CONSERVATION MANAGEMENT PLAN
for
The National Art School
at
Darlinghurst Gaol

Located at
Forbes Street, Burton Street and Darlinghurst Road
Darlinghurst NSW

Prepared by
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INTRODUCTION

This conservation plan has been commissioned by the National Art School as part of their commitment to the responsible management and conservation of the historic Darlinghurst Gaol site while the buildings are maintained and adapted. It follows considered review of the previous conservation documents carried out from the early 1980s.

1982  Conservation Study for the East Sydney Technical College, by Darlene van der Breggan (Part of a B. Arch degree at NSWIT while a member of the Public Works Department project team at ESTC).

1988  Conservation Master Plan, prepared by Schwager Brooks and Partners for the Department of Public Works. (The gaol period history was written by Dr James S. Kerr; the post-1920 history by Wendy Thorpe; and the landscape history and analysis by Craig Burton).


2002  Review of Significance, East Sydney Technical College and National Arts School, prepared by Heritage Design Services (Government Architects Office, DPWS)


In addition the following published works containing key information have been reviewed:

Out of Sight, Out of Mind; Australia’s Places of Confinement 1788-1988, by James Semple Kerr, published in August 1988 as part of the exhibition of the same name at the S. H. Ervin Gallery by the National Trust of Australia (NSW).

Hope in Hell, by Deborah Beck, published in 2005, which provides extensive additional history about the place, and especially the social history of the National Art School and the people that have taken part in that school.

Documents, Drawings and Photographs:

- Site plans, drawings and photographs held in the archive of the National Art School.
- Drawings held in the Facilities Office at the National Art School.
- Drawings held on microfilm in the Department of Public Works archive at the Goodsell Building.
- State Records 10/14367 - Correspondence files titled ‘East Sydney Tech’ holding administrative (predominantly the administrative documents of James Nangle).

Drafts of the document have been reviewed by the National Art School, and as a result, adjustments have been made to the text.

The author acknowledges the assistance of the late Dr James Semple Kerr who was generous in his support and assistance in understanding this site, and by allowing the use by myself and NAS of his text and research in any future study of the Darlinghurst Gaol site.

I also thank landscape architect Craig Burton, a specialist in the history of gardens and
I acknowledge the great assistance of artist, lecturer and NAS archivist, Deborah Beck, whose enthusiasm and knowledge of the gaol, college and NAS periods has been invaluable. The NAS archive that she manages, with great care - a growing collection of objects, text and graphics – is a rich and invaluable resource too complex to navigate without her. Her skills as a researcher and author have been essential to completing this report, and I am very grateful for her willingness to share her thoughts and writings on the people, events and background to his historic place.

Others have helped finalise and present the document especially Jeannette McGregor who patiently proofed the text at draft stage; also Michelle Stark and team djrd who patiently dealt with the ongoing desktop publishing issues, and additions and deletions; and the directors of djrd who provided access to their resources.

Further research and investigations, and the necessary maintenance and construction work on the site over time, will provide additional information and material requiring further analysis. I recommend that a future version of this plan should be made available on the Internet allowing the full range of high quality images held in the NAS archive to be displayed.

Barry McGregor
November 2016
# KEY TO THE SITE PLAN

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1.1 BACKGROUND TO THE GAOL PERIOD
Dr James Semple Kerr

Genesis of the Gaol site
The first purpose-built gaol in Sydney was erected in 1796-97. It reflected in a primitive way the latest developments in penal design in England. It was composed of single cells flanking a corridor (Fig 1.1) and, as it was built of wood, it was easily destroyed by an incendiary in 1799.

During the next twenty years, gaols in NSW were designed on the plan of contemporary army barracks and prisoners were generally held in association in large wards. Even the three 6ft x 10ft cells at each end of the gaol built in Sydney between 1800 and 1802 and intended for single occupation, were normally in multiple occupancy because of overcrowding. Gaols of this type were built at Parramatta, Kingston (Norfolk Island) and Liverpool as well as Sydney.²

By the end of Governor Macquarie’s time overcrowding at Sydney Gaol had become chronic but squabbles over the site of a new gaol prevented its commencement. Mr Commissioner Bigge believed it should be on Fort Philip Hill, whereas Macquarie preferred the vicinity of the new Hyde Park convict barracks. Bigge therefore omitted the Gaol from the list of required public buildings given to Francis Greenway, but noted that he would be prepared to recommend construction if the site could be located “between the Turnpike Gate on the South Head Road and the road leading to the Brickfields.”³

Macquarie preferred to postpone the work until “more immediately necessary” buildings were completed.⁴

It was at, or close to, Bigge’s compromise site that the next Governor, Thomas Brisbane, finally commenced the gaol, although without assistance from Francis Greenway. Malcolm Ellis noted that the site was actually pegged out without Greenway’s knowledge⁵, presumably under the direction of Major Ovens of the 74th Regiment, whom Brisbane had placed in charge of public works.
Greenway was summarily dismissed on 15 November 1822 and three weeks later an ill-advised Colonial Secretary, Frederick Goulburn, wrote to Standish Laurence Harris on behalf of Brisbane:

"The Government will grant you 100 pounds per annum for your service to public building for twelve months... and will give in addition 10% on the value of all works done by Government labourers on the new Gaol, when duly allowed by a Board of Works to be assembled quarterly for the purpose of investigating the progress of that building." 6

Subsequently, between 1822 and 1824, the first sandstone walls of Sydney's new gaol were constructed adjacent to Darlinghurst Road and parallel to the alignment of the South Head Road on Woolloomooloo Hill. The stone was reportedly7 quarried from Woolloomooloo and "Barcom Glen" on the Rushcutter's Bay side. The square enclosure was referred to as Woolloomooloo Stockade and later as Darlinghurst Gaol.8

The location of a central entrance way on the north western wall may well be in response to protection from the sand-laden winds from the south-easterly direction, rather than a formal entrance off South Head Road.

Stone was a favourite building material of Governor Macquarie and, although it is not known, this may have influenced its use and set the precedent for a later stone structure of Victoria Barracks, located further to the east along the South Head Road.

Both the Gaol and the Barracks were conspicuous man-made structures in the Sydney landscape of the 19th century.

By 1824 Harris had valued the work on the gaol at £10,000, which the Board reduced to £4,479. Brisbane was angered by the extent of Harris's attempted "imposition" and "deceipt" 9 and it was 12 years before Harris could extract compensation for his work from a Government, which wriggled with increasing desperation to avoid paying his excessive but arguably legal demands.

Work on the gaol ceased about 1824 and was not resumed until 1836. The extent of this first abortive campaign (Fig 1.2) is set out in a report by William Dumaresq, Governor Darling's unofficial Civil Engineer and brother-in-law:

"The 400 ft square circumscribing walls of the gaol together with an arched entrance with a porter's lodge on each side, finished with the exception of the pediments to the latter. The wall is 21 feet high and 2' 6" thick, exclusive of the external piers.

"The excavations necessary for the foundations of the proposed buildings and the drains both nearly completed." 10

Dumaresq also noted that the plan on which the gaol had been laid out was the published design of a Mr Ainslie. This would be the celebrated Plan of a County Gaol for 400 Prisoners designed by George Ainslie Esquire, published by the Society for the Improvement of Prison Discipline (SIPD) in their 1820 booklet Rules proposed for the Government of Gaols, Houses of Correction and Penitentiaries (Fig. 1.3). It was an ambitious undertaking and well beyond the technical and financial resources of the colony in the 1820s - a fact emphasised by a quote obtained by Darling for the completion of the work. Based on contract labour and current prices it totalled an astronomical
The colonial government had neither the contractors nor the mechanics and the home government would not, in any event, have entertained such expenditure.

As a temporary expedient to relieve the pressure on the inadequate George Street gaol, the hulk ‘Phoenix’ was pressed into service by Darling as a prison in 1826 and in 1828 it became a House of Correction under the direction of the Sheriff. The natural consequence was that the construction of the new gaol was delayed for a decade. In the meantime the completed 21 ft perimeter walls were used as a stockade to contain public works gangs. For example, in December 1828 the prisoners employed under the supervision of Thomas Busby to bring Sydney’s water supply from the south-east were huted there.

1830s - Governor Bourke, Lewis and Barney

Like Macquarie, Governor Richard Bourke had architectural ambitions for the colony and soon after his arrival [in 1832] he appointed Ambrose Hallen as Colonial Architect. In September Bourke requested him to produce ‘the Plans of a new gaol in Sydney as early as possible,’ and in February the following year a sketch for a new gaol on Norfolk Island.

By this time Bourke had a fair idea of Hallen’s limited capability and annotated a report to the Secretary of State for the Colonies on the need for the new Sydney gaol thus: “There is no experienced architect in the colony to whom to look with confidence for suitable plan.” Bourke then asked that plans, elevations, working drawings and specifications be sent from England for a gaol to fit into the existing 400 foot square perimeter wall.

By January 1835, however, Bourke had a new Colonial Architect, Mortimer William Lewis, adequate colonial funds and the Society for the Improvement of Prison Discipline’s propaganda on the construction of prisons. He informed the Secretary of State that, although he had had no response to his 1833 request, he would propose to the Legislative Council the immediate erection of the new Sydney Gaol. On Bourke’s instruction, Lewis prepared designs and specifications based on an SIPD radial design with a combination of three man rooms and solitary cells. The plans were completed in July 1835 when they were endorsed by the Committee on Police and Gaols with the recommendation that “the privies and washing places be removed from the extremities of the main building” (ie cell ranges).

Meanwhile, in England, Bourke’s February 1833 request was bearing tardy fruit and, in April 1835, the Master General of Ordnance approved the appointment of Captain George Barney as Commanding Royal Engineer at Sydney. At the same time, Treasury agreed to Barney’s preparing plans and estimates for the new gaol in Sydney. In preparation Barney perused the reports of the NSW Board of Works, which included Bourke’s general brief for the proposed Sydney Gaol, and obtained permission to “visit the gaols in and near London.”

Barney arrived in Sydney in December 1835 and at once presented Bourke with the dilemma of a second approach to the design of the new Sydney Gaol. To solve the problem Bourke appointed a five man committee [of the Legislative Council] comprising:
- The Chief Justice (Chairman);
- Mr Berry;
Fig 1.4 Plan for the new gaol for Sydney, 1836
The Colonial Secretary;
Mr McArthur;
The Auditor General.

The committee sat in August 1836 and took evidence from both Barney and Lewis, although the most important factor was to be a despatch from Secretary of State, Glenelg, to Bourke, which made it clear that the Royal Engineer’s designs were to be preferred to any colonial plan. The design adopted by the committee was published over the joint signatures of Barney and Lewis and work proceeded on that basis. (Fig. 1.4) 20

[Ed. Governor Bourke’s same select committee was also sitting and reporting on two other significant projects at the same time, taking evidence from the same witnesses – the new Government House, and the ‘Proposed Quay at Sydney Cove’. Bourke was not going to be grilled and criticised on his decisions by a contemporary Commissioner Bigge, like Macquarie had been before him.]

At this stage plans were also approved for the construction of the neighbouring Darlinghurst Courthouse. It is possible that this period of development was also stimulated by the knowledge of the near-completion of the construction of Busby’s Bore, providing a more reliable supply of fresh water from the nearby Lachlan swamps. The layout of the gaol with its developed classification system, individual cells and longitudinal walls in the cell range corridors was very much that espoused by the SIPD in 1826 (Fig. 1.5), rather than that of John Haviland’s Eastern Penitentiary, Philadelphia (Fig. 1.6), mentioned by Lewis in evidence. Features which may have been borrowed from Haviland’s design were the variable length radial wings and circular terminations. The former allowed a maximum utilisation of the available space within Harris’s existing walls and the latter was probably preferred because of its architectural qualities.

1838 - Governor Gipps Changes
After Barney had left England, one of the newly appointed Inspectors of Prisons, William Crawford, published in his first report a design by SIPD secretary, Buller, for the rebuilding of Newgate Gaol. In the cellblock the longitudinal separating walls were abandoned, and the upper floors of the corridor removed to create a central space uninterrupted from ground floor to roof. Access to the cells was by galleries. This was the system of John Haviland, which, though not itself novel, was to be widely used in England and Australia for three generations.

The Inspector of Prison’s second report the following year presented a complete set of plans for prisons to hold from 400 to 500 persons evolved from the Haviland gaols and the Newgate design. The Secretary of State for the Colonies, Glenelg, commended this report to the new Governor of NSW, Sir George Gipps, before his departure to replace Bourke. Gipps was a Royal Engineer with an interest in architecture and capable of taking decisive interest in design matters. When he arrived in Sydney in February 1838, the northwest cell wing was already well underway, but he ordered alterations to bring the rest of the project more in line with the Inspector’s system and also more in conformity to the need for economy pressed on him by Glenelg.
In describing these alterations in October 1839, Mortimer Lewis reported that "on the upper storey the cells have been enlarged by throwing two into one and the [longitudinal] partition wall dividing the cells from each other, has been done away with." Gipps also added a third storey of the same enlarged cells, and appears to have replaced the first and second level corridor floors by galleries and ground to roof space at the same time. In addition Gipps changed the ground floor design of the south-west cell block from 24 single to 12 six-man rooms.

According to the Sydney Gazette, Gipps thereby increased the capacity of the intended gaol from about 400 to "up to 1,100 prisoners" and changed the emphasis from single cells to six-man rooms. This latter development followed Gipps' decision, for reasons of economy, to restrict separate and solitary confinement to the refractory classes and those under punishment.

Preparatory work on the construction programme had commenced in January 1836. In November the same year an ironed-gang was stationed within the walls of the proposed gaol. The gangers were housed in "boxes" each holding 25 men and worked in the nearby quarry during the day preparing stone for the gaol. The stone was carted to the gaol under contract with reasonable efficiency but the erection of the masonry was slow and punctuated by the design changes introduced by Gipps.

1840s - First Occupation of the Gaol
Sydney Gaol was finally occupied in June 1841, not because it was completed but because the condition of the old gaol had made the removal of the prisoners unavoidable. (Fig 1.7)

At this stage there were:
The original perimeter wall, grand entrance and porter's lodge.
A governor's house (B22)
One completed wing - A Wing (B23)
One nearly completed wing - D Wing (B20)
Two wings commenced - B and C Wings (B24 and B16)

There was no water supply, privies, or yards for classification and muster. Water was obtained by prisoners with handcarts and stored in scuttle-buts. Five months later open tubs placed in the yard were still in use as privies.21

Construction continued in an erratic fashion until July 1844 when the economic depression forced the abandonment of work and the discharge of the Colonial Architect's foreman, John Sharkey.22 However, by October 1846 he had been re-employed and the project resumed,23 although progress was modest during the rest of the decade. (Fig 1.8)

The Colonial Architect, Mortimer Lewis, was heavily involved elsewhere - including at Government House and the Darlinghurst Courthouse site adjacent to the gaol - and in 1849, was dismissed, at least in part, for peculation. The same year a parliamentary committee of enquiry recommended the dismissal of the entire senior management of the gaol - the gaoler, Keck, the visiting magistrate, Innes, and in addition the matron, dispenser and principal turnkey.24

Work continued on the gaol for the rest of the century, much done by prison labour. Prison gangs were used for early stages of quarrying and stone
dressing with later quarrying completed under tender. Prison labour was also used to set masonry under trade supervision. Ironwork and roof structures were performed under tender although the gaol blacksmith’s shop assisted with some ironwork. Both supervised prison labour and contractors were responsible for finishing work.

By 1863 just over half of the early scheme had been built. Notable exceptions were the western ranges, the incomplete chapel and the three eastern cell wings. The latter had been abandoned in favour of a workshop and other facilities. The buildings actually constructed are shown on the Colonial Architect’s sewerage plan of May 1863 (Fig. 1.9) and in Edward Mason’s primitive but reasonably accurate bird’s eye view in the Illustrated Sydney News of 16 November 1866. (Fig. 1.10)

The Principal Gaoler, Henry Beverley, provided a useful account of arrangements in the gaol for the 1861 Select Committee Enquiry. He noted that the cells generally held three persons, rather than the six intended by Gipps. The bedding consisted of two blankets, a bed-tick filled with straw for a mattress and a pillow of the same kind. The bedding was placed on a bed board raised about five inches from the flagged floor (later the bed boards were to be replaced by hammocks). The bedding was changed when it became dirty - although it could be over twelve months before the staff perceived that this state had been reached. Similarly the walls were whitewashed when they became “dirty” in order to keep them free of vermin. It was not surprising that the Committee observed bed bugs massed on the walls of the females’ wing.

Each cell was provided with a night tub, which was slopped out in the morning into the privies, which discharged into the sewers, which in turn debouched
into a giant cesspool outside the gaol gate. The cesspool then overflowed into the Woolloomooloo catchment. The volume of effluent with its accompanying pervasive effluvia was a major irritant to government, city council, colonial architect, gaol staff, inmates and neighbours alike, and continued to defy the modest remedial measures of the colonial architects to abate the nuisance. Fuelled by reports of typhus in the gaol, the controversy reached a crescendo in 1862 and James Barnet, the new Colonial Architect, let a contract for the laborious emptying of the cesspool by hand.28

1860s - Expansion of the Site
The SIPD concept for the gaol, planned by Barney and Lewis envisaged the confinement of most prisoners in separate cells with restricted periods of exercise in classified yards and, as a punishment, unproductive labour on a treadmill. Gipps' economy measures, in which he placed the emphasis on large six-person cells effectively destroyed, but did not replace, the SIPD system. In any case, the penal administrators of Darlinghurst and NSW in the 1850s and early 60s had little interest in penal philosophy and merely sought to construct facilities which were convenient for the running of the gaol and housing the growing workshops. 29

The workshops were engaged in continuing, in a dilatory fashion, the construction of the gaol and in supplying clothing for the prisoners. Hence the radial plan of seven cell wings was abandoned in favour of a practical but ad hoc approach and the prison took on an increasingly industrial character. This change occurred more by default than by planning and administrative fiat. The point of no return was reached about November 1860 with the approval of Alexander Dawson’s design for a workshop range extending almost the entire width of the gaol.30
This single storey building replaced a number of temporary structures and made it impossible for the three eastern cell ranges to be completed in anything like their intended form. It also made necessary the extension of the gaol to permit new cell wing construction and, at the end of 1863, the Legislative Assembly resolved to appropriate land to the north for that purpose. The northern boundary wall of the gaol was then altered to align with the line of Burton Street and the eastern side with that of Darlinghurst Road. This reflected the pattern of urban intentions of land subdividers, giving the old gaol a new context. (Fig 1.11)

The Colonial Architect, James Barnet, was requested to supply plans. Work commenced in 1864 and the Illustrated Sydney News shows the triangular extension completely walled in by 1866. The stone for the walling was dressed in the gaol and erected by contract. (Fig. 1.12)

**Harold Maclean**

In August 1864 Harold Maclean became Sheriff and in 1874 he was appointed to the new post of Comptroller General of Prisons. He died on the job of typhoid fever in 1889. Unlike most of his predecessors he regarded his office as a full time professional obligation and was unusually conscientious in discharging his duty. He visited Victoria in 1865 and England in 1869 and was influenced in his attitude to penal discipline and design by Sir Edmund Du Cane and Sir Walter Crofton, although he did manage to avoid some of the harsher aspects of discipline then in vogue in England and Ireland. One of the first fruits of his liaison with the Colonial Architect, Barnet, was the new cell block in the northern extension completed in 1872.
The chapel was finally completed about 1872 and between then and 1885, when an accurate plan of the whole gaol was prepared by the Colonial Architect (Fig 1.13), a number of structures were erected and extensions and alterations made. All survive and include:

- A new west wall and range with an imposing gatehouse; (Buildings I and 2)
- A morgue with ornamental and symbolic carving; (Building 4)
- An increase of the workshop range to three storeys and an east-west extension on its northern end; (Building 11)
- A hospital for males (replacing the earlier hospital); (Building 14)
- A hospital for females; (Building 15)
- A cookhouse; (Building 25)
- A female warders quarters; (Building 27) (Fig 1.14)

Crowding and prison industries

In 1885 Maclean reported that Darlinghurst was overcrowded. He was, however, loath to remove the long-term prisoners as this would have seriously harmed the prison industries conducted in the gaol. In the 1880s and 90s these included mat, shoe and mattress making, tailoring, tin-smithing, blacksmithing, bookbinding, carpentry, masonry, bricking, painting and glazing. (Fig 1.15) Instead, the short term prisoners or 'toe rag push' were drafted to country prisons, but on release they soon found their way back to Darlinghurst. Maclean urged the construction of a new penitentiary near Sydney for the short termers. In the following year he was able to reoccupy Cockatoo Island (Biloela) and this relieved the pressure.

In 1891 a 'complete system of sewerage' was carried out by contract under supervision of the Water and Sewerage Board and patent flush closets were installed in all the yards. During 1894-5 electric light was introduced and
an engine room, boiler room and chimney stack were built into Building 26 by prison labour. Other contemporary improvements included the laying of tar paving (hexagonal pavers) and the erection of a sulphur house behind the morgue.

One of Maclean’s constant objectives was the provision of individual or separate cells for all prisoners in NSW. Limited resources prevented its achievement in his lifetime, but the policy was continued by his successors, Miller and Neitenstein, and the programme was virtually complete by 1899. Neitenstein reported that the cells in A Wing (B23) of Darlinghurst Gaol had been divided by the end of 1898 and that E Wing (B5) was under way in 1899. The work involved the return of the upper floor of A Wing to the cell configuration originally planned by Barney and Lewis in 1836 and in dividing each 10ft x 8ft cell in E wing into two 8ft x approximately 4’ 3” units. The latter was a cell size which would certainly have upset Maclean.

The grey borderline between criminal and insane acts provided a recurring problem for penal administrators. Parramatta asylum had a wing of the criminally insane and some NSW gaols had provision for insane criminals. The problem of identifying the insane in gaols was compounded by the practice of some magistrates in sentencing all wrongdoers to prison and further by the practice of some prisoners of feigning insanity.

By 1890 the observation ward at Darlinghurst (believed by JSK to have been in Building 14) had become so overtaxed that a part of No. 5 wing at Parramatta Gaol was set aside for the purpose. Finally in 1898 the female warders’ quarters at Darlinghurst (B27) were converted to an observation wing to which prisoners who showed signs of insanity could be transferred for “careful observation” - a process more designed to detect malingerers than aid the
prisoner. The displaced female warders were accommodated in the female hospital (B15) and three of the original six-person cells in D wing (B20) were opened into a single space to house the female patients.

The Government Architects plan of 1900 (Fig 1.17) shows Darlinghurst Gaol in its most developed form. In addition to specialisations, such as large cells for epileptics in E wing, particular attention had been paid to the landscaping of the enclosed grounds.
Fig 1.17 Darlinghurst Gaol 1900
The New Century
The comptroller generals of prisons had sought a new metropolitan prison since the 1880s and were only thwarted by a lack of resources. In the new century, planning for a new gaol complex at Long Bay was seriously underway and as a natural consequence no new work of any substance was undertaken at Darlinghurst. In 1910 the remaining industries were transferred to Parramatta Gaol and in 1914 Darlinghurst was dis-established. In July of that year, following the departure of the prisoners [by prison tram to Long Bay Gaol], the gaol was opened for inspection. It provided a fine opportunity for photography and the theft of fittings. (Fig 1.18)

It was the government’s intention to remove the perimeter walls and recycle the complex as a girls’ school, but this was overtaken by the First World War and the gaol was pressed into service as an internment camp. The place was not vacated until 1921 and, in common with many other buildings occupied for defence purposes, it was found to have been much damaged. The same year work commenced on the conversion of the gaol buildings for use as a technical college.

JSK 1987
Fig 1.19 Bridges to the chapel and willow tree, c.1900
1.2 LANDSCAPE IN THE GAOL PERIOD
Craig Burton analysis – edited extracts

1822-1862

The evidence of the creation of a cultural landscape within the outer walls of the gaol before the 1860s, is based on photographic plates and the etching from the Illustrated Sydney News 16 Nov. 1866. (Fig 1.10) The illustration indicates a sense of formal planting around the entrance to the Governor’s House and in the space between the inner buildings and the wall on the north-western and south-eastern sides. This planting was made possible by the symmetrical entranceway from Forbes Street and the ushering of prisoners through the Governor’s House by way of [the basement and] underground passages. This allowed for restrained expression of grassed areas slightly raised from the paved surfaces, (or plats), and the formal planting of specimen trees about the entranceway in a sparse expression of the Gardenesque style. (Fig 1.20)

Photographic evidence suggests the use of three equally spaced Norfolk Island pines (Araucaria heterophylla) and two Pencil pines (Cupressus sempervirescens) and other unidentified shrub plantings. The use of conifers reflects a growing Victorian taste in such plants which came to symbolise permanence and eternity. The use of Norfolk Island pines, apart from their formal characteristics, continues an association of such plants with buildings connected with the Colonial Government and strongly identifies the importance of the Governor’s House.

These plantings may date from post 1848 as they strongly reflect the personal preference of the then Director of the Sydney Botanic Gardens, Mr Charles Moore. Moore often recommended the use of Norfolk Island pine plantings to mark public places and buildings. However there is no direct evidence to support the idea that he was responsible for these plantings. One of the Norfolk Pines remained until the 1940s. (Fig 1.21)
1863-1900

The 1872 extension of the site may have stimulated further planting to improve the environmental amenity of both the gaol and the courthouse. The area of plantations within the Gaol walls appears to have been confined to the earlier extent, focussing on the Governor’s House and the link between the Porter’s Lodge and an underground connection with the Courthouse. Plants were sent from the Sydney Botanic Gardens for use at the gaol and courthouse grounds in 1866 and 1867 under the direction of Charles Moore. The selection of the plants sent, demonstrated Moore’s bias towards the choice of rainforest plants, particularly those from northern NSW and southern Queensland.

Under the influence of Moore, Sydney had undergone a transformation, in terms of the urban landscape, from a city devoid of cultural plantations, to one in which important public thoroughfares, parks, squares and public domains were planted out conspicuously with Moreton Bay Fig trees (Ficus macrophylla), Monterey pine (Pinus radiata), Pencil pine (Cupressus sempervirens) and Norfolk Island pines (Araucaria heterophylla). (Fig 1.22)

The precinct of the Gaol, the Courthouse, Victoria Barracks and Randwick Road through Moore Park (now Anzac Parade), were planted out by 1866 with Moreton Bay figs to delineate them as public places. A similar treatment
had been carried out in the Domain, Macquarie Street and Hyde Park in the 1860s. (Fig 1.23)

Photographic evidence of the gaol suggests the use of the boundary wall area to the [south-west] as a vegetable plot with a line of shrubs to screen it from view of the Governor’s House.

Grass “plats” appeared to have been laid out symmetrically around the line of entrance between the Porter’s Lodge and the Governor’s House. Pathways followed the boundaries of the yards formed by the radiating cellblocks as well as following the periphery of the boundary walls.

The new gate [of the 1870s] was located asymmetrically in the new [Forbes Street] wall and changed the formal relationship with the Governor’s house. This had the effect of altering the path layout and the pattern of grass “plats”, shrubberies, flowerbeds and separate structures such as the messenger’s box, sentry boxes, glass and summer houses and urns. The summer house, located in the south west corner of the gaol, appears as a timber latticed structure set into the edge of the largest grassed “plat”. This is first indicated in [the 1866 engraving], and it is assumed that the inclusion of a summer house together with planted areas alluded to a more domestic landscape setting and one which was strongly associated with the Governor’s house.

The summer house was later associated with hot houses or glass houses and both appear to have been maintained until the cessation of the site’s use as a gaol.

The penal period established three main environmental precincts, which affected both the perception of the gaol and its landscape quality:

The sandstone walls and associated courthouse edifice as a major built item located on a visually conspicuous site in Sydney’s landscape.

The cultural treatment of plantings and objects within the walls as a ‘frontage’ to the Governor’s House and the physical linkage to the courthouse to the south.

The inner domain and higher security containment area of the gaol.

The first two of these remained, in principle, similar in layout whilst the third area changed substantially. Between 1864 and 1885 and possibly as response to building programmes as well as attitudes of gaol administration, the inner domain received a concept of landscape treatment in the form of planted areas. This was presumably to improve the environmental amenity of what had been a hard and bleak prospect of cells, yards and walls. (Fig 1.20)

The treatment was in the form of mass planted shrubberies and/or grassed areas (plats) located around the periphery of the radial cell block adjacent to the yard walls or near to more socially inclusive buildings such as the Chapel, School and Hospital (later boiler room), the Dead House and the Deputy Gaoler’s House and Debtors’ Prison. Tree planting was included as isolated T within a sea of paving material and its extent in all parts of the site is unknown; however there is photographic evidence to suggest large slabs of sandstone and concrete octagonal unit paving. Mass planting beds were edged in either sandstone or bull-nosed concrete kerbing, which allowed the grass plats to be
raised above the general level of paved surfaces. The grass plat opposite the side entry (southern elevation) of the Governor’s House contained a semi-circular aquarium and would appear to have been constructed some time in the 1870s. The articulation of the grass plats and the emphasis placed on specimen trees, shrubs and objects such as Yucca filled urns, indicate the stylistic influence of the Gardenesque style of landscaping which Charles Moore and his staff at the Sydney Botanic Gardens often applied to Australian sites within their influence. This approach diminished with Moore’s retirement in 1896.

1900-1921

The plan by Bertrand of 1991 (Fig 1.24) and the Government Architects plan of 1900 (Fig 1.17) indicate some minor alterations to shrubbery beds and the inclusion of a circular grassed exercise area in the central yard to the north of E wing (Building 5). Also more circular tree planting beds are indicated. The greatest change appears to be the introduction of extensive flower beds replacing earlier planted shrubs and grassing. The most extensive flower garden was located immediately east of the Deputy Governor’s Quarters, with its eastern limits defined by a photographic studio building and a box hedge (Buxus sp.) to screen off access to the cells and inner containment area. The use of flower gardens reflected a growing trend, towards the end of the nineteenth century, in the use of more colourful flowering plants as a major design component of Australian gardens.

Photographic evidence suggests that between 1900 and the end of the Military period in 1921, further modifications and additions were made to the layout of landscape elements. Further planting beds were located around the hospital ward and two symmetrically placed circular beds were placed to the
north of this building. A large planting bed was also located along the inside boundary of the Burton Street boundary wall. Much of the layout was retained when the gaol site and structures were taken over for the use of Technical Education in mid-1921.

By the end of this period, based on the photographic evidence, the following plants were used:

- **Norfolk Island Pine** (Araucaria heterophylla)
- **Italian Cypress** (Cupressus sempervirens)
- **Port Jackson Fig** (Ficus rubiginosa)
- **Peppercorn Tree** (Schinus areira)
- **Lombardy poplar** (Populus nigra 'Italica')
- **Tree of Heaven** (Ailanthus altissima)
- **Native Frangipani** (Hymenosporum flavum)
- **NSW Christmas Bush** (Ceratopetalum gummiferum)
- **Flame Tree** (Sterculia sp.)
- **Brush Box** (Lophostemon confertus)
- **Red Bean** (Dysoxylum mealieri)
- **Eucalyptus** (Eucalyptus sp.)
- **Cordyline** (Cordyline Australia)

![Image of View east from north guard tower, c.1900](image-url)
This list represents the major structural species. Many shrubs were also used including Box (Buxus sempervirens) and Yuccas, however many cannot be easily identified from the images.

Charles Moore’s selection of plants indicated a preference for rainforest plants, and specifically those of northern NSW and the vegetation of the South Pacific, with an emphasis on large leaved plants and those displaying foliage quality or shade plants. Following Moore’s period of influence (after 1896) the emphasis appeared to swing towards plants that displayed particular floral qualities in preference to qualities of form.
ENDNOTES TO PART 1

1 Dr James S. Kerr, historian, conservation plan specialist, with expertise in 19th century gaols. This text was written in 1987 and approved for use by Barry McGregor for the National Art School projects and CMP by JSK in 2010.

2 J. S. Kerr, Parramatta Gaol, 1983.

3 Bigge to Macquarie, 2.10.1820 CO 01.103, F.16-17.

4 Macquarie to Bigge, 10.11.1820, HRA, 1, x, 390-1.

5 Ellis, Greenway, 57.

6 CO 201.64.44.

Ed. Harris arrived in the colony in November 1822 granted 2000 acres of land he selected on the Hunter River. He reported to Chief Engineer, Major John Ovens, and was dismissed in October 1824.

7 E. Butel and T. Thompson, Kings Cross Album, Strand, Sydney, 1984, p34.

8 Ibid p34.

9 Brisbane to Goulburn 27.8.1824. ML, A1559-2.

10 Enclosed in Darling to Huskinson, 17.5.1828, HRA 1,14,202-3

11 Darling to Huskinson, 29.8.1829, HRA 1,14,352.3

12 Kerr, Design for Convicts, p90.

13 Col Sec to Busby, 8.12.1828.

14 Harrington to Hallen, 5.9.1832, A/NSW 4/3883, f.2

15 WO 44.187, f.92.

16 Ibid.

17 SIPD, Remarks on the construction of prisons, 1826.

18 McLeay Report on Police and Gaols, 1835, 201.252, f.23

19 WO 44.187 f.10.

20 NSWV&P LC 1936. Report from the Committee on the Gaol at Darlinghurst.

21 The previous seven paragraphs are based on, or taken from, Design for Convicts, 97-100.

22 Elyard to Col. Arch, 10.7.1844, A/NSW, 4/3886.

[Ed. In 1836 William Moir had been appointed Clerk of Works for both the gaol and the adjacent courthouse. In 1837, John Sharkey was transferred to the Clerk of Works role from working on Paramatta Gaol and Moir was charged with preparing plans and specifications].

23 Sharkey to Lewis, 8.10.1846, A/NSW, 2/389B.

24 Nagle Royal Commission on NSW Gaols, 441-2.


28 Extensive correspondence in A/NSW, 2/589A.

29 Ed. After Mortimer Lewis's period, the Colonial Architects were: 1849 – 1854 Edmund Blacket; 1854 – 1856 William Weaver; 1856 – 1862 Alexander Dawson; 1862 – 1890 James Barnet. W.L. Vernon then held the title Government Architect 1890 – 1911.

30 Dawson to USPW, 15.11.1860, A/NSW, 2/589B.

31 Fitzpatrick to PUS, 7.12.1863.

32 ADB, 5, 183.

33 Prison Report 1885, 2.

34 Ibid, 1891, 763.
The closure was newsworthy around the country. The Clarence & Richmond Examiner 28 July 1914 published the following:

"DARLINGHURST GAOL.

SYDNEY, Monday—About 30,000 people visited Darlinghurst Gaol on Saturday, the last day on which the prison might be viewed. People began to assemble at 10 o'clock and waited patiently till the doors opened at 1.30. The proportion of women to men was 3 to 1. The gaol is closed now, and the work of dismantling the internal fittings will be started immediately."
PART 2:
UNDERSTANDING THE
TECHNICAL COLLEGE/ART
SCHOOL PERIOD

CONVERSION OF THE GAOL BUILDINGS 1921-1924
The East Sydney Technical College had its birth in turbulent political times. John Storey's government was elected with a one-seat majority on 12 April 1920 and the Premier died on 5 October 1921, having spent six months of his short term in England. His deputy, James Dooley, who was Acting Premier during Storey’s leave and sickness, became Premier on Storey's death. Dooley's government was defeated on the floor of the House on 13 December 1921, however the newly commissioned Premier, George Fuller, lost a vote within seven hours of his appointment, and Dooley regained power. Dooley's Premiership was again short lived as he lost the election campaign to Fuller in April 1922. Fuller subsequently held office until he was defeated by Jack Lang in June 1925.

The gaol buildings were in a very poor state after the Commonwealth handed the site back to the State of NSW. Following his visit to the gaol on 2nd March 1921, to inspect the damage caused during the occupation, former Governor of the gaol, W. M. Urquhart, wrote an outraged letter to his superior:³

……On my inspection of the buildings this morning, I was shocked at the neglected and dilapidated condition of the place. …….Hardly a pane of glass remains in any part of the gaol; even the vane on the top of the church has been used as a target……..

While the newspapers of 1920 identified that there were other demands for the use of the site, including a new children's hospital, it was the need for a technical college that was to win through early in 1921, due to the support of industry leaders. The latter pushed and supported the Storey Labour government in their decision to double the size of the Sydney Technical College at Ultimo, by opening an annex on the Darlinghurst Gaol site.⁴ The Sydney Morning Herald informed its readers of the Government's views on technical education on July 1, 1921.⁵

NEW TECHNICAL COLLEGE.
TO BE ERECTED IMMEDIATELY
DARLINGHURST GAOL SITE.
The Minister for Education (Mr. Mutch), in responding to an address in appreciation of his efforts to secure the erection of an additional technical college on the Darlinghurst Gaol site, which was presented to him by representatives of various trades yesterday, said that in the new school there would be provision for about 8000 students. It was proposed to put the work in hand immediately, and it was probable that in the estimates for the next financial year there would be more liberal provision for technical education than had ever been made before.

After quoting from the annual report of the Education Department, which will be issued shortly, the Minister said that a serious position existed in regard to boys leaving the High school after barely a year's attendance. Of 1884 boys who entered the High schools with definite vocations in view 615 entered unskilled occupations, 652 became shop assistants, 165 entered commercial life, and only 452 adopted trades. Unless High school and technical education were more evenly balanced there would be an over-supply of clerks. The majority of boys nowadays left the high schools between the ages of 14 and 15. Many parents had tried to induce their boys to pursue the full course in order to ensure their obtaining good positions later on but the temptation brought about by the high rates of wages offered for blind-alley jobs was too great. This state of affairs revealed the necessity for technical education.

The presentation of the address, which had been executed by pupils at the Technical College, was made by Mr Buchanan (president of the Master Builders' Association), on behalf of the employers and employees of the various trades.

James Nangle – architect and educator
The driver of the conversion works was James Nangle OBE (1868–1941). Nangle was an architect and educator, and from 1913 to 1933, held the position of Superintendent of Technical Education in NSW. 6 A man of many talents - including astronomy – Nangle set out to provide desperately needed teaching facilities to provide for 8000 technical students with a stringent budget of £30,000, and in a very difficult political environment.

The teaching and training disciplines to be located at the ESTC site, had their roots in the Sydney Mechanics' School of Arts (SMSA) established in 1833, which set up the Technical and Working Men's College. On 1 October 1883 the Technical College of the Sydney Mechanic's School of Arts (which had been publicly funded for the four previous years), was transferred to the management of the Board of Technical Education appointed two months earlier, and called Sydney Technical College. Thirteen departments offered courses with the instructional methods claimed to be in 'accord with the practice of the City and Guilds of London Institute' with local modifications.7

Nangle appeared to handle the press carefully and in a useful manner, considering the great volatility about to erupt in the NSW Parliament. There are few records of the planned changes available, and no working drawings or information on the stages of the work. It is the newspapers of the day that provide the story of the redevelopment of the old gaol and these are quoted extensively in the following pages of this text.

The Sydney Morning Herald article on 16 September 1921, provides a
description of Nangle's vision for the new college which was being created inside Darlinghurst Gaol.

TEACHING TRADES.

SYDNEY'S NEW TECHNICAL COLLEGE

REMODELLING THE GAOL

The Government are making provision for the accommodation of 8000 students at the old Darlinghurst gaol, which in future is to be known as the East Sydney Technical College. This will be in addition to the 7000 students who are receiving instruction at the Sydney Technical College, Ultimo.

The Technical High School is to remain for the present at Ultimo, but it is hoped that additional money will be provided for the establishment of a Technical High School in the grounds of the old Darlinghurst gaol. The Minister for Education has allocated £20,000 for the remodelling of the gaol buildings, and it is anticipated that an additional £10,000 will be required to complete the work and provide the necessary technical equipment.

When the work has been completed, the East Sydney Technical College will be the largest establishment of its kind in Australia. It is hoped to have it ready for students at the commencement of the March session in 1922.

The arrangements were explained to Press representatives during a visit of inspection to the gaol buildings yesterday morning, by Mr. James Nangle, Director of Technical Education. The lay-out of the gaol buildings enables the alterations to be carried out with no extensive alterations in the outer walls of the main buildings, which are solidly constructed of stone. The buildings cover an area of just over four acres, and are so designed that it will be possible to arrange what will be practically a series of separate colleges, each with its own equipment and administrative rooms, free from interference by neighbouring colleges. Mr. Nangle’s object is to retain what may be classified as the structural colleges at Ultimo, and to bring the manufacturing colleges to Darlinghurst. Thus there will be retained at Ultimo the mechanical engineering group of classes, the electrical engineering group, the architectural and building construction groups, and the sciences.

The former hospital and power station at Darlinghurst, with two of the cell buildings adjoining, are to be converted into what Mr. Nangle described as the applied art department. The old hospital will accommodate the students in elementary drawing; the two cell buildings, each of which is 100ft long by 30ft wide, and two stories high, will be for advanced drawing and for art metal work, including instruction in the making of jewellery and watchmaking; the former power-house, a building of three stories, will be devoted to the ceramic arts, including modelling, sculpture, and pottery.

What was formerly the Governor’s residence, opposite the main entrance, and the large cell buildings alongside, will be utilised by women’s handicrafts, including dressmaking, millinery, and costume designing classes. A cell building near by, when the interior walls are removed is to be devoted to classes associated with what may be termed the sheep and wool trades, where everything essential to the treatment of wool will be taught by experienced teachers.

The building formerly used as a cook-house will be devoted to breadmaking
and pastry. This is a single-story building, a portion of which is being reserved for the laboratory and scientific work associated with breadmaking and pastry. Mr. Nangle said that when this building was provided with the ovens and machinery, it would be one of the finest and best-equipped bakehouse in Australia, and would be able to give the students all the scientific and practical information that had been applied to this work.

Another building, now three stories, is to be altered to two stories, and it will be set apart for sanitary engineering and plumbing. It will be fitted with the most modern appliances, as well as a museum, containing all the latest specimens and information relating to sanitary science. Where necessary the appliances are to be shown in working order. A large building in the northern section of the group will be set apart for instruction in all matters concerning transit by road, rail, sea, and air. One of the wings will be devoted to aeroplane construction work, and the machines and fittings now at the Richmond State Aerodrome will be removed here for educational purposes. Another wing will be set apart for motor construction, and will be called the motor construction school. The remaining wing of the building will be set apart for instruction in regard to transit by road and rail.

The old chapel is to be converted into a lecture and recreation room, which will be fitted with a cafeteria. The smaller buildings will be used for sectional classes and administrative work.

Mr. Nangle is anxious for the speedy completion of the alterations in order to introduce a number of reforms in technical education, which he cannot do at present owing to the lack of adequate class accommodation. He stated yesterday that there were thousands of boys waiting for technical instruction in their various trades who cannot be provided with it at present.

“The State,” Mr. Nangle said, “is supposed to provide technical instruction for all apprentices and journeymen who may desire to have it, but we simply cannot do anything like that at the present time; and even when those buildings are remodelled there will be many more young men seeking education than can be catered for. However, now that we can see our way for the provision of accommodation for 8000 extra students we shall be able to make much better headway in the future than has been possible in the past. Even as it is, New South Wales is ahead of the other States, as we have now the biggest technical college in Australia; and with this additional one, which will more than double our present educational facilities, we shall have two of the largest technical colleges in the Commonwealth. The promoters of technical education in this State are grateful to the Minister for Education for the splendid fight he made to get possession of these magnificent buildings at Darlinghurst.”

Those present at the inspection included Mr. M. F. Connolly, who is in change of the remodelling, and who will be the headmaster of the East Sydney Technical College; Messrs. Millard, Drummond, Lazzarini, and Alderman M. Burke, M.L.A. (Fig 2.1 and 2.2)

1st Opening - February 1922 The work on the site and occupation was staged, making room at Ultimo to ease the crowded classes and perhaps to make the move decisive and irreversible. On 21st February 1922, a commemorative stone was laid at the site in time for commencement of the first classes. The date on the stone however, is 18th February 1921, referring to the date the Government determined that the technical college would be
located on the old gaol site.

The Sydney Morning Herald covered the story, describing the ceremony and listing the attendees who included, among others, representatives of the diverse industry groups, societies and unions who had lobbied the Government over the previous months and years: the Australian Chemical Society; New South Wales Chamber or Manufactures; the Iron Trades’ Employers’ Association; Master Builders Association; the Royal Society; Morts Dock and Engineering Co; Astronomical Society; the Pastoralists’ Union of New South Wales; and Associated Printing Trades. An escape from breeding ‘a nation of clerks’ was of paramount importance.

**NEW TECHNICAL COLLEGE.**

**DARLINGHURST GAOL.**

**A COMMEMORATION STONE.**

A ceremony was held at the old Darlinghurst Gaol yesterday to mark its conversion into a Technical College for the Eastern Suburbs.

Mr James Nangle, Superintendent of Technical Education, presided, and among others present were Mr T D Mutch (Minister for Education), Mr W J McKell (Minister for Justice), …

… Mr Nangle, before asking Mr Mutch to unveil a commemoration stone, said that the decision of the Cabinet of which the late Mr John Storey was
then the head, to use the magnificent Darlinghurst site for a Technical College, marked an epoch in wise and liberal administration. The great Technical College at Ultimo was now overcrowded with close to 7000 students. At Darlinghurst there would be provision for about 8000 young Australians.

Speaking as superintendent since 1914, he was in a position to say that this increased accommodation was badly needed; hundreds having to wait for admission at Ultimo. Such had been the speed of the Government in giving effect to the Cabinet decision that the Applied Arts and Women’s Handicrafts departments would be opened in the new and adequate group of buildings next week (Applause). Within a few months other departments or sections would be in working order, and by the end of the year they would have the whole plan of technical instruction in operation at Darlinghurst (Renewed applause). The college at Ultimo might then be used almost exclusively for science and for structural trades. The Minister for Education had been the moving spirit in a step which was sure to add to the development of the country in the handling of its products by well-trained workmen (Applause).

Mr. Mutch confessed that he was proud of the part he had played in a revolutionary change, which showed the march of progress in New South Wales. The Technical College at Darlinghurst was the accomplishment of an ideal upon which he had set his heart. What was now being done with the cordial co-operation of the Director of Education and Mr Nangle was the starting of a movement to link up their primary schools with Technical Colleges throughout the State (Applause). He regarded the establishment of the college at Darlinghurst as the most important act of his administration, and as a provision which would mean a great deal to future generations of Australians (Applause). In this regard he had to thank his colleagues, especially Mr McKell, for their help in doing something which was endorsed wholeheartedly by their late leader, Mr John Storey (Applause). The new college was not for boys only (Applause). He hoped to see 2500 girls there when everything was in full swing (Prolonged applause).

Mr McKell said that the transformation, which was now almost complete at Darlinghurst, would break down the tendency to breed a nation of clerks in this part of the world. The Government could do no better service than teach boys and girls trades and useful arts (Applause).

Mr Mutch, in replying to a vote of thanks said that whatever happened at the general elections, the money had been allocated for the completion of the work at Darlinghurst (Applause). His one regret, he added, was that he had not been able to get the Commonwealth Government to pay for the damage, amounting to over £11,000 which was done during the four years the military authorities were in possession of the buildings.

The proceedings were closed with cheers for the King.

The following week, two departments had completed their move from Ultimo for the beginning of the 1922 teaching year: (Fig 2.3 and 2.4)

The Applied Art school occupied several buildings: the Boiler House (B26); Female Warders quarters (B15); C Wing cell block gutted and refitted (B16); and the Observation wing with increased height and extensive glazing on the upper level (B27). The conversion of the Male Hospital building (B14), was completed for occupation by the Applied Art school.
by August 1922, providing it with essential drawing studios.\textsuperscript{11}

The Womens Handicraft school occupied two buildings - the former Governor's residence (B22) which had been little changed, and the A Wing cellblock (B23) which had been gutted and refitted with a new floor and windows.

\textit{‘Truly a wonderful and delightful transformation’} The Government changed in April 1922 and if incoming Premier Fuller had intended a change in direction at the Darlinghurst Gaol site, it did not eventuate. Work continued and by mid-year the demolition of cells had been completed in B Wing (B26) and E Wing (B5) and construction was well underway to house the remaining schools. The Sydney Morning Herald described the progress on the site on 23 August 1922 a year after the hand-over from the military. \textsuperscript{12}

\textbf{THE OLD GAOL BECOMES A MODERN COLLEGE FOR TECHNICAL SCHOLARS.}

\textbf{GRIM MEMORIES.}

Old Darlinghurst Gaol, covering about four and a half acres of ground in the heart of that thriving part of Sydney, is gradually being transformed into a Technical College that will be unrivalled in the Southern Hemisphere. The various groups of buildings, some completed and others in course of construction, will house about 8000 students. The end of this year should see the whole of the Education Department's new scheme in full operation.

It has been a great work remodelling these old-fashioned structures, full of grim memories of the past, into a modern college, which will enable the authorities to cope with the ever-increasing demands for greater technical knowledge. The utilisation of existing buildings and the co-ordination of effort by those in control, has enabled this work to be done at a cost of not more than £33,000. According to experts, to have achieved the same results by the acquirement of land and the erection of totally new buildings, would have absorbed at least a quarter of a million. It was a wise decision, therefore, to make provision for the accommodation of prisoners elsewhere, and to turn to a more useful purpose such a valuable property.

Peculiarly enough, these buildings, separated from each other by wide spaces, which will permit of an attractive garden scheme, are well adapted, with the alterations and improvements effected, to the comprehensive objects, which it is hoped to serve. The superintendent of technical education, Mr. Nangle, applying his architectural knowledge, conceived the general plan of the college, which is being carried out under the direction of Mr. M. Connelly, registrar of East Sydney Technical College. About 100 men are now busily engaged in the completion of the work. Some of the classes have already been accommodated; others will move in towards the end of September. By Christmas several additional departments will be available for students.

\textbf{MAKING ROOM AT ULTIMO}

At the present time the Sydney Technical College is practically composed of two branches - the institution at Ultimo and that of East Sydney. The subjects of instruction to be taken at Darlinghurst will not be included in
the syllabus at Ultimo, the idea being to liberate space at Ultimo for the classes now taught there. The pressure of students has been very great, but, with the extensions now going on, soon there should be room for all applicants.

At Darlinghurst provision is being made for the women's handicraft department, embracing such subjects as dressmaking, ladies' tailoring, millinery, and allied classes, as well as the domestic arts, covering household management (beginning in the September term). "At present we have more applicants for this branch of tuition than we can handle," says Mr. Connelly. "There are now 150 students awaiting entry, but we could only take them if we had the necessary equipment and teachers."

Another class for which preparations are well advanced here, but not yet in operation, is that of sanitation, to be transferred from Ultimo, including plumbing sheet-metal work, copper-smithing, water and gas testing, and meat inspection. The sheep-post and wool department is also to be removed from Ultimo. This is, the officials state, one of the most famous classes in the college, students coming from all parts of the Australian States, and there have been some from Japan and South Africa.

SEA, LAND, AND AIR.

Students of aviation will be interested to learn that in the "Sea, Land, and Air" department it is proposed to continue the work which was interrupted through the closing of the Richmond aviation school by the State Government some time ago. The motor-body building section also will be practically a new class, in which the college hopes to specialise, in view of the great development of the automobile industry. The class at Ultimo for the most part has been confined to carriage work. Students of rail and road carriage and ship building, too, will find at Darlinghurst much better facilities for their pursuits. Ship building, with about 30 students in attendance, is now being taught at a separate branch school at Balmain.

The registrar yesterday pointed with evident satisfaction to the gift of a valuable collection of stoves made to the college by the stove manufacturers of Sydney for the cookery department, which will start well equipped in December. The registrar justifiably hopes that other citizens interested in the advancement of technical knowledge among the youth of Sydney and suburbs will follow this good example, especially as the Sydney Technical College has now under its wings from 8,000 to 10,000 pupils, with classes going from 10 a.m. to 3 p.m. daily.

OLD-TIME SCENES.

The building formerly occupied by the governor of the gaol, a commodious structure of three floors, will in future be devoted to the women's handicraft branch, where four large teaching-rooms have been provided. What was known as the "cell area" has been converted into two large classrooms, adequately ventilated and lighted. There is no prison look about it now. The old church, the scene of many strange gatherings, has been fitted up as a library and lecture theatre. The hospital, constructed in 1887, is to be devoted to the elementary drawing classes, which are now ready for occupation; while the padded cells, by no means gloomy in appearance today, have been turned to useful account.
Unless reminded, no one would recognise the condemned cells and gallows section at the old gaol. This has been absorbed by the sanitation department. From this point is obtained a magnificent view of Darlinghurst, though in the past the outlook must have given scant pleasure to those who pictured the surroundings for the last time. There have been various accounts of the actual number of condemned men executed at the same time, but it is reliably recorded that never more than four faced the executioner on one day. Then, near by, there were the debtors’ cells, in which some prominent individuals found compulsory refuge in those stirring days. These have vanished. In their place are revealed attractively built rooms for the study of the domestic arts.

Throughout the whole group of buildings most of the old material has been utilised to the best possible advantage. In some of the sections the quaintly constructed staircases have been left intact; others have been adapted to meet the new requirements. They built well in those days, and so much of their foundation work requires little alteration. Economy has been the watchword of those who are turning these ancient structures into a modern technical college, which, when finished, undoubtedly will be a credit to Sydney.

In 1884, it is shown in the records, there were as many as 1881 prisoners in Darlinghurst Gaol. By the end of 1922 probably 8000 students will be enrolled on the books of the college in these historic grounds. Truly a wonderful and delightful transformation.

Adjacent to the south, the Darlinghurst Court House was also changing at this time, with the addition of a new courtroom for the High Court in 1922. The original building designed by Mortimer Lewis, and constructed in parallel with the gaol buildings between 1835 and 1844, had been previously expanded by James Barnet’s handsome additions of flanking courtroom pavilions, between 1884 - 88. (Fig 2.5 and 2.6)
Fig 2.6 E Wing conversion under construction

(BS)
FEBRUARY 1923 OPENING
In February 1923, two additional departments were relocated to East Sydney, for the commencement of the teaching year:

Sanitation and Hygiene – occupied the former E Wing (B5), which had been gutted and rebuilt internally, with large distinctive square windows installed for maximum daylight and ventilation. As this building was the most visible on Burton Street, these changes obliterated the impression that it had been a cell block, and all traces of the gallows had been removed.

Domestic Science – occupied the former Deputy Governor’s quarters (B3) and adjacent warder’s quarters along the Forbes Street frontage.

At this time, the Sydney Morning Herald, on 14 February 1923, informed its readers of the progress of the work with great enthusiasm and that the estimated expenditure on the work on the old gaol would reach £40,000. The pride of Principal Connelly of the ‘cheapness’ of the work perhaps reveals the political pressure he and Nangle were under:

THE NEW SCHOOL
For Eight Thousand Students.
OLD GAOL PASSES.

The conversion of the congeries of dolorous building known as Darlinghurst Gaol into a well-lit, well-ventilated modern technical school, to accommodate 8000 students, each week is nearing accomplishment.

At present there are no students, as the term does not begin until February 26, but the place is nevertheless strenuously alive with labourers, mechanics and artisans making ready for the opening of new departments,

To walk through the place, pausing only long enough in each department to observe the main details, takes just two and a half hours. And at the end of that time one is forced to agree with the indefatigable principal, Mr. Connolly, that the most striking feature of the process of conversion is the marvelous utilisation of old materials.

Mr. Connolly has estimated that the total cost of the work being done will be about £40,000. If all the materials had had to be bought the total cost would have been at least £250,000.

For instance, all the lead used has been obtained from the sockets of innumerable prison bars, burnt out by the oxy-acetylene process. At the present moment, lying in what was once the morgue of the gaol, are hundreds of ingots of lead, all reclaimed from the old buildings. Many tons of stone from the old walls, most of which have been lowered to remove the gaol-like appearance of the premises, have been sold for a good price, while between 7000 and 8000 tons have been given to Sydney University. The very cobblestones from prison courtyards have been reshaped to make kerbstones for the streets running through this miniature city.

Many people ask why all the walls have not been lowered. The answer again is, for reasons of economy. Dozens of classrooms have been made by the simple expedient of throwing a roof from new walls erected parallel with the old walls. Even in these new walls thousands of old bricks have been utilised and covered with plaster manufactured on the premises. The steel bridges, which used to converge from all points of the gaol to the
circular church, have been taken down and reassembled as fire escapes. Floors too good to destroy and not good enough to remain untouched have been covered with a preparation which renders them as good as new. Hardly a cubic yard of space remains that has not been put to some useful purpose. Odd corners have been converted into storerooms or students’ lockers, attics have been made into restrooms and airy lavatories. Old timber is sorted and resorted, and used to make, on the premises, window-frames, window-sashes, doors, etc.

This meticulous attention to economy is noticeable also in the grounds of the technical school. Instead of going to the expense of turfing what will eventually be the lawns and edges to flower-plots, roots of grass have been planted “A little longer to get the desired result,” said the principal, “but much cheaper.”

At first glance through the department of domestic science, which will open for the first time on February 20, one could easily imagine one’s self in an up-to-date home. Here is a sitting-room, a bedroom, kitchen, bathroom, laundry, dining-room, servery, in each of which home conditions will be reproduced, so that the girls will learn everything that is to be learnt about correct housekeeping, from making a bed or polishing a floor to preparing a cheap but nourishing meal. From time to time an “exhibition” luncheon or dinner will be served in a dining-hall, so that the students may have actual experience of preparing for a large number of persons, and in another room meals will be served at cost price to students from other departments. Particularly will this innovation be convenient for students who, on leaving work at the end of the day, cannot make time to go home, perhaps to distant suburbs, and then return to attend night classes.

Another portion of the school nearing completion is the sanitation and plumbing department. What were once the gloomy cells of the worst class of prisoners are now adequately equipped classrooms, flooded with light and air. The steel cell doors now serve as the doors of furnaces, and even the pulley-wheels, on which are hung the weights controlling the doors, have been made from scrap-iron gathered on the premises.

In this department, besides rooms for water testing, gas testing, and sheet metal working, there is a huge hall set aside as a museum for sanitation. It is intended to make this museum the first of its kind in Australia. It will also serve as the headquarters for Health conferences, and representatives of Australasian health societies will be invited to lecture in it.

Already set up in the spacious Aviation Department are many machines which at present are producing all the joinery and woodwork necessary in the work of conversion.

The kitchen of the gaol has become the bakery and pastry school. Two fine ovens are being installed and adjoining them is a laboratory to be used for the work done by budding bakers and pastry cooks.

In the ceramics section, housed in what was the powerhouse, a School of Australian pottery is being developed. The old stack now surmounts the new furnace in which is baked all the pottery required throughout the various departments.

New classrooms for students of elementary drawing will be available from February 28. These are situated in the prison hospital. Provision has been made as well for the art-metal trades and repousse work. In the Jewellery Department there are devices by which all sweepings will be saved and the
precious metals will be reclaimed at the end of each year. Even the water in which the student jewellers wash their hands will be caught in casks placed in the basement. It is estimated that at least one hundred pounds worth of precious metals will be saved in this way.

Well advanced is the setting up of the sheep and wool department. Here eventually will be taught wool classing, wool sorting and sheep breeding.

A vacuum cleaning system has been installed throughout the five acres of buildings. Special attention has been paid to securing adequate lavatory accommodation and what was once a damp and dark underground passage has become a splendidly ventilated and brightly lit cloak-room where each student will receive from a special attendant a disc when he or she hands in a coat, a cloak, or other article that may need safeguarding until the hour for departure arrives. (Fig 2.7)

The ‘Elementary and Applied Art Department’
Like many of the disciplines located at the ESTC site, the art school had its roots in the Sydney Mechanics’ School of Arts. In 1873 a Department of Art was set up in the ‘School of Arts’ building in Pitt Street, offering courses in technical and fine art drawing, as well as training in drawing for primary school teachers. From 1878 the Department of Art formed a part of the Technical and Working Men’s College established by the SMSA then funded by government and became part of Sydney Technical College in 1883.14 By
1909, the Department of Art had grown to include courses in painting and sculpting from the model, pottery, landscape and life drawing, as well as technical subjects, offering a five-year course and regularly exhibiting student work.\textsuperscript{15}

Being first onto the new site at East Sydney, the Applied Art School was well established by the beginning of 1923 when the refurbished Male Hospital (B14) was occupied as ‘class-rooms for students of elementary drawing’. The first Lecturer in Charge of the school was Samuel Rowe, an artist and interior designer who had, up to that time, worked with Wunderlich for 17 years.\textsuperscript{16} The employment of the young talented English sculptor G. Rayner Hoff\textsuperscript{17} in April 1923, saw the art department gain a new impetus, and the new East Sydney Technical College achieve new status before it's completion, even before Hoff had arrived in the country and started teaching there.

The Sydney Morning Herald on 12 April 1923 announced “…Mr. G. Rayner Hoff has been appointed by the Public Service Board as sculptor and modeller to the Technical College. Mr. Hoff was specially selected for the position by Sir George Frampton, R.A., and Mr. Derwent Wood, R.A. ……”\textsuperscript{18} A Royal Academy endorsement was far above any local selection committee – perhaps a unique process for the NSW Public Service Board, and especially for the organization that would later be called TAFE.

Of Dutch descent, Hoff’s father was a mason and wood carver, and his son, born on the Isle of Man in 1894, worked in the mason’s yard after school after the family moved to Nottingham. From 1910 he studied drawing and design at Nottingham School of Art and enlisted in 1915 serving in France and Cologne from 1916 to 1919. In 1920 he began studies at the Royal College of Art, London, under Francis Derwent Wood RA. He exhibited two sculptures at the Royal Academy Summer Exhibition in 1920 and one in 1922 winning the Rome Scholarship.

Prior to travelling to Rome in January 1923, Hoff was invited to apply for a teaching position in Sydney and in Italy, he met the Australian architect and artist, Hardy Wilson, whom, we must assume, informed him of the facilities for the new art school at Darlinghurst. With the Associate of the Royal College of Art diploma (ARCA) in his hand, Hoff took up a position as teacher of drawing, modelling and sculpture at East Sydney Technical College, aged 28.

Rayner Hoff’s official welcome at a ceremony at the still incomplete campus at ESTC, was by no less than Minister of Education, Brutnell, on 26th July 1923, and was perhaps one the grandest events in the ESTC’s history, with speakers including the state’s leaders in education, art and architecture. These local dignitaries spoke warmly in their greetings, as was covered by the Herald.\textsuperscript{19}

\textbf{MR. G. RAYNER HOFF.}
Sculptor and Modeller.
DISTINGUISHED CAREER.

Architects, artists, and educationists assembled at the East Sydney Technical College yesterday afternoon to welcome Mr. G. Rayner Hoff, A.R.C.A., who has been selected to take up the position of instructor in sculpture and modelling in the applied art department of the college.
Mr. Bruntnell, Minister for Education, greeted Mr. and Mrs. Hoff, but was compelled to hurry away, and the chair was taken by Mr. S. H. Smith, Director of Education. Though only 28 years of age, Mr. Hoff has already achieved distinction, and was specially selected for the position by Sir George Frampton, R.A., and Mr. Derwent Wood, R.A.

The chairman spoke of his varied training in all branches of his profession. After leaving school Mr. Hoff studied stonework, and took a full course in architectural drawing, modelling, carving, and masonry. At the Nottingham School of Arts he took up geometrical perspective, architectural, and freehand drawing, as well as elementary modelling and design, and after his term there, two of his reliefs and architectural drawings were awarded a Silver medal at the National Competition. The following year he won a gold medal with a larger relief. During this period he also studied life drawing and architecture, and earned his living by working part time as a professional modeller on many kinds of architectural work, fibrous plaster, etc. Subsequently he had charge of the art work of the chief firm in Nottingham, doing architectural modelling.

At the close of the war Mr. Hoff returned to Nottingham School, and spent six months there in modelling and design. In 1920 he sent his first works to the Royal Academy, which were accepted and hung. (Loud applause.) The same year he transferred his studies to the School of Sculpture, Royal College of Art, and in 1921 took his A.R.C.A. diploma in modelling and the prize for the best year's work. Next he was awarded a travelling scholarship by the Royal College of Art, and spent about two months at the British School in Rome, proceeding thence to Naples, Florence, and Vienna. Last year he won the Prix de Rome scholarship for sculpture, open to British-born sculptors only; this honour is regarded as the blue ribbon distinction in sculpture in England.

"I think," said the chairman, "you will agree that the college is particularly fortunate in having the services of a gentleman with such qualifications."

Mr. John Sulman, president of the National Art Gallery, said that several months ago, seeing some of Mr. Hoff's works, he felt that here was a man who was going to make a name for himself. The need existed here to spread art amongst the community generally; it must be spread in all directions.

Mr. Victor Munn, director of the National Art Gallery, said he had received a letter from Mr. Bertram Mackennal, the famous Australian sculptor in England, in which he expressed his pleasure at the news of the appointment of Mr. Hoff.

Mr. B. J. Waterhouse, president of the Federal Institute of Architects, said there had been one thing lacking in the past, but now they felt there would be a welding into one whole of the arts of painting, architecture, and sculpture.

Professor Wilkinson, Professor of Architecture at Sydney University, said they should consider themselves fortunate in securing a British-Rome scholar. Mr. Hoff was what he might call a "scaffold sculptor," which meant architecture in its highest form. He hoped Mr. Hoff would give a great deal of attention to the question of colour as applied to sculpture.

In the course of a brief, modest reply Mr. Hoff said that he and his wife were quite embarrassed by the heartiness of their greeting. He thought the British School of Sculpture was the finest in the world. It could not be long before Australia was better represented in that branch of art to which he belonged.
At the time of Hoff’s arrival, ESTC was still a building site, with work continuing on the Bakery (the former Cookhouse (B25)), the Sheep and Wool school (the former B Wing cellblock (B24)), and importantly for Hoff, the former Workshop range (B11) along the Darlinghurst Road side of the site. Here a private studio was constructed for him, to fulfil a condition of his contract that he be able to carry out his own work while teaching at ESTC. This studio was located at the southern corner of the complex, and constructed by installing a lean-to roof supported on timber trusses between the perimeter wall and the wall of the workshop range. The roof was clad in asbestos cement sheets with skylights, and double doors at each end provided access to the north and south. Clay bins were constructed outside in the southern courtyard area. Also in this building were the facilities for the schools for Aviation, Motor Body Building, Ship Building and adjacent was the ‘Trade school’, an invaluable resource for wood and metal fabrication for the young sculptor.

Hoff became a driving force in the art school and was very active in the art community in Sydney. He joined the Society of Artists in 1924 and created a medal for them in that year, and also was to serve on its executive. At the college he energetically reorganized the courses and was a vigorous administrator. He created a lively school of sculpture that attracted a group of notable students. The arrival of Sir Bertram Mackennal in Sydney, in early 1926, and his use of the ESTC facilities while he was here (although any details of this have not been found), was to further boost the status of the ESTC and the reputation of the fast-growing art school. Hoff helped to establish a new five-year Diploma course in that year and the name ‘National Art School’ was first mentioned in the catalogue for an Exhibition of Art by the students of East Sydney Technical College.

February 1924 Opening
Around November 1923, the outstanding work on the site was completed and the final departments were transferred to the new campus at East Sydney for the beginning of the 1924 teaching year:

The Bakery – occupied the former Cookhouse (B25)

The Sheep and Wool school – occupied the former B Wing cellblock (B24), which had been gutted and rebuilt internally, and with additions to the east for toilets and wool reconditioning.

The schools for Aviation, Motor Body Building, and the Trade school – which occupied the former Workshop range (B11) along Darlinghurst Road. The main range of the building had been gutted of its two upper floors, and a new floor constructed, reusing the recycled materials. The Ship Building School would also occupy this building for a time.

Rayner Hoff’s studio was part of the last work to the workshop range (B11). The studio was located between the workshop building wall and the east perimeter wall, at the southern end of the building and was approximately 30’ by 20’, with stone walls on each long side and timber walls with double doors, with glazing, at each end.

The provision of the studio, for the execution of his art works, was part of his contract with the Public Service Board. His appointment was
announced in April 1923 and his studio may have been completed for use as early as August 1923, when he commenced teaching at ESTC, but it is more likely to have been several weeks later following his approval of the design – the size, height, lighting and access. He was painted in his studio in 1924 by Norman Carter.22

The central building, the symbolic head of the radiating gaol geometry, was being used as an auditorium on the upper level, in the gaol Chapel, while the lower level was used as a lecture space, with later plans for a college library to be installed there.23

The Changes – Gaol to College
In just over two years, around 80% of the site had been transformed for use by the College. The south west corner, however, which included Wing D, was unchanged and remained fenced off and under the control of the Department of Justice, which utilised the eastern row of rooms only (B1). The Department of Justice would retain this portion of the site until 1929. The last cellblock, Wing D, would not be touched for 30 years, by which time the roof had failed and the building was in ruins.

The process of demolition had removed four of the five watch towers (c1865), and the lowering of the high forbidding perimeter walls along Burton Street (c1865), into which new gates were installed for vehicles to enter the site. The 1820s, the wall abutting the courts was also lowered in height for half of it’s

Fig 2.9  Students and staff c 1930. View east – Governors house B22 and chapel behind B28. D wing (B20) is fenced off, and the Norfolk island pine is still extant.
length, returning on Darlinghurst Road. This was an attempt to ‘de-gaol’ the site, and to move it to the character of an education campus.

Within the site, the removal of the freestanding exercise yards, their walls, gates, privies, baths and weather sheds, and the freeing of the buildings and the spaces between them, considerably changed the site into the freestanding buildings we see today. (Only a few yard walls remain, between B16 and B27, along with remnants of the wall within B27 and two splayed defining walls at B9).

While the central Governors House (B22) remained somewhat intact, the radical programme of demolition works removed major elements and detail from the interior of five of the six cell blocks to create the necessary classrooms, while leaving the external form of the buildings relatively intact.

A Wing (B23) was gutted of its floors and walls, doors, galleries and metalwork. The overhead bridge to the chapel was removed, and the ironwork reused elsewhere. A new steel and timber floor was installed at mid height and new ceilings installed. New windows were installed to provide light and ventilation to the new classrooms.

B Wing (B24) was given a similar treatment to B23, and an additional structure was constructed to the east for toilets and a room for Wool scouring.

C Wing (B16) was similarly treated, however new windows were confined to the east wall only, perhaps due to the probable unknown future use of the adjacent Justice Department site. (There was no overhead bridge from C Wing to the chapel).

E Wing (B5), the largest cellblock, was gutted of its floors and cell walls, doors, galleries and metalwork, and new ceilings were installed. A new steel and timber floor was installed at mid height with new ceilings. Large square openings were cut and 9-part window units were installed in timber to provide light and ventilation to the new classrooms for the Sanitation and Health School.

The eastern workshop range (B11) – a 3 storey building just 6m wide, historically housing the gaol workshops and the old bathhouse, was also cleared of most of its floors and walls and a new central floor was installed with iron beams and a timber floor structure. The single external gallery was removed and the supporting brackets were raised to support concrete decks to provide access to the rooms. The north-western façade of the building was greatly modified by these actions, as the decks ran through the centre of the mid level windows.

In the Male Hospital (B14), the two wards of the upper and lower levels were provided with more daylight, by removing the arcades and balconies to the east and west.

Throughout the site the new classroom walls inside the buildings were formed up using timber framing, and clad in fibro sheeting with cover battens in the décor of the time.
Craig Burton wrote of the changes to the site and the initial landscaping of the ESTC. 

This period represents a new approach in that all of the open space within the old gaol walls was liberated and whilst the basic layout of grass plats and shrubberies were maintained, the soft landscape items concentrated on providing usable grass areas and new plant species. It is assumed that this was an attempt to change the character and image of the penal period. There was a strong emphasis in the planting of various species of palm trees, notably the Canary Island palms (Phoenix canariensis) and Chusan palms (Trachycarpus fortunei). Italian cypress (Cupressus sempervirens) were also planted. These appear to have been planted for the first intake of students to the grounds in 1922.

The choice of the palm plantings may have reflected the influence of Charles Moore’s successor at the Sydney Botanic Gardens, John Henry Maiden. Maiden had experimented with Canary Island Palms at Centennial Park late in 1908 and in Macquarie Street in 1912. It was his personal objective to create a more tropical image in Sydney’s cultural landscape. Similarly palms replaced the Moreton Bay figs associated with the Darlinghurst Courthouse forecourt.

One of the biggest impacts on the site was the introduction of motor vehicles by way of an entrance from Burton Street adjacent to the former Dead House or morgue building. This necessitated a clear vehicular route through the open space system and, apart from restricting the expansion of planted areas, it eventually introduced the bitumenised road surface as a paving element within the enclosed spaces of the site.

Mackennal at East Sydney

Melbourne born sculptor, Sir Bertram Mackennal, arrived in Fremantle on the Otranto on 11 February 1926, en route for Melbourne and Sydney. The Sydney Morning Herald reported on 3rd March that a civic reception was held in honour of Mackennal. The following day, newspapers around the country announced that he had accepted a commission to design and supervise the War Memorial in Martin Place and that Premier Lang, elected in June 1925, had allocated £10,000 to the appeal.

Mackennal knew of Rayner Hoff’s work and reputation, having applauded his appointment in a letter to Victor Munn, director of the National Art Gallery. It is apparent that the Premier encouraged all to support his chosen sculptor, and Hoff arranged studio space and resources for Mackennal to work while in Sydney. However details of the allocation and cooperation are not known. Regardless, there can be little doubt that linking such a successful international artist with the newly relocated Art School must have lifted the bar and the status of both the Art School and the institutions of ESTC and STC. Mackennal opened the first exhibition of art by students from the College on the 3rd December 1926 and Harold Cazneaux photographed him at ESTC in January 1927, prior to his departure for England in late March.

The Technical Gazette of 1929 provides some valuable insights of the activities of the time. The area of the site, which had been retained by the Crown Law Department in the south-western corner, including the remaining cellblock, D Wing, had been transferred to the Technical Education Branch.
the use of the buildings and shows that the extension to the workshop range (B11) was complete, almost doubling the ground floor space. Using the same trusses, a new building had been constructed east of E Wing (Sanitation and Health), for teaching arc welding (B9), using the remnant yard walls as part of its construction.

Tenders were accepted for the extension of the Sheep and Wool school (B24) by the addition of a third floor a week before the Wall Street crash in October 1929. The works proceeded and the original roof was raised and the walls were extended in brick and finished in unpainted render. The works were completed in 1930.30

The Anzac Memorial Sculptures 1930-34
A total of 117 designs for the Anzac Memorial sculptures were submitted for the international architectural competition for the memorial and on the 9th July 1929. The awards for the successful designs were announced by the Governor, Sir Phillip Game, and the first prize was won by Sydney architect, C. Bruce Dellit.31 The finished building would become the main commemorative war memorial in Sydney and the finest Art Deco structure in Australia. In 1930 Bruce Dellit asked Rayner Hoff to create the sculptures for the Anzac Memorial. Tenders were called for the building in November 1931 and Kell & Rigby became the builders.

By May 1932, Rayner Hoff had the cast for his sculptures approved by the Trustees. The facilities at the College, especially Hoff’s Studio, by now expanded to the north as Studio 7, were an essential part of the conception and the execution of the large friezes and sculptures for the Memorial, which occurred between 1930 and 1934 – the year when Hoff was also placed in charge of the art department.

The large works were made with the aid of students and assistants. The large amount of clay, plaster, sisal, timber, steel and scaffolding arriving at the studio, and the large casts leaving the studio for the foundry, must have been both memorable and striking to the students and staff of the college. Some of these works were highly controversial at the time and there were public conflicts over Hoff’s interpretation of war, including the portrayal of the role of women in war. However, the Duke of Gloucester, opened and dedicated the Memorial on 24th November, 1934, at a ceremony witnessed by 100,000 people.

In 1931, perhaps due to the impact of Hoff’s private commissions, which were taking up space in Studio 7, a ‘new art studio’ was proposed between the southern boundary and the main art building (B16). The drawings show a timber framed building on brick piers, with Fibro cladding and skylights to the east.32

Some time after this, a second studio was proposed within the yard walls. While there are no drawings available to us, and no firm date recorded for its commencement and completion, this second studio, constructed in light timber framing, was built in the yard adjacent to Building 16. It was subsequently named in memory of Sir Bertam MacKennal, who had died in 1931. It continued as the life-modelling studio for sculpture for over 60 years, affectionately known as ‘The Kennal’.33

An overall site plan of 1932 entitled ‘Water Supply’, shows that the ‘new art studio’ was not complete (nor the ‘Kennal’), and the workshop range B11
Fig 2.11 Rayner Hoff in Studio 7 (B11) with the Anzac memorial sculptures. View to the south with Hoff’s original studio behind. Circa 1932
shows from the north end the ‘Aviation School, the Motor Body Building School, the Shipbuilding School and East Sydney Trades School’.34

A 1933 ‘Block Plan of Site’ shows that a new building had been completed on the east perimeter wall for welding (B9), the Mortuary had been converted to the Main Switch Room, and the ‘new art studio’ addition to B16 had been completed. There were other projects planned that did not proceed in these depression years. For example, a proposed extension to Building 3 is indicated on the plan but it did not go ahead until 1945.35 There was also an additional floor planned for A Wing (B23), which did not proceed at all.36 In 1934, although plans were prepared for the construction of a building for women’s toilets east of B22, as an annex to Women’s Handicrafts, these did not proceed either.

In poor health for some years, James Nangle retired as Superintendent of Technical Education in 1933 and the ESTC Principal, Mr C. Sussmich, was appointed as Acting Superintendent in addition to his ESTC role. In retirement, Nangle ran a private correspondence school – Nangle Institute of Technology – and continued to work as Government Astronomer and he died at the observatory in February 1941.37 A.W. Hicks, who replaced Sussmich on his retirement in April 1936, also held the position of ESTC Principal for some time as well as Superintendent of Technical Education.38

The name ‘National Art School’ first appeared in the schools handbook in 1935, listed under ‘Department of Art’, in the same year that Rayner Hoff became Acting Lecturer in Charge. Four of the spaces in the Forbes Street range (B1) were planned for refurbishing for the Art School in that year.39

The Sydney Morning Herald published an aerial photograph of the building complex, including the Darlinghurst courts building, on 4th February 1936, showing the development of the ESTC by that date. One of the original Norfolk Island Pine trees is still standing at that time.40

The Untimely Death of Rayner Hoff

In 1937, in order to provide additional accommodation for the growing Art school, and to free up existing spaces, a third timber framed building (B19) was constructed on the long axis of the partly ruinous D Wing (B20). This provided classroom space for antique drawing, and the large plaster casts (still used by NAS), were housed there. Within a few years, the School of Applied Art and Industrial Art, which had commenced in 1933 above the canteen at the north end of the workshop range (B11) as an additional diploma section of the Art school, and headed by Phyllis Shillito, moved into the new building which was called ‘Design’ from then.41

On 19 November 1937, eight months after winning the competition for the King George V memorial in Canberra, Rayner Hoff died of pancreatitis.42 Newspapers in cities and towns around the country reported his death and memorialized both his achievements and the artistic controversies that he had been involved in.

Bruce Delitt’s dedication to Hoff in Sydney Morning Herald on the 4th December 1937 follows:43
It was late in 1930 that I first met the late Rayner Hoff. We were looking for a suitable artist to carry out the sculptural work on the Anzac Memorial. My first visit to his studio at the East Sydney Technical College convinced me that here was a real sculptor in the true sense of the word — an artist in stone; until then, only dreamt of as a desirable addition to the art of Australia.

It did not take long for me to realise that in Hoff, Australia had acquired an artist of outstanding qualities. His work, strewn carelessly about his studio, his dynamic personality, and his devil-may-care conversation, soon convinced me that here was an individualist of no small order, and an artist of great creative capacity.

Wisely and well the trustees of the memorial made their choice, and commissioned Hoff to carry out the sculptural work for the monument. He immediately set about reconstructing his studio and went to work with a vigour and tenacity which only a true creative spirit can achieve. Assisted by Mr. Moorfield, and his outstanding students — Eileen McGrath, Barbara Tribe, Otto Steen, and others — Hoff worked like one inspired and never spared himself. Into the early hours, night after night, and month after month, he wrestled with his obedient clay, and from shapeless, meaningless...
earth, reared the colossal figures which to-day gaze down from the Anzac Memorial.

To know Hoff as a friend was a great experience. Utterly unconventional and uncaring for the favourable opinions of others, he went his way, intent on the search for beauty and delighting in the pleasure he received in opening the mysteries of sculptural art to his students of the East Sydney Technical College.

As an artist, Hoff had qualities of greatness: his ability to portray the dramatic, the movement of life and the character of his subjects was ennobled by an amazing capacity to infuse into all his work a feeling of dominating power and strength; this capacity was the mirror of the man's soul. Hoff was all power and strength, if he had the opinion that his ideas were right on any subject pertaining to his work, no man could move him. If, on the contrary, he was in error, no man more readily admitted his mistake. In this lay his true greatness.

He took immense pleasure in doing the memorial sculptures, but I am convinced that Hoff's greatest pleasure in life was imparting his great knowledge and skill to his pupils.

To Australian sculpture, Hoff wears the mantle which identifies Streeton with Australian landscape, Lambert, with our portraiture, and Greenway with our architecture.

A memorial exhibition of Hoff's work was opened at the new David Jones Market Street Store on 19th May 1938 by the new Superintendent of Technical Education, A. W. Hicks. The speakers included B. J. Waterhouse and the President of the Society of Artists, Sydney Ure Smith. It was reported that Hicks, said that

'...Rayner Hoff had exerted a remarkable influence on Australian art.
All the Hoff students at the Technical College had carried their teachers' ideas into their later practice of art even if they had taken up the commercial side. After all, there was art in the designing of motors and aeroplanes as well as in the painting of pictures. Thus the influence of artists extended into daily life without people realising it.'

With Hoff's death, the name 'National Art School' disappeared from the handbooks, only to resurface in 1955 after ESTC gained it's independence from Sydney Technical College, a new Principal enlightened in the arts was appointed, in a brighter era beyond the years of depression and war.
WAR AND POST WAR YEARS
While the ESTC continued to function during World War II, it was with much smaller enrolments of predominately female students. 1941 brought the Labour party back to government, and they would hold it until 1965. William Dobell taught at the art school during 1939 and 1940, and took up a role as a camouflage artist at aerodromes, before becoming an official war artist. From 1940, and throughout the war, Sydney Technical College, including ESTC, was involved in providing continual defence training. A site plan showing the water service, dated January 1942, shows the allocation of spaces to the different trades and art disciplines across the campus (on the ground floor). This drawings shows that the earlier-planned wing to the north of the Deputy Warden’s quarters (B3), as an extension to the Domestic Science school had been progressed, although it may not have been completed as a 2-storey building at that time. (Fig 2.15)

Fig 2.15. 1942 Plan - Water Service as Known

The balance was tipped to mostly male students from 1944, when many demobilised service personnel chose to study or train at technical colleges and universities under the Commonwealth Reconstruction Training Scheme (CRTS). The scheme continued intakes until 1950, and was accessed by 300,000 Australians around the country. This represented one of the Australia’s most significant public policy initiatives. This high demand for places did not lead to the construction of new buildings for teaching at ESTC but by 1947 a new building had been built in the south
west corner of the site for a student cafeteria (B18). In 1949, the College library was established in the Chapel (B28) where it would remain for 50 years, and in 1951 schemes were prepared for landscaping the site by the Horticultural school although it may not have been implemented. (Fig 2.16)

Craig Burton's analysis of the ESTC post war period follows:

In 1955 poplar tree species were planted along Darlinghurst Road (Populus dillatata) and along Burton Street (Populus nigra “Italica”). Maiden’s influence had waned with his retirement in 1924 and, although the Sydney Botanic Gardens remained a source of plants and design advice, the Forestry Commission, Main Roads Department and Sydney City Council also offered expertise in planting. The Main Roads Department established the practice of planting poplar trees as roadside vegetation from the 1930s until after World War II. The preference for poplars continued well into the 1960s. The existing Lombardy Poplars along the southern wall boundary may date from the time of the street planting although no documentary evidence was found to support this. Based on photographic evidence much of the non-palm plantings showed very little concept of integrated design. Plants appear to have been chosen for their horticultural value as specimens rather than for their contribution to an overall environmental design philosophy.

The workshop range was progressively refitted on the ground floor for the Food School in the period 1947 – 50, which included a concrete roof over Studio 7, and additional staff accommodation over part of it to the alignment of the Darlinghurst Road wall. The workshops and sculpture studios were relocated to C wing (B16) at this time, and the spaces refitted to provide kitchens for the Food School. These facilities became more and more sophisticated at each refit. By 1960 a single level addition was constructed at the northern end for a new bakery and the southern area was infilled to the perimeter walls (east and south). By 1968, the areas adjacent had been refitted as a teaching bar and restaurant with all the necessary cold rooms and support facilities. The earlier c1950 roof slab was extensively cut to form openings for the many heavy extract fans that were needed over the commercial kitchens. (Fig 2.18)

New Institutions and ESTC Independence

The Sydney Technical College became the launch site of two new institutions after the War, the first at the end of the 1940s and the second in the 1960s. In 1949, the New South Wales University of Technology was created (called the University of NSW from 1959), and operated from some of the Sydney Technical College buildings until 1963. The second was in 1965, when the NSW Institute of Technology (NSWIT) opened in College buildings, eventually becoming the University of Technology, Sydney in 1988 (UTS).

These structural and policy changes in education also led to the transfer of teaching staff to the new institutions. For example, Dr Patrick McMahon, a New Zealand born wool technologist, had been lecturer-in-charge of the Sheep and Wool school at ESTC from 1947 for four years, before transferring to the new University of Technology as the founding Professor and Head of the School of Wool Technology. In 1952 – 53, detailed drawings were prepared by the Government Architect for a large addition to the east of B26, planned for the Sheep and Wool School, to replace the original lean-to structure with
a 2 storey building to link onto the end of B11. This did not proceed possibly due to new facilities being provided for Professor McMahon at Kensington.

Growth and change in vocational training in NSW was such that in 1955 East Sydney Technical College gained independence from the flagship Sydney Technical College at Ultimo.
With independence, and the leadership of a new Principal, W.R. Crisp, the name ‘National Art School’, missing since Rayner Hoff’s death, returned to the handbooks in 1956. The College was under enlightened management, and art, design, fashion and food were all on the rise, soon to be joined by architecture.

By the 1950s, D wing (B20), was dilapidated and in very poor repair. Reportedly, during WWII, it had been used as an air raid shelter and a concrete slab had been installed above ground floor to provide a protective enclosure. Further work on the building was stalled, and the disused building became derelict. It was visited only by brave and inquisitive students.

Drawings made from measurements taken in 1951, record the building as it was at that time: two cells were being used on the ground floor as a gardeners store and cleaners room. Four doorways had been cut into the north side of the ground floor by c1955 when the wing was photographed, showing the roofing removed and the timber framing distorted.

At this time, the Principal, Bill Crisp, sought funds to turn the space into a theatre. The walls, floors and stairs were subsequently demolished and the roof was removed and left open for some time. It formed a grand outdoor room for student events in that form. In 1955, Crisp lobbied to start a drama school and to raise funds. He succeeded in having Katharine Hepburn and Robert Helpmann to visit, in order to announce the proposal. As Deborah
Beck writes:

Hepburn and Helpmann were shown around the college by Crisp, Roy Davies (head of the National Art School) and Phyllis Shillito (head of the School of Design). Hepburn stood on a rickety platform and gave a speech in the cell block. She referred to it having been a female prisoners’ wing, and said it was most appropriate that a member of the second oldest profession should be opening a building which had housed women from the oldest profession. She also suggested a mural of the former residents should be painted on one of the walls, and recited part of the Merchant of Venice. Helpmann was impressed with the space, and said that the old prison had a ‘unique, wonderful atmosphere for a theatre’, and that he was honoured to be the first artist to appear there.

Funds for the conversion of the building came from donations from individual supporters of the arts, fundraisers by the NAS student Club, and drama and music events. A performance of The Trojan Women in the space without a roof was an important fundraiser in the period March/April 1958. In November 1958, the installation of steel trusses for the new roof was complete and the roof was rebuilt with a segmented ‘nose’ for ease of construction and economy. A flat ceiling was installed, although removed 50 years later. The head of the Design school, Phyllis Stillito, took a leading role in organizing the new ceiling and floor, which was funded by a single donor, Eric Cuckson.

The Cellblock Theatre was adequately complete for stage production in 1958. It was to become one of the leading venues in Sydney in the 1960s, hosting performances of contemporary music, dance, theatre, and exhibitions, as well as a venue for memorable social functions of all kinds. Notable performers including Ravi Shankar, John Bell, and the composer Peter Sculthorpe premiered a number of works in the space. This public venue raised significant funds to support the facilities on the site, and fund repairs and maintenance works.

The opening of the Cell Block Theatre saw students become involved in regular performances of music, dance and theatre productions. It became a unique and impressive college hall, a performance space where many experimental companies held premieres, and a gallery and exhibition space where students and teachers exhibited their work. Crisp’s vision, supported by the arts community and the student body, had brought the building to life in a unique way. However, the theatre school Crisp dreamed of became the National Institute of Dramatic Art (NIDA), and was located at Kensington, commencing classes in 1959.53 (Fig 2.19 and 2.20)

1965 brought the Askin coalition government to power in NSW with repairs and maintenance being the main expenditure at ESTC. As one training discipline moved out of the EST, others moved into the available spaces. In 1966 plans were underway to convert B5 (the old E Wing) into the NSWIT School of Architecture and Building and this was achieved in 1967.54 There were many changes made to the building - a grand central stair was constructed with a geometric timber ceiling and lighting, which remain in place today - along with two air conditioned lecture theatres. The school remained at ESTC until 1980, when it was relocated to Ultimo and destined to become part of the University of Technology or UTS.

1976 brought the Wran government and labour would hold power in NSW for 12 years. In that year the Darlinghurst Gaol - ESTC site was classified by the National Trust of Australia (NSW) and in 1978 it was listed by the
Australian Heritage Commission on the Register of the National Estate. At this time the Chapel windows were returned from Long Bay Gaol and installed in their original locations. This was soon followed by the repair of the lantern to the Chapel.

The Food school continued to grow, hence the eastern range (B11) was continuously refitted and refurbished to meet teaching needs and health standards. In 1976, the central zone of this building was refitted for butchering rooms and cold rooms. In 1978, the upper floor of B16, which was allocated to the Art Department from 1922 for drawing, was converted for use by the School for Secretarial Studies. The ceilings were removed to expose the timber roof structure and a new steel framed mezzanine was installed at this time, along with an exhaust system to aid ventilation.

The Cell Block Theatre continued its success as a leading cultural and social venue through the 1970s. On 16 August 1977, a new band called Mental As Anything, performed there for the first time. The band comprised four art students - Reg Mombassa (AKA Chris O’Doherty), Martin Murphy, Andrew Smith and David Twohill – along with Reg’s brother Peter O’Doherty, still a school student, playing bass guitar. The band became an Australian and international success as did the brothers’ creative business, Mambo SurfWear.
1980s RELOCATIONS AND CONSERVATION

By 1980, the college comprised six teaching schools, a library, administration and the Cell Block Theatre. When the School of Architecture vacated the large Y building (E wing/B5), a review of the use of the site was undertaken by the Government Architect’s office for TAFE. The drawings indicate planning the following teaching disciplines on the site, in addition to the core common services:

- Art and Design
- Fashion
- Food
- Home sciences
- Secretarial studies
- General studies

From 1980, design drawings were prepared to remove the 1922 first floor in the original workshop range (B11), and to install two new concrete floors and fire stairs. While it was intended to change the whole building, only the north and central zone floors were refitted over that decade. The southern zone kitchen, restaurant and bar were refurbished, and the southern infill building was further modified. 57

In 1981 the Fashion School moved to the Y building (B5) and the original Governor’s House (B22), in poor repair after 40 years of college use, was refurbished, conserved and refitted as the College administration, the work directed by the Government Architects Heritage Group. 58

At this time the first conservation study was carried out for the site - by Darlene van der Breggan, a member of the PWD project team at ESTC - as an elective project to fulfil course requirements for her degree in architecture at NSWIT. This unofficial document, completed in 1982, presented extensive research material, analysis, and recommendations and has remained an important reference. 59 In 1987 a conservation plan was commissioned by the Department of Public Works, from Schwager Brooks and Partners with a project team including experts in three areas – the gaol period by Dr James S. Kerr; the post-1920 history by archaeologist Wendy Thorpe; and the landscape history and analysis by heritage landscape consultant, Craig Burton. 60

The western end of Building 5, was converted back to three floors - like Building 11 - with a new fire stair inserted in 1986-87. 61 Nearby, in 1988, the Burton Street gate, extensively damaged by large vehicles over 60 years, were enlarged and reconstructed, with new steel gates replacing the original iron gates. 62

Under the Greiner – Fahey coalition governments (1988-95) new works proceeded mostly benefitting the art school especially in the period 1989-92. Laboratories were installed at the southern end of the Forbes street range (B1) and in the corner of the site, the one remaining guard tower was restored. 63 Facilities for the art school were renewed and upgraded in a number of areas at that time.

- the two D wing exercise yards (B20) were covered with vaulted steel and perspex roof structures. These provided a side-stage space for the Cell Block theatre and a new welding workshop. 64
- Building 9 was refitted and upgraded to house screen printing with facilities for lithography and photography. 65
• Studio 3, built between C wing (B16) and the southern perimeter wall in 1933, was extensively refurbished, removing the asbestos cement cladding and providing clearance from the face of the sandstone perimeter wall dating from 1822.

• Works to the Engine House (B26) included the removal of the toilet block ‘tower’ attached to the southern face and refurbishing the interiors for ceramics and drawing studios.

• The Kiln Annex (B29), a new building for ceramics, designed by Architect Bruce Eales for the NSW Government Architect, replaced the shed-like structures that had previously been located against the Burton Street wall.

As late as 1996, the food school was still expanding as the ‘Flexible Delivery Centre’ was installed in the ground floor of Building 11.

NEW CENTURY, NEW DIRECTION FOR THE NATIONAL ART SCHOOL

In 1996, new labour Premier Carr determined that the National Art School would be independent from TAFE, thereby honouring an election promise. Bernard Ollis, the Head of Painting in 1996, was appointed in as the Director of the NAS late 1997 to oversee the changes, and was to hold the position until 2008. A three year Bachelor of Fine Arts Degree, was accredited in 1998, to begin in 1999. The new courses offered included drawing as a core subject, and introduced a strong curriculum for art history and theory, while teaching skills in studio disciplines (painting, sculpture, printmaking, photography and ceramics) in order to equip students with a range of techniques and knowledge.

In April 1999, the most damaging hailstorm in Australian history caused significant damage to the slate roofs across Sydney and the college campus, and extensive work to renew the roof slates and gutters was undertaken, with the costs claimed on insurance. During 1999, an archaeological study was carried out for TAFE by DPWS Heritage Design Services and a major study of the perimeter stonework was undertaken by consultants for DPWS. Soon after this, work began to restore the external and internal fabric of the Chapel building (B28). At this time the steel and Perspex roof system adjacent to B16 and B17, was constructed as the foundry for sculpture.

In 2001, twenty years after the previous site master plan, DET and NAS compiled a brief of the areas required for the art school to operate as a stand-alone institution. In 2002, DET engaged DPWS as project managers, and the Government Architect, to produce an overall master plan for the campus of the National Art School. At the same time, DPWS Heritage Design Services carried out a review of the 1987 Conservation Master Plan document and produced their report, Review of Significance, in October 2002.

The Government Architect’s master plan proposed a substantial relocation of the existing functions on the site and identified two sites for new buildings – in the south-western corner, identified for post-graduate studies; and between B24 and B11 – identified for Gallery/Student amenities.

**Gallery competition**

In 2003, DET sponsored a limited architectural competition, organised by the
Government Architect, Chris Johnson, for designs for a new gallery building on the two sites identified in their master plan:

Site A: Centre/east site located between B24 and B11.
Site B: Western corner site (replacing buildings 18 and 19).

The three selected participating architects were: Johnstone Pilton Walker (JPW), Alex Tzannes Architects (ATA) and Durback Block (DB).

In June 2004 the Tzannes design for Site B, was selected as the winner of the architectural competition. The cost for this design was estimated by the quantity surveyor at $6.5m. However, in October 2004, DET determined not to construct any new buildings but to adapt and upgrade the existing buildings to meet the needs of NAS and a limited budget of $8.5m instead. There is no master plan drawing from this time but the principles that were stated in the DET meeting minutes were as follows:

- A ‘Public Precinct’ was to be developed around a new gallery located in B23; the auditorium upgraded (B20); an ‘espresso bar’ (B2); the directors suite and offices (B3); and in the Governors House (B22), offices/suites were to be offered for lease. The zone was to be predominantly pedestrian with service vehicles only.
- Buildings B18 and B19 were to be demolished and the area landscaped.
- The working campus was to be spread over the remaining site area with a new Library in B14.
- Vehicle access from Burton Street, was allocated to parking between Buildings 23 (gallery) and 24 (ceramics/painting) and cars were to be eliminated from the southern end of the site. (That site was landscaped and the parking/access was not solved in this process).

In 2005, the remaining Sydney Institute/TAFE establishment left the campus and the Stage 1 work was commenced. In October 2005, a new conservation plan, commissioned by DET from Graham Brookes & Associates, was completed. Over two years the following buildings were upgraded:

- B23 Gallery
- B14 Library
- B2 Coffee shop, toilets, staff room, a new stair to the 1st floor and studio upgrade.
- B3 Directors suite and Administration offices
- B5 Lecture theatres upgraded
- B20 Cell Block Theatre repairs to trusses and technical and other partial upgrades.
- B22 Offices refurbished.
- B25 Three flexible project/gallery spaces.
- B28 Student Services offices (Ground) & Boardroom/exhibition (Level 1)

In 2006 the Stage 1 works were completed within the $8.6m budget.

Changes in NAS

In June 2006, three weeks prior to his surprise retirement from parliament, Premier Carr announced that ‘expressions of interest’ would be sought to transfer the National Art School to one of Sydney’s existing universities. Discussion, argument and student protests about the planned transfer continued until in January 2007, when Education Minister Tebbutt announced the termination of that EOI process. A task force was formed, with Sandra Yates AO as the independent chair and after protracted deliberations, it determined that NAS should be a ‘independent higher education provider’.
The taskforce recommendations were presented to cabinet by Education Minister Firth in December 2008, and in early 2009, then Premier Rees announced the government’s decision for an independent NAS with funding for a 5-year period.

Subsequently, the National Art School was registered as a public company with two shareholders - the Ministers for the Arts and for Education - with a Board of Directors and a CEO/Director of the School. The new organisation was to be progressively made independent of the NSW Department of Education and Training. The first Chairman was Peter Watts AM, and the inaugural NAS Director appointed under this new corporate structure was artist and academic, Professor Anita Taylor, appointed for the period 2009 to 2013.78

In October 2010, Premier Keneally announced additional funding of $6 million for the refurbishment of the largest building on the site – the Darlinghurst Road building (B11) – which was unable to be used by NAS due to its poor condition. The project was to include master planning of the whole site to correlate with the NAS corporate goals for growth. The NSW government was changed at the elections in March 2011 with Ministers Piccoli (Education) and Grant (Arts) becoming the two shareholders of NAS and the master plan was completed in April of that year.79 Detailed studies were carried out during 2011-12 to optimise the solution for Building 11 and progressive minor contracts were let to remove hazardous materials from the building and to investigate the structure and fabric, with detailed documentation commenced in late 2012. The Potter Foundation provided a grant of $200,000 to support the facilities for the Archive and Resource centre planned for the building. Soon after, in early 2013, the possibility of changes in management at NAS appeared in the media.80

On 15 April 2013, a press release was issued by NAS, in which the new Chairman of the Board, Nicholas Johnson, announced Anita Taylor’s contract would not be renewed.81 Following a further protracted process, the project to refurbish Building 11 was restarted, following the appointment of Sue Proctor as Chief Financial Officer in August 2013, and later, Michael Snelling as Director, commencing at the end of the year. A Development Application was lodged with Sydney City Council in February 2014 for the adaptation of Building 11 as the NAS Post Graduate Centre and the construction work was carried out during 2014, for re-occupation in February 2015.82

The building was formerly opened by the Minister for Education, Adrian Piccoli, on 6 August 2015 in the newly renamed Hoff Studio, in the location of Studio 7, where the Anzac Memorial sculptures, and other important works of art, were conceived and modeled.83 The joint press release by the two NAS shareholders follows:

Minister for Education Adrian Piccoli has officially opened a new $8.7 million postgraduate centre at Australia’s oldest art school. Mr Piccoli said the facility, made possible by NSW Government funding, adds to the rich tradition of the National Art School. “This fantastic postgraduate centre enhances the School’s enviable pedigree of inspiring and nurturing some of Australia’s great artists,” Mr Piccoli said.

“These new facilities further consolidate the National Art School’s position as a world leader in studio based teaching.” I’m pleased to see what was
once a derelict colonial prison becoming a place of creativity and learning.”
The centre offers students expanded resources including:
- 50 new studios;
- exhibition spaces;
- climate-controlled collections storage;
- sculpture workshops; and
- seminar rooms and office spaces.

Deputy Premier and Minister for the Arts Troy Grant said the new centre also boasts an archive and collection centre thanks to a $200,000 donation from the Ian Potter Foundation.
“Greats like Sir William Dobell, Ken Done, Max Dupain, John Olsen, Margaret Olley, and Jeffery Smart inspired the School’s rich tradition and I’m sure it will produce future generations of acclaimed artists,” Mr Grant said. “Generous philanthropy, like the donation from the Ian Potter Foundation, plays a significant role in supporting the arts that we all enjoy.” (Fig 2.21)
ENDNOTES TO PART 2


3 Urquhart to Comptroller General of Prisons D'Arcy, 2/3/21, State Records, Dept of Education Correspondence file 1921-25, 10/14367


7 The Sydney Technical College contained 13 departments:
   Agriculture, (agriculture, botany, and veterinary science)
   Applied Mechanics, (mechanical drawing, naval architecture, and metal-plate working)
   Art, (practical plane geometry, practical solid geometry, perspective model drawing, and freehand drawing)
   Architecture, (carpentry and joinery, masonry, bricklaying, carriage-building, plumbing and cabinet-making)
   Geology, (mineralogy and mining)
   Chemistry, (laboratory instruction in practical and theoretical chemistry and metallurgy)
   Commercial Economy (French, German, Latin, arithmetic, book-keeping, calligraphy, and correspondence)
   Mathematics (civil engineering, surveying, navigation, and actuarial science)
   Music (class singing and instruction in theory, harmony, and composition)
   1884 only
   Elocution (the art of public speaking and reciting)
   Pharmacy (materia medica, and pharmacy)
   Physics (natural philosophy, optics, sound, electricity and telegraphy)
   Domestic Economy (cookery and household management)


Samuel Rowe b.1869 in Manchester, studied design at the Manchester School of Arts, where he won the Bronze Medal in 1891. He designed furniture and fabrics for Liberty's of London and was a proponent of the British Arts and Crafts school. He immigrated to Australia in 1899, and established himself as an interior designer, working for Wunderlich's architectural department in Redfern from 1905 to 1922. Credited with introducing Art Nouveau to Wunderlich's decorative pressed metal ceilings, and his complex organic designs were installed in thousands of Australian homes and businesses up until the 1950s.


In addition to the Anzac Memorial work, Rayner Hoff's commissions and achievements included:

1924 - The medal for the Society of Artists.
1925 - Large scale reliefs of the war memorial at Dubbo NSW
1927 - The Sir Peter Nicol Russell memorial medal for the Institution of Engineers, Australia,
1927 - Awarded the Wynne prize
1927-31 - Figures for the National War Memorial, Adelaide
1928 - Medal for General Motors Holden
1931 - Edited and produced The Art of Eileen McGrath, a book on the work of his first successful diploma student.
1932 - The Sir John Sulman medal for the Institute of Architects of New South Wales.
1934 - Victorian centenary medallion.
1934 – Liberty Theatre reliefs
1934-35 – Hotel Australia reliefs
1936 - King George V Memorial, Canberra (winning the competition, however the commission was completed after his death by John Moorfield).
1937 - Bust of William Farrer in Queanbeyan, NSW


Rayner Hoff in his Studio 1924, Norman Carter. Oil on canvas, National Gallery of Victoria, Melbourne, Felton Bequest, 1924

Technical Gazette of NSW, Volume 17, Part 1, 1929
24 Craig Burton in Brookes et al, pp46-47


29 Technical Gazette V17 Pt 1 1929: ‘When Darlinghurst Gaol was handed over to the Education Department in 1921, a portion of it in the south-western corner was still retained by the Crown Law Department. This has since been handed over to the Technical Education Branch’

30 Tender acceptance 17.10.29, 10/14380 (including completion date) NSW Archives.


32 DPW Drawing TC22-13, 9.10.1931  Arts Studio

33 DPW Drawings TC22-14, 1935 and TC22-17, 1933. Visible in the Feb 1936 Aerial photograph.

34 DPW Drawing TC22-16 1932 Water Service (and power lines)

35 DPW Drawing TC22 – 17 1933 Block Plan of Site

36 DPW Drawing TC22-12 1933


39 DPW Drawing TC22-14 shows ‘Alterations for Art Department’ in B1 – close to the watchtower- where several rooms are to be used for Art.


41 Hope in Hell, p 161. The Design department occupied the building for 30
years until the 1970s before being relocated to Randwick Technical College.


45 This included Margaret Olley in the Art school.


47 East Sydney Technical College (Sydney Technical College drawing), Water Service as Known 31/12/41 (NAS Archive)

48 The CRTS was introduced in March 1944 to provide educational and vocational training to those who had served in the armed services during World War II and provided training for ex-servicemen and women necessary for them to be re-established into civilian occupations. Training was available in three categories – professional, vocational and rural – and could be undertaken either full time or part time. Those embarking on full time training had their fees paid and received a living allowance. The scheme’s last applications were on 30 June 1950 and by the middle of 1951 over 300,000 people had been accepted by the Scheme, making it one of the most significant strategies for social change in Australia.


49 DTFE Site plan D2463,4 & 5 dated 1947.

50 Drawing C2246, 18.7.49, DTFE cited in DB

51 Craig Burton in Brookes et al, pp51-52

52 DPWS Drawings TC22 – 21 to 36. adb.anu.edu.au/biography/mcmahon-patrick-reginald-pat-11

53 The National Institute of Dramatic Art was founded in 1958, and founding director Robert Quentin, commenced acting classes in 1959.


55 Item 2198, 21/03/1978 Place file No 1/12/036/0393. www.environment.gov.au

56 mentals.com.au/about-us/biography. On 16th August 1977 (the night Elvis died), Mental as Anything comprising Reg Mombassa (AKA Chris O'Doherty), Andrew 'Greedy' Smith, Martin Plaza (AKA Martin Murphy), Wayne 'Bird' Delisle (AKA David Twhill) and Peter O'Doherty, performed together for the first time at the Cell Block Theatre, East Sydney Tech.

57 The Architect was Edward Mack, as a consultant to the NSW Government Architect.

58 PWD plans TC 22/182-192

59 Unpublished report, Conservation Study for the East Sydney Technical College,
Conservation Master Plan, 1988, prepared by Schwager Brooks and Partners Pty Ltd for the Department of Public Works.

PWD Plans TC 22/211 and 248.

PWD Plans TC 22/206 and 207.

PWD Plan TC 22/145

PWD Plans TC 22/74 to 82. Sculpture Welding & Theatre Workshop

PWD Plan TC 22/109

PWD Plan TC 22/272

PWD Plans TC 22/299 to 307

PWD Plans TC 22/281 to 298 (Note these are filed as Building 26 Kiln Annex, but should be Building 29)

PWD Plans TC 22/308 to 217A Flexible Delivery Centre

Bernard Ollis was born in Bath, England, was a graduate of Cardiff College of Art and Design, and a Master of Art (Painting) from the Royal College of Art, London. He arrived in Australia in 1976 and lectured at the University Northern Territory where he became head of department, and at La Trobe University, where he became Head of Fine Art.


DPWS drawings PWD Plans TC 22/330 to 329 and Statement of Heritage Impact: Perimeter Walls, Sydney Institute, East Sydney Campus, by Otto Cserhalmi and Ptns Pty Ltd.

PWD Plans TC 22/218 to 329


Review of Significance, East Sydney Technical College and National Arts School, prepared by Heritage Design Services (Government Architects Office, DPWS)

The main characteristics of the scheme are listed below:

- Demolition of buildings 18, 19 and parts or buildings 3, 9, 17 and 30
- Interpretation of the original square 1824, walled ‘stockade’, using light structures.
- Opening the perimeter wall to Darlinghurst Road for vehicle access (between B11 and B5).
- Opening the perimeter wall to Burton Street to a public café (in B3).
- Co-locating Ceramics and Sculpture to Buildings 5, 9 and 30
- Developing Building 11 for Printmaking (north B11 & 25), Photography (Centre B11 & 26) and painting (South B11 & 14).
- Co-locating Drawing in Buildings 15, 16 and 27
- Library and Art History/Theory in B24
- Director’s Office and Visiting Artist Residence in B22.
- Student facilities in Buildings 1 & 2
- Conference facilities located above a public Café in B3
- Limiting parking and vehicle movement to the north of the site.

The budget estimate for the proposal was $35.7m comprising:
- New building and student square $12,100,000
- Conversion and upgrade of Buildings 5 and 11 $13,100,000
- Upgrade and conversion of remaining buildings $10,496,000

Previously the Dean of Wimbledon College of Art (2006-09); Vice Principal of Wimbledon School of Art, London (2004-06); Deputy Head of Art, Media and Design at the University of Gloucestershire (2001-2003). Presently (2015) the Dean of Bath School of Art and Design at Bath Spa University.

NAS Schematic Master Plan, April 2011, by Barry McGregor and Daryl Jackson Robin Dyke in association.


Architects in Association: Barry McGregor and Daryl Jackson Robin Dyke; Contractor: Prime Projects.

Fig 2.22 Aerial photograph from the west of the National Art School in Darlinghurst Gaol c.2010
PART 3: SIGNIFICANCE

The place is unique. Its cultural significance is due its age, fabric, history, associations, architectural and aesthetic qualities, its setting, and its landscaped campus character. From a place of restriction, internment and punishment, it has been transformed, over time, to a place of learning, training and creativity, accessible to our citizens for almost a century.

3.1 INTRODUCTION

Part 1 of this document, sets out the Understanding of the Place based on analysis of the documentary and physical evidence. Part 2 explores the cultural significance of the place.

Cultural significance is a concept used to describe the qualities which make a place important.

... Its purpose is to help identify and assess the attributes which make a place of value to us and to our society. An understanding of it is therefore basic to any planning process. Once the significance of a place is understood, informed policy decisions can be made which will enable that significance to be retained, revealed or, at least, impaired as little as possible. A clear understanding of the nature and level of the significance of a place will not only suggest constraints on future action, it will also introduce flexibility by identifying areas which can be adapted or developed with greater freedom. ¹

3.2 ASSESSMENT OF SIGNIFICANCE

The general approach to assessing the nature of the significance of this site is that set out in the seventh edition of The Conservation Plan by James Semple Kerr. It relies on an understanding of the social history, the physical attributes, its relationship with the setting and the associations of both building and site.

The definitions taken from the Australia ICOMOS Charter for the Conservation of Places of Cultural Significance (the Burra Charter) are also utilised in the following sections of this document.²
3.2.1 **Place** means a geographically defined area. It may include elements, objects, spaces and views. Place may have tangible and intangible dimensions.

3.2.2 **Cultural significance** means aesthetic, historic, scientific, social or spiritual value for past, present or future generations. Cultural significance is embodied in the place itself, its fabric, setting, use, associations, meanings, records, related places and related objects. Places may have a range of values for different individuals or groups.

3.2.3 **Fabric** means all the physical material of the place including elements, fixtures, contents and objects.

3.2.4 **Conservation** means all the processes of looking after a place so as to retain its cultural significance.

3.2.5 **Maintenance** means the continuous protective care of a place, and its setting. Maintenance is to be distinguished from repair, which involves restoration or reconstruction.

3.2.6 **Preservation** means maintaining a place in its existing state and retarding deterioration.

3.2.7 **Restoration** means returning a place to a known earlier state by removing accretions or by reassembling existing elements without the introduction of new material.

3.2.8 **Reconstruction** means returning a place to a known earlier state and is distinguished from restoration by the introduction of new material.

3.2.9 **Adaptation** means changing a place to suit the existing use or a proposed use.

3.2.10 **Use** means the functions of a place, including the activities and traditional and customary practices that may occur at the place or are dependent on the place.

3.2.11 **Compatible use** means a use which respects the cultural significance of a place. Such a use involves no, or minimal, impact on cultural significance.

3.2.12 **Setting** means the immediate and extended environment of a place that is part of or contributes to its cultural significance and distinctive character.

3.2.13 **Related place** means a place that contributes to the cultural significance of another place.

3.2.14 **Related object** means an object that contributes to the cultural significance of a place but is not at the place.

3.2.15 **Associations** mean the connections that exist between people
and a place.

3.2.16 *Meanings* denote what a place signifies, indicates, evokes or expresses to people.

3.2.17 *Interpretation* means all the ways of presenting the cultural significance of a place.

The terms ‘original’ and ‘early’ are used throughout the text to identify fabric and spaces.

Original fabric and spaces refers to those elements constructed in the earliest phase of construction up to 1914 when the Gaol was decommissioned.

Early fabric and spaces refers to changes made in conversion to the East Sydney Technical College in 1922-23, up to 1945.
3.3 STATEMENT OF CULTURAL SIGNIFICANCE

This Statement of Significance has been derived from the understanding of the place as outlined in Part 1, and the analysis of each building's fabric, spaces and story, as presented in the following sections.

The National Art School campus is significant:

**Historical**
- as the largest surviving early gaol complex in Australia.
- as a military internment centre during the 1914-18 war and up to mid 1921.
- as East Sydney Technical College from 1922, well known and remembered with affection in the community as a place of education, training, exhibitions and social events.
- as the National Art School, established on the ESTC site from 1922 as the Art department, which evolved into NAS, with independence as an art academy from 1996.

**Aesthetic**
- in its external form, it is a fine example of the SIPD radial planning of the 1830s;
- it reflects, in the evidence of its fabric and almost continuous construction programme during the 19th Century, the various approaches to penal discipline tried in NSW during the 19th century;
- it is a precinct of distinctive and homogeneous architectural quality deriving from:
  - The relationship of the forms of the circular central Chapel, the apsidal-nosed radial wings and the Governor’s House;
  - The sense of enclosure and the unusual spaces created by the above;
  - The general use of ashlar dressed, unpainted sandstone walling, and conical and hipped slate roofs;
  - The consistent design, detailing and contribution of individual buildings to a unified complex;
  - The major trees and landscape character of the campus.
- it has individual buildings of unusual interest and quality, some with surviving original interior elements such as cantilevered stone staircases and timber roof framing;
- the underground and under-floor remnants of walls, foundations, drains and the 1850’s cistern, and other evidence of the past, found in the hidden footprint of the complex.
Setting and Urban Form
- its setting, which owes much to its 1820s siting on the Woolloomooloo ridge, adjacent to the South Head Road, and its relationship with its immediate neighbour, Darlinghurst Courthouse;
- the consistent building form and fabric;
- its landscape, and its adjacent tree-lined streets to east and west, which contribute to its distinctive character;
- views and vistas to and from the complex of buildings, walls, gardens and landscaped garden spaces.
- the precinct of public spaces and buildings, some providing views over the elegant slate-clad roofscape of the campus.

Associations
It has associations with a variety of persons or organisations who have helped shape its character and reputation. These include:

- in the gaol period:
  - The Society for the Improvement of Prison Discipline (SIPD) and the Inspectors of Prisons in England;
  - The Colonial Architects, especially Mortimer Lewis and James Barnet;
  - The Commanding Royal Engineer, George Barney;
  - The Governors Bourke and Gipps:
  - The Sheriffs and Comptrollers of Prisons - Brennan, Uhr, MacLean, and Neitenstein;
  - The Principal Gaolers and Gaol Governors - Keck, McLerie, Beverley, Read and Herbert;
  - Charles Moore and his staff at the Sydney Botanic Gardens, and J H Maiden who followed him from 1896.
  - The prisoners, artisans and labourers.

- in the College period:
  - James Nangle, architect and educator, and the Superintendent of Technical Education in NSW from 1913 to 1933;
  - M. F. Connolly, as supervisor of the conversion works, and as the first college principal; and the heads of the ESTC who followed him.
  - Administrators and teachers of the art, design and technical disciplines throughout the College period.
  - The many thousands of students who passed through the college and the NAS over the period from 1922 to 2015, many who have excelled in their chosen fields of training, practice and study.
  - G. Rayner Hoff, sculptor and teacher, who, through his teachings, advocacy, sculptures and associations, raised the status of the ESTC, and strived for the idea of a national art school on the campus.
  - Sir Bertran Mackennal, sculptor, who designed/modelled the Cenotaph memorial at ESTC during 1926.
The people who took part in the creation of the Cellblock Theatre from 1955 out of the ruins of D Wing, and the fundraisers and private donors who funded it; Katharine Hepburn and Sir Robert Helpmann who promoted it; the acclaimed artists who performed there, including Ravi Shankar, John Bell, Peter Sculthorpe; and the band of NAS students who formed Mental as Anything, who first performed there, and went on to international success.

The many artists who took part in the formation of the art school at ESTC, and who took part in or attended the art school at ESTC from its opening in 1922, and at the National Art School once it was established formerly, and who became successful artists in their lifetimes and beyond, through their work. They include:

- Sir William Dobell OBE
- John Olsen OAM OBE
- Martin Sharp
- Jeffrey Smart
- Susan Norrie
- Ken Done AO
- John Coburn AO
- Elisabeth Cummings AO
- Fiona Hall
- James Gleeson
- John Firth-Smith
- Bert Flugelmann
- Robert Klippel
- Margaret Olley AO
- Peter Rushforth AO
- Tim Storrier AO
- Thanacoupie AO
- William Wright AM
- Ken Unsworth

The Collection
- it houses permanently, the nationally significant archives and special collections of the National Art School comprising for collections; NAS student paintings; NAS student works on paper; the archive collection; and general art collection.

Related Objects
- The many sculptures of the Anzac Memorial, created by Rayner Hoff in his studio, and Studio 7, at the ESTC, with the help of his students, in the period 1931-34, are related objects contributing to the cultural significance of the place.

- Similarly, but to a lesser extent, the Cenotaph in Martin Place, and especially its two sculptured servicemen, which were designed and/or modeled by Sir Bertran Mackennal, while using the ESTC facilities in 1926, are related objects.
In Conclusion:
The place is unique. Its cultural significance is due to its age, fabric, history, associations, architectural and aesthetic qualities, its setting, and its landscaped campus character. From a place of restriction, internment and punishment, it has been transformed, over time, to a place of learning, training and creativity, accessible to our citizens for almost a century.
3.4 EXISTING HERITAGE ASSESSMENTS

3.4.1 Statutory:

a) State Government:
The site is included on the Heritage Database of the Office of Environment and Heritage under 'Items listed by Local Government and State agencies'.
The listing number is 2420101 and is described as: 3
Former East Sydney Technical College and Darlinghurst Goal Including Buildings A.

The reference is to Sydney City Council's LEP 2012, listing number 1299.

b) Local Government: City of Sydney
The site is listed as having LOCAL significance in Sydney Local Environmental Plan 2012, via its 'Schedule 5 Environmental Heritage' listing:
**Item Name:** Former East Sydney Technical College and Darlinghurst Goal including buildings and their interiors, perimeter walls and gates and grounds.
**Address:** 156 Forbes Street
**Property Description:** Lot 1, DP 568755
**Significance:** LOCAL
**Item number:** 1299

3.4.2 Non Statutory
Australian Heritage Database
The site is included by the Australian Heritage Council on the Australian Heritage Database, originally listed on the Register of the National Estate in 1978. 4

National Trust of Australia (NSW)
The National Trust classified the site in 1976. This classification has no specific role, however it shows a level of community support for the place.
3.5 ASSESSMENT OF ELEMENTS

3.5.1 Levels of Significance

The statement of significance above describes the general nature of the significance of the National Art School site. This assessment is intended to enable decisions on the future conservation and development of the place, to be based on a reasonable understanding of the degree of significance of its various elements and qualities.

The assessment and identification of the level of significance of the various elements of the place is divided into five categories:

- A a items of exceptional significance
- B b items of high significance
- C c items of medium significance
- D d items of little significance
- Int intrusive

These categories are not mutually exclusive, as an element or item can be classified of 'Little Significance' and simultaneously be classified as 'Intrusive'.

Exceptional Significance (Aa)
These are elements of an exceptional level of significance, warranting inclusion on any register of buildings of significance. It generally includes buildings, walls and spaces, external and internal, from the 19th century.

High Significance (Bb)
These are elements of a high level of significance, which warrant inclusion on any register of buildings of significance. It includes elements and fabric that may have been modified, but remain coherent to the whole assembly of buildings and grounds.

Moderate Significance (Cc)
This is an intermediate level for elements which are not of 'High Significance' or are classified as having 'Little Significance' but which contribute to the completeness of the overall significance of the place. It includes elements and fabric of the 20th century college conversion period.

Little Significance (Dd)
Items of little significance include most of the alterations and additions which were made to accommodate changes in requirements and tend to be pragmatic, expedient and ephemeral, and have a neutral, to moderately negative impact on significance.

Intrusive (Int)
Items that are considered intrusive to significance are identified as 'int', and in some cases may be recommended for removal, when this becomes practical.
3.5.2 The Elements
The following structure is used to evaluate the elements that make up the significance of the Place.

1. THE URBAN SETTING  
2. THE PERIMETER WALLS  
3. THE ORIGINAL BUILDING GROUP (MORTIMER LEWIS)  
4. EASTERN GROUP OF BUILDINGS  
5. NORTHERN GROUP  
6. WESTERN GROUP  
7. THE LANDSCAPED CAMPUS

Fig 3.1 Site Plan
Showing the Grouping of Elements
For the Analysis of Significance
I. THE URBAN SETTING

Location
The setting owes much to the 1820s location on the Woolloomooloo ridge of the stone-walled ‘stockade’ adjacent to, and parallel to, the South Head road, and on Darlinghurst Road. The new gaol was located high on the ridge in order to be visible, and on the outskirts of town. The site was at the intersection of two ridge systems; the north-south ridge dividing the catchments draining to Rushcutter’s Bay on the north-east, and that draining to Woolloomooloo Bay to the north-west; and the east-west ridge forming the major watershed between Port Jackson and Botany Bay.

The Courthouse
The relationship between the gaol and its immediate neighbour, the Darlinghurst Courthouse, dates from their parallel conception by Mortimer Lewis, in 1835. The first gaol buildings were constructed by Lewis at the same time as the courthouse building. They were linked by the construction of a stair from the gaol which provided access into the basement of the courts building. The courts building was greatly expanded in the 1880s by James Barnet’s handsome flanking courtrooms. The consistent building heights, variable but complementary form and fabric of the two buildings, their combined landscape, and adjacent tree-lined streets to the east and west, all contribute to the distinctive character of the place.

Plantings
For obvious security reasons, no trees were planted outside the gaol walls throughout the gaol period – evident in a wide range of photos from the 1870s to 1920. Surprisingly this was unchanged until the mid-1950s. Craig Burton wrote in 1987:

In 1955 when Poplar tree species were planted along Darlinghurst Road (Populus dillata), and along Burton Street (Populus Nigra “Italica”). Maiden’s influence had waned with his retirement in 1924 and, although the Sydney Botanic Gardens remained a source of plants and design advice, the Forestry Commission, Main Roads Department and Sydney City Council also offered expertise in planting. The Main Roads Department established the practice of planting poplar trees as roadside vegetation from the 1930s until after World War II. The preference for poplars continued well into the 1960s. [In 1987] The Lombardy Poplars along the southern wall boundary may date from the time of the street planting although no documentary evidence was found to support this idea. Based on photographic evidence, much of the non-palm plantings showed very little concept of integrated design. Plants appear to have been chosen for their horticultural value as specimens rather than for their contribution to an overall environmental design philosophy.

Neighbours
To the north side of Burton Street is the urban edge of Darlinghurst – with shops at street level and residences above, and beyond it the mixed residential apartments that expanded rapidly with the economic boom of the 1920s. To the east, across Darlinghurst Road, is located the church and spire, school
and hospice of the Sacred Heart, with fine gardens and major trees behind a protective garden wall. The major trees and park of Green Park provide a foil to the large buildings of St. Vincents Hospital, located on Victoria Street. To the west across Forbes Street, the Darlinghurst Police Station has been an icon building for over a century and adjacent to this is the site of the St. Vincent de Paul Society’s Caritas Centre, which was sold in 2006 for residential development, to fund new facilities nearby.6

Views and Vistas
Views of parts of the NAS complex are available from vantage points on roads, footpaths, intersections, parks, and buildings, with some providing views over the elegant slate-clad roofscape of the campus and courthouse. (Fig 3.2)

Significance

<table>
<thead>
<tr>
<th>Exceptional</th>
<th>Combined with the courthouse, the entire urban block is remarkable in its harmonious unified form.</th>
</tr>
</thead>
<tbody>
<tr>
<td>High</td>
<td>Consistent building form and fabric (predominantly of stone and slate); Distinctive landscaped campus character; Tree lined streets to the east and west; The precinct of public spaces and buildings, some providing views over the elegant slate-clad roofscape of the campus.</td>
</tr>
<tr>
<td>Intrusive</td>
<td>Recently constructed high-rise apartment building on the Forbes and Burton street corner.</td>
</tr>
</tbody>
</table>

*Fig 3.2 Aerial view of the National Art School and surrounds*
2. **THE PERIMETER WALLS**

**Original Walls 1822-24**
The oldest constructed components and fabric on the NAS site are the sandstone walls built between 1822 and 1824. William Dumaresq described the stockade walls to his brother-in-law Governor Darling, in a report in 1828:

“The 400 ft square circumscribing walls of the gaol together with an arched entrance with a porter's lodge on each side, finished with the exception of the pediments to the latter. The wall is 21 feet high and 2' 6” thick, exclusive of the external piers.”

Each block of stone quarried was marked by the convict who worked it, in order to keep a tally. In 2001, when DPW documented the stones of the east and west walls, it was found that there were at least 5760 ‘dargs’ which still remained legible or traceable. There are approx 80 of these marks still in evidence, indicating the number of men who were involved in quarrying the stones for these particular walls.

Of the four walls that made up the ‘Woolloomooloo Stockade’, two elements are extant from the 1820s:

- **EAST**: The straight section on the Darlinghurst Road boundary, although reduced in height at the southern corner in 1922, and later modified for the installation of high level windows and a brick building for staff facilities c.1950.
- **SOUTH**: The southern wall adjoining the courts building, although reduced in height over half of its length (from Building 16 to Darlinghurst Road).

**Northern Expansion of the Site. 1860s**
Following the decision to extend the site in 1863, the footings were excavated for the Burton Street wall and its return along Darlinghurst Road in 1864, and stone cutting was underway. In 1866 the walls were complete, with three integrated towers. Two additional towers were constructed in the western and southern corners of the gaol. The original north wall of the 1824 ‘stockade’ was removed around 1872 when the new northern wing – E Wing – was completed and occupied. The stone from this wall may have been used in the walls for the fan-shaped yards built to the east of B Wing (shown on the 1885 site plan), which were subsequently removed, most likely during 1921.

**New Gates and Western Wall (by 1885)**
The original 1820s wall fronting Forbes Street, with grand gates centered on the axis of the gaol, had a relatively short life. There were requests to extend the Porters Lodge in 1853, and in 1855 a request was made for the Colonial Architect to complete the gallows over the entrance to the site, for the public hangings that took place there. The 1885 site plan shows that the new west wall had been constructed, with an imposing gate located to the north of the original axis. It would have been necessary to maintain the original gateway until the new one was complete. A range of new accommodation was evident along most its length, to provide for warder’s quarters, offices and a courtroom. (Buildings 1 and 2).
1921-23 Wall Changes
The perimeter walls were retained during the post-gaol conversion, with changes including the construction of the Burton Street gateway, in which the iron gates from the Forbes Street entrance were installed (since removed). Other works to the walls included the lowering of the Burton Street wall, and the southern wall bounding the courts, and its return for 9m along Darlinghurst Road. New windows were also cut into the Forbes Street wall at this time.

Significance

| Exceptional | All original stonework remaining from the 1822-24 ‘Woolloomooloo Stockade’ including the convict mason’s markings:  
|            | • The straight section on Darlinghurst Road, reduced in height at the southern corner in 1922.  
|            | • The southern wall adjoining the courts building (including the stair and ‘tunnel’ entrance to the Courts building), reduced in height over half of its length in 1922 (from Building 16 to the Darlinghurst Road junction).  
|            | (The view of the wall, for its full height, with well preserved markings, between the SW tower and B16 Studio, is the most meaningful display of convict ‘dargs’ on the site.). |
| High       | All stonework forming the perimeter of the complex, constructed in the 1860s and 1880s (during James Barnet’s period as Colonial Architect)  
|            | • Forbes Street wall and the grand gate abutments (by 1885)  
|            | • Burton Street wall (by 1866), lowered in 1922.  
|            | • Darlinghurst Road return wall (by 1866). |
| Moderate   | The Burton street entrance constructed in 1922 to provide vehicle access for the demolition and construction of the ESTC facilities. |
| Little     | Openings formed in the walls for windows, doors, grilles and access to the substation. |
| Intrusive  | Cement-rendered patching, infills, repairs and repointing; Equipment, pipe and cable services fixed to walls. Brick addition to the top of the stone coping along Darlinghurst Road (c.1950s) |
3. THE ORIGINAL BUILDING GROUP (MORTIMER LEWIS)

3.a The Governors House (Building 22)

When the Darlinghurst Gaol was first opened in June 1841, the governor’s house was available for occupation by Governor Keck, along with the adjacent completed A Wing (Building 23) and the nearly completed D Wing (Building 20).

The building was located on the axis of the gaol, aligned with the imposing front gate and the intended circular building that became the chapel 30 years later. It was similar to the building at Parramatta Gaol, in that it was three storeys above a basement, with its west presenting an imposing two-storey façade, a Palladian device to provide this relatively small dwelling with the impression of grandeur. A grand stair provided access down into the basement, where the prisoners were processed and led along a stone tunnel to ascend a stair and enter the high security compound of the gaol.

Twelve governors lived in this residence from 1841 to 1914, a period of 73 years. The longest period of residence was by John Cecil Read for a period of 27 years, from 1861 to 1888. The building ceased to be a residence when the gaol closed in 1914 and it was considerably damaged during the military occupation from 1914 – 1920. Following his visit to the gaol on 2nd March 1921, former Governor, W.M. Urquhart, wrote to his superior:

……On my inspection of the buildings this morning, I was shocked at the neglected and dilapidated condition of the place. The Governor’s quarters which I had formerly occupied with my family were in a deplorable state. I could hardly credit that I was in the rooms which I had known so well. All windows were broken, many of the doors were missing, window frames and anything movable were missing….

We must assume from this, that all of the original 1840s joinery was removed or destroyed at that time.

Compared to the other buildings on the site, the building's planning, structure and fenestration was little changed when it was converted for college purposes. It was one of the first buildings available for teaching in February 1922, and along with the adjacent building (B23), it opened as the Womens Handicraft School.

The central floor, poorly endowed with windows, became the cafeteria and students clubroom in the 1930s and 1940s.

By the 1970s, the Fashion School's period of occupation had ended and building remained disused and in poor condition until it was substantially refurbished by DPW for the college administration. The roof was re-slated, tiles and timberwork renewed and period fireplaces sourced and installed.

The boardroom was located on the top floor, along with training and entertaining facilities in what was the original private quarters of the gaol governor's family. The ground floor was occupied by offices, utilizing what was the family dining and sitting rooms, and the Governor and Matron's office.

When the National Art School gained autonomy in 1996, the administration
continued to use the building, and the top floor became the directors office and boardroom. A student shop was installed into the ground floor, using the Governor’s side stair for access.

**Significance**

<table>
<thead>
<tr>
<th>Significance</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Exceptional</td>
<td>Imposing grand 2 storey façade on a modest residence, which was raised on its basement platform, and located on the main axis from the original gate through to the central Chapel. Associated with the first, and then each subsequent Governor of the gaol, throughout the gaol period. Structure unchanged during the college conversion phase c1921.</td>
</tr>
<tr>
<td>High</td>
<td>Detailed carved and indented ashlar stonework, including the basement and tunnel; original roof structure; slate roof and accessories; original floor structures</td>
</tr>
<tr>
<td>Moderate</td>
<td>1980s reproduction tiles and introduced fireplace surrounds.</td>
</tr>
<tr>
<td>Little</td>
<td>Concrete floors in the basement; interior fitout.</td>
</tr>
<tr>
<td>Intrusive</td>
<td>Render on the stone walls in the tunnel.</td>
</tr>
</tbody>
</table>
3.b A Wing  

(Building 23)
This was the first of the cellblocks to be commenced and completed. Its ground floor was constructed in accordance with the August 1936 plan, with its longitudinal central wall and twin staircases, and single cell configuration. In 1838, when Governor Gipps became involved, he instructed that the floors above be changed, in order to remove the central wall, so that the cells were made into 6 man cells. The unusual twin staircase that remains intact, is the result of these later decisions and changes.

When the gaol was occupied on 7 June 1841, this wing was the most completed block and became the men’s cellblock. It initially housed 119 men, who were marched in chains from the old Sydney gaol. As the gaol buildings became more complete, it became the ‘trial block’ housing men who were on remand or awaiting trial. Up until the 1870s, it also held the cells of condemned prisoners.

The SMH describe this building in 1886:

*The A wing, or trial wing as it is termed, contains twenty-four ‘associated’ cells. These cells are each 12 x 8 x 10 feet high, each containing three hammocks which are swung at night, but rolled up during the day. There are likewise twenty-two single cells, each of these being 8 x 5 feet, and 10 feet high. This wing is occupied by men awaiting trial, prisoners on remand, men awaiting transit to other prisons, and by hard labour men. The different classes take their meals separately. The yard is flagged over the whole area, and along one side is the mess shed, with table, on which the men take their meals.*

A Wing was cleared of all internal walls and floors (as part of the demolition that took place on the site in 1921) while the original slated timber roof and stone stair were retained. A new timber on steel floor was installed in the centre of the building and two rows of 12 double–hung windows were installed into new openings on each floor, on each side of the building. Toilets were placed at the top of the curved staircase. (Fig 3.3)
The first college occupant of the building was the Womens Handicraft School, which was opened for teaching in February 1922. The building was subsequently occupied by the Fashion School and became the temporary library in 2003, while the central building was being restored.

In 2005, after the library was relocated, the building was refurbished as the new gallery for the National Art School. This work which exposed the intricate original roof structure, covered all of the windows internally. Air conditioning was installed, and a new lift and exit stair were installed to the east of the building, adjacent to the cooling towers. The space between the building and B23 was landscaped at this time.

**Significance**

<table>
<thead>
<tr>
<th>Exceptional</th>
<th>Curve-ended form radiating from the Chapel with conical and hipped roof structure. Associated with the male prisoners who were installed in 1841.</th>
</tr>
</thead>
<tbody>
<tr>
<td>High</td>
<td>All stonework; stairs and stair well; Kingpost roof structure exposed to view; Slate roof and accessories;</td>
</tr>
<tr>
<td>Moderate</td>
<td>New structural steel beams and timber floor (1922).</td>
</tr>
<tr>
<td>Intrusive</td>
<td>External lift structure and steel stair.</td>
</tr>
</tbody>
</table>
3.c  D WING (Building 20)\(^{12}\)

The 50 female prisoners who arrived at the new gaol on 7 June 1841, following the men in chains from the old George Street gaol, were placed in D Wing. This wing contained 3 levels of cells – 36 double, 6 single and one padded cell – changes that had been made following instructions by Governor Gipps in 1838. The cell building was identical to A wing overall. It was 9m wide, 9m high and 15m long. For the first 5 months, the toilets were open tubs located behind a screen in the yards. Meals from the gaol kitchen were taken by the prisoners in a shed in the yard.

When the chapel was finished 30 years later, c.1872s, its female-only gallery level was accessed by the prisoners via a bridge from the 3rd floor of the women’s wing. This bridge was removed in 1921 and parts of it may have been utilized in the fire escapes from B14, B26 or B11, although traces of the iron fixings remain adjacent to the extant doors, high up the walls of both buildings.

The windows were enlarged in this wing in c1880s, reportedly following a visit by Sir Henry Parkes, who instructed the change.\(^{13}\)

From the 1840s, D wing had a large yard associated with it (called No.3 Yard on the 1885 plan) which radiated from the central building. Between 1891 and 1900 this yard was subdivided into two equal yards, as evident in the 1900 plan, and the main wall was extended to abut the drum of the Chapel (B28).\(^{14}\) This stone wall was also extended in height using brickwork, which is still evident today.

When the Department of Education commenced work on the site in 1921, this building was not made available for technical education. It was shown on the plan demarked as “RESERVED FOR JUSTICE DEPARTMENT”. By the time ESTC gained this additional 20% of the site from the Justice Department in 1929, there were no funds, nor impetus, to carry out the conversion works during the depression years. Reportedly During WWII, it was used as an air raid shelter and a concrete slab was installed above ground floor to provide a protective roof. Further work on the building was stalled, and the disused building became derelict. It was visited only by brave and inquisitive students.

Drawings made from measurements taken in 1951, record the building as it was at that time: two cells were being used on the ground floor as a gardeners store and cleaners room. Four doorways had been cut into the north side of the ground floor by c1955 when the wing was photographed, showing the roofing removed and the timber framing distorted.\(^{15}\) (Fig 3.4)

During the 1950s the ESTC Principal, W.R. (Bill) Crisp, sought funds to turn the space into a theatre. The walls, floors and stairs were subsequently demolished and the roof was removed and left open for some time. It formed a grand outdoor room for student events in that form. In 1955, Crisp lobbied to start a drama school and to raise funds. He succeeded in having Katharine Hepburn and Robert Helpmann to visit, in order to announce the proposal. As Deborah Beck writes:

_Hepburn and Helpmann were shown around the college by Crisp, Roy Davies (head of the National Art School) and Phyllis Shillito (head of the School of Design). Hepburn stood on a rickety platform and gave a_
speech in the cell block. She referred to it having been a female prisoners’ wing, and said it was most appropriate that a member of the second oldest profession should be opening a building which had housed women from the oldest profession. She also suggested a mural of the former residents should be painted on one of the walls, and recited part of the Merchant of Venice. Helpmann was impressed with the space, and said that the old prison had a ‘unique, wonderful atmosphere for a theatre’, and that he was honoured to be the first artist to appear there.¹⁶

Funds for the conversion of the building came from donations from individual supporters of the arts, fundraisers by the NAS student Club, and drama and music events. A performance of The Trojan Women in the space without a roof was an important fundraiser in the period March/April 1958. In November 1958, the installation of steel trusses for the new roof was complete and the roof was rebuilt with a segmented ‘nose’ for ease of construction and economy. A flat ceiling was installed, which was later removed. The head of the Design school, Phyllis Stillito, took a leading role in organizing the new ceiling and floor, which was funded by a single donor, Eric Cuckson.
The Cellblock Theatre was adequately complete for stage production in 1959. It was to become one of the leading venues in Sydney in the 1960s, hosting performances of contemporary music, dance, theatre, and exhibitions, as well as a venue for memorable social functions of all kinds. Notable performers including Ravi Shankar, John Bell, and the composer Peter Sculthorpe premiered a number of works in the space.

‘The Cellblock’ continued its success as a leading cultural and social venue through the 1970s. On 16 August 1977, a new band called MENTAL AS ANYTHING, performed there together for the first time. The band comprised four art students from NAS - Reg Mombassa (AKA Chris O’Doherty), Martin Murphy, Andrew Smith and David Twoodhill, and Reg’s brother Peter O’Doherty, still a school student, playing bass guitar. The band became an Australian and international success as did the brothers creative business, Mambo Surf Wear.

During the 2004-5 works for DET were undertaken on the campus by DPWS, including, the roof stabilization works, and an upgrade of lighting. An earlier gas heating system was removed from the space, and in 2010, NAS had a system of electric heating installed, which was suspended from the roof trusses.

**Significance**

<table>
<thead>
<tr>
<th>Exceptional</th>
<th>Curve-ended form radiating from the Chapel. Associated with the first female prisoners from 1841 and throughout the gaol period. The space and character of the Cellblock Theatre, created by private donations, and community effort.</th>
</tr>
</thead>
<tbody>
<tr>
<td>High</td>
<td>All stonework, including the exposed interior rough-hewn walls which resulted from demolition. Surviving fittings, plugs (for padded cells) and fixing holes;</td>
</tr>
<tr>
<td>Moderate</td>
<td>Fitout for the Cell Block Theatre from the 1950s including rolling stages, parquetry floor; steel trusses;</td>
</tr>
<tr>
<td>Little</td>
<td>Steel roof structure; truncated roofing over curved stonework walls; doors to courtyards.</td>
</tr>
<tr>
<td>Intrusive</td>
<td>Steel and perspex structure over the adjacent yard, surface mounted services and trunking.</td>
</tr>
</tbody>
</table>
3.d B Wing (Building 24)

Foundations to B Wing were commenced in 1838 but when the gaol was first opened in June 1841, the masonry was not past the ground level. This may be why it was described simply as ‘commenced’. In 1846, the Clerk of Works, Sharkey, reported progress on the building and in late 1849 it was reported by him to be complete.\(^{18}\) The layout followed Governor Gipps revised plan for 6-man cells, and the curved stone staircase (removed in 1923-23) was similar to that repeated in the completed D Wing (removed in the 1950s) and later C Wing (modified in 1921-22).

This cellblock housed hard-labour prisoners and within 5 years, rectangular hard-labour yards had been constructed to the east of the building, as evident in the 1863 Sewer Plan and the 1866 etching. By 1885 there were four yards associated with this wing: No. 1 Yard to the west, (radial) and three new yards - Nos. 3, 4 and 5 - to the east, all tapering on plan, and angled towards the Chapel, but not centered on it.

This building was one of the last completed when the site was converted to a technical college. The outstanding work on the site was completed in November 1923 and the final departments were transferred to the new campus at East Sydney for the beginning of the 1924 teaching year. The delay may have been due to the special requirements of the Sheep and Wool school, which included several new building elements:

- The building was gutted and a new floor rebuilt internally
- The curved stair was removed
- A mezzanine floor was constructed to facilitate the teaching of the wool pressing process.
- A new timber stair was constructed on the northern end of the building with an addition housing new toilets.
- A further addition was constructed to the east for the teaching of wool reconditioning.

Tenders were accepted for a third floor addition to the Sheep and Wool school (B24) a week before the Wall Street crash in October 1929. However, the works proceeded and the original roof was raised and walls extended in brick, and finished in unpainted render, all completed in 1930.\(^{19}\)

### Significance

<table>
<thead>
<tr>
<th>Level</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Exceptional</td>
<td>Curve-ended form radiating from the Chapel with conical and hipped roof</td>
</tr>
<tr>
<td>High</td>
<td>All stonework; Roof structure – relocated in 1929-30</td>
</tr>
<tr>
<td>Moderate</td>
<td>New structural steel beams and timber floors (1922 and 1929);</td>
</tr>
<tr>
<td>Little</td>
<td>Brick and render to upper level; External steel stair (1929); Timber framed windows over three levels</td>
</tr>
<tr>
<td>Intrusive</td>
<td>Mezzanine on the ground floor for 'Sheep and Wool' school; Toilet block; Extension for Wool reconditioning now the site workshop.</td>
</tr>
</tbody>
</table>

Fig 3.5 B wing and the gaol photographic studio viewed from E wing (B5) c.1900
3.e  C Wing  (Building 16, and additions)

C Wing had a long construction period. According to the Sydney Gazette, the foundations were completed by March 1839 and had progressed little when all work was stopped during the 1844 recession. When Mortimer Lewis resigned his commission in 1849, the walls were completed to the 1st level. In 1856 the Sheriff requested that the plan be modified to suit solitary confinement prisoners, requiring 26 single cells per floor, 8' by 5' each. William Weaver, Colonial Architect for a short time only, amended the plans for the single cells, and by July 1857 the walls were completed. Tenders were called for the roof timbers and in 1858 the roof was being constructed with timber supplied by Scott & Jolly. The skilled roof carpentry included a complex wedged scarf joint in the bottom chord that is still evident today.

The exercise yard of C wing – which included privies and washing facilities – was formed as Yard No.2 by the construction of a stone wall to the Yard No.1 wall. A single narrow iron door gave access to the south (still extant), and grill gates faced the central circular building, then a drum of stone 10 feet high.

Behind C Wing is the linking staircase to the adjacent courts building. The stair well was infilled (possibly after 1929 when Justice gave up their claim on this part of the site), and was uncovered after many years, in the 1980s. Also on this strip of land, along the courthouse boundary wall, were the Governors gardens, where flowers, vegetables and bananas were grown. In the winter, plants were grown in a greenhouse located here.

In 1861, 20 years after the first intake of prisoners at the gaol, there is evidence that C Wing was complete. A plan was submitted to the Committee on Prisons, and Alexander Dawson, the new Colonial Architect, gave evidence to the committee chaired by Henry Parkes, regarding the 78 cells, which were just one inch over the requested size in both directions. While initially constructed for male prisoners, in 1870, due to overcrowding in the female cells of D Wing, the overflow were housed in B Wing. Later, in 1886, extra female prisoners were accommodated with extra beds set out in the corridors.

1921-22 Conversion

In the 1921 demolition phase for the ESTC, C Wing was gutted of its floors and walls, doors, galleries and metalwork. A new steel and timber floor was installed at mid height and new ceilings were installed. The original stone stair was retained to the first floor and replaced in concrete above that, however it’s original line can still be traced in the wall fabric today. At the base of the stairwell, the two iron doors that gave access to the yards on either side remain extant. New timber windows were installed to provide light and ventilation to the new classrooms – on the first floor these new windows were confined to the east wall only, perhaps due to the probable unknown future use of the adjacent Justice Department site. (There was no overhead bridge from C wing to the chapel).

In February 1922, the Applied Art school opened in this and several other buildings: the Boiler House (B26); Female Warders quarters adjacent (B15); and the Observation wing (B27).
The initial use for the first floor of the building was for 'Drawings from the Antique', with the plaster casts of antiques relocated from the previous drawing studios in Mary Ann Street, Ultimo. The space was later partitioned into three drawing studios, and a steel stair later linked this floor to offices in B15, while also providing a fire exit to the south. The ground floor of the building was first used for antique drawing and then for 2nd year painting. On the south wall are two plaster reliefs – one Egyptian and the other Assyrian, which are casts of two of the four reliefs on the facades of the Art Gallery of NSW. 

Technical Gazette of 1929 informs us that the area of the site which had been retained by the Crown Law Department in the south western corner, including the remaining cellblock, D Wing, had been transferred to the Technical Education Branch. This gave the College access to the adjacent yard and soon after, an extension was planned for a new painting studio to the south of Building 16 followed by, another built in the yard to the west.

New Art Studio 1932
In 1931, perhaps due to the impact on the available space, of Rayner Hoff’s private commissions, which were taking place in Studio 9 (Building 11), a ‘new art studio’ was proposed as an extension to Building 16, to the southern boundary. Drawings show a timber framed structure, on brick piers with ‘Fibro’ cladding and a raised corrugated iron roof, with skylights to the east. The 1933 ‘Block Plan of Site’ shows that the ‘new art studio’ B16 addition was complete.

In c.1983, this building was refurbished to the extent that almost none of the 1933 fabric remains. It is possible that this was to remove all asbestos cement cladding and linings from the building, and at the same time to upgrade the services, and skylights. Large sliding doors were installed at this time to facilitate movement in, out and through the building.

The Kennal c1934
A second studio was proposed within the yard walls, adjacent to Building 16. This studio was built of light timber framing between 1933 and 1935. While there are no drawings available, and no firm date for its commencement and completion, it was named in memory of Sir Bertam Mackennal, who had died in late 1931. The building continued as the life-modelling studio for sculpture for over 60 years and became affectionately known as ‘The Kennal’. The building was built onto the yard-dividing wall, and the perimeter wall, using fibro sheeting internally, with the timber framing exposed externally. The roof was corrugated iron, raised up to the south, to provide a striking skylight. The design was considered, and carefully avoided damaging the gaol period walls, the retained steel door and the historic bath in the female bathouse, which is located in the corner of the yard. All of these elements survived the demolition phase on the site because they were within the dedicated zone retained for Crown Law Department.

Secretarial Studies
In 1978, after 55 years as the primary art space on the campus, the first floor of Building 16 was converted for secretarial studies with a new steel and
timber mezzanine level installed on the western side. As part of this project, the ceiling installed in 1921 was removed, revealing the original timber trusses and the timbers supplied by Scott & Jolly in 1858.30

The Foundry - Steel framed structures
At the end of the 1980s, and a decade later, the steel and polycarbonate roof structures and doors that form the Theatre Workshop adjacent the Cell Block theatre, the Welding bay and later Foundry for the fabrication of sculpture. The foundry was installed in Yard 2 and abuts the ‘Kennal’ and B16. From 2014, the Foundry building has been used for Printmaking.

Significance of C Wing (Building 16)

<table>
<thead>
<tr>
<th>Level</th>
<th>Significance</th>
</tr>
</thead>
<tbody>
<tr>
<td>Exceptional</td>
<td>Curve-ended form radiating from the Chapel with conical and hipped roof</td>
</tr>
<tr>
<td>High</td>
<td>All stonework; slate roof and accessories; timber roof structure (exposed to view in the 1978 refurbishment); Curved stone stair (modified) with traces on the upper level. Iron doors at the ground floor of the stairwell (provided access to yards)</td>
</tr>
<tr>
<td>Moderate</td>
<td>Timber windows, partitions, ceilings and other elements of the 1921 conversion. Structural steel beams and timber floor supported on brick piers. The ‘New Art studio’ (1932) between the cellblock and the perimeter wall.</td>
</tr>
<tr>
<td>Little</td>
<td>The 1978s fitout on the first floor.</td>
</tr>
<tr>
<td>Intrusive</td>
<td>Steel and timber mezzanine installed in 1978 on the first floor.</td>
</tr>
<tr>
<td></td>
<td>Proximity of the ‘New Art Studio’ to the perimeter wall.</td>
</tr>
</tbody>
</table>

Significance of Yard No.2 and B17 Mackennal Studio

<table>
<thead>
<tr>
<th>Level</th>
<th>Significance</th>
</tr>
</thead>
<tbody>
<tr>
<td>Exceptional</td>
<td>Yard 2 wall - radiating geometry of the prison yard walls from c.1840;</td>
</tr>
<tr>
<td>High</td>
<td>All stonework and brickwork of the yard walls; Cast iron door; prison bath;</td>
</tr>
<tr>
<td>Moderate</td>
<td>Timber famed studio building with souring volume and skylight;</td>
</tr>
<tr>
<td>Little</td>
<td>Interior fitout;</td>
</tr>
<tr>
<td>Intrusive</td>
<td>Timber structure over the bath; tree planted close to, and overhanging the building; louvres inserted into original pivot window openings. Steel and perspex-roofed workshop constructed for sculpture.</td>
</tr>
</tbody>
</table>
3.1 The Chapel (Building 28)

Lewis (the Colonial Architect) designed a circular building as the centerpiece of the new gaol. It was signed off by Barney, in 1835. However, it was not completed until it had undergone a long gestation. Where Lewis had originally planned for the Governors House to be in this building, providing surveillance over the radial buildings and yards, Barney saw security problems with the facility, which was to be surrounded by prisoners. An adjusted plan, for a 3-storey building - two floors above a basement - was finally signed off by Barney.

The building was reportedly commenced while Lewis was still the Colonial Architect, although the basement was not built. The walls were constructed to the height of the first floor by December 1847. It is not clear what use Lewis was accommodating at that time, but the building soon came to a stop and with his resignation in 1849, was possibly a very low priority for the gaol's Governor.

By 1861, a part of the drum building had a temporary roof and it was used as a kitchen. This was superseded by the opening of the Cookhouse in the western extension to the earlier Treadmill building (B26) in 1863 and the Sewer Plan of that year shows that no internal walls had been built.

In 1864, with James Barnet as Acting Colonial Architect, decisions on the final use of the central drum building were made:
- the ground floor was to house a prisoners bathroom (with baths flush with the floor) and storeroom;
- the first floor was to be a chapel for 200 male prisoners with a steeply stepped gallery to accommodate 100 female prisoners.

By November 1866 when the Illustrated Sydney News published its birdseye view of the site, the central building was still a drum of masonry.

Although it was constructed over a period of 30 years, and had a confused function, the resulting building was an exceptional work of architecture, and one of the finest of the Victorian era. The stonework detailing was of the highest quality, and the design and fabrication of the framed conical roof, with its carefully placed slates, has a finesse that would normally have been associated with a more publicly accessible building.

In 1870, three iron bridges were built by inmates in the gaol workshops, to provide access for the congregation to the chapel. For the upper gallery to function, an iron bridge was built for the female inmates, from the upper level of D Wing across to the gallery level. Similar bridges were built from A Wing and B Wing to the first floor of the chapel for the male prisoners. The bridges were 32’ long by 3’ wide with 3’ high railings.

The stained glass windows were designed by artist William Macleod, from designs furnished by the colonial architect James Barnett and made at Falconers glass works in Sydney in 1873. There were reports in many newspapers over the years that the windows were made by gaol inmates - bushranger Frank Pearson (Captain Starlight) and murderer Henry Louis Bertrand. Bertrand certainly played the organ in the chapel, and Pearson worked as an assistant to the Catholic chaplain Father Garvey. Both were also adept at watercolour painting, and Bertrand painted a life sized crucifix on the wall of his cell in E wing, but their role in the fabrication of the windows is not known.
The final completion date for the building is not known but reported to be 1872 or 73. Services in the chapel were conducted for both protestants and catholics, with reversible and hinged fittings used to satisfy each liturgy.

The plan of the gaol in 1885 does not show the prisoners bathrooms – the title, 'CHURCH' dominates the space. A change from bathrooms to chapel may have been achieved at a later date. The first detailed plan of the bathrooms is from the Government Architect's office dated 1898 (Vernon's era), and shows a detail of 8 private bathrooms, a single WC (unscreened), a fumigation room, and two stores with an access from the tunnel below the Governors Residence, and to/from the ‘Mens Yard’ to the north. A separate Vestry was accessed by the doors on the east side of the drum and linked to the chapel above by two narrow staircases. The chapel floor was supported on four iron columns and two iron primary beams running east-west across the space, and timber joists which are still extant.

Following his visit to the gaol on 2nd March 1921, to inspect the damage caused during the occupation by the military, former Governor of the gaol, W. M. Urquhart, wrote to his superior:35

......On my inspection of the buildings this morning, I was shocked at the neglected and dilapidated condition of the place. ......Hardly a pane of glass remains in any part of the gaol; even the vane on the top of the church has been used as a target. ........

In the 1921-23 conversion for the technical college, the ground floor bathrooms were demolished and the linking bridges were removed and the two levels of the building were used for lecture purposes.

In 1949, a major change was made to the chapel when the gallery was removed. The wall friezes/decorations were painted over and the college library was relocated into the space.

**Fig 3.8 Gaol schoolroom in the Engine House**
The weathervane, damaged in the military occupation period along with other parts of the building, was reinstated in 1970s by ESTC apprentices. In 1981 the stained glass windows were returned from Long Bay Gaol and re-installed in their original locations, and the lantern was repaired. In 2003-4, a program of restoration was undertaken to the Chapel building, including stonework, and internally the decoration was researched and partly recovered.

**Significance**

| Exceptional | Circular form, and centerpiece of the 1835 SPID radial plan for the gaol. Exceptional architectural design and execution. Chapel as the intended spiritual centre of the gaol to aid reform; |
| High        | Ashlar and carved stonework and balcony; Complex curved conical timber and slate roof, ceiling and lantern; Cast iron columns and beams supporting the timber floor; Curved timber staircases; Stained glass windows; Evidence of original decoration; |
| Little      | Ground floor toilets |
| Intrusive   | Ground floor fitout, screen doors |
Fig 3.6 The ESTC Library in the Chapel in 1954
12/8/1954 East Sydney Technical College,
Government Printing Office 2 - 05314
4. **EASTERN GROUP OF BUILDINGS**

4.a **Treadmill/Cookhouse/Engine house**  
(Building 26)

Building 26 was developed in two parts - 20 years apart – the eastern section dates from the 1840s, followed by the western section in the 1860s.

As Darlinghurst Gaol was a hard labour prison, it was seen as important that the inmates should serve their punishment in support of the daily running of the place. Following the hiatus of the recession 1844, in 1846 a treadmill building was completed and by 1949 an extra floor was being added as a storehouse presumably for grain or corn. On the eastern pediment of the building, the date 1850 is incised in the stonework. The work on Building 26 was carried out during Lewis and Blackett’s periods as Colonial Architect. The treadmill continued to be operated by prison labour through the 1850s. The upper floor had various uses as the building developed – as a hospital, a tailors shop (in 1861), and school room in 1863.

The present three-storey form of the building was completed by 1863, as shown on the sewerage plan for the gaol, with the curved nose matching the four radiating cell blocks, replacing a temporary carpenters shop that had been built there.36 This was the sixth and final building that followed the planning intent of the Lewis/Barney plan of 1836. It was located on the main axis from the gates, although it was not a cellblock wing as intended at that time, and was constructed further from the central drum building than intended by Lewis. While this may be the last work of Alexander Dawson as Colonial Architect at the gaol, it is more likely to be the work of James Barnet, as his Clerk of Works, adding order to the ad-hoc planning that had developed to the east of the site since Lewis’s departure in 1849. Barnet had become Acting Colonial Architect in 1862 and was actively planning other works on the site from that time, while also changing Dawson’s workshop range.

Unlike the cellblock wings, this building was designed with windows on each level to provide light and ventilation. The new section was fitted out as the cookhouse for the gaol, allowing the temporary cookhouse, located in the central ‘drum’ building to be decommissioned and thus allowing that site to be available for further development.

By 1885, a new Cookhouse building (B25) had been completed adjacent to Building 26, which was then being used as a schoolroom and library. (Fig 3.8) The upper eastern space was again being used as a hospital. In 1894-95, with Vernon as Government Architect, the building was significantly changed by the construction of the present brick chimney and the installation of a boiler room and engine room to provide steam and power throughout the gaol and the adjacent courthouse complex. (Fig 3.8)

In the conversion to college use, this building was little changed except for the removal of the boiler and engine house equipment. The timber floor beams and supporting posts were retained, as was the roof, providing rooms of great character at the top of the building. A toilet block was added on the south-east corner.37

In February 1922, the Applied Arts School opened to teach ceramics in this building utilizing the old boiler stack for the kiln exhaust.38
In the ceramics section, housed in what was the power-house, a School of Australian pottery is being developed. The old stack now surmounts the new furnace in which is baked all the pottery required throughout the various departments.

The ground floor eastern room (the site of the Treadmill) has been used since c.1940s as the Plaster Room for the Sculpture department. The western room is presently used for Ceramics, its original use by the college. The studios above are used for teaching Drawing, in spaces that have great character due to the exposure of their original structure, detail and fabric.

**Significance**

<table>
<thead>
<tr>
<th>Exceptional</th>
<th>Curve-ended form radiating from the Chapel with conical slated roof. Eastern end of the building constructed in stages in the 1840s with stone gable end incised with the date 1850.</th>
</tr>
</thead>
<tbody>
<tr>
<td>High</td>
<td>All stonework; The structure, which was little changed during the college conversion phase c1921; First floor spaces, which retain original columns and beams; Second floor spaces, under the original roof framing. Original wall fenestration (1840s, 1850's and 1860s) The chimney (remnant industrial tower)</td>
</tr>
<tr>
<td>Moderate</td>
<td>Timber stair. Joinery windows.</td>
</tr>
<tr>
<td>Little</td>
<td>Recent fitout</td>
</tr>
<tr>
<td>Intrusive</td>
<td>Toilet block (removed c2001) c.1923 Bridge to Building 11 gallery (removed 2014)</td>
</tr>
</tbody>
</table>

*Fig 3.7 The central Chapel from the west c.1960s*
4.b Workshop Range

The Bathhouse
In 1850, Edmund Blacket, Colonial Architect, was instructed to plan for a bathhouse for prisoners at the south-eastern corner of the compound, and a 'well' (or a cistern or tank) was dug and lined adjacent to the north. By October 1852 the stone walls were complete, built by prison labour, and tenders were accepted for the roof in December 1853 from Futten and Simmons. The Bathhouse was completed in October 1854, with a centrally flued boiler for hot water, accessed from the guard's secure perimeter access zone.

The Workshop Range
Around November 1860, a single storey workshop range designed by Colonial Architect Alexander Dawson, to replace a number of temporary structures, was approved. The building made it impossible for the three eastern cell ranges, as designed by Lewis/Barney, to be completed in their intended form. This workshop range stopped short of the Bathhouse by 43 feet.

In that year James Barnet was appointed Clerk of Works to the office of the Colonial Architect. He was promoted to Acting Colonial Architect on Dawson's resignation in 1862. Barnet was to have great influence on the form of the whole Gaol from that date.

By the end of 1863 the Dawson workshop range may have been under construction when instructions were given for the building of a second floor, to be built by the Principal Gaoler, John Cecil Read. The engraving in the Illustrated Sydney News in November 1866, shows the two-storey workshop range complete, the Bathhouse to the south end, a Deadhouse to the north, and stone guard towers at each corner of the compound. The etching shows that the new northern compound for the Y building had been completed ready for its construction.

Expansion of the Workshop Range
With Barnet's expanded master plan for the site in place in 1871-2, and E Wing approaching completion, a blacksmith shop was added to the northern end of the workshop range, as an east-west wing, and the 3rd floor was added to the whole range. The date of this expansion, 1872, is carved in stone under the eaves. The northern stairwell, fitted with a cast-iron stair serving the two upper floors, was also added at this time.

By 1885 the bathhouse had been extended to the north, covering the site of the 1850s 'well' (a cistern or tank) connecting to the workshop range, and a third floor added, integrating the range as one building. This may have been part of the 1872 work. A stable had also been added to the northern side of the blacksmith's shop by this time. Photographs taken in the 1890s, show the three-storey building with an external access gallery at the first floor of the range, for 95% of the length of the building. A separate stair was provided to the first floor above the original bathhouse. We must assume that the two additional floors had been installed around the central chimney, that continued to serve the boiler to the bathhouse.
Drawings from 1900 show that the uses for the building were little changed on the ground floor – Blacksmiths at the north; Carpenters, Joiners and Brushmakers at the northeast; tools and general store in the centre; and the Bathhouse at the south-west corner comprising five bathrooms, a boiler room and Dispensary Store. From 1910, however, the workshops were disused.

**Technical Education**

In the demolition phase for the college in 1921-22, one of the 10’ high floors in the building was demolished and the other was lowered into the mid-floor position, for the full length along Darlinghurst Road. The external gallery was raised and rebuilt, to provide access to the rooms and stepped down to bridge across to Building 26. The north-western façade of the building was modified by these changes with the floors and a walkway cutting across the middle of the windows of the first floor. It was utilized in this ad hoc fashion for the next 90 years.

The building was one of the last on the site ready for occupation. It opened in the teaching year, in February 1924 and housed schools for Aviation, Motor Body Building, and Trade School. The Ship Building School would also occupy this building. Also included in this stage of the work, was a studio created for sculptor Rayner Hoff, who commenced at the ESTC in mid-1923. The studio opened onto an open ‘yard’ or court behind the old ‘Bath-house’.

In 1929 work began for infilling all of the space between the east wall of the building and the perimeter wall. This process extended the sculpture studios. In 1931, Raynor Hoff began working on the sculptures for the Anzac War Memorial in Hyde Park (at the invitation of the architect C. Bruce Dellit). In 1934, he completed the commission for the Memorial. By this time, tonnes of materials had been brought to the site to execute the plaster moulds, and the finished mould elements had been transported out of the ESTC site to the foundry.

The 1941, the ‘water service’ plan of the site shows the building as housing, from the north: with the Tuck Shop; Carpentry and Joinery; Ceramics; Plaster Casting and Carving; Window Display; Sculpture and Still Life Painting at the southern end.

**The Food School**

In the period c.1947-1950s, the sculpture studio was relocated and the spaces were refitted to provide kitchens for the Food School. To this end, a concrete roof was built over the previous studio areas. Between 1961 and 1968 the workshop range was progressively refitted on the ground floor for the Food school. A single level addition was constructed at the northern end for the Bakery and the southern area was infilled to the perimeter walls (east and south) and the areas were refitted as a training bar and restaurant.

The refits continued in 1976, when the central zone was refitted for butchering rooms and cold rooms. In 1980, drawings were prepared to remove the first floor, and install two new concrete floors and fire stairs throughout the building. The north and central zone floors were only refitted at this time, while the southern zone kitchen, restaurant and bar was refurbished, and the southern infill building was further modified. The building stagnated through the 1990s, and in 2005 the Sydney Institute’s Food
School was relocated. Any valuable kitchen equipment was removed from the building and relocated to other sites.

**2014 NAS Postgraduate Centre**

Once the Food School had left the site, the NAS had little ability to use the spaces of the run-down Building 11 except for storage. Roofs were leaking, asbestos was present and services were considered unknown or unsafe. NAS put a proposal to the Government in 2010, for the refurbishment of the building, for a new post Graduate Centre and workshops and funding was approved. A development application was approved in February 2014 and the tendered work was carried out during 2014 for occupation of the building for the 2015 teaching year. The new design included the provision of climate-controlled archive storage for the NAS collection; a lift for accessibility; fire-safe egress stairs; new studios; mechanical ventilation and heating. A studio/exhibition space in the previous location of Raynor Hoff’s studio was named after him. (Fig 3.9)

![Fig 3.9 Steel beams and decking installed for new concrete floors in the workshop range 2014](image)
## Significance

<table>
<thead>
<tr>
<th>Exceptional</th>
<th>All exterior and interior stonework, which represents multiple stages of construction from 1850 (Bathhouse) to c1885 when the building was fully unified as one 3-storey structure; The sculptures of Raynor Hoff, designed modelled and executed as moulds at ESTC for casting at the foundry.</th>
</tr>
</thead>
<tbody>
<tr>
<td>High</td>
<td>Original timber roof structure (c 1872-80); Remaining elements of the 1872 cast iron stair, and stone flagging; The recovered form of the west façade, with three levels of windows and continuous gallery at Level 1.</td>
</tr>
<tr>
<td>Moderate</td>
<td>Footings of two watchtowers, and the well/tank, under 1960s slabs; Remaining early joinery windows.</td>
</tr>
<tr>
<td>Little</td>
<td>New metal roofing, timber roof structure and skylights 2014; New plant room at the southern end, replacing the full infill building. Gallery constructed as a part facsimile in 1980 and completed in 2014, removing the intrusive mid level concrete galleries.</td>
</tr>
<tr>
<td>Intrusive</td>
<td>Brick extension c1950 above the height of the perimeter wall to Darlinghurst Road, and modified as plant rooms in 2014. Rendered infill to sections of the stone façade. Surface-mounted cameras and electrical boxes and conduit on stonework.</td>
</tr>
</tbody>
</table>
4.c Male Hospital  
Building 14  
(1st building by 1863, 2nd building by 1885)

In November 1858, in a letter to the Colonial Architect (Dawson), the Sheriff requested ‘authority and materials’ to construct a hospital for female prisoners. Prisoners were working on this hospital building by 1859, and it was finished in November 1860. Both the Colonial Architect’s sewerage plan of May 1863 and Edward Mason’s bird’s eye view in the Illustrated Sydney News of 16 November 1866, show this building, aligned with the south side of the Bathhouse. A photograph dated 1872 from the western guard tower, shows the west façade of the building, with two dominant perimeter chimneys. (Fig 3.10)

While it is possible that part of this 1860 building became the base of the southern section, housing the large 2-storey, 2-ward hospital for men (completed by 1885), the height and volume, and the roof complexity of the new building suggests otherwise. It is more likely that the original building was demolished (or dismantled) and any useful materials were subsequently used in the construction of the new female hospital (B15) constructed closer to C wing (B16).

Reportedly, the building shown as complete on the 1885 site plan, was constructed in the early 1880s by hard labour prisoners, however the quality of the stonework of the arcades, chimneys and corner towers would suggest it was built by qualified stone masons, and the complexity of the roof similarly constructed by skilled carpenters and slaters.

The finished hospital building - with its 5-arched arcaded sides over two levels, and matching 2-bay front, complete with towers - was one of the many buildings that appeared on the 1885 site plan, the first complete plan of the gaol. The upper and lower wards were 65’ long by 25’ wide, with an open air ambulatory on 3 sides, made secure by iron bars set into the arched openings. This feature reflected the approach to hospitals at both Goulburn and Bathurst gaols, where the buildings were single storey. The two northern towers contained patient bathroom and toilet facilities on each level, similar to hospital designs from the 1870s.

At the southern end of the building was the staircase, made from cast iron components, medical and staff facilities and entrances from the perimeter zone, still extant. The main wards were spanned by vaulted segmented masonry supported on iron beams, typical of Barnet’s work, designed to control fire in buildings. The building was quite unusual on the site – if not foreign – and appears to be a statement of a new humanity at the gaol. (Fig 3.11)

In February 1922, when the Art school commenced teaching on this part of the site, the work on this building was not complete, however newspaper reports advise that it was available by August 1922. The changes undertaken were remarkable, in hindsight, as they included the removal of the elegant two level arcades on each side of the building and the cutting back of the roof to short overhanging eaves. We must assume that the intention was to eliminate the deep shade made by the arcades and to let in more light for the ‘Elementary Drawing’ classrooms on both levels. The previous inner line of walls, which supported the vault beams, thus became the external walls.
and were rendered in one plane and painted. The line of the cut-back arcade is visible in the stonework, as is the line of the cut back, slate-clad roof.

The building was used for drawing and painting studios for most of the 20th century. In 2005, in providing dedicated facilities for the National Art School, the DET/DPWS proposed to install the NAS library in this building. This plan was executed at a cost $2.5m – comprising the installation of a new lift external to the building and a new external fire stair; large glass panels infilled to the remaining arched openings; air conditioning (with air cooled units against the southern perimeter walls); refurbished toilet amenities; joinery counters, shelving etc, and landscaping to the north of the building, comprising two raised plots of lawn with a central ramped footpath.

Fig 3.10 View east showing C wing, the original women's hospital, guard tower with Victoria Barracks beyond, and garden
### Significance

<table>
<thead>
<tr>
<th>Level</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Exceptional</td>
<td>Almost intact gaol period hospital building.</td>
</tr>
<tr>
<td>High</td>
<td>Ashlar and carved stonework, arches, and chimneys; Vaulted floor structure (repeated at the roof/ceiling level); Cast iron stair; Timber roof framing;</td>
</tr>
<tr>
<td>Moderate</td>
<td>Slate roofing and accessories.</td>
</tr>
<tr>
<td>Little</td>
<td>Library fitout (2005); Raised garden beds to the north; External steel stair; Glass infilled to stone arches.</td>
</tr>
<tr>
<td>Intrusive</td>
<td>Lift shaft attached to the façade. Air-cooled air conditioning plant adjacent to perimeter wall.</td>
</tr>
</tbody>
</table>
4.d Female Hospital (by 1885) Building 15

Like the Male Hospital (refer above), records of the commencement of the Female Hospital have not been found, although previous writings have suggested 1872 as the date. However, this building was more likely constructed at the same time as the Male Hospital, as it was constructed with the same vaulted floor structural system, and a similar prefabricated cast-iron stair.

It is possible that the building was predominantly made from the materials salvaged from the original hospital, demolished (or dismantled) so that the new Male Hospital could be constructed. (Building 14).

The Female Hospital building first appears on the 1885 plan showing two unequal wards on either side of a staircase. This plan was repeated on the upper floor. In the 25 years it was used as the Female hospital, there were many inmates who gave birth to their babies in these wards.53

In 1898, the building was converted to provide rooms for the quarters of the female warders. The 1900 Site plan shows that the western ward on the ground floor had been partitioned to form a corridor and four bedrooms, and that the verandah had been removed and a masonry wall constructed north of the entrance, to provide security from the prisoners area.

It is understood that no changes were made to the building in 1921, and it was occupied by the Applied Arts school when it opened in February 1922. It has been in continuous use as staff facilities for the NAS ever since. Samuel Rowe, Lecturer in Charge of the department, and interior designer of note, occupied the upstairs east office at that time. He was followed in this location, by Frank Medworth, Roy Davies, Douglas Dundas,54 Harold Abbott and Peter Laverty.55 In 1950, the art library was housed upstairs in the building, while the ESTC library was being completed in the Chapel.

There have been alterations for partitions and joinery over time and a door has been made in the first floor (west) to provide access to the steel stair linking to the drawing studios on Level 1 of Building 16.

**Significance**

<table>
<thead>
<tr>
<th>Exceptional</th>
<th>The intact exterior of this c1880 building;</th>
</tr>
</thead>
<tbody>
<tr>
<td>High</td>
<td>Ashlar stonework;</td>
</tr>
<tr>
<td></td>
<td>Vaulted floor structure;</td>
</tr>
<tr>
<td></td>
<td>Cast iron stair.</td>
</tr>
<tr>
<td>Moderate</td>
<td>1921 joinery.</td>
</tr>
<tr>
<td>Little</td>
<td>Partitions and fixtures dating from the College conversion Stair located between B15 and 16.</td>
</tr>
<tr>
<td>Intrusive</td>
<td>Tree located very close to the north side of the building.</td>
</tr>
</tbody>
</table>
In April 1872, the Colonial Architect was requested to construct a wall, from the existing hospital (pre-Building 14) to the central Chapel building (which was then complete, or close to completion). On the evidence of drawings and photographs, it appears that this wall was incorporated into a narrow barracks building, with timber posts indicating a verandah.

The 1885 site plan shows this unusually sited building as the quarters for female warders. There is a projecting chimney and fireplace serving as a drawing room (or bunk room) to the north and service rooms to the south (kitchen, bathrooms, WCs) and an external laundry. There is no information on an upper level (Van der Bruggen suggests a single storey building, however sleeping quarters are not evident). As there are verandah posts on the west, the plan of the upper level may have had a corridor to the east, and rooms opening to the verandah on the west.

In 1898 the adjacent Female Hospital (B15) was converted to house the female warders. Their previous quarters were modified to be the Observation Wing, while the female hospital function was housed in D Wing, using three cells joined together. Jim Kerr’s understanding of this change is quoted below:

By 1890 the observation ward at Darlinghurst (believed by this author to have been in Building 14) had become so overtaxed that a part of No. 5 wing at Parramatta Gaol was set aside for the purpose. Finally in 1898 the female warders’ quarters at Darlinghurst (Building 27) were converted to an observation wing to which prisoners who showed signs of insanity could be transferred for “careful observation” — a process more designed to detect malingerers than aid the prisoner. The displaced female warders were accommodated in the female hospital (Building 15) and three of the original six-person cells in D wing (Building 20) were opened into a single space to house the female patients.

The observation wing was not so much a conversion as a wholesale rebuild, but on the basic plan of the earlier quarters, it was widened to the line of the 1885 verandah, and extended in length to incorporate the earlier laundry as a ‘day room’ with a fireplace. From plans and photographs there were 5 cells on the ground floor with a bath and a WC, and approximately 10 cells on the upper floor, with similar facilities. A timber stair linked the levels. The 1921 photograph shows the building had a flat roof, perhaps the only one on the site, with a fall of around 300m to the west, possibly lead clad. The exposed chimneys at each end were also unusual elements on the site. [The painting by Bertrand the Mad Dentist of Wynyard, dated 1891, showing the building with a pitched slated roof, and standard windows, may show an earlier form].

A photograph of the east wall around 1914, shows that the first section of the security wall (approx 6m long) was set at right angles to the chapel’s stone drum, extending in height to the underside of the balcony with an oversized gateway in it. The long wall appears to be set out at a tangent to the drum, and in a general way, mirrors the setout of the yard walls opposite, east of B Wing (Yards 2, 3 & 4). What was a small building initially, became an expedient element, a foreign element within the complex.
Fig 3.12 The observation wing in c 1914

Fig 3.13 Art department building in 1922
In 1921, again the building was changed beyond recognition, which may have been the intention, as its bunker-like character would have been unacceptable on an education campus. The work on the building involved extensive demolition of the roof, the floors, cells on both levels, and two courses of stone were removed along with their slot windows. A new timber-framed roof was constructed, with a continuous row of timber framed windows facing east, a new first floor and timber staircase.

In February 1922, the Applied Arts school opened in this building and in the adjacent buildings B26, B15 and B16, with B14 following in August 1922. It has remained in use for the purpose of teaching art for over 90 years.

**Significance**

<table>
<thead>
<tr>
<th>Exceptional</th>
<th>The footprint, defining the Observation Wing and Female Staff quarters before.</th>
</tr>
</thead>
<tbody>
<tr>
<td>High</td>
<td>The building was substantially changed in 1922 to accommodate the teaching of jewellery as part of the Applied Art school.</td>
</tr>
<tr>
<td>Moderate</td>
<td>College period window joinery</td>
</tr>
<tr>
<td>Little</td>
<td></td>
</tr>
</tbody>
</table>
The exact date for the construction of the Cook House is not known but it first appears on the 1885 plan of the gaol, replacing the 1863 cookhouse (located in the adjacent Building 26) after 15-20 years of service. The 1885 plan shows the building as a single volume, with a coal store to the east and a yard to the north. The plan of 1900 shows the ovens.

The genesis of this new large kitchen, may be the result of a request from the Sheriff to the Colonial Architect in 1872, for among other things, a new cookhouse for female prisoners. It is possible that on review, the existing kitchen facilities were considered inadequate for current prisoner numbers, as E Wing was being completed.

Regardless, the building that was constructed is one of the most elegant on the site, and the last that would be set out as a radial building with a curved end form. The central lantern provided ventilation and light to the top of the high timber-trussed space and two chimneys vented the ovens and cookers on the northern side. In about the 1890s, three boilers were added in an extension to the eastern side of the building and a new chimney of steel-braced brickwork, up to 15m high, was built.

Bread was baked here for the whole of the gaol and food was prepared in the Cook House by inmates. The food was then distributed to be eaten in the yards beside each cell block. (Fig 3.14)

In February 1924, the teaching year began with the opening of the Bakery school in the cookhouse, with a single story extension to the north, finished in cement render and lined to simulate stone. Three windows were cut...
into the southern façade at this time (or soon after) and a ceiling was installed under the lantern to eliminate dust. The 1933 block plan of the site described the building as ‘Bakery and Pastry Cooking’. By 1941 – as shown on the Water Service plan - the main space housed the Bakery and Ovens, with the two spaces of the extension entitled ‘Pastry’ and ‘Lecture Room’.

The Bakery school continued operating in this building for 40 years, until its facilities were more than doubled in size, with a new bakery addition to the north of the workshop range (Building 11), with pastry cooking in adjacent spaces. Building 15 was at that time fitted out for staff offices and lecture rooms, which involved mezzanines being constructed in the main space.

In 2005 the building was refurbished for the National Art School to provide studio and project space, and the form of the lantern-lit space was recovered in that work by the demolition of the mezzanines and ceilings.62

**Significance**

<table>
<thead>
<tr>
<th>Exceptional</th>
<th>Curve-ended form radiating from the Chapel with conical and hipped roof</th>
</tr>
</thead>
<tbody>
<tr>
<td>High</td>
<td>Volume and spatial quality of the original Cook House; Timber roof framing and raised central lantern for light and ventilation.</td>
</tr>
<tr>
<td>Moderate</td>
<td>Joinery windows</td>
</tr>
<tr>
<td>Little</td>
<td>Addition to the north and east (c1923)</td>
</tr>
<tr>
<td>Intrusive</td>
<td>Addition to the north and east (c1923)</td>
</tr>
</tbody>
</table>
At the end of 1863, the Legislative Assembly had resolved to appropriate the portion of land to the north of the gaol, to expand the facilities. The new cellblock, when completed in 1872, was a considerable departure from those that had been designed in 1835. The planning and form of E Wing was the result of the collaboration between Harold Maclean, who became Sheriff in August 1864, and Colonial Architect, James Barnet.

The new northern boundary wall of the gaol was built to align with Burton Street and the eastern side of the triangle with Darlinghurst Road. Work was underway on the walls in late 1864. They were completed by November 1866, when the new triangular compound was shown in Edward Mason’s bird’s eye view in the Illustrated Sydney News. The stone for the walling was dressed in the gaol and erected by contract. (Fig 3.12)

E Wing was designed as a symmetrical Y plan, in order to maximise the use of the widest, eastern end of the site, with the longest leg, towards the west, located where the site was narrowest. The 1866 date inscribed over the entrance, designates the commencement date for the work. At the junction of the Y (the hub of the radial corridors), was a 3-storey atrium space, with cast-iron galleries and stairs, top-lit and ventilated by a tall spire (or fleche) at the meetings of the roof ridges. The cells – 10ft by 8ft - were built off three radial corridors (labelled A, B and C) and the south-east wing was provided with a central corridor wall. Adjacent to the cells for condemned prisoners at the mid level, in the top of the Y, were the located the ‘model’ gallows, which were capable of performing two executions at once. The first man hung in the E Wing gallows was Thomas Kelly, who died on 2 January 1872. (Fig 3.13)

Three small exercise yards were provided to the north and east initially (shown on the 1885 plan) but by the time of the 1900 site plan, a new yard had been built at the eastern end of the building and an ‘Exercise Ring’ had been added, in compliance with ‘Dutchy’ Neitenstein’s physical fitness reforms for prisoners. (Fig 3.14)

During 1922, E Wing, the largest cellblock on the site, was gutted of its floors and cell walls, doors, galleries and metalwork. A new steel and timber floor was installed at mid height with new ceilings. Large square openings were cut and 9-part window units were installed in timber to provide light and ventilation to the new classrooms for the Sanitation and Health School. As this building was the most visible on Burton Street, these changes were to obliterate the memory that it had been a prison cellblock, and of course, all traces of the gallows had been removed.

In February 1923, when the Sanitation and Hygiene school occupied the former E Wing, ambitions for the building were lofty:

*In this department, besides rooms for water testing, gas-testing, and sheet metal working, there is a huge hall set aside as a museum for sanitation. It is intended to make this museum the first of its kind in Australia. It will also serve as the headquarters for Health conferences, and representatives of Australasian health societies will be invited to lecture in it.*
In 1965, with spaces in the building becoming vacant after 40 years of occupation by the ESTC, planning was underway to install the School of Architecture and Building into E Wing, for the NSW Institute of Technology. Hence, alterations were undertaken in 1967. Changes were many, although the grand stair, with its geometric timber ceiling and lighting still in place today, along with two lecture theatres. The School of Architecture and Building remained at ESTC until 1980, when it was relocated to Ultimo and was destined to become part of the University of Technology or UTS.

Further changes were undertaken in E Wing in the 1980s when the western end of the building was again gutted and two new floors were installed in concrete, with a new fire stair.

**Significance**

<table>
<thead>
<tr>
<th>Exceptional</th>
<th>Y-shaped buildings overall form and axial layout with the morgue (B4)</th>
</tr>
</thead>
<tbody>
<tr>
<td>High</td>
<td>Ashlar stonework and carving (especially around entrance door); roof structure; Original fabric bounding the central stairwell space.</td>
</tr>
<tr>
<td>Moderate</td>
<td>Window openings formed in 1922 for classroom use. Slate roofing and accessories (renewed).</td>
</tr>
<tr>
<td>Little</td>
<td>Window framing and glazing. Central stair, its ceiling and central light fitting.</td>
</tr>
<tr>
<td>Intrusive</td>
<td>Toilets on columns in the eastern section. Building 9, constructed in close proximity to the building at the eastern end.</td>
</tr>
</tbody>
</table>

Fig 3.17 Part of 1870 Photograph from the east showing E Wing, the new extended gaol walls and watchtowers, with the site of Green Park and Burton Street in the foreground.
5.b The Morgue Building 4
In 1857, the Colonial Architect was requested to provide a ‘Deadhouse’ and by 1859 prisoners were working on its construction. It was located in the eastern corner of the square gaol compound, and is evident in the 1863 sewer plan.

The new morgue (Building 4), was a necessary replacement for the decade-old Deadhouse, because of Barnet’s planned western extension to the workshop wing, which was built by 1872. This latter extension included the blacksmith’s shop and a cast iron stair, with two floors over Building 11. The new Morgue was constructed on the long axis of E wing, its spire/fleche and the gallows. The date inscribed over the door of the Deadhouse is 1870.

The morgue survived the demolition phase of 1921-22, although the skull and crossbones were hacked off, and by 1933 it was adapted to house the main switch room for the College, as shown on the 1933 ‘Block Plan of Site’. The building retains the latter role today, with two kiosk substations adjacent.

Significance

<table>
<thead>
<tr>
<th>Exceptional</th>
<th>High</th>
<th>Ashlar stonework and carving (including the reconstructed skull and cross bones); roof structure; original door and window joinery. Slate roofing and accessories (renewed)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Little</td>
<td></td>
<td>Equipment related to the key site function as Main Switch Room</td>
</tr>
<tr>
<td>Intrusive</td>
<td></td>
<td>Adjacent kiosk substation - although neutralised by previous removal of walls/fencing, gates etc.</td>
</tr>
</tbody>
</table>

5.c Workshop for Oxy-Welding Building 9
This building was possibly constructed from 1929, along with the similarly framed extension to the workshop range (B11), and used the same trussed roof framing as the latter building. The E Wing cell yard walls were infilled to create the new building west wing, with a shallow saw-toothed roof. The main building was constructed in brick and later provided with a mezzanine at each end of the double height space.

The 1933 ‘Block Plan of Site’ shows this building completed on the east of E wing (B5). The 1942 Water Service drawing shows the building as housing ‘Oxy Welding’ — to compliment the nearby Coppersmithing and Sheet Metal workshops in the Y wing.

Significance

<table>
<thead>
<tr>
<th>Exceptional</th>
<th>High</th>
<th>Retained sandstone yard walls from E Wing completed in 1872</th>
</tr>
</thead>
<tbody>
<tr>
<td>Moderate</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Little Oregon roof trusses, typical to Building 11 (1929). Brick walls, windows, roofing, workshop fitout.

Intrusive This building was constructed in close proximity to eastern faces of building (B5), and over the 1872 stone yard walls.

5.d Kiln Building Building 29
From the completion of E Wing and its yards in 1872, there was a clear line of sight down the perimeter security zone along the Burton Street wall. The yard walls were removed, and the Burton street wall reduced in height, in the conversion of this part of the gaol in the period 1921-23. The earliest drawing that shows a building in this location is the 1941 site plan, showing the water service. The building is labelled 'Plumbing' on the drawing, and shows that it is constructed against the perimeter wall.

Kilns were operating in the old engine house (B26) from 1922 for Ceramics, and a gas kiln was installed and operating there from 1954. Soon after Ceramics moved to the ground floor of Building 26, it is assumed that from that time, the kilns were located to the perimeter of the site, on the Burton Street wall.

By 1991, that kiln building was replaced by a steel framed, corrugated iron clad building, designed by architect Bruce Eales, for the Government Architect’s office.

Significance

<table>
<thead>
<tr>
<th>Level</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Moderate</td>
<td>Competent form in steel and steel cladding</td>
</tr>
<tr>
<td>Little</td>
<td>Minor additions and fitout</td>
</tr>
<tr>
<td>Intrusive</td>
<td>Impact of the building on the Burton Street wall. Services including the gas storage facility.</td>
</tr>
</tbody>
</table>
In June 1853, it was reported that hard labour prisoners were cutting stone for a new building to better house the 'Principal Turnkey' and to provide a facility for a 'Debtors Ward', separate to the main prison wings. Approval for the project was given by the Colonial Secretary to the Colonial Architect (Blacket) in September 1853. The new two-storey building was under construction in the northern corner of the gaol in 1854, and was reported as completed in January 1856.

The finished building – almost square in plan – provided a residence for the Principal Turnkey (later titled Deputy Governor), who occupied the southern rooms on two levels, looking over the landscaped entrance forecourt. His residence provided and acceptable façade to hide the Debtors Prison located in the same building, beyond which had a separate entrance, and occupied the northern rooms adjoining a secure Debtors yard, which was formed by the perimeter walls of the gaol. In 1872, when the site had been extended for E Wing, a new Debtors yard was formed clear of the Burton street perimeter wall.

Following his visit to the gaol on 2nd March 1921, former Governor W.M. Urquhart, wrote to his superior: The Deputy Governor's quarters are also in a bad state. Ceilings are broken, lead cut off from the roofs, admitting the rain which now penetrates from the ceiling to the ground floor.

In February 1923, the Domestic Science school opened in this building and also in the adjacent warder's quarters along the Forbes Street frontage (B2). The facilities were best described in the SMH on 14 February:
At first glance through the department of domestic science, which will open for the first time on February 20, one could easily imagine one's self in an up-to-date home. Here is a sitting-room, a bedroom, kitchen, bathroom, laundry, dining-room, servery, in each of which home-conditions will be reproduced, so that the girls will learn everything that is to be learnt about correct housekeeping, from making a bed or polishing a floor to preparing a cheap but nourishing meal. From time to time an “exhibition” luncheon or dinner will be served in a dining-hall, so that the students may have actual experience of preparing for a large number of persons, and in another room meals will be served at cost price to students from other departments. Particularly will this innovation be convenient for students who, on leaving work at the end of the day, cannot make time to go home, perhaps to distant suburbs, and then return to attend night classes.78

The changes to the building in order to accommodate the Domestic Science School were relatively minor, except for the removal of the bars and yard enclosure. It is assumed that the stairs and gable-roofed entrance porch to the school was added at this time, as they was not present when the southern façade was photographed c1920.79

During 1932, an extension was proposed to the north for the Domestic Science School, which was not funded at that time. However, the extension was constructed in 1945.80 This was a rudimentary building constructed of brick and rendered and lined to approximate stone, finishing in close proximity to the Burton street wall. It provided 6 rooms over two levels, accessed by an external verandah and a stair at the southern end.

Drawings from the 1970’s show alterations made at that time – male and female toilets, a kitchen/dining room, special dining room, BBQ and drying yard. In 1973 there were other changes including the remodelling of the teaching kitchen.81

In the 2005 modifications by DET/DPW, the building was refurbished as the Directorate for NAS, comprising several small offices, the NAS Directors office and upstairs Board Room, along with amenities, air conditioning and heating and landscaping of the courtyard.82 From 2014, the building was further altered to provide accommodation for a more concentrated administration, bringing in student services.

**Significance**

<table>
<thead>
<tr>
<th>Level</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Exceptional</td>
<td>Early 1850s structure of the original stone building unchanged during the college conversion phase c1922.</td>
</tr>
<tr>
<td>High</td>
<td>Original external stone fabric and fenestration; roof structure (assumed intact)</td>
</tr>
<tr>
<td>Moderate</td>
<td>Southern entrance porch and windows/doors remaining from c.1922-23</td>
</tr>
<tr>
<td>Little</td>
<td>1945 northern extension, refurbished in 2005 and addition of sprinkler pump room added in 2014 - all cement rendered. Metal roofing and accessories</td>
</tr>
</tbody>
</table>
Intrusive 1945 northern extension, especially close proximity to the Burton Street wall.

6.b **Forbes Street Range** Buildings 1 & 2

The original 1820s wall fronting Forbes Street, with its grand plastered entrance – with greatly over-scaled detail, and gates centered on the axis of the gaol's principal buildings, had a relatively short life. There were requests to extend the Porters Lodge in 1853, and in 1855 another request for the Colonial Architect to complete the gallows over the entrance, for the public hangings that took place there.

While records of this major work have not been located, the extensive work of replacing the Forbes Street wall and entrance, and the construction of increased accommodation abutting it, was undertaken during the 1870s, possibly following the completion of E Wing. The original gate and wall was intact when photographed in March 1871, and the new wall and gates were complete when photographed in 1877. This time Barnet designed the entrance in finely detailed stone, and topped the gates with a carved crest of the Crown.

The 1885 site plan shows, that by this date, a new entrance had been constructed, which was located to the north of the original axis, and a continuous row of accommodation had been built along the inside of the wall, stopping at the SW corner of the Deputy Governor's quarters. This range of new accommodation provided a gatehouse, gaol office, warder's quarters as well as a courtroom for the visiting magistrate. A small yard was formed adjacent to each part of the accommodation, each equipped with a WC. The site plan of 1900 shows the facilities on the ground floor as (from the north) and these include: Gaol Warders quarters; Gate-keepers Quarters; the entrance lock formed by two sets of gates; Offices (the southern room contained the spiral stair at that time); and, at the far southern end of the range, the Chief Warders Quarters.

On 21st February 1922, in readiness for the opening of the first classes to be held at East Sydney Technical College, a commemorative stone was unveiled, located adjacent to the new timber entrance doors. The date on the stone however, is 18th February 1921, referring to the date the Government originally determined that the technical college would be located on the old gaol site.

During 1922, the northern two-storey section of this building was refurbished, and in the second year of the ESTC operation, in February 1923, the Domestic Science school opened in Buildings 3 and in parts of Building 2. The early 1930s site plans show a 'Students Dining Room', and in 1933, 'Kitchens and Domestic Arts.

The southern section of the range was however, in the area of the site retained for use by the Department of Justice (along with D Wing). The restricted area included all of the single storey section of the building (later known as Building 1). In 1929 this restriction was removed when the area of land was transferred to the Department of Technical Education, and a series of drawings show its evolution in the 1930s, including as administrative office
in 1932 and in 1933, as Administration and Correspondence Teacher’s rooms.

Changes proposed in 1935, made to provide additional space for the Art school, appear to have involved the first substantial works in this section of the building – bricking up fireplaces, reducing the parapet height, removing internal walls, adding new floors, windows and doors and included the required plumbing. In the 1940s the facilities included the Principal’s office, an art room, as well as female toilets and shower facilities. These arrangements continued into the 1950s.

The 1980s brought the biggest changes, when the interiors were gutted for the installation of darkrooms, requiring a new mezzanine floor for services. Some conservation to the external fabric of the building was undertaken during this period as well.

**Significance**

<table>
<thead>
<tr>
<th>Exceptional</th>
<th>The watchtower (original by 1866) set back from the Forbes Street façade in the south-west corner of the compound. (Four towers were demolished in 1922). The watchtower platform, brackets and handrails, reconstructed c2000.</th>
</tr>
</thead>
<tbody>
<tr>
<td>High</td>
<td>Stonework generally</td>
</tr>
<tr>
<td>Moderate</td>
<td>Intact joinery from the Justice period (to 1929) and early College period.</td>
</tr>
<tr>
<td>Little</td>
<td>Awning and footpath c1935; Metal roofing and accessories.</td>
</tr>
<tr>
<td>Intrusive</td>
<td>Cement-rendered patching, infills, repairs and repointing; Equipment, pipe and cable services fixed to walls.</td>
</tr>
</tbody>
</table>

**Fig 3.19 Partial image looking north with the original Forbes Street wall and Porters Lodge on the left, Governors Residence on the right and Deputy Governors residence in the centre. Darlinghurst Gaol: interior of goal grounds from watchtower; April 1871, Government Printing Office 1 - 05676**
6.c  **Design/Photography Building  Building 19**
This timber-framed building was constructed on the long axis of D Wing (B20) in 1937, to provide two additional classrooms for the Art school. It was initially used for 'antique drawing', and the large plaster casts used by NAS were housed there. Within a short time, the School of Applied Art and Industrial Art occupied the building. This school, headed by Phyllis Shillito, commenced in 1933, above the canteen in Building 11 - was an additional diploma section of the Art school. 88

Building 19 appears on the 1941 'Water Service' drawing with two classrooms, and is identified on that drawing as 'Design'. 89 An additional room was added to the north side of the building at a later date and is evident in photos dated 1946.

This was a modest building housing a significant Sydney design school. The Design school occupied the building for 30 years, until the 1970s, when it was transferred to Randwick Technical College. Following the transfer of the Design School to Randwick, NAS Principal Peter Laverty, installed a dark room into one of the large classrooms in B19 and with borrowed equipment and donations, started the photography course, which has continued on at NAS as a core discipline.

In 1980-83 Building 19 was altered to house the college bookshop, after the photography darkrooms were transferred into the new facilities constructed in the adjacent building (B1).

**Significance**

<table>
<thead>
<tr>
<th>Grade</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Moderate</td>
<td>Timber framed building constructed by 1937, although in poor condition.</td>
</tr>
<tr>
<td>Intrusive</td>
<td>Very close location of the western corner to B1.</td>
</tr>
</tbody>
</table>

6.d  **Canteen/Workshop/Studio  Building 18**

The earliest record of a College canteen at ESTC is in a location under the northern end of the workshop range (in Building 11 in the wing that had housed the Blacksmith's shop), as shown on the 1941 Water Service drawing and identified on the drawing as the 'Tuck Shop'. 90

While no firm construction date has been found, it is understood to be a post-war building constructed prior to 1947 - it is not indicated on the 1941 Water Service drawing91, but appears on the 1947 site plan.92 The 1946 - 47 date is consistent with the first fitouts for the food school that were taking place in B11 in 1947 and these would have required the relocation of the earlier Tuck Shop.

More recently the building has been used as a sculpture workshop, and from 2014 as a printmaking studio.
**Significance**

<table>
<thead>
<tr>
<th>Little</th>
<th>Framed, prefab building on concrete floor slab.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Intrusive</td>
<td>Constructed close to the original eastern stone wall of 1822-24 period.</td>
</tr>
</tbody>
</table>
7. THE LANDSCAPED CAMPUS

In his 1987 analysis, landscape and garden historian Craig Burton set out his understanding of the development of the layout and the garden elements on the site, differentiating what was the outer domain - the low security space inside the Forbes Street Gates - and the inner domain, which was the high security ring around the wings containing the cells. Burton’s analysis follows:

The Gaol Period
The penal period established three main environmental precincts, which affected both the perception of the gaol and its landscape quality. The first two of these remained, in principle, similar in layout whilst the third precinct changed substantially.

1. The sandstone walls and associated courthouse edifice as a major built item located on a visually conspicuous site in Sydney’s landscape.

2. The cultural treatment of plantings and objects within the walls as a ‘frontage’ to the Governor’s House and the physical linkage to the courthouse to the south – the outer domain. Burton refers to this as ‘restrained expression of grassed areas (slightly raised from the paved surfaces) and the formal planting of specimen trees about the entranceway in a sparse expression of the Gardenesque style.’

3. The inner domain and high security containment area of the gaol. Between 1864 and 1885 - possibly as a response to building programmes as well as attitudes of gaol administration - the inner domain received a concept of landscape treatment in the form of planted areas. This was presumably to improve the environmental amenity of what had been a hard and bleak prospect of cells, yards and walls.

The College Period
The plants used reflect the fashions of the day. From analysis of the physical evidence there appear to be four main areas of planting as follows:

1. c.1920s Mostly palms and Pupersus species.

2. c.1950s Colourful (Jacarandas) and deciduous tree plantings. Populus sp, Erythrina sp, Ginkgo sp. and mixed shrubs - Oleanders, Cotoneasters and Brunfelsia sp.

3. c.1970s Australian Native plants: Eucalyptus Heemastoma, Eucalyptus Maculata, Melaleuca sp Leptospermum and Callistemon sp.

4. c.1980s Mixture of traditional exotic species, particularly shrubs, reflecting the 1950s selection. What was intended was not altogether implemented. Instead of Ginkgo and Robinia trees...
Casuarina glauca and mixture of Grevillea sp were substituted.

Individual species were also planted between these eras, without documentary evidence of species or date, and this method of personalized planting has continued from the 1980s to the present day. The removal of large trees due to disease, and/or for safety has also been carried out in recent years under NAS management in consultation with Sydney City Council.

The hexagonal pavers, made by the inmates, late in the gaol period, was progressively lost as the site was dug over for new services, and new pathways and plantings.

Two zones of planting, including raised grass beds, were installed during the 2005-6 ‘Stage I’ project carried out by DPWS for DET; the first between the new gallery (B23) and Ceramics (B24); and the second in front of the new Library (B14).

**Significance**

<table>
<thead>
<tr>
<th>Exceptional</th>
<th>The overall quality of the landscaped campus with major trees, planting beds and raised areas of lawn. The contribution of these qualities to the overall urban setting on the ridge.</th>
</tr>
</thead>
<tbody>
<tr>
<td>High</td>
<td>The retained historic zone of landscaped open space along the Forbes Street range, in front of the original Governors House.</td>
</tr>
<tr>
<td>Moderate</td>
<td>Trees remaining from the early college period.</td>
</tr>
<tr>
<td>Little</td>
<td>Individual plantings in random positions, indicating personal preference rather than a planned integrated landscape.</td>
</tr>
<tr>
<td>Intrusive</td>
<td>The extent of bitumen paving.</td>
</tr>
</tbody>
</table>
ENDNOTES TO PART 3


5 This was close to the location Commissioner Bigge deemed his compromise site in October 1820.

6 South Sydney Herald, Dec 2006

7 Enclosed in Darling to Huskinson, 17.5.1828, HRA 1, 14, 202-3


9 Urquhart to Comptroller General of Prisons D’Arcy, 2/3/21, State Records, Dept of Education Correspondence file 1921-25, 10/14367

10 Owen McFarlane, Government Architects Office, Department of Public Works per Deborah Beck p31

11 Darlinghurst Gaol, Sydney Morning Herald, 8 March 1886


13 Beck, Hope in Hell, p48

14 Comparison between Plan of Darlinghurst Gaol, 1891, attributed to Henri Louis Bertrand and the 1900 site plan.

15 Ibid p42

16 Ibid. The visit by the actors was 5 July 1955.

17 elmatics.com.au/about-us/biography. 1977-16th August (the night Elvis died). MENTAL AS ANYTHING (Reg Mombassa (AKA Chris O’Doherty), Andrew ‘Greedy’ Smith, Martin Plaza (AKA Martin Murphy), Wayne ‘Bird’ Delisle (AKA David Twohill) and Peter O’Doherty, performed together for the first time at the Cellblock Theatre, East Sydney Tech.

18 Sharkey to Lewis - 8.10.1846 NSWA 4/6420 and 5.11.1849, NSWA 2/589B.

19 Tender acceptance 17.10.29, 10/14380 (including completion date) NSW Archives.

20 Sharkey to Lewis, 5.11.49, 2/589B VdBp54

21 A/NSW 2/641.

22 A/NSW 2/641

23 Report from the Select Committee on the public prisons in Sydney and Cumberland 1861, chaired by Henry Parkes.

24 Beck, p 70
Beck, Hope in Hell, Chapter 7, pp69-89 and subsequent Beck research:
These are assumed to have been moved from Ultimo Technical College
in the 1920s as teaching aids for the art students. They are:
Assyrian Cast (1907) by Gilbert Bayes (on the right)
Egyptian Cast (1908) by Countess Feodora Gleichen (on the left)

Technical Gazette V17 Pt 1 1929
DPW Drawing TC22-13, 9.10.1931 Arts Studio
DPW Drawings TC22-14, 1935, and TC22-17, 1933 site plan of 1932 titled
‘Water Supply’ shows that the ‘new art studio’ was not complete, nor the
Kennel, however both are sketched onto the microfilmed print. Both are
evident in the Feb 1936 Aerial photograph as new building work.

State Records 2/589 A and B cited in Van de Bruggen p59 and Brookes
p105

Stained Glass Pioneers of Sydney. John Falconer and Frederick Ashwin, Karla
Whitmore UTS printing services 2015. Also known as William Macleod
Anderson, he collaborated with John Falconer between 1867 and 1874.

Plan of Chapel Ground Floor 1898, NAS Archive. This drawing appears to
be directing the addition of four new windows into the perimeter walls,
above the bathrooms, facing the Governors Residence.

Urquhart to Comptroller General of Prisons D’Arcy, 2/3/21, State Records,
Debt of Education Correspondence file 1921-25, 10/14367

Sewer Plan for Darlinghurst Gaol, 1863

Removed c.2001 by DPWS

THE NEW SCHOOL. (1923, February 14). The Sydney Morning Herald
gov.au/nla.news-article16036581


As the site is on a ridge, consideration should be given to this being called
a cistern, used to collect water, perhaps intended for the sullage from
the bathrooms. The rectangle shown on the 1863 sewerage plan, indicates
a large rectangular structure likely to be a hand-dug pit, masonry lined and
rendered for holding water.

DAWSON, Alexander, Colonial Architect from 1856 - 1862

Dimension written on the 1863 Sewer Plan of Darlinghurst Gaol, NAS
Archive

BARNET, James – Colonial Architect 1862 – 1890. He was confirmed as
Colonial Architect in 1865 and held the position for 25 years

Proposed to the Sheriff in late 1861. Governor to Sheriff 29.8.1861 2/589A.
Cited in Van der Bruggen p 58.

Plan of H.M. Gaol Darlinghurst, March 1885 – NAS Archive

The architect was Edward Mack for the NSW Government Architect;
Structural engineer Woollacotts

Architects in association: Barry McGregor and DJRD; Contractor Prime
Constructions Pty Ltd.

Sheriff to C.A.ANSW 2/589A 12.11.1858 quoted in DvdB p58.

Returns of Prisoners Labour; 2/641.ANSW and Letter 15.11.1860 2/589B
ANSW quoted in DvDB p58.

50 Beck, Hope in Hell, p123

51 The extent of the two storey c1860s structure retained within the southern end of the 1880s building has not been ascertained. It is also possible that that building was demolished to make way for the new male hospital building. The inaccurate sizing of the Colonial Architect’s sewerage drainage plan of May 1863 in this corner of the site does not assist resolution of this.

52 Plan of H.M. Gaol Darlinghurst, March 1885, DPW PC 177-33

53 Beck, Hope in Hell, p155.

54 Douglas Dundas OBE, painter and a teacher at NAS for 35 years from 1930, and head of NAS (1960-65). He was a long serving trustee of the Art Gallery of NSW (1948-70) and was awarded an OBE in 1969.

55 Peter Laverty, a graduate of Winchester School of Art, taught at NAS (1952-71), promoted to head of School in 1970 and become Director of the NSW Art Gallery (1971-1977).

56 Sheriff to Col Architect, 2.5.1872, 4/6480, p91 ANSW (Also to provide a new cookhouse for females and hospital). Cited in Van der Breggan p59.

57 Prison Report, 1890 (JSK text and footnote from Part 1)

58 Van der Breggen, 60. (JSK text and footnote from Part 1)

59 Ibid, 60 (JSK text and footnote from Part 1)

60 Darlinghurst Gaol, 1891 / watercolour by H. L. Bertrand, SV1 / Gao / Darh / 2


62 DPWS Site Meeting minutes show the scope as: Internal refurbishment into painting studios $203,280

63 Lands Department to Public Works Department 21 Jan 1864. 2/589B ANSW. Referenced in Van de Bruggen p.58

64 While public hangings under the Forbes Street gates ceased in 1852, hangings continued at Darlinghurst Gaol until 29th October 1907, when Nicholas Baxter was executed for murder.

65 Sydney Morning Herald, 14 February 1923


67 Gaol Governor to Colonial Architect 19.2.57; 2/641, ANSW cited in Van de Bruggen p56.


69 Sewer Plan of Darlinghurst Gaol, 1863 (NAS Archives)

70 DPW Drawing TC22 – 17 1933 Block Plan of Site

71 DPW Drawing TC22 – 17 1933 Block Plan of Site

72 East Sydney Technical College (Sydney Technical College drawing signed Jan 1942), Water Service as Known 31/12/41 (NAS Archive)

73 East Sydney Technical College (Sydney Technical College drawing signed Jan 1942), Water Service as Known 31/12/41 (NAS Archive)

74 Sheriff to Col. Secretary 22.6.1853 ANSW 2/589B - cited in Van der Bruggen

75 Col. Secretary to Col. Architect 9.9.1853, 2/589B - cited in Van der Bruggen
Gaol Governor to Colonial Architect (Weaver) 26.1.1856, ANSW 2/641 - cited in Van der Bruggen

Urquhart to Comptroller General of Prisons D'Arcy, 2/3/21, State Records, Dept of Education Correspondence file 1921-25, 10/14367


Visible in aerial photograph published Jan 1936

DPW Drawing TC 22 – 16 (dated 4.5.1932)

DPW Drawings TC 22- 37 to 42. (ESTC file ES303 also cited in Brookes 2005)

Costed at $1.66m per DPW site meeting minutes.


Presumably it would have been necessary to maintain the original gateway until the new one was complete.

DPW Drawing numbers TC 22/16 and 17

DPW Drawing number TC 22/14

DPW drawings TC22/200, 201 and 127.

Hope in Hell, p 161

TAFE drawing D2721A, dated 30.1.42, titled 'Water Service as known 31/12/41'

Ibid

Ibid

TAFE drawing D2463, 4 & 5
PART 4:

CONSERVATION POLICY

The purpose of this Conservation Policy section is to provide a guide to the conservation, care, use, and development of the Place. It should be sufficiently flexible to recognise constraints and the detailed requirements of the NSW Government (as owner) and the National Art School (as lessee), and to accommodate compatible future development and at the same time enable the qualities and significance of the place to be retained, and in some cases, partly recovered.

4.1 BASES OF APPROACH

Policy 4.1.1
The future conservation and development of the place should be carried out in accordance with the principles of the Australia ICOMOS Charter for the Conservation of Places of Cultural Significance (the Burra Charter).

Policy 4.1.2
The Statement of Significance, and supporting analysis and detailed descriptions included in the policies that follow in this policy section, should be accepted as one of the bases for future planning and work.

Policy 4.1.3
The policies recommended and options discussed throughout this document should be endorsed as a guide to future planning and work.

4.2 MANAGEMENT OF THE PLACE

This Conservation Plan will be relatively ineffective unless it is relevant and current. Ongoing input from historians, conservation specialists, archaeologists, architects and engineers – and the information gleaned from detailed investigations and construction on the site - should continue to be collated and will inform the decision making and management of the place.

A competent and coordinated decision-making process is required in
order to develop and maintain the property in accordance with its cultural significance.

**Policy 4.2.1**
A responsible approach to design, planning and maintenance should be developed within the guidelines of this plan. The objective should be to make appropriate, efficient and safe use of the place having regard to its amenity, character and cultural significance.

**Policy 4.2.2**
The management of the buildings and grounds should be sufficiently flexible to accommodate the daily operations and special programs operating on the property, while maintaining a high standard of conservation management.

### 4.3 CONSERVATION ADVICE
The involvement of skilled and competent advice is essential/crucial to the successful long-term implementation of this conservation plan.

**Policy 4.3.1**
Persons with relevant expertise and experience in conservation projects should be involved in the consistent interpretation of this plan and the resolution of conservation issues, including the design and supervision of work on the existing buildings, their interiors, and the grounds.

**Policy 4.3.2**
A coordinated approach should be taken to the investigation, understanding, conservation planning and interpretation of all of the elements associated with the Place.

**Policy 4.3.3**
Measured architectural plans, elevations and sections should be developed for each building (and perimeter wall) and maintained by architects skilled in the conservation of buildings. They should be appropriate for publication and for development into working drawings for the development and future management of the place. The stages of construction should be identified on these drawings.

**Policy 4.3.4**
The archive should be retained and maintained within the NAS campus, and any documents and contents relating to the history of the place should continue to be gathered, stored, catalogued and displayed.

**Policy 4.3.5**
The study of the site, and of each building, should continue to be facilitated. Access to the buildings should be made available
to people with a professional interest in the place - for research, interpretation and study – and to involve the public in its history and significance.

4.4 FUTURE USE OF THE PLACE

The complex of buildings and grounds have accommodated many functions since the beginning of construction of the gaol walls in the 1820s – firstly as a stockade; then as a purpose built gaol with cellblocks, residences, chapel, bathhouse, kitchens, power house, workshops for gaol industries, a gaol schoolroom and library; the occupation by the military; and finally, for almost 100 years, as an institution for technical education and as an art academy.

This diversity of use continues today, with the National Art School’s many disciplines across the site, including facilities provided for painting, ceramics, photography, drawing, sculpture and printmaking, as well as art history and theory, a library, an exhibition/gallery, a theatre, administration, and food and support services.

The site is zoned SP2 for use as an “Educational Establishment” under the Sydney LEP 2012, gazetted under State of NSW legislation. The current use as an academy of fine arts by the National Art School is considered an appropriate use, which is compatible with the cultural significance of the place. The Art school was the first occupant of the site as part of the ESTC in February 1922 and it has had continuity on the site for over 90 years, despite the many changes to the buildings and grounds and the institution.

Policy 4.4.1
The policies set out in this Part of the document should be applied irrespective of the uses to which the place is put.

Policy 4.4.2
The original and early uses of the parts of the buildings, and the site, where meaningfully apparent and accessible, should remain evident in any future use of the buildings and the grounds.

Policy 4.4.3
In evaluating potential uses for the site, the buildings, the spaces within the buildings, and the spaces around the building, the approach taken should ensure that the place and its parts retain - and when practicable, recover - character and significance.

Policy 4.4.4
In areas where adaptations are proposed, new uses should be selected which are compatible with the structure, circulation, room size, fabric, fenestration, and access for services in those areas.

Policy 4.4.5
Uses requiring subdivision or services requirements which would have an adverse effect on the significance and character of the
fabric and spaces, are not acceptable.

Policy 4.4.6
The site should continue to be open to the public, to continue it’s role as a social and cultural focus for Sydney, using its open spaces, key interior spaces, and especially in the use of the Cell Block Theatre.

Policy 4.4.7
Further to Policy 4.4.6 above, this continuing public access and role as a social and cultural venue, should continue to generate income to support the conservation goals of this plan.

4.5 PUBLIC ACCESS
While it was a closed, secure site up until 1921, it has been continuously accessible to the public during the education phase that commenced with the first opening of the ESTC in February 1922. This is primarily due to its use as a teaching and training facility. However, with the opening of the Cellblock Theatre in 1959, an important new venue for theatre and music performance in the city had been provided within the walls. That space has also been used for exhibitions, dinners, balls, rallies, talks, etc throughout the College period, a publicly accessible community facility.

In the NAS period, 1996 – 2016, public access has been provided for visitors, tours, exhibitions, open days and social events. This was further enhanced by the opening of the NAS gallery in 2006-7 and a systematic approach to public programs from 2009 under the new NAS corporate structure. The major annual events at NAS include the Graduate and Post Graduate exhibitions in October and November bringing several thousand visitors to the site.

The cultural significance of the place is, in part, due to its openness to the public, its inclusive social environment, and its defined physical enclosure. The facilities should continue to be accessed by the public in order to enhance greater understanding of its history and its significance.

Policy 4.5.1
The campus should continue to be accessible to the public.

Policy 4.5.2
The most significant and interesting internal spaces and building fabric should be accessible for visits by the public, to be viewed in a controlled manner, from time to time.

Policy 4.5.3
Public access should be controlled, so that it does not place significant building fabric in jeopardy. In special cases, where large crowds are anticipated, action should be taken to protect significant fabric.
Policy 4.5.4
A public access program should continue to be developed with an emphasis on events that allow and encourage an active appreciation of the place – the site, the buildings and the key spaces - by the public should be undertaken.

Policy 4.5.5
Organised tours and events should continue on the site, to provide opportunities to present the public with informative interpretive material about the site.

4.6 SETTING AND URBAN FORM

The National Art school is located in a conservation zone with scheduled heritage items located adjacent to it, to the north, south east and west. Refer to:

SCC Heritage Map Sheet HER_022
SCC Heritage Map Sheet HER_015

While places outside the immediate boundaries of the NAS campus are discussed in this document, it is acknowledged that the policies outlined here can only impact primarily within the site occupied by the National Art School. Nevertheless, recommendations regarding places outside the immediate boundaries are made where it is understood that the cultural significance of the place is affected by what occurs in those places. Of particular relevance are:

- Darlinghurst courthouse, integrated with the gaol by Mortimer Lewis from 1836, and greatly expanded under James Barnet’s direction, and its fenced curtilage, landscape and major trees.
- Taylor Square, and Oxford Street (previously the South Head road).
- Tree-lined Forbes Street, and the Darlinghurst Police Station (by WL Vernon).
- Tree-lined Darlinghurst Road, and its church and hospice buildings and gardens.
- Green Park and its major trees, leading through to Victoria Street and the St Vincents Hospital complex.
- Burton Street, and its urban mixed residential/commercial character.

As our understanding of the NAS campus is in many ways contingent on our understanding of its relationships with the precinct, the links should be interpreted and enhanced as far as possible. The present urban form in the area of the NAS campus is in large measure, the result of the siting of the gaol in the 1820s, and its subsequent continual development.

Policy 4.6.1
The development of the Darlinghurst Gaol and Courthouse precinct, from the commencement of the setting out of its walls
in 1822, to the present day, should be interpreted and clearly presented to the public, to increase an understanding of the place, the precinct and the city. Such interpretative material would provide a sound basis for the presentation of the rich social and political history associated with the place.

The protection and conservation of the essential links between the related parts of the historic precinct, will give meaning to the whole assembly of significant places.

Policy 4.6.2
Any adverse impact on the cultural significance of the place by proposed developments adjacent to, or in the vicinity of the site, should be identified and highlighted to the Government and planning authorities. Similarly, as opportunities become available for the recovery and enhancement of that significance, they should be rigorously pursued.

For example, the history of the Darlinghurst Courthouse is closely linked with that of Darlinghurst Gaol, as the courthouse was also designed by Mortimer Lewis. The latter was constructed from 1836 up to the southern wall of the 1822-24 'stockade', and a linking passage and staircase was constructed between the two. The Justice Department maintained ownership of around 20% of the gaol site up until 1929, apparently maintaining that underground link.

4.7 LANDSCAPE AND MAJOR TREES
The distinctive character of this landscaped campus provides enclosure, identity, security, a pleasant environment and an architecture of distinctive character, as well as interesting forms and visual stimulation. While none of the original plantings remain (those of the 1840-1900 period), the fact that some of the plantings from the late gaol period were carried over to the college period is evident in the 1936 aerial photograph.

While the landscaping of the college may have followed a plan, no evidence of it has been found, and even if so, it appears that adhoc plantings - of species that were popular at the time - has continued throughout the post-war period.

The consistent principle throughout, however, is the retention and planting of the entrance space, or forecourt, in front of the Governors Residence, with flanking garden spaces on each side, which at this time contains remnant plantings of the early college period in differing levels of age growth and health. eg Cypress, Canary Island palm, Jacaranda, and Magnolia.

Policy 4.7.1
The historic ‘Forecourt’ between the Governors Residence (B22) and the Forbes street range (B1 and B2), and its two flanking garden spaces, should be retained, enhanced and maintained, as a space of high significance. Plantings should be rationalised, vehicles
removed, and the pavements also rationalised in order to enhance that significance.

Policy 4.7.2
The site should be surveyed by specialist landscape designers and arborists and a program of tree removal, tree pruning, and tree planting undertaken across the site in accordance with their expert advice. This work should be achieved in a staged manner, so as to maintain the character of the ‘garden campus’.

4.8 ORIGINAL, EARLY AND RECENT SIGNIFICANT SPACES
While the damage to the gaol buildings during the military occupation (1914 – 1921) was a cause of great concern to the NSW Government, although perhaps this was primarily in relation to the issue of potential financial compensation - it was during the extensive changes made in the 1921-1923 building program, that much of the physical evidence of the gaol period was removed. While none of the substantial sandstone buildings was completely removed, many were extensively gutted and reworked internally, and their facades were adjusted to accommodate the new floor levels. However, these buildings retain their original external form (footprint, walls and roofs) as well as some original spaces and associated fabric. These buildings – mainly those with new floor structures – are listed below:

- A Wing (B24)
- B Wing (B24)
- C Wing (B16)
- E Wing (B5)
- Workshop range (B11)
- Observation Wing (B27)
- Forbes Street range (B1 & B2)

The buildings where the floors were not removed and reconfigured, retain more of their original form and fabric, although all were changed to some degree. These are:

- The Governors House (B22)
- The Engine house (B26)
- The Kitchen (B25)
- The Female hospital (15)
- The Male Hospital (B24)
- The Morgue (B4)
- Deputy Governors Residence/Debtors (B3)
- The Chapel (B28)

D Wing (B20), left to deteriorate for 35 years, lost even more of its original fabric when it was finally converted into the Cellblock Theatre in 1958-59, as a new roof was also required. Fortunately, the exposure of the sandstone walls internally, with the exposed cross
The adaptation of the buildings has continued for almost a century, with alterations and additions being undertaken for each new wave of teaching on the campus. In the most recent period of adaptations, for the National Art School (2005 -2014), works have been carried out on the following buildings:

- B2 – alterations for the café, amenities, staff facilities and photography studios.
- B3 – alterations for the NAS executive offices and administration
- B5 – alterations upgrading the lecture theatres
- B23 – alterations and additions for the conversion to the NAS gallery.
- B28 – restoration of stonework and alterations for administration (ground) and ‘Board Room’ (Chapel) - now used as the main life-drawing studio.
- B14 – alterations for the conversion to the NAS library.
- B25 – alterations for ‘painters studios’ now used as project/exhibition spaces
- B11 – alterations and additions for the NAS Postgraduate Centre, archives and workshops.

The following policies should be read in conjunction with Clause 4 - Future Use of the Place.

*Policy 4.8.1*
Original and early fabric and spaces that have been altered for education over almost a century may be adapted for new uses in accordance with the following policies.

*Policy 4.8.2*
The building fabric should be recorded prior to changes being made, during the processes of alterations, and on completion of the works, with special attention given to analysing and recording the methods of construction of the original works for each building.

*Policy 4.8.3*
The provision of new elements and spaces within the existing buildings should be limited to those which are appropriate, having regard to:

- the significance of the spaces and fabric
- the spatial qualities of the rooms to be adapted
- the key relationships created by the location of windows, doors, floors, stairs, structural members and other relevant architectural features.
**Policy 4.8.4**
New elements and spaces should not be planned in isolation but in the context of the use of the whole building and the whole complex.

**Policy 4.8.5**
Alterations and additions to existing buildings should be made in such a way as to permit subsequent removal with minimum damage to significant fabric.

**Policy 4.8.6**
The provision of new spaces within the complex should respond to the original and early planning order (or ‘planning regime’) of the campus, and that which is inherent within each building.

### 4.9 CHARACTER
Achieving clarity within the spaces, in order to view and to appreciate the various past uses of the buildings, the site and the grounds, as well as their significant character and fabric, is an important goal of this conservation plan.

**Policy 4.9.1**
The significant fabric and spaces within the buildings should be retained, conserved and adapted in identifiable areas or zones in order to allow the character and fabric to be ‘read’ and appreciated.

**Policy 4.9.2**
In accommodating new uses within the buildings, they should not be cleared of all aspects and evidence of past uses but should instead express them, such that an interpretation of the range of past uses remains possible. In particular, the ‘grit’ and ‘texture’ of the buildings should be retained.

**Policy 4.9.3**
Re-open or interpret old apertures as part of the adaptive reuse of the buildings in order to enhance their character and to develop an understanding of the buildings.

**Policy 4.9.4**
Use original and early openings (eg doorways, windows and services penetrations), in preference to cutting new ones. Where new openings are required, these shall be located carefully and designed and constructed so as to be clearly identifiable as new work.
4.10 SUB-SURFACE REMNANTS AND ARCHAEOLOGY

The Archaeological Assessment Report completed in November 1999 by DPWHS Heritage Design Services, mapped the site's potential archaeological resource, in order to guide planning and work on the site. This plan identifies five zones:

- Zone 1: Surviving archaeological remains (excluding extant buildings)
- Zone 2: Moderate archaeological potential
- Zone 3: Moderate-Low archaeological potential
- Zone 4: Low archaeological potential
- Zone 5: Disturbed/Extant Structures

All of the gaol period buildings were significantly changed internally in the initial 1920s ‘clear-out’ and alterations, and the many later alterations and additions. The site nevertheless has the ability to demonstrate the different occupation phases of the site, as well as different aspects of construction, and their relationships through time.

**Policy 4.10.1**
The Archaeological Zoning Plan should provide a primary guide to the approach to planning new works adjacent to the buildings and to evaluate any risks associated with new excavations.

**Policy 4.10.2**
Site planning and new excavations should be carried out so as not to remove significant sub-surface remnants, elements and fabric but to retain those remnants in situ.

**Policy 4.10.3**
A conservation architect should be involved in reviewing the setting out of all excavations and in advising the client when it is appropriate to involve archaeologists in order to execute any further archaeological investigations on the site.

4.11 MAINTENANCE AND REPAIRS GENERALLY

While a sound approach to the development and adaptation of the building is essential, it will soon be dissipated if there is not a responsible approach to ongoing maintenance and repairs.

**Policy 4.11.1**
The building should be cared for under a planned maintenance and repair program, based on a complete knowledge of the building and its fabric, on regular inspections and prompt preventative maintenance and repair.

**Policy 4.11.2**
Persons qualified and experienced in treating the relevant materials (stone, copper, slate, paintwork, plasterwork, ironwork, etc), should be employed in the maintenance and repair work including the supervision of that work. Supervision should be consistent.
Policy 4.11.3
Rainwater should be conducted away from the buildings and care should be taken to maintain rainwater channels, drains and gutters to prevent deterioration of the building fabric from flooding and damp.

Policy 4.11.4
Sources of rising and falling damp should be investigated and rectified immediately to prevent further deterioration to building fabric. Damaged finishes should be repaired after the sources of water penetration and damp are arrested.

Policy 4.11.5
Regular termite inspections and preventative treatments should be carried out to ensure any new activity is quickly detected and treated.

4.12 STONEWORK
The stone facades and the perimeter and yard walls are very important to the significance and character of the place. The fabric of these walls should be conserved. The creation of a ‘new face’ to the facades and walls is not preferred nor encouraged: as much of the original fabric is to be left intact as possible, complete with its scars and aged ‘character’.

Policy 4.12.1
The character of the buildings masonry wall elements should be conserved in all repair work to the masonry.

Policy 4.12.2
Original and early exterior masonry should be retained intact wherever possible and maintained. A regular inspection, cleaning and repointing program should be developed for the appropriate maintenance of the masonry fabric.

Policy 4.12.3
Any new jointing should be carried out using soft mortar and then maintained so as to prevent the ingress of water to the joints and subsequent damage to the fabric. The thickness of the joints and the visible character of the pointing should match the original character for each area of the work.

Policy 4.12.4
Repairs to, and replacement of, stone components where essential, should be carried out with the utmost care. The engagement of specialist craftsmen, and consistent supervision of the works, is essential to achieve this result.

Policy 4.12.5
Corroding metal components, where impacting adversely on the stonework, should be carefully removed from the stone elements, and replaced with brass or stainless steel components.
Policy 4.12.6
Irrigating sprinkler systems should not be located in positions adjacent to stonework, to prevent the constant wetting (and subsequent drying) of the fabric.

4.13 FIRE PROTECTION AND SAFETY
An automatic fire detection system is installed in the buildings which have been refurbished since 2001. These are:
- The Chapel (B28)
- The Library (B14)
- The Gallery (B23)
- Administration (B3)
- The Canteen and adjacent facilities (B2)
- The Post Graduate centre (B11).

A new fire hydrant system was installed throughout the site in 2014-15.

The maintenance of the existing fire safety systems, and the installation of new systems within all of the buildings, is essential to ensuring the long-term integrity of the historic structures, as well as providing life safety.

Policy 4.13.1
The whole building complex should be provided with an integrated fire detection system monitored through an alarm system that should be regularly maintained and tested.

Policy 4.13.2
Protection of the early roof structures, dating from the 1830s to the 1880s, is essential to maintain the integrity of the buildings. Combustible materials should not be stored in roof spaces or in rooms above the stairwells eg in the disused toilet facilities in Buildings 16 and 23.

4.14 ROOFS AND ROOF SPACES
The roof-scape of the old Darlinghurst Gaol complex, comprising large conical and hipped forms in slate, is a striking and memorable part of the City of Sydney.

Policy 4.14.1
The original roof forms should be retained and restored and the slate roofs should be regularly maintained.

The timber roof structures to most of the buildings in the complex are the original timbers, carpentry joints and geometry dating from the Gaol period - the late 1830s to the 1880s – and have great importance to the significance of the site. They are exposed to view in several locations – the gallery (B23), and the drawings studios in (B16 and B23) – providing character and important detail to the spaces they enclose.
Policy 4.14.2
The original timber structures are of considerable significance and should be retained, maintained and restored where essential for structural integrity and to maintain waterproofing.

Secondary roofs are generally metal clad and with box gutters. Long-term maintenance of such an important complex of roof systems is a key issue to consider when designing and detailing the works associated with these roofs.

Policy 4.14.3
Any new works associated with roofs should be developed, designed and constructed so as to allow for ease of safe access for maintenance purposes.

4.15 WINDOWS
The joinery windows, and external doors, extant in the buildings are from a number of periods but the majority are from the 1920s and are in poor condition, exacerbated by the use of dark green paint which had a very short life in severe UV exposure. Windows have been removed, or partly infilled, over the years since their original installation.

Policy 4.15.1
Repair, paint and maintain the existing windows in order to provide natural light, ventilation and views out to the campus.

Policy 4.15.2
Re-open the blocked-up openings and install new window units. Sympathetic contemporary full glass windows may be inserted subject to detailed consideration with the Heritage Consultant.

4.16 STAIRS
The original gaol buildings constructed from 1836 up to, and during the 1860s, had cantilevered stone stairs. The A Wing (B23) stair survives intact, as does the lower section of the C Wing stair (B16). The outline of the stair on the curved stone wall in the ‘nose’ of the building in D Wing (B20) provides clear evidence of the form of its original stair.

Policy 4.16.1
Retain and conserve the elements of the original stone stairs, including the traces of demolished stairs, in each location.

The prefabricated cast iron stairs installed in the period c.1870-1885 are from the expansive construction phase undertaken in James Barnet’s period as Colonial Architect. These stairs remain, in various stages of change, in several buildings:
• Male Hospital Building 14, southern end
• Workshop range Building 11, northern end (sandstone flag paving below)
• Female Hospital Building 15.
• EWing Building 5, eastern end.

The stairs were modified by the installation of steel tube handrails, as part of the 1980s refurbishment work and have been further amended with screen balustrades in B11 and B14.

Policy 4.16.2
Retain the early cast iron stair components and replace the 1980s pipe handrails with new balustrades to make the stair safe and compliant with the fire safety regulations. The balustrade should be removable/reversible minimising damaging fixings.

Timber stairs from the original and early periods of construction remain in a number of locations across the site. The significant timber stairs are located as follows:
• Chapel (B28) – two curved stairs.
• Governors House (B22)
• Engine house (B6)
• EWing (B24) – timber stair constructed in 1923 for the Wool School and extended in 1929.

Policy 4.16.3
Retain the original and early timber stairs to make the stairs safe and compliant with the fire safety regulations.

4.17 LIFTS
After 160 years of stair access to the upper floors across the complex, the first lifts were installed on the site in 2005-06 for the new gallery (in B23) and the new library (in B14). In 2014 a new lift was installed in Building 11. As each building is upgraded, it will be necessary to provide for access throughout, requiring the installation of lifts into many of the buildings. The study for the Schematic Master Plan (April 2011) advised that lifts should also be installed in:

- B22 (3 floors above ground)
- B16 (1-2 floors above ground)
- B26 (2 floors above ground)
- B24 (2 floors above ground)
- B28 (1 floors above ground – may be serviced by B24 lift if the bridge access is provided)
- B5 (1-2 floors above ground)

The installation of lifts on the site has considerable impact on the fabric and planning of each building. The three lifts already installed
illustrate three different approaches, each with differing impacts:

a). External lift shaft – as installed for the Gallery (B23) in 2005-6, serving one floor above ground (non-fire rated).
b). External attached lift shaft – as installed for the Library (B14) in 2005-6 serving one floor above ground (non-fire rated).
c). Internal lift shaft – as installed in the B14 for the Post graduate centre in 2014 serving two floors above ground and as such, is fire rated. This is a structural element within the existing building.

The approach must be considered on a building-by-building basis.

Policy 4.17.1

Co-ordinate the planning and location of the entrances, floors and facilities to enable the installation of a single lift shaft to serve the buildings.

Policy 4.17.2

Determine the type of installation (external, external attached or internal) after careful consideration of the planning of each building, the space available in the building, the space available externally and impact on the façades. Each option should also be carefully studied for heritage impact by the conservation architect.

Policy 4.17.3

Construction for lift shafts should not penetrate the existing slate roof forms. Where located internally (in 3 storey buildings), locate the lift shaft central to the roof ridge, and select a lift type that will fit within the existing upper roof form (as for Building 11).

4.18 NEW FLOORS

The five cellblocks of the gaol complex were originally 3 storey buildings. In the 1920s these floors were removed in A, B, C and E Wings and the workshop range (B11). Timber floors on steel primary beams were installed at mid height, providing large, high teaching spaces.

New floors were installed into Building 11 in 2014, to complete a scheme commenced in the 1980s, returning that building to 3-storeys throughout, and recovering the 1870-90s façade.

Policy 4.18.1

Design and construction of new floors to increase the available floor space in these buildings should respond to the original planning regime of each building, as well as the relationship of
the new floors with the original and existing façade fenestration. Each option should be carefully studied for heritage impact by the conservation architect.

4.19 BRIDGES
From the 1870s to 1921, three cast-iron truss bridges linked the central chapel building to three adjacent cell blocks.

While the date is not definitive, the installation of the three cast-iron trussed bridges was most likely related to the completion of the central building around 1872 by James Barnet, Colonial Architect. From that date, the Chapel, with its balcony, and elegant conical roof and lantern, formed the central element of the gaol complex. The bridges provided the access for the male prisoners from the adjacent cellblocks (A and B Wing) to the main floor of the Chapel, and for the female prisoners from the upper level of D Wing to the Chapel balcony.

The bridges were removed as part of the 1921-22 work, and reportedly reused in other locations – possibly from the male Hospital (B14) to the workshop range (B11), and from the Power House (B26) to the B11 external walkway. (These two bridges were removed in 2005 and 2014 respectively, as they did not meet current safety standards).

The Schematic Master plan of 2011 proposed the installation of two new bridges to the central building; the first from the mid landing of the Building 23 stair (the Gallery); and the second from Building 24 (Ceramics/Painting), serviced by a new stair and lift in the curved nose of that building. New bridges will necessarily be heavier in design than the original iron bridges made by the prison blacksmiths, in order to meet the requirements of current design codes.

Policy 4.19.1
In order to facilitate movement to and from the upper floor of the central building (B28), including accessibility for the less abled, the provision of steel bridges may be acceptable on the condition that they are minimal in design, are transparent, make appropriate junctions with the sandstone elements on each end, and are fully modelled and explained in the design documents.

4.20 INTERPRETATION
Interpretation strategies should continue to be developed for the site.

Policy 4.20.1
The development of the site should be interpreted and clearly presented to the public, as part of an overall interpretation strategy, to increase understanding of the significance of the place, and the precinct.
Policy 4.20.2
Provision should be made for the interpretation of the history and fabric of each building on the site within the context of the overall site interpretation, for the public to have access to that knowledge and understanding of the place.

4.21 REVIEW OF POLICY
Policy review is essential for this document to retain its effectiveness and relevance.

Policy 4.21.1
This Conservation Plan and these policies should be reviewed regularly and at a minimum at 5-year intervals.