are express externally, and the bargeboard has quatrefoil and trefoil fretwork (plate 12). Above the door is a rendered band and details partly obscured by the porch roof. There are marks that show the location of missing details, and traces of lime wash that demonstrate the original finishes.

The distinctive jerkinhead can be seen at the eastern end of the roof. The roofing is corrugated iron and the hips are rolled. There is a replacement gutter at the bottom of the jerkinhead. There are four pairs of distinctive gabled vents on the roof (plate 14). Trefoil details are formed by the small valences.

Interior (see Figure 2)

- Space 1 (hall)

The hall is built to simple details, but achieves a distinctive quality with its height, exposed roof trusses and raked ceiling.

The flooring is timber (ex 6" x 1") with a new patch strip extending centrally from east to west. There is no skirting.

Walls are painted brick. The windows have awning sashes, which appear to have been pivoted originally [44], and there are cleats, which once anchored cords to operate the windows. The sills are high to provide scholarly privacy, and wall space to support a range of needs associated with teaching the mechanics (tradesmen) of Moruya. The north and south walls each have exit doors. The doors are ledged and sheeted with beaded boards.

[44] By close inspection of the closing beads

Each door has a transom window. The south transom survives with its central glazing bar, but it is lost on the north transom.

The east wall has double, sheeted doors and two niches in the brickwork (plate 1). The reverse of the temporary infill wall under the arch can be seen, as can the underside of the jerkinhead roof.

The west wall has two doors. Both are four panelled, and one leads to the kitchen. It has fragments of the original rimlock and ogee inlaid beads. The door to the green room is elevated from the floor level suggesting that there was once a small stage in the hall. Near the tops of the walls are vents, and at the very top, a delicate acroterion decorates the junction of the wall and the ceiling (plate 4).

Some of the walls have mural executed in an *indigenous* style.

The roof is formed in four bays, separated by exposed trusses (plate 2). The trusses are a *collar* type, modified with the addition of horizontal tie rods and a short central vertical rod connecting the collar tie to the tie rod below. Cleats are provided at the bottom of the trusses, extending down the walls to stiffen the brickwork. There is a boss at the bottom of the cleats. The principal rafters and collars are chamfered, as are the purlins, which extend from truss to truss.

The ceiling is of painted tongue and groove boards, fixed horizontally. They may originally have been stained dark, which was typical of the 1880's. Holes are drilled in the ceiling, to a pattern. These connect the roof vents to the hall.

Despite changes to the appearance of the walls, removal of the stage, and some unsympathetic work to maintain and repair the windows and doors, the interior of the hall is still largely intact, and its architectural integrity recognisable.

- Space 2 (porch)

This structure has been built recently, and is not sympathetic with the architectural character of the building. It consists of a timber deck on a rendered brick base. Access to inspect the base was not available, and this may have been the base for an earlier porch / ticket box. There is a simple timber balustrade and a gabled colorbond roof fixed to a dressed timber framework. (plates 12, 16)

- Space 3 (kitchen)

The kitchen is accessed through a 13.5 inch wall, but other walls are reduced to 9 inch with their reduced height. The flooring is vinyl over timber which was not visible for inspection.

The original walls are painted brick.

The north wall is a recently built, stud partition build of gauged radiata pine and fibre cement sheet lining of none side. There is a mural on this partition (plate 6).

The ceiling is not original, and has been made form ac/fc sheet material with cover strips and a timber scotia cornice. The original t + g ceiling can be seen in places, along with a remnant upper plate for a stud wall, with mortice holes remaining, some with sawn-off tenons. There is distinct evidence of an angular corner fireplace on the North-west corner, with the construction of the ceilings showing its location (plate 6).

There is a cast-iron cooker in the north west corner, built into a brick breast (plate 7). It is not original. There is a panelled side door, which has been blocked off by the built-in kitchen benchwork. The window sashes have been removed and replaced with glass louvres fitted to the original box frames (plate 8).

Although some of the original fabric and character of the room is evident, it has been highly compromised by changes, and removal of original material. It is not clear whether or not the room was originally a kitchen. In the 1880s it could be expected that separate kitchen building, and certainly lavatories would have been provided externally.

- Space 4 (reading room, green room)

The flooring of this room is carpet over timber, which was not accessible for investigation. The walls are painted brick, and the door has been covered in steel sheeting. The ceiling consists of t + g boards and there is no cornice. There are marks to indicate a former fireplace across the south-west corner. The panelled door to the hall is on a raised threshold, presumably leading to the former stage. There is no step to the door (plates 9,10).

1.8 Condition of the Building and Threats to the Fabric

Although the building is generally sound, there are some items that require urgent attention, and other require rectification in order to protect the integrity of the original construction.

The main threat to the building is the salt damp at the north side. If not corrected, it will result in serious damage to the brickwork, mortar and internal finishes. Decay could also extend to the floor. Some stonework requires re-pointing in order to protect the stone, and prevent weathering.

The windows and doors require repair, as timber is deteriorating. Sills are weathered, and putty is dry and loose. Other timber details have deteriorated, and require repairs in order to help a fuller appreciation of the building.

The roofing of the building has some surface corrosion, and some fasteners are easing loose.

Stormwater gutters and downpipes appear to be sound, but the serviceability of in-ground disposal drains is not known. An effective system is required.

The entry porch poses a threat, in the sense that it obscures important detail on the building, and prevents a full appreciation of the façade.

Subfloor vents have been upgraded, and although functional, are not appropriate in design. They draw attention, and should be replaced with an appropriate vent type,

2 ASSESSMENT

2.1 Introduction

This study uses the Heritage Assessment Procedure outlined in the NSW Heritage Manual, updated in September 2002.

2.2 Criteria for Assessment of Cultural Significance

'Heritage' or 'cultural' significance is a term used to describe a place's value to our present society. Significance may be contained within the fabric of an item, in its setting and relationship with other items and in historical records. It may also lie in its role as the setting for important events, or the actions of notable persons. Significance can also be found in the aesthetic characteristics of a place, and its technical qualities

There are four values on which to base an assessment of cultural significance. These are;

- historical significance
- aesthetic significance
- scientific significance
- social significance

The values are expressed in terms of seven criteria;

[i] 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)

[ii] an item has strong or special association with the life or works of a person, or group of persons, of importance in NSW's cultural or natural history (or the cultural or natural history of the local area)

[iii] an item is important in demonstrating aesthetic characteristics and/or a high degree of creative or technical achievements in NSW (or the local area)

[iv] 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

[v] an item has potential to yield information that will contribute to an understanding of NSW's cultural or natural history(or the cultural or natural history of the local area)

[vi] 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)

[vii] an item is important in demonstrating the principle characteristics of a class of NSW's

- cultural or natural places
- cultural or natural environments

(or a class of the local area's

- cultural or natural places
- cultural or natural environments)

The significance of a place must be assessed on the basis of evidence. The methodology is established to avoid the risk of significance (or lack of it) to be the result of unsubstantiated claims. The cultural significance of a place need not meet all of the criteria, for it to be of high cultural significance. For example, an item may be considered to be of State heritage significance if, in the opinion of the NSW Heritage Council, it meets one of the above criteria.

2.3 Assessment and Nature of Cultural Significance

2.3.1 The following assessment is made against the criteria;

Value 1 - Historical Significance

The site and Mechanics' Institute building possess historical value as;

- *a place with associations with the maturity of Moruya township and district (criteria - [i] [v],).*
- *evidence of the educational, recreational and community development of Moruya and region (criterion – [iv]).*

Value 2 - Aesthetic Significance

The setting and building have aesthetic value because :

- *they are aesthetically distinctive (criterion – [iii]).*
- *have landmark qualities (criterion – [iii]).*
- *exemplify a particular taste, style and technology (criterion – [iii])*

Value 3 - Scientific Significance

The complex has scientific and technical importance for;

- *demonstrating the localised design and construction techniques of an early period of local institutional architecture (criteria – [iii], [vii]).*

Value 4 – Social Significance (community esteem and sentimental value)

The complex has social significance because;

- *it has been recognised through local legislation and heritage listing as a place of heritage interest to the community (criteria – [i], [iv]).*

2.3.2 Grading of Significance

This CMP has ranked the significance of elements of the complex, and these are shown on Figure 4. The following ranking levels are used

Exceptional	Rare or outstanding item of local or State significance.
	High degree of intactness.
	Item can be interpreted relatively easily
High	High degree of original fabric.
	Demonstrates a key element of the item's significance.
	Alterations do not detract from significance
Moderate	Altered or modified elements.
	Elements with little heritage value, but which contribute to the overall significance of the item.

Little	Alterations detract from significance
	Difficult to interpret
Intrusive	Damaging to the item's heritage significance.

2.4 Aboriginal, Ethnic and Archaeological Assessments

This Plan does not extend to an assessment of Aboriginal values and significance.

The study notes that the extensive disturbance of the site may limit discovery of former outbuildings, landscape structures and the like.

2.5 Summary of Assessment

The investigation shows that the site, setting and building are important for;

- associations with the consolidation of Moruya as a township,
- associations with the development of education in Moruya,
- supporting the activities of a number of community organizations,
- its status as a cultural asset of the Shire,
- its aesthetic features, notably its form, roof structure and some external details,
- and its contribution to a precinct of institutional buildings.

2.6 Statement of Significance

The Mechanics' Institute and School of Arts Hall has historical significance as the setting for a range of educational, recreational and community activities in Moruya and surrounding region. It is also significant for its role in the maturation of Moruya and district.

The hall has aesthetic significance as a local landmark, on an elevated site, overlooking town. The hall has further significance as part of a group of institutional buildings including nearby churches and halls, giving the neighbourhood a distinctive character.

The architectural features of the hall, with its distinctive roof and interior, are important local examples of Victorian-era design fashions.

The building has importance for demonstrating the localised design and construction techniques of an early period of local institutional architecture.

3 CONSERVATION POLICY AND RECOMMENDATIONS

The following Conservation Policy for the complex recommends how the significant elements of the buildings, site and setting are to be conserved.

3.1 Statement of Conservation Policy

The study has found that the building, and its spatial relationship to surrounding institutional buildings are worthy of conservation. The building contains fabric that is of heritage importance, and there is sentimental attachment to the building. The significance of the building also lies in its use for a range of group and community activities. It is therefore appropriate that its potential revival for use as a community facility be explored, and it is foreseen that a number of activities in the building may take place without adverse impact on the heritage significance of the building. These include assembly, exhibitions, recitals, performance and demonstrations.

The CMP recommends that any development on the site, and proposals for adaptation of the building, be accompanied by a Statement of Heritage Impact in the format developed by the NSW Heritage Office.

Recommendations to guide the implementation of Conservation Policy follow, and are illustrated on figure 5.

3.2 Opportunities and Constraints Arising out of Statement of Significance

3.2.1 Opportunities

The following opportunities emerge for the future of the site and building;

- The building has the potential to provide a vital, new role close to the centre of town, and Shire.
- There is an opportunity for the building to be sensitively adapted for a range of uses. These include performance and rehersal space, music recitals, markets, exhibition space, educational and instruction activities, public meetings, some indoor sport and musical and video display
- Opening the time capsule at a suitable commemorative event (on one of the foundation stones). A non –invasive method such as ultrasound should be used before any damage to the foundation stones is considered.

3.2.2 Constraints

The following constraints prevail;

- Current lease arrangements require the concurrence of the RSL.
- The construction of link structures and a new entry porch have architectural limitations.
- There are some limitations provided by the need to treat original fabric gently
- The current facilities offer little in the way of storage.
- The building will not readily accommodate new toilet facilities.

3.3 The Owner's requirements

The Owner (RSL) requires that this conservation management plan be adopted prior to commencement of any physical conservation work, or new work for any new use for he building.

3.4 External requirements

3.4.1 Local Government

The preparation of the report included the input of Eurobodalla Shire Council's planning officials in order to identify and address heritage issues of concern to Council at the earliest possible stage. This collaboration intended to streamline the process of delivering a CMP that has achievable and acceptable outcomes. The Council's Heritage Advisory Committee is currently exploring the heritage values of Moruya town centre, and the Committee should be refrred to this CMP.

The Mechanics' Institute is listed on the Local Environment Plan (LEP) as a heritage Item (number 79). It is thus protected by the provisions of the LEP. Council has an obligation to notify and receive agreement by the NSW Heritage Office for any proposed works to the building.

There is a need to audit the compliance of the building with regard to access and fire safety issues.

3.4.2 The National Trust of Australia (NSW)

The National Trust of Australia (NSW) has not listed the complex as a 'classified' place. There has been no nomination. Classification by the National Trust has no legal status, but it provides further emphasis and expert recognition of the cultural significance of the Place.

3.4.4 NSW State Government (NSW Heritage Office)

The NSW Heritage Office is an agency of the NSW Government. It provides support to Eurobodalla Shire Council on matters of heritage, and will be made aware of this CMP through a process of review and endorsement.

The building is listed on the State Heritage Register (listing number 00485, database number 5045358). The requirements of this listing attract the protection of State Heritage legislation, rather than just local legislation. The management of heritage values of the Mechanics' Institute are deferred to the Eurobodalla Shire Council, as there are local heritage protection provisions in place through the Local Environment Plan.

3.5 Recommendations

3.5.1 Conservation works to the building

It is recommended that the building be used for a range of public uses such as gallery, recitals, meetings, performances and the like. This will sustain its original purpose, and continue an important aspect of its significance. Subdivision of the hall is not recommended, unless for temporary purposes, whereby demountable screens can be used.

The following recommendations are made for conservation work, and adaptation of the building. These are summarised on figure 5. As part of any Development Application, process, it is recommended that any fabric, equipment or fittings proposed for removal or change, shall be photographically recorded, and its location illustrated on an appropriate diagram. Such records are to be left with Council.

The conservation work shall be documented and supervised by a suitably skilled architect. Subject to the range of uses for the building, it is necessary for access and egress issues, and other safety compliance issues to be addressed.

Exterior

- Attend to salt damp attack as directed. This will be done with a combination of site drainage, plaster poultice, insertion of a chemical or mechanical dampcourse, re-pointing and possibly brick reversal.
- Ensure adequacy of stormwater catchment and dispersal.
- Stabilise and repair damaged timber sills, and other deterioration of windows and doors.
- Re-point exposed stone plinth and weathered brickwork.
- Prepare paint scrapes of all painted surfaces to determine original colours and paint types.
- Painted surfaces to be returned to original appearance.
- Repair and return windows and doors to original appearance, in operable order, and with accurately selected period hardware (interior and exterior)
- Replace the entry porch with a more suitably designed structure. An unroofed terrace may be appropriate for easy access, and less interruption of the façade. The side doors can assume an increased role for access to the hall.
- Treat corrosion of roofing (with fish oil or lanolin for example), secure all sheets and caps.
- Closely inspect the site of, and explore the feasibility of accurate reconstruction of the wrought-iron finial.
- Repair roof vents.
- Repair all barge details and moulding details on east facade.
- Replace non –original wall vents.
- Weatherproof cooking chimney base.

Interior – hall

- Return walls to original appearance, but with some latitude on colours to suit new uses.
- Provide discrete, aluminium hanging strip for display of material on walls. Nails shall not be used to hang material on brickwork.
- Explore opportunities and needs for new light, power, data cabling and fittings.
- Clean roof trusses and other exposed structural elements. Leave ceiling and roof trusses in present condition and appearance
- Apply tung oil to floorboards.
- Straighten steel cornice.
- Explore full range of acoustic needs. The appearance of new acoustic 'attachments' will need careful consideration so as to limit any adverse effects on the interior of the hall.

Interior – kitchen

- Renovate kitchen to suit new uses. Careful consideration of the design of the new kitchen is required. Whilst compliance issues restrict the use of less sophisticated construction and materials, the use of dark painted steel bench frames and grey laminated bench tops is less intrusive than stainless steel for example. Splashbacks may be able to be constructed of galvanised steel rather than stainless steel or ceramic tiles.
- Reinstate original timber ceilings. Gaps will need to be sealed prior to painting
- Retain top plate of original wall – do NOT paint
- Retain evidence of former fireplaces (at ceiling)
- Refurbish cast-iron cooker, or retain and seal over with removable clear sheeting. The glass, or polycarbonate will allow an appreciation of the cooker, and prevent dust from restricting the use of the kitchen.
- Strip and repaint brickwork in lime wash.

Interior – green room, reading room

- Reinstate original timber ceilings
- Reinstate timber floor to match original materials and details
- Retain evidence of former fireplaces (at ceiling)
- Strip and repaint brickwork in lime wash.

3.5.2 Conservation Works to the Grounds

- Address linkages to surrounding facilities and design suitable connecting structures and paths. These should be light-weight in appearance, and of timber and corrugated iron construction. Design should lack decoration in order to give emphasis to the hall building.

- Reconstruction of an appropriate fence will give the building some definition within the nearby institutional buildings, and reinforce its historical character in the streetscape.

3.5.3 New toilets

New toilets, if unable to be provided satisfactorily by the Memorial Hall, should be provided in a new, detached building at the west of the Mechanics' Institute building. The toilets should be in a brick building, with a steep, gabled, corrugated iron roof to echo the appearance of the hall. The roof axes should be parallel or co-linear if siting allows. Particular attention should be given to details such as cappings, barges, fenestration, roof plumbing, brick details and doorways. The interior can be a modern installation, to comply with statutory requirements. Care should be taken to prevent a mock-heritage appearance. Its differences should be apparent yet sympathetic with the hall building. A simple link building to provide all weather access is acceptable, and could lead from the northern exit.

3.5.4 Additional equipment

It is understood that the following additional equipment may be required.

- modular staging; Modular staging can be provided, and construction using dark painted sheet material such as MDF is appropriate. However, when in its position as a stage, the outer faces of the modules should be lined with vertical tongue-and-groove pine boards with a beaded edge. For staging reasons, these faces can be painted dark, rather than stained.

- 3 phase and stage lighting; these can be installed on unpainted galvanised steel tube or similar, to distinguish it from the original roof structure. Power outlets should be located in positions to minimise the intrusion of surface-mounted conduits and cables. The positions of all wall or ceiling mounted outlets shall be considered carefully, to minimise the impact on the historic fabric of the building. It is desirable that additional power outlets be provided in flush fitting, floor cubicles, along with data and communication cabling wherever possible.

3.6 Maintenance

Future maintenance of heritage fabric that remains after redevelopment shall be carried out with regard to this Conservation Management Plan, The Burra Charter and directed by suitably qualified expert supervision.

3.7 Estimates of cost

The following indicative, order-of-cost estimates are provide for guidance. It should be understood that the estimates are not supported by detailed knowledge of underground or unseen conditions, and design documentation. GST should be applied to the estimates where applicable.

Exterior

•	salt damp attack	$ 20,000
•	stormwater catchment and dispersal	$ 5,000
•	Stabilise and repair damaged timber sills, and other deterioration of windows and doors.	$ 5,000
•	Re-point exposed stone plinth and weathered brickwork.	$ 3,000
•	Prepare paint scrapes of all painted surfaces to	$ 1,000

determine original colours and paint types.

- Painted surfaces to be returned to original appearance. $ 5,000
- Repair and return windows and doors to original appearance, in operable order, and with accurately selected period hardware $ 5,000
- Replace the entry porch with a more suitably designed structure. $ 8,000
- Treat corrosion of roofing with fish oil, secure all sheets and caps. $ 4,000
- Explore feasibility of accurate reconstruction of wrought-iron finial, and provide. $ 3,000
- Repair roof vents. $ 3,000
- Repair all barge details and moulding details on east facade. $ 3,000
- Replace non –original wall vents. $ 1,000
- Weatherproof cooking chimney base. $ 500

Interior – hall

- Return walls to original appearance $ 5,000
- Provide discrete, aluminium hanging strip for display of material on walls. $ 1,000
- New light, power, data cabling and fittings. $ 10,000
- Apply tung oil to floorboards. $ 2,000
- Straighten steel cornice $ 500
- Removable, modular stage $ 4,000

Interior – kitchen

- Renovate kitchen $ 10,000
- Reinstate original timber ceilings. $ 1,500

Retain top plate of original wall – do NOT paint

Retain evidence of former fireplaces (at ceiling)

- Refurbish cast-iron cooker, or retain and seal over with removable clear sheeting. $ 500
- Strip and repaint brickwork in lime wash. $ 1,000

Interior – green room, reading room

- Reinstate original timber ceilings $ 1,500

•	Reinstate timber floor to match original materials and details.	$ 1,500
	Retain evidence of former fireplaces (at ceiling)	
•	Strip and repaint brickwork in lime wash.	$ 1,000
	Conservation Works to the Grounds	
•	Connecting structures and paths.	$ 20,000
•	Reconstruction of an appropriate fence	$ 10,000
	subtotal	$137,000
•	Professional fees	$ 13,000
	Budget total	$150,000

Exclusions

Statutory fees
Soft furnishings
Sound, video equipment
Specialist engineering fees that may be required

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Heritage Office of NSW and Department of Urban Affairs and Planning of NSW ; 'Regional Histories of NSW ' 1996

Kerr; JS ; The Conservation Plan National Trust of Australia (NSW) 1990

NSW Department of Urban Affairs and Planning, Heritage Council of NSW ; The NSW Heritage Manual December 1995

Bellantonio N; UCAN report has several historical references

Plates;

All coloured plates were taken by John Armes and Associates in June 2004

Plate 1

INTERIOR VIEW OF MAIN HALL. NOTE THE ARCH, AND THE HIGH WINDOW SILLS

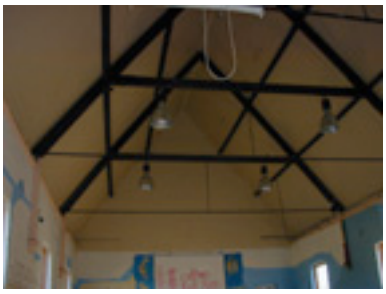


Plate 2

GENERAL VIEW OF COLLAR ROOF TRUSSES, CEILING AND PURLINS

Plate 3

MAIN HALL LOOKING WEST TOWARD KITCHEN DOOR (LEFT). THE DOOR ON THE RIGHT INDICATES THE HEIGHT OF THE FORMER STAGE, NOW REMOVED.

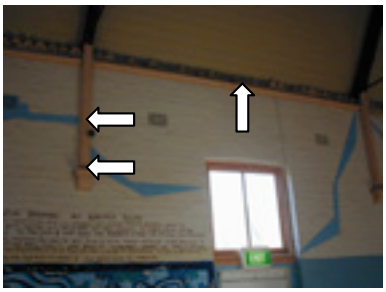


Plate 4

TRANSOM WINDOW DETAIL, BOSSES AND CLEATS OFR ROOF STRUCTURE

NOTE ALSO THE DELICATE ACROTERION USED AS A CORNICE.

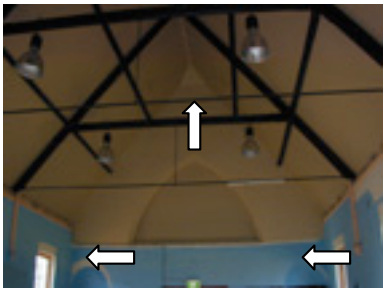


Plate 5

THE SMALL TRIANGULAR PANEL IN THE CEILING REFLECTS THE JERKINHEAD ROOF ABOVE

NOTE ALSO THE NICHES IN THE EAST WALL

Plate 6

KITCHEN CEILING, LOOKING NORTH-WEST. NOTE THE TRIANGULAR PANELS SHOWING LOCATIONS OF CORNER FIREPLACES, AND THE TOP PLATE OF A FORMER STUD WALL.

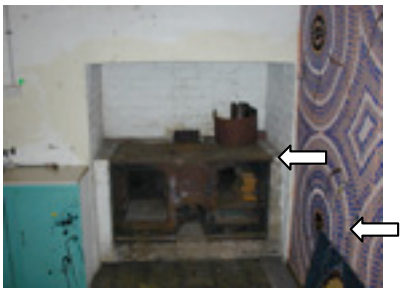


Plate 7

CAST IRON COOKER – POSSIBLE ADDED IN THE 1920'S TO ASSIST THE ACTIVITIES OF THE C.W.A.

THE NORTH WALL IS RECENTLY BUILT

Plate 8

LOUVRES FITTED TO ORIGINAL BOX FRAMES

KITCHEN BENCHES OBSTRUCT DOOR

Plate 9

DOOR FROM THE 'GREEN' ROOM TO THE MAIN HALL. ELEVATED TO SUIT THE FORMER STAGE

Plate 10

NORTH DOOR OF THE 'GREEN' ROOM HAS BEEN REINFORCED WITH STEEL SHEETING AND SECURITY WORKS

Plate 11

THE PORCH OBSCURES AN APPRECIATION THE DECORATIVE MOULDINGS ON THE OUTSIDE OF THE MAIN ENTRANCE

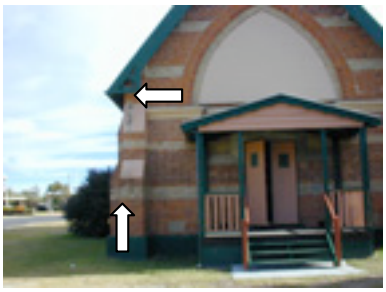


Plate 12

EAST FAÇADE. NOTE BANDING IN BRICKWORK, AND DECORATIVE DETAILS ON BARGEBOARD. THE ARCH, CORNICE AND BUTTRESSES ARE SIMPLE GOTHIC THEMES

THE PORCH IS AN UNCOMPLIMENTARY ADDITION

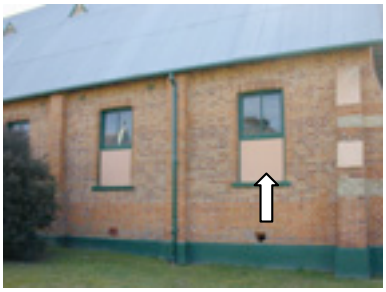


Plate 13

HALL WINDOWS HAVE 'BLIND' LOWER HALVES TO PROVIDE WALL SPACE INSIDE, AND PROVIDE ELONGATED PROPORTIONS TO THE WINDOWS FORM THE OUTSIDE.

Plate 14

THE ROOF HAS A JERKINHEAD FACING EAST (RIGHT)

THE ROOF VENTS MAY HAVE BEEN ADDED TO VENTILATE THE BUILDING FROM GASLIGHT FUMES

Plate 15

BRICK DETAIL SHOWING 'CUT AND STRUCK' JOINTS

Plate 16

SIDE DOOR ON NORTH WALL.

THERE ARE SERIOUS SALT DAMP PROBLEMS IN THIS WALL THAT MUST BE ADDRESSED

Plate 16

PORCH

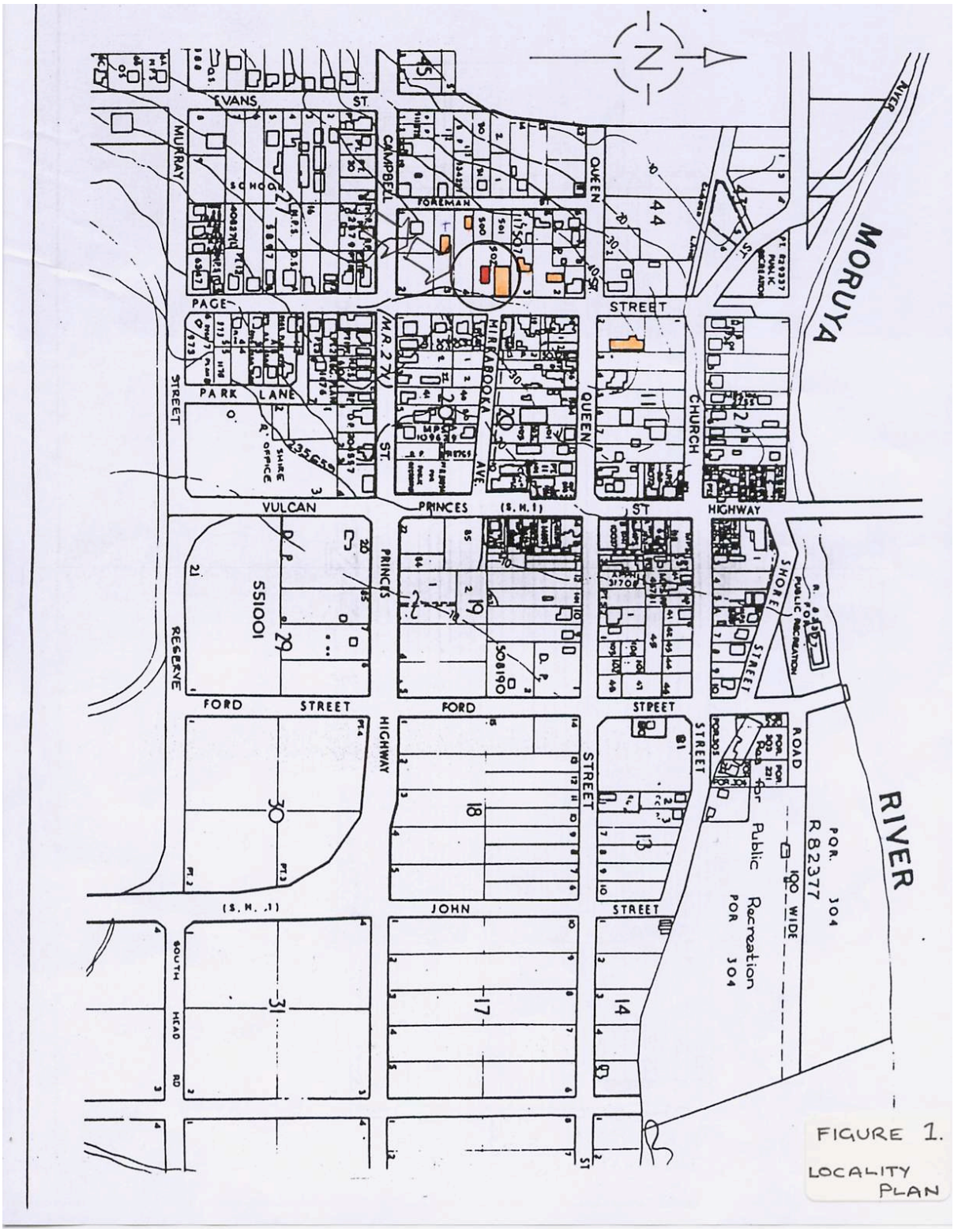
Plate 17

DETAILS ON EAST WALL, INCLUDE THE CORNINCE, BRICK BANDING AND THE SHINGLE BATTENS ABOVE THE EAVES

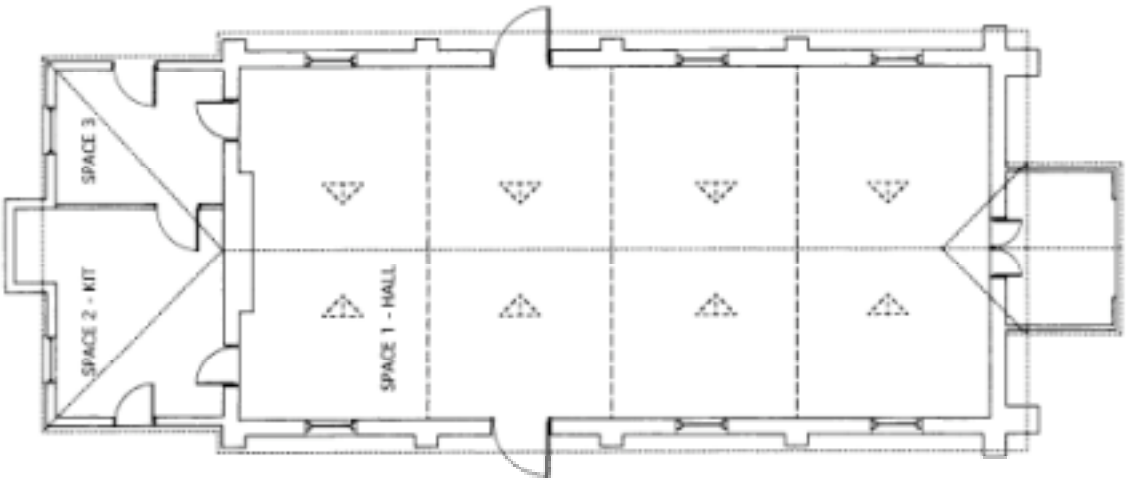
Schedule of Finishes

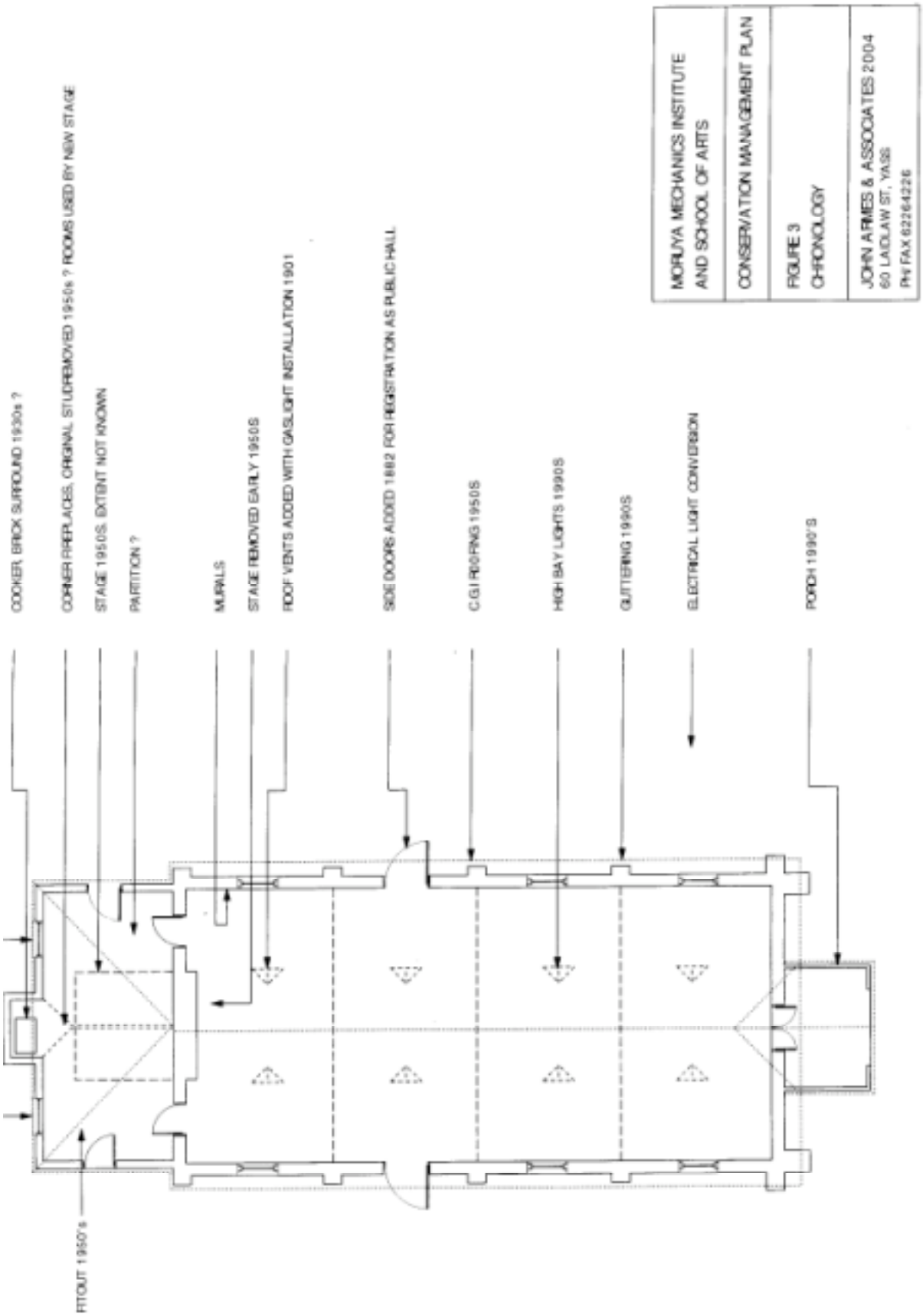
SPACE 1 - hall	Material	Finish	Other
Floor	Hardwood ex. 150 x 25 boards	oil	Large central patch of new matching boards
Ceiling	t + g match lining boards	paint	May originally have been dark varnish
North Wall	Painted brick	Acrylic over sequence of coats	murals
South Wall	ditto	ditto	ditto
East Wall	ditto	ditto	ditto
West Wall	ditto	ditto	ditto
Remarks			
SPACE 2 – porch			
Floor	Timber decking	oil	
Ceiling	Underside of colorbond roofing	Painted timber frame	
North Wall	Timber balustrade with rail	paint	
South Wall	ditto	ditto	
East Wall	ditto	ditto	
West Wall	N/a		
Remarks			
SPACE 3 – kitchen			
Floor	Vinyl over t + g boards		No access for inspection
Ceiling	Sheet material with timber cover strips	paint	Partly obscures original t + g boards
North Wall	FC sheet	mural	Modern era construction
South Wall	Painted brick	Succession of coats	
East Wall	ditto	ditto	
West Wall	ditto	ditto	
Remarks			
SPACE 4 – reading room, green room			
Floor	Carpet over t + g		No access for inspection
Ceiling	Sheet material with timber cover strips	paint	Partly obscures original t + g boards
North Wall	Painted brick	Succession of coats	
South Wall	Exposed stud partition wall built of radiata pine		
East Wall	Painted brick	ditto	
West Wall	ditto	ditto	
Remarks			

Figures


EVANS
ST.
MURRAY
CAMPBELL
FOREMAN
QUEEN
PAGE
STREET
MORUYA
RIVER
PARK
LANE
HINDMARSH
AVE.
CHURCH
VULCAN
PRINCES
(S.H.1)
HIGHWAY
SHORE
RESERVE
FORD
JOHN
SOUTH
HEAD RD
ROAD
Public Recreation
POR 304
R82377
100 WIDE
FIGURE 1.
LOCALITY PLAN

MORUYA MECHANICS INSTITUTE AND SCHOOL OF ARTS	CONSERVATION MANAGEMENT PLAN	FIGURE 2 FLOOR PLAN	JOHN ARMES & ASSOCIATES 2004 60 LAB LAW ST, YASS PH/FAX 62264226




COOKER BRICK SURROUND 1930s ?
CORNER FIREPLACES, ORIGINAL STUD REMOVED 1950s ? ROOMS USED BY NSW STAGE
STAGE 1950S. EXTENT NOT KNOWN
PARTITION ?
MURALS
STAGE REMOVED EARLY 1950S
ROOF VENTS ADDED WITH GASLIGHT INSTALLATION 1901
SIDE DOORS ADDED 1882 FOR REGISTRATION AS PUBLIC HALL
C.G.I ROOFING 1950S
HIGH BAY LIGHTS 1990S
GUTTERING 1990S
ELECTRICAL LIGHT CONVERSION
PORCH 1990'S
FITOUT 1950's
MORUYA MECHANICS INSTITUTE AND SCHOOL OF ARTS
CONSERVATION MANAGEMENT PLAN
FIGURE 3
CHRONOLOGY
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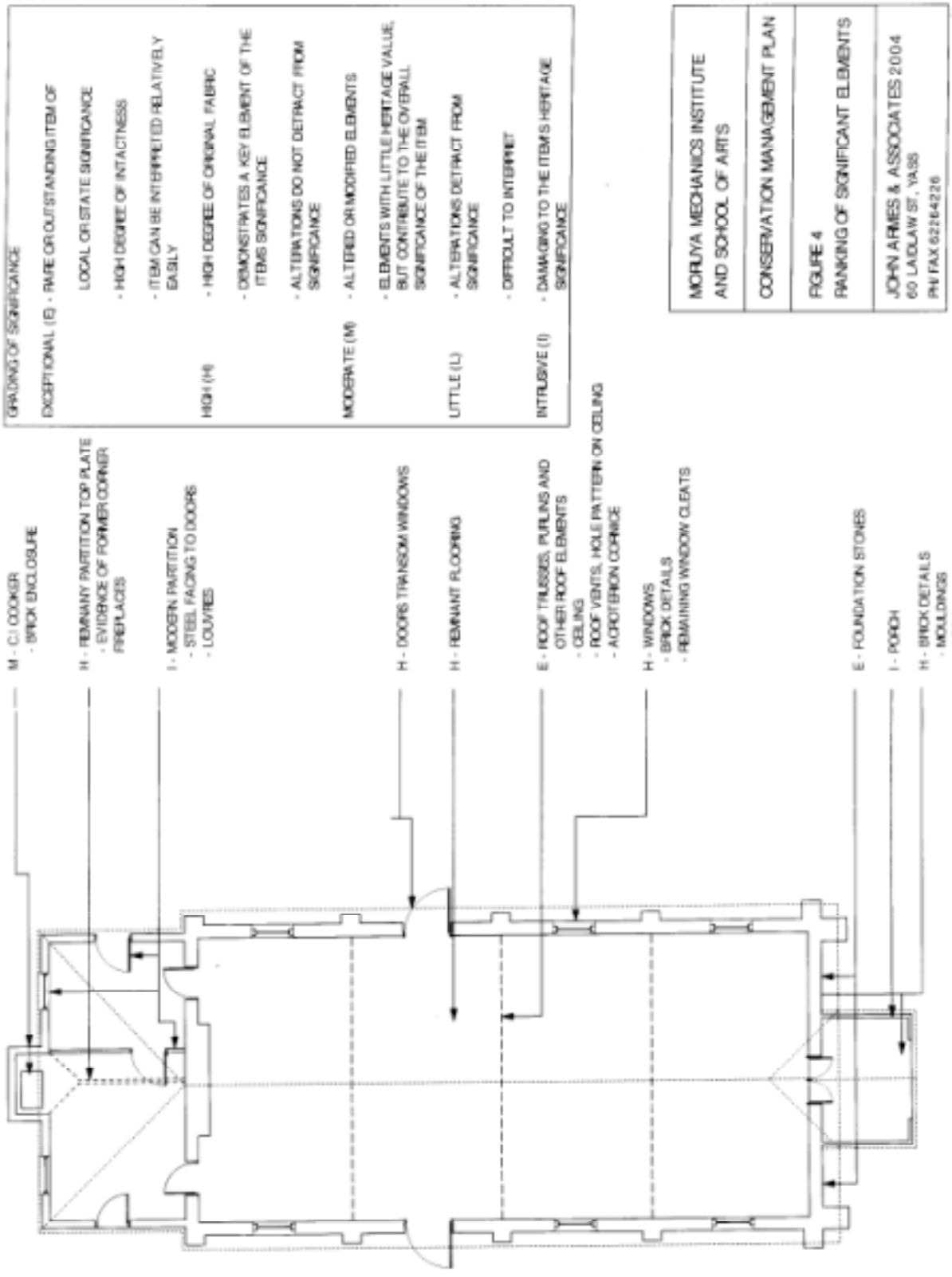
60 LAIDLAW ST, YASS
PH/FAX 62264226


GRADING OF SIGNIFICANCE
EXCEPTIONAL (E) - RARE OR OUTSTANDING ITEM OF LOCAL OR STATE SIGNIFICANCE
- HIGH DEGREE OF INTACTNESS
- ITEM CAN BE INTERPRETED RELATIVELY EASILY
HIGH (H) - HIGH DEGREE OF ORIGINAL FABRIC
- DEMONSTRATES A KEY ELEMENT OF THE ITEMS SIGNIFICANCE
- ALTERATIONS DO NOT DETRACT FROM SIGNIFICANCE
MODERATE (M) - ALTERED OR MODIFIED ELEMENTS
- ELEMENTS WITH LITTLE HERITAGE VALUE, BUT CONTRIBUTE TO THE OVERALL SIGNIFICANCE OF THE ITEM
LITTLE (L) - ALTERATIONS DETRACT FROM SIGNIFICANCE
- DIFFICULT TO INTERPRET
INTRUSIVE (I) - DAMAGING TO THE ITEM'S HERITAGE SIGNIFICANCE
M - C.I. COOKER
- BRICK ENCLOSURE
H - REMNANT PARTITION TOP PLATE
- EVIDENCE OF FORMER CORNER FIREPLACES
I - MODERN PARTITION
- STEEL FACING TO DOORS
- LOUVRES
H - DOORS TRANSOM WINDOWS
H - REMNANT FLOORING
E - ROOF TRUSSES, PURLINS AND OTHER ROOF ELEMENTS
- CEILING
- ROOF VENTS, HOLE PATTERN CEILING
- ACROTERION CORNICE
H - WINDOWS
- BRICK DETAILS
- REMAINING WINDOW CLEATS
E - FOUNDATION STONES
I - PORCH
H - BRICK DETAILS
- MOULDINGS
MORUYA MECHANICS INSTITUTE AND SCHOOL OF ARTS
CONSERVATION MANAGEMENT PLAN
FIGURE 4
RANKING OF SIGNIFICANT ELEMENTS
JOHN ARMES & ASSOCIATES 2004
60 LACHLAN ST, YASS
PH/ FAX 62264226

Appendix

Land and Property Information NSW: Maps and Aerial Photos: Parish Map Preservati... Page 1 of 2

Department of Lands
Land and Property Information Division

About LPI | Forms | Publications | News | Fast Facts | Links | Contact Us

Land and Property Searches | Dealings and Plan Information | Maps and Aerial Photos | SCIMS Survey Marks | GDA

MAP: TOWN: MORUYA IMAGE ID: 13830201

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GO

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Custom Maps

Parish Maps and Historic Maps

Aerial Photography

Digital Data

TopoWeb
View Topographic Information Online

AirView
View Aerial Photos Online

Maps and Aerial Photos

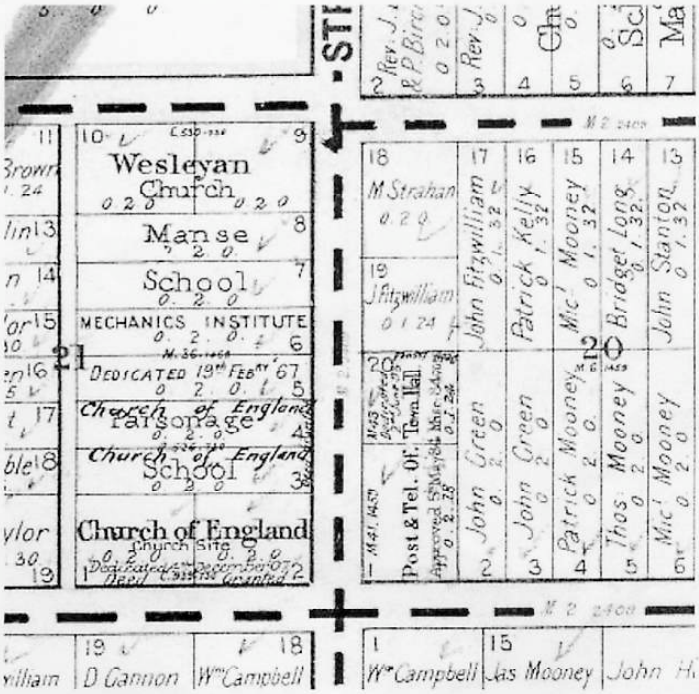
Parish Map Preservation Project

Search Facility

Perform another search

Town Map of **MORUYA**

Currently displayed at: 400 x 400 pixels - 50% zoom



Zoom to 100 (percent) Size 400 x 400 (pixels)

Set the zoom and size, then click an area on the map above

POWERED BY MrSID LIZARDTECH

1887 Map

View the map: with Plug-In, without Plug-In or with Java

Note on Cater map: "Trustees Est[?] 11.9.12"

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This page: http://www.lpi.nsw.gov.au/maps/pmap/mrsid/show.pl

APPENDIX 1

http://www.lpi.nsw.gov.au/maps/pmap/mrsid/show.pl