Wellington Shire Stage 2 Heritage Study

Volume 2: Citations

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in collaboration with

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CITATIONS

Local significance – Places recommended for Heritage Overlay

Locality:	**BOISDALE**
Place address:	**6 BOISDALE-VALENCIA CREEK ROAD**
Citation date	2016
Place type (when built):	Church, Memorial fence and gates, 3 memorial trees
Recommended heritage protection:	Local government level Local Planning Scheme: Yes Vic Heritage Register: No Heritage Inventory (Archaeological): No

Place name: **St George's Anglican Memorial Church**

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Architectural Style:	Interwar Arts and Crafts
Designer / Architect:	Not known
Construction Date:	1924 (moved to current site in 1953)

Statement of Significance

This statement of significance is based on the history, description and comparative analysis in this citation. The Criteria A-H is the Heritage Council Criteria for assessing cultural heritage significance (HERCON). Level of Significance, Local, State, National, is in accordance with the level of Government legislation.

What is significant?

St George's Anglican Memorial Church at 6 Boisdale-Valencia Creek Road, Boisdale, is significant. The original form, materials and detailing as constructed in 1924 are significant. The White Cedar tree (*Melia azedarach*), 1950s Camellia tree, Silver Birch (*Betula pendula*) and the 1950s memorial brick fence with mild steel vehicular and pedestrian gates, are significant. The interior of the porch, nave and chancel are significant.

Other parts of the interior and later alterations and additions to the building are not significant.

How is it significant?

St George's Anglican Memorial Church, Memorial fence and gates, and 3 Memorial trees are locally significant for their historical, social and aesthetic values to the Shire of Wellington.

Why is it significant?

St George's Anglican Memorial Church **is historically and socially significant at a local level** as a soldier's memorial church that was moved to Boisdale in 1953 and has continued to serve the Anglican community for over 90 years since its construction. It is significant as a soldier's memorial church, first constructed in 1924 on the Llowalong Soldiers' Settlement Estate, as St Patrick's Church of England. The church was funded by a donation in memory of 2nd Lieutenant Claude Mackay and other local soldiers who gave their lives in World War 1. The church was relocated to Boisdale in 1953, to land that was donated by the Harvey family at the northern extent of Boisdale township. Upon its relocation, the church was renamed St George's Anglican Church. Prior to this, the Anglican congregation had worshipped at the Public Hall, then at the Uniting Church. The 1950s brick fence and gates were erected on the front boundary in memoriam of local Trevor Harvey. A large camellia tree was donated in the 1950s by a parishioner leaving the district, the White Cedar tree (*Melia azedarach*) and its associated plaque commemorates the life of Gladys Tatterson (1899–1995), and the Silver Birch (*Betula pendula*) was first planted in front of the church in 1967 in memory of Mrs Ollie Clarkson. The church continues to hold service for the local community in 2015. (Criteria A & G)

St George's Anglican Memorial Church **is aesthetic significant at a local level** as a representative example of an intact Interwar Arts and Crafts church. The notable architectural features of the picturesque style include the steeply pitched gabled roof with ridge vents, weatherboard cladding, tall rectangular vents to the gabled ends and the timber framed and ledged doors. Also notable are the intricate coloured lead light windows of various designs, set in timber hopper and casement windows, in both pointed arched openings and semicircular-arched openings. The entrance door to the porch has a pointed-arch, as does the window on the east (rear) elevation, which has leadlight in a square pattern of coloured glass. The interior space and historic finishes of the nave are imbued with the rituals and aesthetics associated with worship, marriages, christenings and funerals. The unpainted timber lined walls gives the otherwise plain interior, a rich and warm character. (Criterion D)

Statutory Recommendations

This place is recommended for inclusion in the Schedule to the Heritage Overlay of the Wellington Shire Planning Scheme to the extent of the title boundary as shown on the map.

External Paint Controls	Yes
Internal Alteration Controls	Yes
Tree Controls	Yes, White Cedar tree (*Melia azedarach*), 1950s Camellia tree, and Silver Birch (*Betula pendula*)
Outbuildings or fences which are not exempt under Clause 43.01-3	Yes, brick fence and gates
Prohibited Uses May Be Permitted	No
Incorporated Plan	No
Aboriginal Heritage Place	Not assessed

Map of recommended boundary for Heritage Overlay

KEY

Recommended for Heritage Overlay

Title boundary

St George's Anglican Church
6 Boisdale-Valencia Creek Road

Project: Wellington Shire Stage 2 Heritage Study
Client: Wellington Shire Council
Author: Heritage Intelligence Pty Ltd
Date: 12/2/16

History

Locality history

The following is based on information taken from the *Wellington Shire Thematic Environmental History* (Context 2005:7-8, 41), unless otherwise cited:

In 1842, New South Wales squatter Lachlan Macalister established the Boisdale Run in the region. Macalister named a sheep fold on the run 'Mafra' after one of Macalister's properties in New South Wales (which was named after a town in Portugal), from which the town to the south would take its name. The name Boisdale was derived from the Scottish Hebrides islands (Fletcher & Kennett 2005:60). In 1850, John Foster took over the lease of the Boisdale run, which was just one of the many runs in Gippsland for which he held the lease. After selection in 1861, Foster retained control of about 6,000 acres in Boisdale, by amalgamating the Boisdale Run pre-emptive right purchase with their adjoining runs on the Avon River, in Dargo and Castelburn, and by dummying adjacent land in different names. Boisdale formed part the Shire of Maffra when it was established in 1875.

Two sons, John and Askin Foster inherited the property, and in 1892 Askin Foster took over management of the grazing property. In the 1890s they promoted the policy of the intensive use of their land and converted their enterprise from grazing to dairying. They subdivided a large section of the Boisdale Estate into 35 dairy farms of 120-160 acres each. On each of the farms the Fosters built a house (those built before 1901 were weatherboard but later houses were built in brick after a kiln was established on the property), stables, milking shed and silos. In 1900, the Foster Brothers built a butter and cheese factory on the main street of Boisdale Estate to process the milk produced on the farms, and houses to accommodate the factory workers along the main street, creating the town of Boisdale, in essence an estate village. By 1901, there were 31 occupied farms, and eventually 35. This private settlement scheme brought an influx of population and the town soon had a general store and bakery, butchers, confectionary shop, stables, blacksmiths and wheelwrights, and a public hall. The Fosters built a large home designed by architect Guyon Purchas on the ridge overlooking their enterprise. Sale architect George Cain was engaged to help with the development, designing Boisdale buildings for the Fosters (Context 2005:7-8; Fletcher & Kennett 2005:60).

In 1911, the Closer Settlement Board (CSB) purchased 2,500 acres of the Foster's estate for a more intensive subdivision and carved the land into 57 allotments averaging around 40 acres, many of which were occupied quickly. Besides promoting intensive land use, the CSB had another motive - to assist the ailing sugar beet factory in Maffra, by compelling the new closer settlers to grow 10 acres of sugar beet on their allotments. There was a further transformation of the landscape: four roomed cottages were built, paddocks were prepared for cultivation and fences defined the new farms. The scheme was ill-conceived with the allotments being too small and the rainfall inadequate for beet growing. The solution was to build an irrigation scheme based on a weir at Glenmaggie on the Macalister River and irrigate extensive areas of the river flats around Maffra and Sale. The irrigation scheme was completed in the 1920s and ultimately supported the dairy industry.

Church services for local denominations were held in the public hall when it opened in 1904, before the Uniting church was built in 1921 and St George's Anglican church was relocated to the north of the town from Llowalong in 1953. By the 1940s, dairying had become the prime industry in the area and the Maffra beet sugar factory closed in 1946. A consolidated school, formed by the amalgamation of six small schools in Boisdale and the Boisdale Estate, opened in 1951 providing primary and secondary education with a focus on agriculture.

The process of closer settlement has formed a significant cultural landscape at Boisdale. Many of the farm houses and stables of the Foster subdivision dating from the late 1890s have survived, as have some of the closer settlement cottages. The cottages on Malcolm's Road, most of them extended into bigger houses, document the early twentieth century belief that small allotments could make viable farms. The factory workers' cottages, blacksmiths and stables remain in the village of Boisdale, and

the hall built by the Foster family in 1904 is still a prominent landmark and community hub. The Main Channel, an artery of the irrigation system taking water from the Glenmaggie Weir to the irrigation outpost of Clydebank, is suspended behind the farms on Boisdale's western boundary (Context 2005:7-8, 14; Fletcher & Kennett 2005:60).

In 1994, Wellington Shire was created by the amalgamation of the former Shires of Alberton, Avon and Maffra, the former City of Sale, most of the former Shire of Rosedale, as well as an area near Dargo which was formerly part of Bairnsdale Shire (Context 2005:39). Boisdale remains the small town centre of a closely settled farming community. The former dairy farms surrounding Boisdale now largely serve as vegetable farms (Context 2005:7-8, 14; Fletcher & Kennett 2005:60).

Thematic context

This place is associated with the following themes from the *Wellington Shire Thematic History* (2005):

9. Developing Cultural Institutions and Way of Life

- 9.1 Religion

The following is based on information taken from the *Wellington Shire Thematic History* (Context 2005:45):

In many towns throughout the shire, churches occupy prominent sites, illustrating their importance to the community that built them. Complexes consisting of churches, halls, residences and schools have evolved. They are places where people have performed some of their most important ceremonies, and often contain memorials to local people through stained glass windows, monuments and plaques.

The first church services took place in private homes, schools and halls, held by travelling clergyman and parsons who travelled Gippsland and tended to all denominations. The Reverend E.G. Pryce, based in Cooma, made two sweeping journeys into Gippsland from the Monaro in the 1840s, conducting marriages and baptisms as he went. When Bishop Perry, the Anglican bishop of Melbourne, visited Gippsland in 1847, he chose a site for a church at Tarraville. The church, designed by J.H.W. Pettit and surveyor George Hastings, was opened in 1856. Still standing near the Tarra River, it is an evocative reminder of the early settlement period when settlers began transplanting the institutions that they knew from Britain, replicating the architecture.

Selection lead to many new settlements and reserves for churches were gazetted, or land was donated by local parishioners for the purpose. Churches were built throughout the shire in the Anglican and Catholic, and Presbyterian and Methodists (later Uniting) denominations. Building churches was the result of a significant community effort, often in the acquisition of land, and in the construction and furnishing of the churches.

Place history

The Anglican community of Boisdale first held services at the Public Hall, with the first service held on 16 July 1905 (Montague 2004:7). When the Uniting Church opened at the southern end of town in 1922, it also provided a building for Anglican services until an Anglican church was established in the 1950s (Montague 2004:8).

In 1953, a soldiers' memorial church, St Patricks Church of England, was relocated from Llowalong to its current site, on the northern outskirts of the Boisdale township. St Patricks was built in Llowalong in 1924 (Montague 2004:8; Barraclough), from funds donated for a church on the Llowalong Soldiers' Settlement Estate in memory of 2nd Lieutenant Claude Mackay and other local soldiers who gave their lives in World War 1. Following a decrease in the number of families at the Llowalong Estate in the 1950s, the church was re-located to Boisdale (St George's brochure).

The Harvey family donated the land for the Anglican Church at the north end of Boisdale, at the southern tip of 6 Boisdale-Valencia Creek Road. Upon its relocation to Boisdale, the church was renamed St George's Anglican Church (Montague 2004:8; Context 2005).

St George's held annual harvest festivals at the Public Hall in the 1950s and 60s, where Claude Tatterson would auction produce and supper would be served. The 50th anniversary of St George's was held in 2003, with a grand afternoon tea held at the Public Hall. The church continues to hold services in 2015 (Montague 2004:8). The furniture shown in Figure H1 is still used in the church in 2016 (MDHS).

A memorial brick fence with wrought iron vehicular and pedestrian gates remains along the front (east) boundary. A brass plaque on the fence commemorates that it was erected in memory of Trevor Harvey, who died on 9 December 1952. The church is set in grounds with a mature garden. A large camellia tree was donated in the 1950s by a parishioner leaving the district, the White Cedar tree (*Melia azedarach*) and its associated plaque commemorates the life of Gladys Tatterson (1899 – 1995), and the Silver Birch (*Betula pendula*) first planted in front of the church in 1967 was in memory of Mrs Ollie Clarkson. The Silver Birch was replaced when the 1967 one died (Louise Blencowe, Secretary of St George's, 12 May 2016).

Figure H1. St George's church furniture, made in Maffra and still in use in the church today. (. MDHS, ID. No. 02009VMFF).

Sources

Barraclough, Linda, Wellington Shire Heritage Network, personal communication, November 2015.

Context Pty Ltd (2005), *Wellington Shire Heritage Study & Thematic Environmental History*, prepared for Wellington Shire Council. Montague, Helen (2004), *Boisdale public hall 1904-2004, Bookings, Balls and Bazaars*, Maffra.

Louise Blencowe, Secretary of St George's, feedback received 12 May 2016

Maffra & District Historical Society (MDHS) collection: historical information and photos generously provided by Linda Barraclough, Pauline Hitchins & Carol Kitchenn, provided Nov 2015.

St George's Anglican Church Boisdale brochure, provided by Helen Montague, Boisdale History Group.

Description

This section describes the place in 2016. Refer to the Place History for important details describing historical changes to the physical fabric.

The St George's Anglican Church is located to the north of Boisdale township at the fork of Boisdale-Valencia Road and Maffra-Briagolong Road. The church was originally built in 1924 in Llowalong as St Patricks Church of England and was moved to the current site in Boisdale in 1953. The church dates to the Interwar period with Arts and Crafts stylistic traditions. The church fronts Boisdale-Valencia Road and is set back from the road in a lot comprising a mature garden, and is bound by a 1950s brick fence and gates on the front boundary. The 1924 church is in good condition, although some timber elements need to be repaired and the front elevation is in need of urgent painting, but church retains a high level of integrity.

Figure D1. The church is a weatherboard clad building with a rectangular plan and a steep gabled roof, with brackets to the eaves at the gabled-ends. The roof is clad with short sheets of corrugated iron (overpainted) with three long ridge vents and a cross at the apex of the gable to the façade. Tall rectangular louvered vents are located at the top of the gabled ends. The nave of the church has timber-framed semicircular-arched windows with the original coloured leadlight to the arched top and diaper-patterned to the casement windows below leadlight (there is replacement coloured glass to the one window of the façade).

Figure D2. A weatherboard entrance porch on the south elevation has a gabled roof and a timber framed and ledged entrance door with a pointed arch. The south elevation of the porch comprises a semicircular-arched window and vent to the gabled-end, both like the nave of the church. The cuts are evident on the weatherboards where the porch was detached to relocate it to the current site. The entrance is reached by a modern concrete ramp with a metal balustrade.

In front of the church is the Silver Birch (*Betula pendula*) first planted in 1967 in memory of Mrs Ollie Clarkson. To the right is the White Cedar tree (*Melia azedarach*) and its associated plaque that commemorates the life of Gladys Tatterson (1899–1995).

Figure D3. To the rear (east) of the church at the chancel end is a smaller section with a lower gabled roofline. This section is clad in weatherboard (same as the nave) and has a pointed-arch window (with simple, coloured leadlight in a rectangular pattern) facing east. The eaves to the gabled ends have the same finish as those of the nave, but this section has exposed rafter ends on the side elevations (it was probably part of the original 1924 church). A small modern water tank stands to the rear of the chancel.

To the east of the church is the significant mature camellia tree which was donated by a parishioner in the 1950s.

Figure D4. The north elevation of the chancel has a large square window with leadlight typical of the 1920s and a timber framed and ledged door. A similar timber door to the right provides access to the nave (a modern timber porch and balustrade provides access to these doors). A third timber (overpainted) door is located on the north elevation of the nave (without a step).

Figure D5. The interior of the church is lined with Baltic Pine to the walls and retains the original timber furniture (Helen Montague).

Figure D6. A 1950s brick fence with wrought iron vehicular and pedestrian gates remain along the front (east) boundary. A brass plaque on the pier to the right of the pedestrian gate records that the

fence was erected in memory of Trevor Harvey, who died on 9 December 1952. The fence and gates are in good condition and retain a very high level of integrity.

Figure D1. The weatherboard nave has a steep-pitched gabled roof clad in corrugated iron and semicircular-arched windows with coloured leadlight.

Figure D2. The entrance porch on the south elevation has a timber door with a pointed-arch on the west elevation. To the left is the Silver Birch (*Betula pendula*) first planted in 1967 was in memory of Mrs Ollie Clarkson. To the right is the White Cedar tree (*Melia azedarach*) and its associated plaque that commemorates the life of Gladys Tatterson (1899 – 1995).

Figure D3. The chancel at the east end of the church is clad in the same weatherboards as the nave of the church, but has a pointed-arch window with simple coloured leadlight. To the left is the camellia, which was donated by a parishioner in the 1950s.

Figure D4. The north elevation comprising the square leadlight window to the chancel. Two timber doors provide access to the chancel and nave, while the third appears to not be in use.

Figure D5. The interior of St George's looking towards the original timber furniture (see Fig H1) and the unpainted Baltic pine timber lined walls. (Helen Montague).

Figure D6. A 1950s brick fence and mild steel vehicular and pedestrian gates remain along the front (east) boundary. The brass plaque on the pier to the right of the gate states that it was erected in memory of Trevor Harvey, who died on 9 December 1952.

Sources

All photos taken in 2015 by Heritage Intelligence Pty Ltd as part of Wellington Shire Stage 2 Heritage Study.

Maffra & District Historical Society (MDHS) collection: historical information and photos generously provided by Linda Barraclough, Pauline Hitchins & Carol Kitchenn, provided Nov 2015.

Comparative analysis

Arts & Crafts

During the Federation and Interwar eras (c1890 to 1944), the Arts and Crafts style was very popular in most small communities in Victoria, particularly for halls and churches, as it achieved an aesthetically picturesque building, using local materials, usually timber, for low cost. As many hand crafted embellishments as desired, or that could be afforded, could be applied to the basic rectangular plan forms with steeply pitched gable roofs. Furthermore, these decorative features were able to be created by local carpenter craftsmen or builders and therefore, they often took advantage of their particular individual skills. Earlier, in the Victorian era (1840s to 1890) similar picturesque styled churches and halls were built, but they are usually distinguished from the later eras, with gothic styled elements. The interiors of the Boisdale and Cowwarr timber churches are timber lined, and two of them have retained the unpainted linings, but the Boisdale one has been overpainted in white.

BOISDALE: There are only two church buildings in Boisdale, and both are timber Interwar Arts and Crafts buildings. St George's Anglican Church was originally built in 1924 as a memorial church in Llowalong and moved to Boisdale in 1953. Therefore the former 1921 Boisdale Uniting Church is the earliest church built in Boisdale; it is a typical example of an Interwar Arts and Crafts building but has unique timber framed round headed windows and it has very high level of integrity.

BRIAGOLONG: There are three church buildings in Briagolong, two are red brick buildings while the 1874 Uniting Church is the only timber church in the town, designed in the Victorian Arts and Crafts style. The Briagolong Uniting Church was built almost 50 years earlier than the Boisdale Uniting Church (1921), but it is very altered in comparison to the timber church in Boisdale, which has very high integrity.

COWWARR: There are only two buildings built as churches in Cowwarr, one being the modest timber Christ Church built in 1901 which is now a privately owned interdenominational church. It is the only timber church in the town and retains a very high level of integrity, designed in the Federation Carpenter Gothic style. The interior of this building is lined entirely with unpainted red pine with excellent carpentry and integrity. The other building is a substantial brick rendered Catholic Church, with brick vestry and timber hall.

Management Guidelines

Whilst landowners are not obliged to undertake restoration works, the guidelines provide recommendations to facilitate the retention and enhancement of the culturally significant place, its fabric and its setting, when restoration works or alterations to the building are proposed. They also identify issues particular to that place and provide further detailed advice where relevant. The guidelines are not intended to be prescriptive and a pragmatic approach will be taken when considering development proposals. Alternative approaches to those specified in the guidelines will be considered where it can be demonstrated that a desirable development outcome can be achieved that does not impact on a place's heritage integrity.

1. **Setting** (views, fencing, landscaping, paths, trees, streetscape)
   - 1.1. Retain clear views of the front section and side elevations from along Boisdale-Valencia Creek Road.
   - 1.2. Ensure signs and services such as power poles, bus shelters, signs, etc are located so that they do not impact on the important views.
   - 1.3. New interpretation storyboards, should be placed to the side of the building not directly in front of it.
   - 1.4. Paving
     - 1.4.1. For Interwar era historic buildings, appropriate paving could be pressed granitic sand,

asphalt or concrete. If concrete is selected, a surface with sand-coloured- size exposed aggregate would be better with the Arts and Crafts style.

2. **Additions And New Structures**

2.1. New structures should be restricted to the rear of the property as shown in the blue polygon on the aerial map.

2.2. Sympathetic extensions are preferred. E.g. New parts that are in the same view lines as the historic building as seen from Boisdale-Valencia Creek Road, should be parallel and perpendicular to the existing building, no higher than the existing building, similar proportions, height, wall colours, steep gable or hip roofs, rectangular timber framed windows with a vertical axis, but parts not visible in those views could be of any design, colours and materials.

2.3. If an extension is to have a concrete slab floor, ensure it will not reduce the air flow under the historic timber building.

2.4. Avoid hard paths against the walls. Install them 500mm away from the walls and 250mm lower than the ground level inside the building. Fill the gap between the path and the wall with very course gravel to allow moisture to evaporate from the base of the wall.

2.5. New garden beds

2.5.1. These should be a minimum of 500mm from the walls, preferably further, and the ground lowered so that the finished ground level of the garden bed is a minimum of 250mm lower than the ground level which is under the floor, inside the building. Slope the soil and garden bed away from the building, and fill the area between the garden bed and walls, with very coarse gravel up to the finished level of the garden bed. The coarse gravel will have air gaps between the stones which serves the function of allowing moisture at the base of the wall to evaporate and it visually alerts gardeners and maintenance staff that the graveled space has a purpose. The reason that garden beds are detrimental to the building, is by a combination of: watering around the base of the wall and the ground level naturally builds up. The ground level rises, due to mulching and leaf litter and root swelling, above a safe level such that it blocks sub floor ventilation, and the wall is difficult to visually monitor on a day to day basis, due to foliage in the way.

3. Accessibility

3.1. Ramps

3.1.1. Removable ramp construction

3.1.1.1. A metal framed ramp which allows air to flow under it, to ensure the subfloor vents of the building are not obstructing good airflow under the floor which will allow the wall structure to evaporate moisture and reduce termite and rot attack to the subfloor structure.

3.1.1.2. If it is constructed with the concrete next to brick walls this may cause damp problems in the future.

3.1.1.3. Ensure water drains away from the subfloor vents, and walls and any gap between the wall and the ramp remains clear of debris. Insert additional sub floor vents if the ramp has blocked any of them.

3.1.1.4. The hand rails on the ramp should not be a feature, which would detract from the architecture. Plain thin railings painted in the same colour as the walls, so that they blend in, would be appropriate.

3.2. Metal bannisters may be installed at the front steps. They are functional and minimalist and they have a minor visual impact on the architecture and therefor they are a suitable design for an accessible addition.

4. **Reconstruction and Restoration**

If an opportunity arises, consider restoring and reconstructing the following.

4.1. Roofing, spouting and down pipes

4.1.1. Use galvanised corrugated iron roofing, spouting, down pipes and rain heads.

4.1.2. Do not use Zincalume or Colorbond.

4.1.3. Use Ogee profile spouting, and round diameter down pipes.

4.2. Paint and Colours

4.2.1. It is recommended to paint the exterior of the building using original colours (paint scrapes may reveal the colours) to enhance the historic architecture and character. It is important that the brick fence remain unpainted.

5. Care and Maintenance

5.1. Key References

5.1.1. Further assistance is available from the Shire's heritage advisor.

5.2. Joinery

5.2.1. The original external timber doors and windows require careful repair and painting, as do the weatherboards, particularly those on the front facade. It is important to repair rather than replace when possible, as this retains the historic fabric. This may involve cutting out rotten timber and splicing in new timber, which is a better heritage outcome than complete replacement.

5.3. Roofing, spouting and down pipes

5.3.1. Use galvanised corrugated iron roofing, spouting, down pipes and rain heads. It is preferable to use short sheet corrugated iron and lap them, rather than single long sheets, but it is not essential.

5.3.2. Do not use Zincalume or Colorbond.

5.3.3. Use Ogee profile spouting, and round diameter down pipes.

6. Water Damage

6.1. Various timbers are rotting and this is entirely due to a lack of timely maintenance. In particular, the peeling paint on the timber weatherboards and joinery.

6.2. Some down pipes are not properly plumbed, which allows a lot of water to splash and pool around the building,

6.3. The sub floor ventilation is very good around most parts of the building.

6.4. Ensure the subfloor ventilation remains clear of garden beds, shrubs, and build up of ground level, and ensure down pipes do not stop above ground, as it is important to direct the water away from the building, so they should run into drainage inspection pits instead of straight into the ground. The reason for the pits is that a blocked drain will not be noticed until so much water has seeped in and around the base of the building and damage commenced (which may take weeks or months to be visible), whereas, the pit will immediately fill with water and the problem can be fixed before the floor rots or the building smells musty.

6.5. Damp would be exacerbated by watering plants near the walls. However, as the sub floor ventilation is very good around most of the building, watering the memorial camellia will not be a significant problem.

6.6. Ensure good subfloor ventilation is maintained at all times to reduce the habitat for termites and rot of the subfloor structure. Subfloor ventilation is critical. Check that sub floor vents are not blocked and introduce additional ones if necessary. Ensure the exterior ground level is 250mm or more, lower than the ground level inside the building. Good subfloor ventilation works for free, and is therefore very cost effective. Do not rely on fans being inserted under the floor as these are difficult to monitor, they will breakdown as they get clogged with dust, etc, and there are ongoing costs for servicing and electricity.

7. Services

7.1. Ensure new services and conduits, down pipes etc, are not conspicuous. To do this, locate them at the rear of the building whenever possible, and when that is not practical, paint them the same colour as the building or fabric behind them or enclose them behind a screen the same colour as the building fabric, that provides adequate ventilation around the device.

8. **The following permit exemptions for the interior are recommended**.

8.1. Installation, removal or replacement of projection and sound equipment, providing they do not adversely impact on significant elements, or involve structural alterations.

8.2. Painting of previously painted walls and ceilings in appropriate heritage colour schemes, provided that preparation or painting does not remove evidence of any original paint or other decorative scheme.

8.3. Installation, removal or replacement of carpets and/or flexible floor coverings.

8.4. Installation, removal or replacement of screens or curtains, curtain tracks, rods and blinds, other than where structural alterations are required.

8.5. Installation, removal or replacement of hooks, nails and other devices for the hanging of mirrors, paintings and other wall mounted art works.

8.6. Removal or replacement of non-original door and window furniture including, hinges, locks, knobsets and sash lifts.

8.7. Installation, removal or replacement of ducted, hydronic or concealed radiant type heating provided that the installation does not damage existing skirtings and architraves and that the central plant is concealed.

8.8. Installation, removal or replacement of electric clocks, public address systems, detectors, alarms, emergency lights, exit signs, luminaires and the like on plaster surfaces.

8.9. Installation, removal or replacement of bulk insulation in the roof space.

8.10. Installation of plant within the roof space, providing that it does not impact on the external appearance of the building or involve structural changes.

8.11. Installation of new fire hydrant services including sprinklers, fire doors and elements affixed to plaster surfaces.

8.12. Installation, removal or replacement of electrical wiring.

Resources

Wellington Shire Heritage Advisor

Young, David (2008), "Salt Attack and Rising Damp, a guide to salt damp in historic and older buildings" Technical Guide, prepared for Heritage Victoria.

These following fact sheets contain practical and easy-to-understand information about the care and preservation of war heritage and memorabilia commonly found in local communities across Victoria. They can be downloaded at <http://www.dpc.vic.gov.au/index.php/veterans/victorian-veterans-virtual-museum/preserving-veterans-heritage/preserving-war-heritage-and-memorabilia>:

- Finding-the-right-conservator-tradespeople-and-materials
- General-Principles
- Useful-resources-and-contacts
- Medals-and-medallions for cleaning the metal plaques on the fence and building.
- Metal-objects: including swords and edged weapons for cleaning the metal plaques on the fence and building.

NOTE: The blue shaded area is the preferred location for additions and new development:

KEY

Recommended for Heritage Overlay

Title boundary

St George's Anglican Church
6 Boisdale-Valencia Creek Road

Project: Wellington Shire Stage 2 Heritage Study
Client: Wellington Shire Council
Author: Heritage Intelligence Pty Ltd
Date: 12/2/16

Locality:	**BOISDALE**
Place address:	**1 MAIN STREET**
Citation date	2016
Place type (when built):	Church
Recommended heritage protection:	Local government level Local Planning Scheme: Yes Vic Heritage Register: No Heritage Inventory (Archaeological): No
Place name:	**Boisdale Uniting Church (former)**

Architectural Style:	Interwar Arts and Crafts
Designer / Architect:	Not known
Construction Date:	1921

Statement of Significance

This statement of significance is based on the history, description and comparative analysis in this citation. The Criteria A-H is the Heritage Council Criteria for assessing cultural heritage significance (HERCON). Level of Significance, Local, State, National, is in accordance with the level of Government legislation.

What is significant?

The former Boisdale Uniting Church at 1 Main Street, Boisdale, is significant. The original form, materials and detailing as constructed in 1921 are significant. The interior of the porch and nave are significant. The c1921 WC (building only) is also significant.

Later outbuildings and alterations and additions to the building are not significant, nor is the operating function of the WC.

How is it significant?

The former Boisdale Uniting Church is locally significant for its historical, social and aesthetic values to the Shire of Wellington.

Why is it significant?

The former Boisdale Uniting Church **is historically and socially significant at a local level** as a timber church that was built in 1921 and has continually served the community for almost 100 years. It was the first church built in Boisdale, to serve both the Presbyterian and Methodist parishioners, and was officially opened in January 1922. Prior to this, the congregations had held services in the Boisdale Public Hall from its opening in 1904. The church represents the growth of Boisdale when, in 1911 the state government acquired and subdivided part of the Foster's Boisdale Estate for the purpose of Closer Settlement. Although the scheme was ill-conceived as the allotments were too small and the rainfall inadequate for beet growing, Boisdale did see an increase in population during this period. A further influx of residents occurred when a weir at Glenmaggie on the Macalister River was built to irrigate extensive areas of the river flats around Maffra and Sale. The irrigation scheme was completed in the 1920s. The church continued to hold services until recently, but early in 2016 it was sold into private ownershop. The timber WC building located near the rear boundary is an example of a once very typical and necessary facility provided at community meeting places such as churches and halls, prior to septic tanks or sewerage systems being built, but they are now rare. (Criteria A & B)

The former Boisdale Uniting Church **is aesthetically significant at a local level** as a representative architectural example of an intact Interwar Arts and Crafts church. The notable features of the picturesque style include the steep gabled roof, weatherboard cladding, the gabled-ends with their decorative lobed bargeboards and turned timber finials, pendants and cross beam, and the timber framed and ledged doors. Also notable is the unique design of the porch and nave windows. They are square-headed windows to with moulded frames and a plain sill; set within is a semicircular-arched window. The windows to the facade and porch have a single-pane of coloured glass. The windows to the nave have clear glass in three parts; the top portion being a round arched hopper window. The interior has timber lined walls and a timber-lined coved ceiling, with large timber brackets. The interior space and historic finishes of the nave are imbued with the rituals and aesthetics associated with worship, marriages, christenings and funerals. The interior of the nave is entirely lined with timber boards (overpainted in white) with a coved ceiling, metal trusses and decorative timber trusses. Round decorative cast iron (?) vents are located in the ceiling with the metal trusses supported through the middle of them. The aesthetics of the picturesque church and site is enhanced by the landscape setting of mature exotic trees. (Criterion D)

Statutory Recommendations

This place is recommended for inclusion in the Schedule to the Heritage Overlay of the Wellington Shire Planning Scheme to the extent of the title boundary as shown on the map.

External Paint Controls	Yes
Internal Alteration Controls	Yes
Tree Controls	Yes
Outbuildings or fences which are not exempt under Clause 43.01-3	Yes, WC building
Prohibited Uses May Be Permitted	No
Incorporated Plan	No
Aboriginal Heritage Place	Not assessed

Map of recommended boundary for Heritage Overlay

KEY

Recommended for Heritage Overlay

Title boundary

Boisdale Uniting Church
1 Main St, Boisdale

Project: Wellington Shire Stage 2 Heritage Study
Client: Wellington Shire Council
Author: Heritage Intelligence Pty Ltd
Date: 12/2/16

History

Locality history

The following is based on information taken from the *Wellington Shire Thematic Environmental History* (Context 2005:7-8, 41), unless otherwise cited:

In 1842, New South Wales squatter Lachlan Macalister established the Boisdale Run in the region. Macalister named a sheep fold on the run 'Mafra' after one of Macalister's properties in New South Wales (which was named after a town in Portugal), from which the town to the south would take its name. The name Boisdale was derived from the Scottish Hebrides islands (Fletcher & Kennett 2005:60). In 1850, John Foster took over the lease of the Boisdale run, which was just one of the many runs in Gippsland for which he held the lease. After selection in 1861, Foster retained control of about 6,000 acres in Boisdale, by amalgamating the Boisdale Run pre-emptive right purchase with their adjoining runs on the Avon River, in Dargo and Castelburn, and by dummying adjacent land in different names. Boisdale formed part the Shire of Maffra when it was established in 1875.

Two sons, John and Askin Foster inherited the property, and in 1892 Askin Foster took over management of the grazing property. In the 1890s they promoted the policy of the intensive use of their land and converted their enterprise from grazing to dairying. They subdivided a large section of the Boisdale Estate into 35 dairy farms of 120-160 acres each. On each of the farms the Fosters built a house (those built before 1901 were weatherboard but later houses were built in brick after a kiln was established on the property), stables, milking shed and silos. In 1900, the Foster Brothers built a butter and cheese factory on the main street of Boisdale Estate to process the milk produced on the farms, and houses to accommodate the factory workers along the main street, creating the town of Boisdale, in essence an estate village. By 1901, there were 31 occupied farms, and eventually 35. This private settlement scheme brought an influx of population and the town soon had a general store and bakery, butchers, confectionary shop, stables, blacksmiths and wheelwrights, and a public hall. The Fosters built a large home designed by architect Guyon Purchas on the ridge overlooking their enterprise. Sale architect George Cain was engaged to help with the development, designing Boisdale buildings for the Fosters (Context 2005:7-8; Fletcher & Kennett 2005:60).

In 1911, the Closer Settlement Board (CSB) purchased 2,500 acres of the Foster's estate for a more intensive subdivision and carved the land into 57 allotments averaging around 40 acres, many of which were occupied quickly. Besides promoting intensive land use, the CSB had another motive - to assist the ailing sugar beet factory in Maffra, by compelling the new closer settlers to grow 10 acres of sugar beet on their allotments. There was a further transformation of the landscape: four roomed cottages were built, paddocks were prepared for cultivation and fences defined the new farms. The scheme was ill-conceived with the allotments being too small and the rainfall inadequate for beet growing. The solution was to build an irrigation scheme based on a weir at Glenmaggie on the Macalister River and irrigate extensive areas of the river flats around Maffra and Sale. The irrigation scheme was completed in the 1920s and ultimately supported the dairy industry.

Church services for local denominations were held in the public hall when it opened in 1904, before the Uniting church was built in 1921 and St George's Anglican church was relocated to the north of the town from Llowalong in 1953. By the 1940s, dairying had become the prime industry in the area and the Maffra beet sugar factory closed in 1946. A consolidated school, formed by the amalgamation of six small schools in Boisdale and the Boisdale Estate, opened in 1951 providing primary and secondary education with a focus on agriculture.

The process of closer settlement has formed a significant cultural landscape at Boisdale. Many of the farm houses and stables of the Foster subdivision dating from the late 1890s have survived, as have some of the closer settlement cottages. The cottages on Malcolm's Road, most of them extended into bigger houses, document the early twentieth century belief that small allotments could make viable farms. The factory workers' cottages, blacksmiths and stables remain in the village of Boisdale, and

the hall built by the Foster family in 1904 is still a prominent landmark and community hub. The Main Channel, an artery of the irrigation system taking water from the Glenmaggie Weir to the irrigation outpost of Clydebank, is suspended behind the farms on Boisdale's western boundary (Context 2005:7-8, 14; Fletcher & Kennett 2005:60).

In 1994, Wellington Shire was created by the amalgamation of the former Shires of Alberton, Avon and Maffra, the former City of Sale, most of the former Shire of Rosedale, as well as an area near Dargo which was formerly part of Bairnsdale Shire (Context 2005:39). Boisdale remains the small town centre of a closely settled farming community. The former dairy farms surrounding Boisdale now largely serve as vegetable farms (Context 2005:7-8, 14; Fletcher & Kennett 2005:60).

Thematic context

The following is based on information taken from the *Wellington Shire Thematic History* (Context 2005:45):

In many towns throughout the shire, churches occupy prominent sites, illustrating their importance to the community that built them. Complexes consisting of churches, halls, residences and schools have evolved. They are places where people have performed some of their most important ceremonies, and often contain memorials to local people through stained glass windows, monuments and plaques.

The first church services took place in private homes, schools and halls, held by travelling clergyman and parsons who travelled Gippsland and tended to all denominations. The Reverend E.G. Pryce, based in Cooma, made two sweeping journeys into Gippsland from the Monaro in the 1840s, conducting marriages and baptisms as he went. When Bishop Perry, the Anglican bishop of Melbourne, visited Gippsland in 1847, he chose a site for a church at Tarraville. The church, designed by J.H.W. Pettit and surveyor George Hastings, was opened in 1856. Still standing near the Tarra River, it is an evocative reminder of the early settlement period when settlers began transplanting the institutions that they knew from Britain, replicating the architecture.

Selection lead to many new settlements and reserves for churches were gazetted, or land was donated by local parishioners for the purpose. Churches were built throughout the shire in the Anglican and Catholic, and Presbyterian and Methodists (later Uniting) denominations. Building churches was the result of a significant community effort, often in the acquisition of land, and in the construction and furnishing of the churches.

This place is associated with the following themes from the *Wellington Shire Thematic History* (2005):

9. Developing Cultural Institutions and Way of Life

- 9.1 Religion

Place history

The Boisdale Methodist Church commenced holding services c1900 in the school house on Football Lane (BHG) before both the Presbyterian and Methodist congregations held services at the Boisdale Public Hall when it opened in 1904 (*Gippsland Times*, 11 Sep 1933:6; *Maffra Spectator*, 10 May 1909:2; Vic Places). The Presbyterian and Methodist parishioners in Boisdale were joined in a united choir from at least 1911 (*Maffra Spectator*, 10 Aug 1911:3).

The existing church at the southern end of the town of Boisdale was built in 1921 on land donated by Mrs Askin Foster to the Presbyterian Church. Following a meeting with the Presbyterian and Methodist clergy and local parishioners, it was decided that the church would be built to serve both denominations, with both denominations funding the build (BDPA & BDHG, 2011). A 'standard plan' was prepared by the Assembly's Architectural Committee (*Maffra Spectator* 12 Jul 1920:4) and in June 1921, builder Leo Little won the tender to construct the church, which was officially opened on 25

January 1922 (BDPA & BDHG, 2011). The church appears to continue to hold services until recently, but was sold to a local artist in 2016 (MDHS facebook page).

Sources

Boisdale History Group (BHG), collection: historical information and photos generously provided by Helen Montague, provided April 2016.

Boisdale & District Progress Association Inc. (BDPA) & Boisdale & District History Group (BDHG) (2011), 'Historic Boisdale Township' pamphlet (duplicated on plaques in town). Sourced from Roy W. Powell (1968), *Back to Boisdale*.

Context Pty Ltd (2005), *Wellington Shire Heritage Study Thematic Environmental History*, prepared for Wellington Shire Council

Fletcher, Meredith & Linda Kennett (2005), Wellington Landscapes, *History and Heritage in a Gippsland Shire*, Maffra.

Gippsland Times

Maffra Spectator

Victorian Places (2014), 'Boisdale', <http://www.victorianplaces.com.au/>, accessed 12 Dec 2015.

Maffra & District Historical Society (MDHS) facebook page.

Description

This section describes the place in 2016. Refer to the Place History for important details describing historical changes to the physical fabric.

The 1921 church is located at the southern end of the main street of Boisdale. The church was built during the Interwar period and reflects the Arts and Crafts architectural style.

Figure D1. The church is set back in a small lot, with mature exotic trees on the southern boundary. The weatherboard church is rectangular in plan with an entrance porch at the centre of the facade. The 1921 church is in fair-poor condition but retains a very high level of integrity.

In the far north-west corner of the lot is a small weatherboard outhouse. The stumps of mature exotic trees (probably Monterey pines or cypresses) remain along the rear boundaries, indicating earlier landscaping elements since removed.

Figure D2. The gabled roof is clad with lapped corrugated iron with one long vent to the ridge. The gabled-ends have simple decorative lobed bargeboards, and a turned timber finial at the apex of the gable, which extends below to a pendant, attached to a cross beam. The small entrance porch has a gabled roof and a pair of timber framed and ledged doors on its south side. The unique windows to the nave and porch have square-headed, moulded frames with a plain sill; set within is a semicircular-arched window. The windows to the facade and porch have a single-pane of coloured glass.

Figure D3. The side elevations comprise three tall windows, with small vents in-between. The windows to the nave have clear glass in three parts; the top portion being a round arched hopper window (not all are original).

To the rear (west) of the church is a later skillioned-roof weatherboard addition (which is not significant) with groups of square-headed windows with one-over-one double hung sash windows. An entrance door is located off its north elevation.

Figure D4. The interior of the nave is entirely lined with timber boards (overpainted in white) with a coved ceiling, metal trusses and decorative timber trusses. Round decorative cast iron (?) vents are located in the ceiling with the metal trusses supported through the middle of them.

Figure D1. The church is set back in a small lot, with mature exotic trees on the southern boundary. The weatherboard church is rectangular in plan with an entrance porch at the centre of the façade and the WC is on the far right of the photo.

Figure D2. The gabled roof is clad with lapped corrugated iron and both the gabled-ends have simple lobed bargeboards, and a turned timber finial and pendant attaching to a horizontal member below. The entrance porch has a gabled roof and a pair of timber framed and ledged doors on the south side. The unique windows to the facade and porch have a single-pane of coloured glass.

Figure D3. The side elevations comprise three tall windows, with small vents in-between. The windows to the nave have clear glass in three parts; the top portion being a hopper window. The central window has an open hopper in the photo above (not all windows are original). To the rear of the church is the later skillioned-roof addition which is not significant.

Figure D4. The timber-lined interior of the church with its coved ceiling, metal trusses, decorative metal ceiling vents and decorative timber trusses. (BHG).

Sources

All photos taken in 2015 by Heritage Intelligence Pty Ltd as part of Wellington Shire Stage 2 Heritage Study.

Boisdale History Group (BHG), collection: photos generously provided by Helen Montague, provided April 2016.

Comparative analysis

Arts & Crafts

During the Federation and Interwar eras (c1890 to 1944), the Arts and Crafts style was very popular in most small communities in Victoria, particularly for halls and churches, as it achieved an aesthetically picturesque building, using local materials, usually timber, for low cost. As many hand crafted embellishments as desired, or that could be afforded, could be applied to the basic rectangular plan forms with steeply pitched gable roofs. Furthermore, these decorative features were able to be created by local carpenter craftsmen or builders and therefore, they often took advantage of their particular individual skills. Earlier, in the Victorian era (1840s to 1890) similar picturesque styled churches and halls were built, but they are usually distinguished from the later eras, with gothic styled elements. The interiors of the Boisdale and Cowwarr timber churches are timber lined, and two of them have retained the unpainted linings, but the Boisdale one has been overpainted in white.

BOISDALE: There are only two church buildings in Boisdale, and both are timber Interwar Arts and Crafts buildings. St George's Anglican Church was originally built in 1924 as a memorial church in Llowalong and moved to Boisdale in 1953. Therefore the former 1921 Boisdale Uniting Church is the earliest church built in Boisdale; it is a typical example of an Interwar Arts and Crafts building but has unique timber framed round headed windows and it has very high level of integrity.

BRIAGOLONG: There are three church buildings in Briagolong, two are red brick buildings while the 1874 Uniting Church is the only timber church in the town, designed in the Victorian Arts and Crafts style. The Briagolong Uniting Church was built almost 50 years earlier than the Boisdale Uniting Church (1921), but it is very altered in comparison to the timber church in Boisdale, which has very high integrity.

COWWARR: There are only two buildings built as churches in Cowwarr, one being the modest timber Christ Church built in 1901 which is now a privately owned interdenominational church. It is the only timber church in the town and retains a very high level of integrity, designed in the Federation Carpenter Gothic style. The interior of this building is lined entirely with unpainted red pine with excellent carpentry and integrity. The other building is a substantial brick rendered Catholic Church, with brick vestry and timber hall.

Management Guidelines

Whilst landowners are not obliged to undertake restoration works, these guidelines provide recommendations to facilitate the retention and enhancement of the culturally significant place, its fabric and its setting, when restoration works or alterations to the building are proposed. They also identify issues particular to the place and provide further detailed advice where relevant. The guidelines are not intended to be prescriptive and a pragmatic approach will be taken when considering development proposals. Alternative approaches to those specified in the guidelines will be considered where it can be demonstrated that a desirable development outcome can be achieved that does not impact on a place's heritage integrity.

1. **Setting** (views, fencing, landscaping, paths, trees, streetscape)
   1.1. Retain clear views of the front section and side elevations from along Main street.
   1.2. Ensure signs and services such as power poles, bus shelters, signs, etc are located so that they do not impact on the important views.

1.3. New interpretation storyboards, should be placed to the side of the building not directly in front of it.

1.4. Paving

1.4.1. For Interwar era historic buildings, appropriate paving could be pressed granitic sand, asphalt or concrete. If concrete is selected, a surface with sand-coloured- size exposed aggregate would be better with the Arts and Crafts style.

2. **Additions And New Structures**

2.1. New structures should be restricted to the rear of the property as shown in the blue polygon on the aerial map. The skillion roofed extension at the rear is not significant and can be demolished.

2.2. The WC building could be adapted for a new purpose (e.g. a garden shed) and relocated on the site, if necessary.

1.1. Sympathetic extensions are preferred. E.g. New parts that are in the same view lines as the historic building as seen from Main Street, should be parallel and perpendicular to the existing building, no higher than the existing building, similar proportions, height, wall colours, steep gable or hip roofs, rectangular timber framed windows with a vertical axis, but parts not visible in those views could be of any design, colours and materials.

1.2. If an extension is to have a concrete slab floor, ensure it will not reduce the air flow under the historic timber building.

1.3. Avoid hard paths against the walls. Install them 500mm away from the walls and 250mm lower than the ground level inside the building. Fill the gap between the path and the wall with very course gravel to allow moisture to evaporate from the base of the wall.

1.4. New garden beds

1.4.1. These should be a minimum of 500mm from the walls, preferably further, and the ground lowered so that the finished ground level of the garden bed is a minimum of 250mm lower than the ground level which is under the floor, inside the building. Slope the soil and garden bed away from the building, and fill the area between the garden bed and walls, with very coarse gravel up to the finished level of the garden bed. The coarse gravel will have air gaps between the stones which serves the function of allowing moisture at the base of the wall to evaporate and it visually alerts gardeners and maintenance staff that the graveled space has a purpose. The reason that garden beds are detrimental to the building, is by a combination of: watering around the base of the wall and the ground level naturally builds up. The ground level rises, due to mulching and leaf litter and root swelling, above a safe level such that it blocks sub floor ventilation, and the wall is difficult to visually monitor on a day to day basis, due to foliage in the way.

1. Accessibility

1.1. Ramps

1.1.1. Removable ramp construction

1.1.1.1. A metal framed ramp which allows air to flow under it, to ensure the subfloor vents of the building are not obstructing good airflow under the floor which will allow the wall structure to evaporate moisture and reduce termite and rot attack to the subfloor structure.

1.1.1.2. If it is constructed with the concrete next to brick walls this may cause damp problems in the future.

1.1.1.3. Ensure water drains away from the subfloor vents, and walls and any gap between the wall and the ramp remains clear of debris. Insert additional sub floor vents if the ramp has blocked any of them.

1.1.1.4. The hand rails on the ramp should not be a feature, which would detract from the architecture. Plain thin railings painted in the same colour as the walls, so that they blend in, would be appropriate.

1.2. Metal bannisters may be installed at the front steps. They are functional and minimalist and they have a minor visual impact on the architecture and therefor they are a suitable design for an accessible addition.

3. **Reconstruction and Restoration**

If an opportunity arises, consider restoring and reconstructing the following:

3.1. Roofing, spouting and down pipes

3.1.1. Use galvanised corrugated iron roofing, spouting, down pipes and rain heads.

3.1.2. Do not use Zincalume or Colorbond.

3.1.3. Use ogee profile spouting, and round diameter down pipes.

3.2. Fences

3.2.1. Construct a timber picket fence 1.4m high or lower, across the front boundary.

3.3. Paint and Colours

3.3.1. It is recommended to paint the exterior of the building using original colours (paint scrapes may reveal the colours) to enhance the historic architecture and character.

1. Care and Maintenance

1.1. Key References

1.1.1. Further assistance is available from the Shire's heritage advisor.

1.2. Joinery

1.2.1. The original external timber doors and windows require careful repair and painting. It is important to repair rather than replace when possible, as this retains the historic fabric.

1.3. Roofing, spouting and down pipes

1.3.1. Use galvanised corrugated iron roofing, spouting, down pipes and rain heads. It is preferable to use short sheet corrugated iron and lap them, rather than single long sheets, but it is not essential.

1.3.2. Do not use Zincalume or Colorbond.

1.3.3. Use Ogee profile spouting, and round diameter down pipes.

4. Water Damage

4.1. Various timbers are rotting and this is entirely due to a lack of timely maintenance. In particular, the gutters are corroded which has allowed a lot of water to splash and pool around the building, the paint is peeling off and not providing protection for the timber, the sub floor ventilation is blocked by a build up of the ground level.

4.2. Always remove the **source** of the water damage first.

4.3. This may involve the lowering of the ground outside so that it is lower than the ground level inside the building under the floor, installation of agricultural drains, and running the downpipes into drainage inspection pits instead of straight into the ground. The reason for the pits is that a blocked drain will not be noticed until so much water has seeped in and around the base of the building and damage commenced (which may take weeks or months to be visible), whereas, the pit will immediately fill with water and the problem can be fixed before the floor rots or the building smells musty.

4.4. Damp would be exacerbated by watering plants near the walls.

4.5. Ensure good subfloor ventilation is maintained at all times to reduce the habitat for termites and rot of the subfloor structure. Subfloor ventilation is critical. Check that sub floor vents are not blocked and introduce additional ones if necessary. Ensure the exterior ground level

is 250mm or more, lower than the ground level inside the building. Good subfloor ventilation works for free, and is therefore very cost effective. Do not rely on fans being inserted under the floor as these are difficult to monitor, they will breakdown as they get clogged with dust, etc, and there are ongoing costs for servicing and electricity.

5. Services

5.1. Ensure new services and conduits, down pipes etc, are not conspicuous. To do this, locate them at the rear of the building whenever possible, and when that is not practical, paint them the same colour as the building or fabric behind them or enclose them behind a screen the same colour as the building fabric, that provides adequate ventilation around the device.

6. **The following permit exemptions for the interior are recommended**.

6.1. Installation, removal or replacement of projection and sound equipment, providing they do not adversely impact on significant elements, or involve structural alterations.
6.2. Painting of previously painted walls and ceilings in appropriate heritage colour schemes, provided that preparation or painting does not remove evidence of any original paint or other decorative scheme.
6.3. Installation, removal or replacement of carpets and/or flexible floor coverings.
6.4. Installation, removal or replacement of screens or curtains, curtain tracks, rods and blinds, other than where structural alterations are required.
6.5. Installation, removal or replacement of hooks, nails and other devices for the hanging of mirrors, paintings and other wall mounted art works.
6.6. Removal or replacement of non-original door and window furniture including, hinges, locks, knobsets and sash lifts.
6.7. Installation, removal or replacement of ducted, hydronic or concealed radiant type heating provided that the installation does not damage existing skirtings and architraves and that the central plant is concealed.
6.8. Installation, removal or replacement of electric clocks, public address systems, detectors, alarms, emergency lights, exit signs, luminaires and the like on plaster surfaces.
6.9. Installation, removal or replacement of bulk insulation in the roof space.
6.10. Installation of plant within the roof space, providing that it does not impact on the external appearance of the building or involve structural changes.
6.11. Installation of new fire hydrant services including sprinklers, fire doors and elements affixed to plaster surfaces.
6.12. Installation, removal or replacement of electrical wiring.

Resources

Wellington Shire Heritage Advisor

These following fact sheets contain practical and easy-to-understand information about the care and preservation of war heritage and memorabilia commonly found in local communities across Victoria. They can be downloaded at <http://www.dpc.vic.gov.au/index.php/veterans/victorian-veterans-virtual-museum/preserving-veterans-heritage/preserving-war-heritage-and-memorabilia>:

- Finding-the-right-conservator-tradespeople-and-materials
- General-Principles
- Useful-resources-and-contacts.

NOTE: The blue shaded area is the preferred location for additions and new development:

KEY

Recommended for Heritage Overlay

Title boundary

Boisdale Uniting Church
1 Main St, Boisdale

Project: Wellington Shire Stage 2 Heritage Study
Client: Wellington Shire Council
Author: Heritage Intelligence Pty Ltd
Date: 12/2/16

Locality:	**BOISDALE**
Place address:	**30 & 32-34 MAIN STREET**
Citation date	2016
Place type (when built):	Store, bakery, residence
Recommended heritage protection:	Local government level Local Planning Scheme: Yes Vic Heritage Register: No Heritage Inventory (Archaeological): No
Place name:	**General Store, Bakery (former) and House**

Architectural Style:	Federation Free style
Designer / Architect:	George H. Cain
Construction Date:	1902

Statement of Significance

This statement of significance is based on the history, description and comparative analysis in this citation. The Criteria A-H is the Heritage Council Criteria for assessing cultural heritage significance (HERCON). Level of Significance, Local, State, National, is in accordance with the level of Government legislation.

What is significant?

The General Store, Bakery and House at 30 & 32-34 Main Street, Boisdale, are significant. The original form, materials and detailing of each building as constructed in 1902 are significant.

Later outbuildings, and alterations and additions to the buildings are not significant.

How is it significant?

The General Store, Bakery and House are locally significant for their historical and aesthetic values to the Shire of Wellington.

Why is it significant?

The General Store, Bakery and House are **historically significant at a local level** as they illustrate the earliest period of Boisdale township, the private development of brothers John and Askin Foster. The brothers subdivided their land in Boisdale and created 35 dairy farms of 120-160 acres each. In 1900, Foster brothers built a Cheese and Butter Factory on the main street of Boisdale to process the milk produced on the farms, and then houses to accommodate the factory workers, creating the town of Boisdale, in essence an estate village. The general store, house and the bakery were some of the first buildings constructed in the town, designed by architect George Henry Cain, who called for tenders for the construction of a brick shop, dwelling and bakehouse in May 1902, which were subsequently built the same year. The general store had a number of occupants until it ceased trading in 1999 and became a private residence, while the associated house has continually served as a private residence. The bakehouse operated as part of the general store and is known to have closed for a period, but was reopened in 1928 by Alan Duffy as a separate business. It ceased operating as a bakehouse c1965. The bakery was built with an oven made by 'Small & Shattell, Bakery Engineers, Melbourne'. The three 1902 buildings are significant for their association with Sale architect George Henry Cain, who was engaged to design the Boisdale Estate dairy farm houses as well as various buildings and workers houses in the Boisdale village. (Criteria A & H)

The General Store, Bakery and House are **aesthetically significant at a local level** as an intact group of associated buildings comprising a general store, bakery and associated residence, designed by architect George H Cain in 1902 in the Federation Free style, to serve the Boisdale Estate. The brick (overpainted) general store is rectangular in plan with a hipped roof clad in corrugated iron. The Federation Free style is reflected in architectural details of the store, including the tall parapet to the facade which has simple Classical mouldings and a small pediment above the main entrance. The parapet has the (recently) painted words 'BOISDALE 1907 GENERAL STORE' over earlier text. Also significant are the engaged rendered pilasters (overpainted) which extend from the ground level to the cornice moulding above the verandah and continue to the parapet, the original highlights to the main entrance and the original elements of the verandah that includes the skillion-profile roof clad with corrugated iron (and its timber framework), and the vertical panelling to the top section of the sides (overclad). (Criteria D & E)

The significant architectural elements of the 1902 residence are the hip-and-gable roof clad in corrugated iron, the two corbelled brick (unpainted) chimneys, projecting gabled-bay to the right of the facade and the recessed section to the left comprising an entrance door (behind a modern security door) with a highlight, and six-over-six sash window with a segmental-arched opening. The significant architectural elements of the 1902 bakery are the retained face-brick walls and brick construction, the pitched roof clad in corrugated iron, corbelled brick chimney on the northern roof

plane and the original openings on the north elevation with radiating brick voussoirs above, and the retained six-paned sashes. Also significant is original oven structure and cast-iron doors made by 'Small & Shattell, Bakery Engineers, Melbourne'. The views of the complex of bakery, store and house from Main Street are significant and needs to be retained (Criteria D & E)

Statutory Recommendations

This place is recommended for inclusion in the Schedule to the Heritage Overlay of the Wellington Shire Planning Scheme to the boundaries as shown on the map.

External Paint Controls	Yes
Internal Alteration Controls	Yes, oven and doors in bakery
Tree Controls	No
Outbuildings or fences which are not exempt under Clause 43.01-3	No
Prohibited Uses May Be Permitted	No
Incorporated Plan	No
Aboriginal Heritage Place	Not assessed

Map of recommended boundary for Heritage Overlay

KEY

Recommended for Heritage Overlay

Title boundary

General Store, house and bakery
30-34 Main St, Boisdale

Project: Wellington Shire Stage 2 Heritage Study
Client: Wellington Shire Council
Author: Heritage Intelligence Pty Ltd
Date: 12/2/16

History

Locality history

The following is based on information taken from the *Wellington Shire Thematic Environmental History* (Context 2005:7-8, 41), unless otherwise cited:

In 1842, New South Wales squatter Lachlan Macalister established the Boisdale Run in the region. Macalister named a sheep fold on the run 'Mafra' after one of Macalister's properties in New South Wales (which was named after a town in Portugal), from which the town to the south would take its name. The name Boisdale was derived from the Scottish Hebrides islands (Fletcher & Kennett 2005:60). In 1850, John Foster took over the lease of the Boisdale run, which was just one of the many runs in Gippsland for which he held the lease. After selection in 1861, Foster retained control of about 6,000 acres in Boisdale, by amalgamating the Boisdale Run pre-emptive right purchase with their adjoining runs on the Avon River, in Dargo and Castelburn, and by dummying adjacent land in different names. Boisdale formed part the Shire of Maffra when it was established in 1875.

Two sons, John and Askin Foster inherited the property, and in 1892 Askin Foster took over management of the grazing property. In the 1890s they promoted the policy of the intensive use of their land and converted their enterprise from grazing to dairying. They subdivided a large section of the Boisdale Estate into 35 dairy farms of 120-160 acres each. On each of the farms the Fosters built a house (those built before 1901 were weatherboard but later houses were built in brick after a kiln was established on the property), stables, milking shed and silos. In 1900, the Foster Brothers built a butter and cheese factory on the main street of Boisdale Estate to process the milk produced on the farms, and houses to accommodate the factory workers along the main street, creating the town of Boisdale, in essence an estate village. By 1901, there were 31 occupied farms, and eventually 35. This private settlement scheme brought an influx of population and the town soon had a general store and bakery, butchers, confectionary shop, stables, blacksmiths and wheelwrights, and a public hall. The Fosters built a large home designed by architect Guyon Purchas on the ridge overlooking their enterprise. Sale architect George Cain was engaged to help with the development, designing Boisdale buildings for the Fosters (Context 2005:7-8; Fletcher & Kennett 2005:60).

In 1911, the Closer Settlement Board (CSB) purchased 2,500 acres of the Foster's estate for a more intensive subdivision and carved the land into 57 allotments averaging around 40 acres, many of which were occupied quickly. Besides promoting intensive land use, the CSB had another motive - to assist the ailing sugar beet factory in Maffra, by compelling the new closer settlers to grow 10 acres of sugar beet on their allotments. There was a further transformation of the landscape: four roomed cottages were built, paddocks were prepared for cultivation and fences defined the new farms. The scheme was ill-conceived with the allotments being too small and the rainfall inadequate for beet growing. The solution was to build an irrigation scheme based on a weir at Glenmaggie on the Macalister River and irrigate extensive areas of the river flats around Maffra and Sale. The irrigation scheme was completed in the 1920s and ultimately supported the dairy industry.

Church services for local denominations were held in the public hall when it opened in 1904, before the Uniting church was built in 1921 and St George's Anglican church was relocated to the north of the town from Llowalong in 1953. By the 1940s, dairying had become the prime industry in the area and the Maffra beet sugar factory closed in 1946. A consolidated school, formed by the amalgamation of six small schools in Boisdale and the Boisdale Estate, opened in 1951 providing primary and secondary education with a focus on agriculture.

The process of closer settlement has formed a significant cultural landscape at Boisdale. Many of the farm houses and stables of the Foster subdivision dating from the late 1890s have survived, as have some of the closer settlement cottages. The cottages on Malcolm's Road, most of them extended into bigger houses, document the early twentieth century belief that small allotments could make viable farms. The factory workers' cottages, blacksmiths and stables remain in the village of Boisdale, and

the hall built by the Foster family in 1904 is still a prominent landmark and community hub. The Main Channel, an artery of the irrigation system taking water from the Glenmaggie Weir to the irrigation outpost of Clydebank, is suspended behind the farms on Boisdale's western boundary (Context 2005:7-8, 14; Fletcher & Kennett 2005:60).

In 1994, Wellington Shire was created by the amalgamation of the former Shires of Alberton, Avon and Maffra, the former City of Sale, most of the former Shire of Rosedale, as well as an area near Dargo which was formerly part of Bairnsdale Shire (Context 2005:39). Boisdale remains the small town centre of a closely settled farming community. The former dairy farms surrounding Boisdale now largely serve as vegetable farms (Context 2005:7-8, 14; Fletcher & Kennett 2005:60).

Thematic context

This place is associated with the following themes from the *Wellington Shire Thematic History* (2005):

2. Settling the Land

- 2.1 Phases of Land Settlement; Closer Settlement

Place history

The general store, house and the bakery were some of the first buildings constructed in the town, for A. M. (Askin Morrison) Foster, owner and developer of the Boisdale Estate. Architect G. H. Cain, of Sale, called for tenders for the construction of a brick shop, dwelling and bakehouse in May 1902 (BDPA & BDHG, 2011).

The bakery is located to the right and beyond the rear of the general store, while the residence is immediately to the north of the store. In 2015, the store and house are addressed as 32-24 Main Street, while the bakehouse is located at 30 Main Street.

General Store

The general store was built in 1902 for Askin Morrison Foster (BDPA & BDHG, 2011). In 1941, the 'brick general store and storeroom adjoining' was advertised for sale. The 'storeroom' was advertised with '6 living rooms attached, Bathroom, Brick Stable, Garage and Outhouses'. The Baker's Shop and Bake House with four rooms (presumably the house at 30 Main Street), was advertised for sale separately at this date (*Gippsland Times*, 9 Jan 1941:8). A modern aerial suggests that these early outbuildings do not remain. The shop front has been altered at a later date.

An early photo (Figure H1) of the general store and associated residence dates to c1910, not long after they were constructed in 1902. The general store was face-brick with two large windows either side the main entrance (since replaced with shorter, similar windows) and a second door at the right of the shopfront (since altered). To the right of the general store was a large timber gate, allowing access to the bakery to the rear (BHG).

A photo dating to 1970 (Figure H2) showed that the general store had been overpainted by this date and the shopfront openings altered. The words 'General Store' (and otherwise illegible words) were painted in the parapet. There is a hipped roof behind the parapet. The front of the verandah had a deeper sign board and the sides of the verandah were extended down to match the front sign board, and had the words 'Boisdale General Store' on the north side, with Shell slogans along the front. Two petrol bowsers were located to the left of the verandah, in front of the brick extension of the house, indicating it served as a petrol station. Signs were attached to the roof of the verandah. By this date, the verandah posts were altered, as Figure H2 showed that they had thick capitals just below the deep signboard, and were much wider than the original posts in Figure H1. The openings of the shop front had been altered by this date.

The store had a number of occupants until it ceased trading in 1999 and became a private residence (BDPA & BDHG, 2011). In 2015, the parapet of the store reads 'Boisdale 1907 General Store'.

House

The residence immediately to the north elevation of the general store was built in 1902, for Askin Morrison Foster (BDPA & BDHG, 2011).

An early photo (Figure H1) of the general store and associated residence dates to c1910, not long after they were constructed in 1902. The house was face-brick with a verandah that continued along the whole of the facade, stepping around the projecting gabled-bay to the right. The verandah had a simple, slightly arched timber valence between the timber posts. The gabled-end of the bay had vertical timber strapping and a wide timber bargeboards with a small finial at the peak. The front boundary was lined with a timber picket fence (BHG).

The photo dating to 1970 (Figure H2) showed that the brick addition constructed in front of the house gable-end to the house (that meets the front boundary) was constructed by this date. Two petrol bowsers were located in front of the addition. A brick fence along the front boundary continued from the addition (Vic Places). The store also served as a post office agency (NAA).

Later additions were built to the rear (east) of the house.

Bakery

The brick bakery was also built in 1902, for A. M. Foster (BDPA & BDHG, 2011).

The bakehouse operated as part of the general store and is known to have closed for a period, but was reopened in 1928 by Alan Duffy as a separate business. Other bakers who occupied the bakery included the McKernan Bros., Jim McKay, Monty Cameron and C. & L. Tobias (BDPA & BDHG, 2011). In 2015, the original oven remains within the bakery, made by 'Small & Shattell, Bakery Engineers, Melbourne'. The bakery ceased operating c1965.

An early photo of the bakery (Figure H3) showed the north elevation of the bakery in its original context and form. It had a hipped roof and two entrances and two windows on the north elevation (since altered). The oven section had the large braces to the exterior, which remain in 2015 and originally served to brace the walls from the weight of the sand above the oven (2015 owner of the bakery). The owner in 2015 noted that over 6 feet of sand was recently removed from on top of the bakery oven, which was the original insulation.

The bakery was later extended to the south, with the addition built with vermiculated concrete blocks made in Maffra. To allow for the addition, the original roofline was altered from a hipped to a gabled roof, and the southern roof plane extended. The original northern brick elevation was retained on the interior of the addition. Three of the openings on the north elevation have been altered (Figure H3).

George H. Cain, architect

George Henry Cain was educated at Gippsland College, Sale, and apprenticed with builders E & W Lyon of Prahran. He was later articled to architect J.H.W. Pettit of Sale before he commenced his own architectural practice at Sale in 1897 (AAI, record nos. 3686; 1446). A major commission was for the Foster brothers, owners and developers of the Boisdale Estate. Cain was engaged to design the Boisdale Estate dairy farm houses as well as buildings and workers houses in the Boisdale village, which included the general store, adjoining house and bakery (1902) and the Public Hall (1904).

Cain was also commissioned to design the workers cottages on Kilmaney Park in Sale (AAI, record no. 30538). Cain also designed St Mary's Church of England and Sunday School in Mirboo North (Helms & Westmore 2004), and the Carpenter Gothic Christ Church in Nilma in 1908, as the Diocesan Architect of Sale (Context 2006). He was elected as a Shire Councillor in 1911, but shortly after, he left Sale to form a partnership with other architects (*Gippsland Times*, 11 Dec 1911:3). By 1913, Cain had formed the firm Clegg, Miller and Cain (AAI, record no. 1448).

Figure H1. A photo of the general store and associated house c1910, soon after they were built, in their original forms (BHG).

Figure H2. A photo of the general store, dating to 1970, with the brick addition to the residence, to the left (Victorian Places).

Figure H3. An early photo of the bakery, viewed from the north. It had a hipped roof and two entrances and two windows on the north elevation. The oven section had the large braces to the exterior (2015 owner of the bakery).

Sources

Australian Architectural Index (AAI), Miles Lewis, <https://aai.app.unimelb.edu.au/>, accessed Jan 2016. Some records citing *Cyclopedia of Victoria.*

Boisdale & District Progress Association Inc. (BDPA) & Boisdale & District History Group (BDHG) (2011), 'Historic Boisdale Township' pamphlet (duplicated on plaques in town). Sourced from Roy W. Powell (1968), *Back to Boisdale*.

Boisdale History Group (BHG), photos generously supplied by Helen Montague.

Context Pty Ltd (2005), *Wellington Shire Heritage Study Thematic Environmental History*, prepared for Wellington Shire Council

Context Pty Ltd (2006), *Baw Baw Heritage Study Stage 1*, 'Christ Church (former)' at Bloomfield Road, Nilma.

Fletcher, Meredith & Linda Kennett (2005), Wellington Landscapes, *History and Heritage in a Gippsland Shire*, Maffra.

Gippsland Times

Helms, David & Trevor Westmore (2004), *South Gippsland Heritage Study*, 'St Mary's Church Of England & Parish Hall' at 112 Ridgway, Mirboo North.

Montague, Helen (2004), *Boisdale public hall 1904-2004, Bookings, Balls and Bazaars*, Maffra.

National Archives of Australia (NAA), 'NAA: B5919, 249', <http://recordsearch.naa.gov.au/>, accessed 15 Dec 2015.

Victorian Places, 'Boisdale, 1970', <http://www.victorianplaces.com.au/>, accessed 14 Dec 2015.

Description

This section describes the place in 2016. Refer to the Place History for important details describing historical changes to the physical fabric.

The general store, residence and bakery were built in 1902 in the Federation Free style. The general store is located on the front title boundary with the verandah extending over the pedestrian footpath. Immediately to the north is the associated residence, which has a small setback from the street. To the rear (south-east) of the store is the 1902 bakery built to serve the general store. In 2015, the store and house are addressed as 32-24 Main Street, while the bakery is part of 30 Main Street.

General Store

Figure D1 & Aerial. The brick general store is rectangular in plan with a hipped roof clad in corrugated iron. A tall parapet to the facade conceals the roof and has simple Classical mouldings and a small pediment above the main entrance. The parapet has the (modern) painted words 'BOISDALE 1907 GENERAL STORE' over remnants of earlier painted words. Engaged pilasters (rendered) extend from the ground level to a cornice moulding above the verandah, and continue onto the parapet. The main entrance to the store is in its original location (door behind a modern security doors) and retains its original highlight. The sections either side of the main entrance are rendered (an alteration) and contain large windows that were similar but shorter, than the originals they replaced. The brick wall at the right (south) of the facade, with its door, is a later alteration. The advertising boards hanging from the front of the verandah are a later addition and the verandah posts are altered. See Figure H1 for the original shopfront. Alterations to shopfronts are common place.

A large modern verandah has been constructed to the rear (east) of the store. Overall, the 1902 general store is in good condition (the paint to the parapet in poor condition) and retains a moderate-high level of integrity.

Figure D2. The general store is on the front title boundary and at the rear is the bakery (overpainted with a modern addition to the roof and to the right) painted white is to the rear (east). The south elevation of the store, is brick (overpainted) with no openings.

Figure D3. The verandah to the store retains the original skillion-roof clad with corrugated iron, supported by (later) larger stop-chamfered timber posts with timber capitals on a tall concrete base The verandah has vertical timbers to the top of the front and sides (overclad with sheets of fibro-cement sheet to the exterior) that form sign boards; the top section of cladding to the sides is original, the rest is a later addition (see Figure H1).

House

Figures D4 & D5. The residence has a hip-and-gable roof clad in corrugated iron and retains two corbelled brick (unpainted) chimneys. The 1902 building has a projecting gabled-bay to the right of the facade, with a recessed porch to the left, with an entrance door (behind a modern security door) with a highlight, and six-over-six sash window with a segmental-arched opening. A (later) flat-roofed verandah with brick piers and a brick balustrade dates to the Interwar period or later. See figure H1 for the original details of the facade.

A series of alterations and additions to the house, appear to have been an adaptation of the place to provide a petrol service (Fig H2). A small brick addition with a skillion roof (that projects off the store) and simple brick parapet projects from the south end of the facade, essentially extending the facade of the general store. The facade of this addition has an entrance door and window (this addition probably served as the office for the petrol bowsers, since removed). Extending from the addition along the front boundary of the house is a brick fence. The addition and fence date to the Interwar period or later.

The 1902 residence is in very good condition and retains a moderate-low level of integrity.

Bakery

Figure D6. The front elevation of the bakery, as seen from the street, unfortunately shows the large addition and painted 1902 elevation. The 1902 bakery is a brick construction with a roof clad in corrugated iron (originally hipped).

The bakery has a later addition to the south constructed of vermiculated concrete blocks. To allow for the addition, the 1902 hipped roof of the bakery was extended to form gables and skillion roofs, with the southern roof plane extended. The 1902 southern brick elevation was retained on the interior of the addition. The concrete block addition has small timber windows below the roofline. It also has aluminium-framed windows and entrances and modern porches at both ends.

Figure D7. A corbelled brick chimney remains on the northern roof plane. The north and east elevations of the bakery remain face-brick. The north end of the east elevation has recessed planes reinforced with early timber supports (that supported the weight of the sand on top of the oven). The north elevation originally had four openings, all with radiating brick voussoirs above and six-over-six sash windows (see Figure H3). Today, the two eastern window openings are original in size (one with a later window; one retaining an original six-paned sash). The eastern entrance door has been bricked up and the western entrance door has been replaced with a modern window and bricked up to the bottom section (see Figure H3).

The gabled-end on the east elevation is a later addition, as is the skillion roof below. Overall, the 1902 fabric of the bakery is in good condition, and retains a low medium-low of integrity.

Figure D8 & 9. The 1902 oven remains within with two original cast iron doors (painted over). The oven bears the name made by 'Small & Shattell, Bakery Engineers, Melbourne'.

Figure D1. The brick general store has a tall parapet to the facade conceals the roof and has simple Classical mouldings and a pediment above the main entrance. The parapet has the (modern) painted words 'BOISDALE 1907 GENERAL STORE' over remnants of earlier painted words.

Figure D2. The general store on the front title boundary and the bakery (overpainted with a modern addition) painted white to the rear (east).

Figure D3. The verandah to the store has a skillion-roof clad with corrugated iron, supported by large stop-chamfered timber posts with timber capitals (on a tall modern concrete base). The original timber frame is evident underneath. The top section of vertical timbers (sign board) to the sides of the verandah are original, the rest is a later addition.

Figure D4. The residence has a hip-and-gable roof clad in corrugated iron and retains two corbelled brick (unpainted) chimneys. A small brick addition with a skillion roof projects off the store, with a simple brick parapet to the south end of the facade, essentially extending the facade of the general store (dates to a later period).

Figure D5. The 1902 building has a projecting gabled-bay to the right of the facade, with a recessed porch to the left, with an entrance door (behind a modern security door) with a highlight, and six-over-six sash window with a segmental-arched opening. A flat-roofed verandah with brick piers and a brick balustrade probably date to the interwar period or later.

Figure D6. The front elevation of the bakery, as seen from the street, unfortunately shows the large addition and painted 1902 elevation. The addition to the south is constructed of vermiculated concrete blocks.

Figure D7. The north and east elevation of the 1902 brick bakery. A corbelled brick chimney remains on the northern roof plane. The north and east elevations of the bakery remain face-brick. The north end of the east elevation has recessed planes reinforced with early timber supports (that supported the weight of the sand on top of the oven). The north elevation originally had four openings, all with radiating brick voussoirs above.

Figure D8. The 1902 oven remains within with its original doors (painted over). The oven bears the name made by 'Small & Shattell, Bakery Engineers, Melbourne'.

Figure D9. The second opening of the 1902 oven.

Sources

All photos taken in 2015 by Heritage Intelligence Pty Ltd as part of Wellington Shire Stage 2 Heritage Study.

Comparative Analysis

The three modest shops recommended for a Heritage Overlay in this study are all over 100 years old, located in small towns, Stratford and Boisdale, and although they all have some alterations (most are reversible) they are all highly visible in the street, and their form and detailing read as historic buildings in the streetscape. Other examples in the Shire that already have an individual Heritage Overlay include the much earlier shop and house in Port Albert (restored), and the very altered shop in York St, Sale. Importantly, all of these examples represent important historical commercial development in their respective towns. The larger city of Sale has several other modest historic shops protected as part of the Town Centre Heritage Precinct HO.

General Store, Bakery (former) and House, Boisdale – 1902 single-storey brick constructions in the Federation Free style. The verandah and shopfront to the store have been altered, while the house has a brick addition to the facade and has lost its original verandah and some detail to the gable end. The brick bakehouse retains its original oven and has a concrete block addition. While the three historically related buildings have undergone alterations, they are some of the earliest buildings built in Boisdale by the Fosters brothers. Recommended for the Heritage Overlay in this Study.

Comparable places:

Bakery (former), shop and residence, 20 Tyers Street, Stratford – c1880s Victorian Italianate timber house and c1890s-c1900 Federation Arts and Crafts shop and bakery. The brick bakehouse has some early alterations and additions. The timber house and attached corner shop are highly intact. The small corner shop retains its original verandah and shopfront windows which is unusual for a commercial building. Recommended for the Heritage Overlay in this Study.

Carter's Corner and Residence, 23 Tyers Street, Stratford - 1889 brick Victorian Italianate corner store with an attached residence and large contemporary outbuilding. The large corner shop has lost its original verandah but otherwise is intact. The attached house has lost its detail to the verandah (and has later infill) but is otherwise intact and in good condition. Recommended for the Heritage Overlay in this Study.

Robert's Drapers Shop (former), 63-65 Tarraville Road, Port Albert– c1860 Victorian weatherboard house with rendered brick shop with a later weatherboard parapet, and alterations including the removal of the parapets to the side elevations, slight alterations to the verandah and probably the shopfront windows. (HO119)

Shop, 184 York St, Sale – simple brick shop with an intact roof form and side walls visible from the street, and parts of the original shop front, although the verandah has been removed, the windows replaced and the brickwork overpainted. It is significant as one of three 19th century shops remaining in York Street. (HO202)

Management Guidelines

Whilst landowners are not obliged to undertake restoration works, these guidelines provide recommendations to facilitate the retention and enhancement of the culturally significant place, its fabric and its setting, when restoration works or alterations to the building are proposed. They also identify issues particular to the place and provide further detailed advice where relevant. The guidelines are not intended to be prescriptive and a pragmatic approach will be taken when

considering development proposals. Alternative approaches to those specified in the guidelines will be considered where it can be demonstrated that a desirable development outcome can be achieved that does not impact on a place's heritage integrity.

The main concern with the bakery building is that the sub floor vents are being blocked by grass and a build up the soil level, which creates a bridge for damp to bypass any damp proof course and be sucked up the brickwork by capillary action. Such seemingly minor matters will create chronic and very expensive and damaging consequences such as rising damp, mortar falling out, bricks disintegrating, and internal timber floor failure.

1. **Setting** (Views, fencing, landscaping, paths, trees, streetscape)
   - 1.1. Retain clear views of the front sections of all three buildings, and side elevations from along Main Street.
   - 1.2. Ensure signs and services such as power poles, bus shelters, signs, etc are located so that they do not impact on the important views.
   - 1.3. New interpretation storyboards should be placed to the side of the buildings not directly in front of them, unless they are small such as the recently installed plaques.
   - 1.4. Paving
     - 1.4.1. For Federation era historic buildings, appropriate paving could be pressed granitic sand or asphalt. If concrete is selected, a surface with sand-coloured- size exposed aggregate would be better with the Federation style.
     - 1.4.2. Ensure the asphalt or concrete does not adhere to the building itself. Insert 10mm x 10mm grey polyurethane seal over a zipped Ableflex joint filler around the plinth, to ensure concrete does not adhere to it, and to allow expansion and joint movement and prevent water from seeping below the building.

7. **Additions and New Structures**
   - 7.1. New structures should be restricted to area shown in the blue polygon on the aerial map below.
   - 7.2. Sympathetic extensions are preferred. E.g. New parts that are in the same view lines as the historic building as seen from Main Street, should be parallel and perpendicular to the existing building, no higher than the existing building, similar proportions, height, wall colours, steep gable or hip roofs, with rectangular timber framed windows with a vertical axis. But the parts that are not visible in those views could be of any design, colours and materials.
   - 7.3. Where possible, make changes that are easily reversible. E.g. The current needs might mean that a doorway in a brick wall is not used, or located where an extension is desired. Rather than bricking up the doorway, frame it up with timber and sheet it over with plaster, weatherboards, etc.
   - 7.4. To avoid damage to the brick walls, signs should be attached in such a way that they do not damage the brickwork. Preferably fix them into the mortar rather than the bricks.
   - 7.5. If an extension is to have a concrete slab floor, ensure it will not reduce the air flow under the historic brick building.
   - 7.6. Avoid hard paths against the walls. Install them 500mm away from the walls and 250mm lower than the ground level inside the building. Fill the gap between the path and wall with very coarse gravel to allow moisture to evaporate from the base of the wall. See section 7.
   - 7.7. New garden beds
     - 7.7.1. These should be a minimum of 500mm from the walls, preferably further, and the ground lowered so that the finished ground level of the garden bed is a minimum of 250mm lower than the ground level which is under the floor, inside the building. Slope the soil and garden bed away from the building, and fill the area between the garden

bed and walls, with very coarse gravel up to the finished level of the garden bed. The coarse gravel will have air gaps between the stones which serves the function of allowing moisture at the base of the wall to evaporate and it visually alerts gardeners and maintenance staff that the graveled space has a purpose. The reason that garden beds are detrimental to the building, is by a combination of: watering around the base of the wall and the ground level naturally builds up. The ground level rises, due to mulching and leaf litter and root swelling, above a safe level such that it blocks sub floor ventilation, and the wall is difficult to visually monitor on a day to day basis, due to foliage in the way.

1. Accessibility

1.1. Ramps

1.1.1. Removable ramp construction

1.1.1.1. A metal framed ramp which allows air to flow under it, to ensure the subfloor vents of the building are not obstructing good airflow under the floor, which will allow the wall structure to evaporate moisture, reduce termite and rot attack to the subfloor structure and reduce rising damp in brick/stone walls.

1.1.1.2. If it is constructed of concrete next to brick walls this may cause damp problems in the future.

1.1.1.3. Ensure water drains away from the subfloor vents, and walls and any gap between the wall and the ramp remains clear of debris. Insert additional sub floor vents if the ramp has blocked any of them.

1.1.1.4. The hand rails on the ramp should not be a feature, which would detract from the architecture. Plain thin railings painted in the same colour as the walls, so that they blend in, would be appropriate.

1.2. Metal banisters may be installed at the front steps. They are functional and minimalist and they have a minor visual impact on the architecture and therefor they are a suitable design for an accessible addition.

2. **Reconstruction and Restoration**

2.1. If an opportunity arises, consider restoring and reconstructing the following.

2.2. House, store and bakery: Remove the paint chemically from the walls. See below for details.

2.3. House: Demolish the non-significant small brick room (which extends from the gable end of the house to the street boundary, and

2.3.1. demolish the front verandah and columns on the house and reconstruct the original design as seen in Fig. H1.

2.4. Bakery: Demolish the concrete block extension and reconstruct the hip roof on the bakery.

2.4.1. Remove the silver paint from the oven doors, etc. Contact the Shire's Heritage Advisor about the methods and products to use.

2.5. Roofing, spouting and down pipes for all 3 buildings.

2.5.1. Use galvanised corrugated iron roofing, spouting, down pipes and rain heads.

2.5.2. Don't use Zincalume or Colorbond.

2.5.3. Use Ogee profile spouting, and round diameter down pipes.

2.6. Verandah of the Store:

2.6.1. Remove the existing timber posts, capitals and concrete bases, and remove the paling boards which form the advertising extension under the verandah fascia board, around all three sides of the verandah. Reconstruct the original timber verandah posts. See Fig H1.

2.6.2. Reconstruct the original windows as per Fig H1.

2.7. Fences

2.7.1. Reconstruct the timber picket fence and gates in front of the house and bakery as per Fig H1.

8. Brick Walls

8.1. Mortar: Match the lime mortar, do not use cement mortar. Traditional mortar mixes were commonly 1:3 lime:sand.

8.2. Paint and Colours (also see Paint Colours and Paint Removal)

8.2.1. It is recommended to paint the exterior timber work of the buildings using original colours (paint scrapes may reveal the colours) to enhance the historic architecture and character.

8.2.2. Note, even though some paints claim to 'breathe', there are no paints available, that adequately allow the brick walls to 'breathe'.

8.2.3. Paint removal: It is strongly recommended that the paint be removed chemically from all the brickwork, (never sand, water or soda blast the building as this will permanently damage the bricks, mortar and render. Never seal the bricks or render as that will create perpetual damp problems). Removal of the paint will not only restore the elegance of the architecture, but it will remove the ongoing costs of repainting it every 10 or so years. Haymes Peelaway is a suitable chemical product to remove the paint.

8.3. Remove any dark grey patches to the mortar joints - this is cement mortar which will damage the bricks, as noted above, and reduce the longevity of the walls. Repoint those joints with lime mortar. The mortar is not the problem it is the messenger, alerting you to a damp problem (also see Water Damage and Damp)

8.4. Modern products: Do not use modern products on these historic brick and render as they will cause expensive damage. Use lime mortar to match existing.

8.5. **Do not seal** the brick and render with modern sealants or with paint. Solid masonry buildings **must be able to evaporate water** when water enters from leaking roofs, pipes, pooling of water, storms, etc. The biggest risk to solid masonry buildings is permanent damage by the use of cleaning materials, painting, and sealing agents and methods. None of the modern products that claim to 'breathe' do this adequately for historic solid masonry buildings.

1. Care and Maintenance

1.1. Retaining and restoring the heritage fabric is always a preferable heritage outcome than replacing original fabric with new.

1.2. Key References

1.2.1. Obtain a copy of "Salt Attack and Rising Damp" by David Young (2008), which is a free booklet available for download from Heritage Victoria website. It is in plain English, well illustrated and has very important instructions and should be used by tradesmen, Council maintenance staff and designers.

1.2.2. Further assistance is available from the Shire's heritage advisor.

1.3. Roofing, spouting and down pipes

1.3.1. Use galvanised corrugated iron roofing, spouting, down pipes and rain heads. It is preferable to use short sheet corrugated iron and lap them, rather than single long sheets, but it is not essential.

1.3.2. Do not use Zincalume or Colorbond.

1.3.3. Use Ogee profile spouting, and round diameter down pipes.

1.4. Joinery

1.4.1. It is important to repair rather than replace where possible, as this retains the historic fabric. This may involve cutting out rotten timber and splicing in new timber, which is a better heritage outcome than complete replacement.

9. Water Damage and Damp

9.1. Signs of damp in the walls include: lime mortar falling out of the joints, moss growing in the mortar, white (salt) powder or crystals on the brickwork, existing patches with grey cement mortar , or the timber floor failing. These causes of damp are, in most cases, due to simple drainage problems, lack of correct maintenance, inserting concrete next to the solid masonry walls, sealing the walls, sub floor ventilation blocked, or the ground level too high on the outside.

9.2. Always remove the **source** of the water damage first (see Care and Maintenance).

9.3. Water falling, splashing or seeping from damaged spouting and down pipes causes severe and expensive damage to the brick walls.

9.4. Repairing damage from damp may involve lowering of the ground outside so that it is lower than the ground level inside under the floor, installation of agricultural drains, running the downpipes into drainage inspection pits instead of straight into the ground. The reason for the pits is that a blocked drain will not be noticed until so much water has seeped in and around the base of the building and damage commenced (which may take weeks or months to be visible), whereas, the pit will immediately fill with water and the problem can be fixed before the floor rots or the building smells musty.

9.5. Damp would be exacerbated by watering plants near the walls. Garden beds and bushes should be at least half a metre away from walls.

9.6. Cracking: Water will be getting into the structure through the cracks (even hairline cracks in paint) and the source of the problem needs to be remedied before the crack is filled with matching mortar, or in the case of paint on brick, stone or render, the paint should be chemically removed, to allow the wall to breathe properly and not retain the moisture.

9.7. Subfloor ventilation is critical. Check that sub floor vents are not blocked and introduce additional ones if necessary. Ensure the exterior ground level is 250mm or more, lower than the ground level inside the building. Good subfloor ventilation works for free, and is therefore very cost effective. Do not rely on fans being inserted under the floor as these are difficult to monitor, they can breakdown as they get clogged with dust, etc, and there are ongoing costs for servicing and electricity.

9.8. Engineering: If a structural engineer is required, it is recommended that one experienced with historic buildings and the Burra Charter principle of doing 'as little as possible but as much as necessary', be engaged. Some of them are listed on Heritage Victoria's Directory of Consultants and Contractors.

9.9. Never install a concrete floor inside a solid masonry building, as it will, after a year or so, cause long term chronic damp problems in the walls.

9.10. Never use cement mortar, always match the original lime mortar. Cement is stronger than the bricks and therefore the bricks will eventually crumble, leaving the cement mortar intact! Lime mortar lasts for hundreds of years. When it starts to powder, it is the 'canary in the mine', alerting you to a damp problem – fix the source of the damp problem and then repoint with lime mortar.

9.11. Do not install a new damp proof course (DPC) until the drainage has been fixed, even an expensive DPC may not work unless the ground has been lowered appropriately.

10. Paint Colours and Paint Removal

10.1. A permit is required if you wish to paint a previously unpainted exterior, and if you wish to change the colours from the existing colours.

10.2. Even if the existing colour scheme is not original, or appropriate for that style of architecture, repainting using the existing colours is considered maintenance and no planning permit is required.

10.3. If it is proposed to change the existing colour scheme, a planning permit is required and it

would be important to use colours that enhance the architectural style and age of the building.

10.4. Rather than repainting, it would be preferred if earlier paint was chemically removed from brick and rendered surfaces, revealing the original finish.

10.5. Chemical removal of paint will not damage the surface of the bricks or render. Removal of the paint will not only restore the elegance of the architecture, but it will remove the ongoing costs of repainting it every 10 or so years.

10.6. Sand, soda or water blasting removes the skilled decorative works of craftsmen as well as the fired surface on bricks and the lime mortar from between the bricks. It is irreversible and reduces the life of the building due to the severe damp that the damage encourages. Never seal the bricks or render as that will create perpetual damp problems.

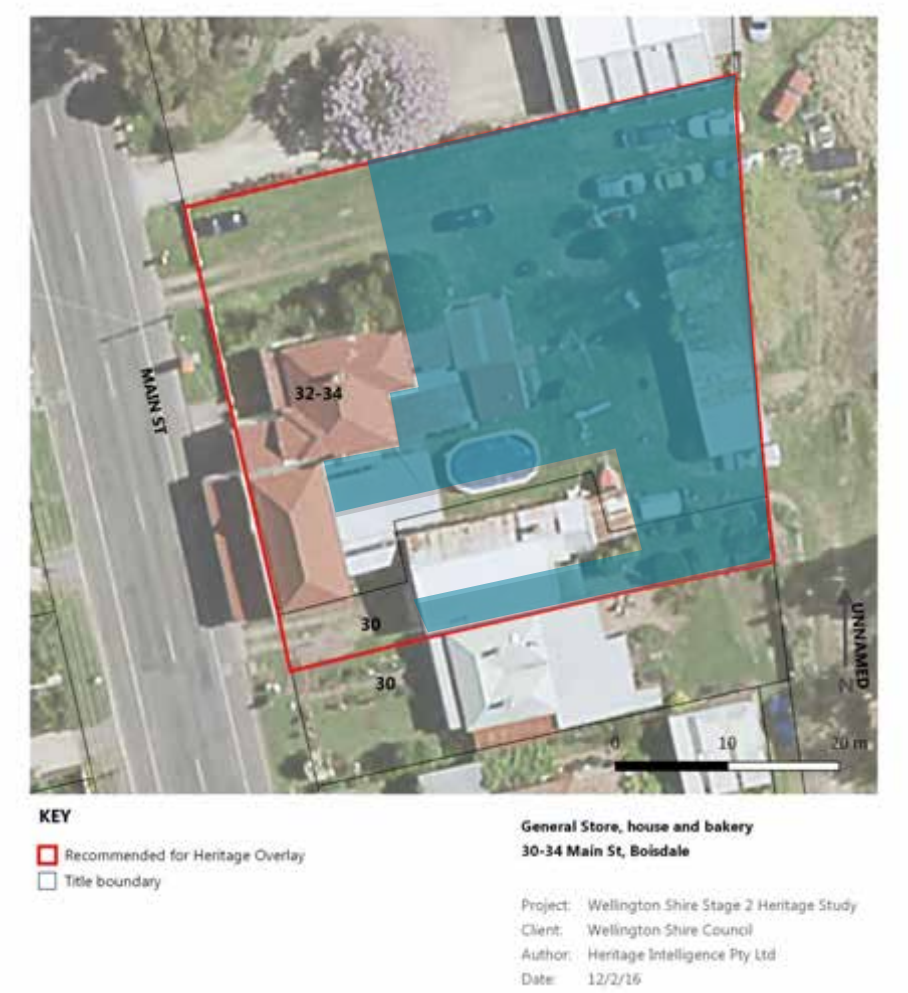
11. Services

11.1. Ensure new services and conduits, down pipes etc, are not conspicuous. Locate them at the rear of the building whenever possible, and when that is not practical, paint them the same colour as the building or fabric behind them, or enclose them behind a screen the same colour as the building fabric that also provides adequate ventilation around the device. Therefore, if a conduit goes up a red brick wall, it should be painted red, and when it passes over say, a cream coloured detail, it should be painted cream.

12. **Signage** (including new signage and locations and scale of adjacent advertising signage)

12.1. Ensure all signage is designed to fit around the significant architectural design features, not over them.

NOTE: The blue shaded area is the preferred location for additions and new development



Resources

Wellington Shire Heritage Advisor

Young, David (2008), "Salt Attack and Rising Damp, a guide to salt damp in historic and older buildings" Technical Guide, prepared for Heritage Victoria. Download from their web site or ask Wellington Shire's heritage advisor to email a copy to you.

Locality:	**BOISDALE**
Place address:	**35-39 MAIN STREET**
Citation date	2016
Place type (when built):	Stables, blacksmiths, wheelwrights, residence
Recommended heritage protection:	Local government level Local Planning Scheme: Yes Vic Heritage Register: No Heritage Inventory (Archaeological): No
Place name:	**Stables, Blacksmiths & Wheelwrights and Blacksmith's House (former)**

Architectural Style:	Federation Bungalow (residence), Federation vernacular (stables and blacksmith's)
Designer / Architect:	George Henry Cain (attributed)
Construction Date:	C1907 (blacksmiths & residence), c1910 (stables)

Statement of Significance

This statement of significance is based on the history, description and comparative analysis in this citation. The Criteria A-H is the Heritage Council Criteria for assessing cultural heritage significance (HERCON). Level of Significance, Local, State, National, is in accordance with the level of Government legislation.

What is significant?

The former Stables (c1910) at 39 Main Street, the former Blacksmiths & Wheelwrights (c1907) at 37 Main Street and the former Blacksmith's House (c1907) at 35 Main Street, Boisdale, are significant. The original form, materials and detailing, as originally constructed, are significant. The timber picket fence in front of the blacksmith's house at 35 Main Street is significant.

Later outbuildings, alterations and additions to the buildings are not significant.

How is it significant?

The former Stables, former Blacksmiths & Wheelwrights and former Blacksmith's House at 35-39 Main Street, Boisdale, are locally significant for their historical, social and aesthetic values to the Shire of Wellington.

Why is it significant?

The former Stables (c1910), former Blacksmiths & Wheelwrights (c1907) and former Blacksmith's House (c1907) are **historically significant at a local level** as they illustrate the early development of Boisdale, the private development of brothers John and Askin Foster. The brothers subdivided their land in Boisdale and created 35 dairy farms of 120-160 acres each. In 1900, Foster brothers built a Cheese and Butter Factory on the main street of Boisdale to process the milk produced on the farms, and then houses to accommodate the factory workers, creating the town of Boisdale, in essence an estate village. The former Blacksmiths & Wheelwrights building and former Blacksmith's House were built c1907 for blacksmith Bob Fraser. Fraser tended the horses for the Cheese and Butter Factory, originally sited opposite. The building served as a blacksmiths, and the house at no. 35 was occupied by the blacksmith, from their construction until 1951. As Boisdale lacked a hotel, the blacksmith's became the local's meeting place in town and along with the hall, was a popular social destination. The Stables was originally one of a pair of stable buildings, built for Askin M. Foster c1910, to serve the Cheese and Butter Factory opposite. (Criterion A & H)

The former Stables are **socially significant at a local level** as a community-owned building that was donated to the Boisdale community by the Fosters in 2007. The stables are being restored by the community through local working bees. (Criterion G)

The former Stables, former Blacksmiths & Wheelwrights and former Blacksmith's House **are aesthetically significant at a local level** as a row of historically related Federation era buildings located in their original context opposite the original site of the Foster's Cheese and Butter Factory. The visual link and views between the three buildings is significant and needs to be retained. (Criterion E)

Statutory Recommendations

This place is recommended for inclusion in the Schedule to the Heritage Overlay of the Wellington Shire Planning Scheme to the extent of the title boundaries as shown on the map.

External Paint Controls	Yes
Internal Alteration Controls	No
Tree Controls	No
Outbuildings or fences which are not exempt under Clause 43.01-3	Yes, fence at no. 35 Main St
Prohibited Uses May Be Permitted	No
Incorporated Plan	No
Aboriginal Heritage Place	Not assessed

Map of recommended boundary for Heritage Overlay

KEY

Recommended for Heritage Overlay

Title boundary

Stables, Blacksmiths & Wheelwrights and blacksmith's house
35-39 Main St, Boisdale

Project: Wellington Shire Stage 2 Heritage Study
Client: Wellington Shire Council
Author: Heritage Intelligence Pty Ltd
Date: 12/2/16

History

Locality history

The following is based on information taken from the *Wellington Shire Thematic Environmental History* (Context 2005:7-8, 41), unless otherwise cited:

In 1842, New South Wales squatter Lachlan Macalister established the Boisdale Run in the region. Macalister named a sheep fold on the run 'Mafra' after one of Macalister's properties in New South Wales (which was named after a town in Portugal), from which the town to the south would take its name. The name Boisdale was derived from the Scottish Hebrides islands (Fletcher & Kennett 2005:60). In 1850, John Foster took over the lease of the Boisdale run, which was just one of the many runs in Gippsland for which he held the lease. After selection in 1861, Foster retained control of about 6,000 acres in Boisdale, by amalgamating the Boisdale Run pre-emptive right purchase with their adjoining runs on the Avon River, in Dargo and Castelburn, and by dummying adjacent land in different names. Boisdale formed part the Shire of Maffra when it was established in 1875.

Two sons, John and Askin Foster inherited the property, and in 1892 Askin Foster took over management of the grazing property. In the 1890s they promoted the policy of the intensive use of their land and converted their enterprise from grazing to dairying. They subdivided a large section of the Boisdale Estate into 35 dairy farms of 120-160 acres each. On each of the farms the Fosters built a house (those built before 1901 were weatherboard but later houses were built in brick after a kiln was established on the property), stables, milking shed and silos. In 1900, the Foster Brothers built a butter and cheese factory on the main street of Boisdale Estate to process the milk produced on the farms, and houses to accommodate the factory workers along the main street, creating the town of Boisdale, in essence an estate village. By 1901, there were 31 occupied farms, and eventually 35. This private settlement scheme brought an influx of population and the town soon had a general store and bakery, butchers, confectionary shop, stables, blacksmiths and wheelwrights, and a public hall. The Fosters built a large home designed by architect Guyon Purchas on the ridge overlooking their enterprise. Sale architect George Cain was engaged to help with the development, designing Boisdale buildings for the Fosters (Context 2005:7-8; Fletcher & Kennett 2005:60).

In 1911, the Closer Settlement Board (CSB) purchased 2,500 acres of the Foster's estate for a more intensive subdivision and carved the land into 57 allotments averaging around 40 acres, many of which were occupied quickly. Besides promoting intensive land use, the CSB had another motive - to assist the ailing sugar beet factory in Maffra, by compelling the new closer settlers to grow 10 acres of sugar beet on their allotments. There was a further transformation of the landscape: four roomed cottages were built, paddocks were prepared for cultivation and fences defined the new farms. The scheme was ill-conceived with the allotments being too small and the rainfall inadequate for beet growing. The solution was to build an irrigation scheme based on a weir at Glenmaggie on the Macalister River and irrigate extensive areas of the river flats around Maffra and Sale. The irrigation scheme was completed in the 1920s and ultimately supported the dairy industry.

Church services for local denominations were held in the public hall when it opened in 1904, before the Uniting church was built in 1921 and St George's Anglican church was relocated to the north of the town from Llowalong in 1953. By the 1940s, dairying had become the prime industry in the area and the Maffra beet sugar factory closed in 1946. A consolidated school, formed by the amalgamation of six small schools in Boisdale and the Boisdale Estate, opened in 1951 providing primary and secondary education with a focus on agriculture.

The process of closer settlement has formed a significant cultural landscape at Boisdale. Many of the farm houses and stables of the Foster subdivision dating from the late 1890s have survived, as have some of the closer settlement cottages. The cottages on Malcolm's Road, most of them extended into bigger houses, document the early twentieth century belief that small allotments could make viable farms. The factory workers' cottages, blacksmiths and stables remain in the village of Boisdale, and

the hall built by the Foster family in 1904 is still a prominent landmark and community hub. The Main Channel, an artery of the irrigation system taking water from the Glenmaggie Weir to the irrigation outpost of Clydebank, is suspended behind the farms on Boisdale's western boundary (Context 2005:7-8, 14; Fletcher & Kennett 2005:60).

In 1994, Wellington Shire was created by the amalgamation of the former Shires of Alberton, Avon and Maffra, the former City of Sale, most of the former Shire of Rosedale, as well as an area near Dargo which was formerly part of Bairnsdale Shire (Context 2005:39). Boisdale remains the small town centre of a closely settled farming community. The former dairy farms surrounding Boisdale now largely serve as vegetable farms (Context 2005:7-8, 14; Fletcher & Kennett 2005:60).

Thematic context

This place is associated with the following themes from the *Wellington Shire Thematic History* (2005):

2. Settling the Land

- 2.1 Phases of Land Settlement; Village Settlements

Place history

The stables, blacksmiths and wheelwrights, and blacksmiths house are situated in a row on the east side of Main Street, Boisdale.

Stables

The corrugated iron clad stables building at 39 Main Street was originally one of a pair of stable buildings, built for A. M. Foster c1910, to serve the Cheese and Butter Factory opposite. The remaining stables held up to 30 horses which were used to cart milk for the factory. During the peak production period of the factory, Stan Edge was in charge of the stables (BDPA & BDHG, 2011).

A photo dating to c1910 (Figure H1) showed the Cheese and Butter Factory and horse-drawn milk carts in the foreground, and part of the existing stables building in the background. The photo showed the stable with a large opening in the centre of the southern elevation and the clerestory along the ridge line (Pearce 1980:22).

A second larger stables building (located to the north of the existing building) housed the stallion, hay and grain for the horses. The building was also used by plumber Tom Johnstone, who was contracted by the Fosters to serve the local farms and houses, to store his plumbing supplies. This building was removed in the 1970s (BDPA & BDHG, 2011).

Between 1947 and 1952 Geoff Foley conducted a motor repair business from the existing stables (BDPA & BDHG, 2011). The words 'Motor Garage' and 'Shell Motor Spirit' can still be seen on the facade (the paint mostly worn away) in 2015.

Later photos, one of which dates to the 1980s (Figures H3 & H4), showed the facades of the two stables building (the northern building since removed) and the blacksmiths building. The stables building that was removed in the 1970s was a gabled roof weatherboard building with sliding doors to the facade. The roof and walls of the existing stables were clad in corrugated galvanised iron and a gabled-roof gallery level with louvered vents to the sides, and a large entrance door at the centre of the facade.

In 2007, the building was donated to the Boisdale community by the Fosters and is being restored by the community (BDPA & BDHG, 2011). The corrugated iron roof cladding was replaced in 2015, following a storm in 2014 which removed half the roof. The stables door have been replaced (and re-used internally). Internally, some red gum mangers and horse stalls remain intact. The floor is constructed of bricks made at Fosters Hill, the Foster property.

Blacksmiths & Wheelwrights

The corrugated-iron clad building at 37 Main Street was built in c1907 for Bob Fraser, the first blacksmith in the town. An article in November 1907 confirmed that by this date Boisdale included a blacksmith's shop, along with a public hall, store and a 'dozen or so' workmen's cottages (*Gippsland Times*, 25 Nov 1907:3). At the same date, a residence for Fraser was built on the same property, to the south (remains at no. 35 in 2015) (BDPA & BDHG, 2011).

Fraser looked after the horses for the Cheese and Butter Factory, originally sited opposite. He also built and repaired farm machinery, tools and wagons (BDPA & BDHG, 2011). A photo dating to c1910 (Figure H1) showed the factory and horse-drawn milk carts in the foreground, and the blacksmith's shop and residence in the background. The blacksmith's shop had a large shallow-pitched roof, vent to the gable-end and the door opened to the left. An opening was on the left of the facade. Immediately to the left of the shop was the small blacksmith's residence (BSP).

The blacksmith's was later run by Norman Folkes, then Thomas Pritchett who ran the business for a number of years, before it was sold to Scotty McCabe. Bob Bennet was the last 'Smithy' to own and run the shop from 1924. The shop ceased to serve as a blacksmiths in 1951 (BDPA & BDHG, 2011).

The building then served as a cartage business for many years, run by Killeens, followed by Kevin Smyth, Ameys and Madsens & Whelans. Following this, it was occupied by local resident Les Baker, who ran a machinery repair business. As Boisdale lacked a hotel, the blacksmith's became the local's meeting place in town (BDPA & BDHG, 2011). The hall and local blacksmiths were popular social destinations, as the town did not have a hotel as a result of a caveat placed on Boisdale by the Foster brothers, which deemed that no establishment selling alcohol could operate within the township (Montague 2004:4).

An iron shed adjacent to the building (exact location not known) served as George Ballard's men's hairdressers, boot repairs and grocery shop in the 1920s (BDPA & BDHG, 2011). Later photos, one of which dates to the 1980s (Figures H3 & H4), showed the facades of the two stables building (the northern building removed) and blacksmiths building. The blacksmiths and wheelwrights building appeared as it does in 2015, with a gabled roof and large triangular vent to the gabled-end, double sliding doors to the facade and two louvered openings either side. The building had a masonry plinth. At this date, a different fence (what appears to be a metal pole and wire fence) was located to the north of the building.

In 2015, an early timber picket fence remains along the front (east) and north boundaries (also remains in front of the blacksmith's house); as it was not evident in the c1980 photo (Figure H4), it is likely that the early fence was relocated here.

Blacksmith's House

The brick house at 35 Main Street was built c1907 for Bob Fraser, the first blacksmith in Boisdale who also built the blacksmith's and wheelwrights shop on the property at the same date. The house was constructed with bricks made at the brick kiln on the Foster property, Fosters Hill (BDPA & BDHG, 2011). The house was occupied by a number of blacksmith's (who ran the blacksmith's shop) including Normal Folkes, Thomas Pritchett, Scotty McCabe and Bob Bennett, the last blacksmith, from 1924 to 1951. Following this, the Stockdales occupied the house (BDPA & BDHG, 2011).

A photo dating between c1907 and c1910 (as the stables have not yet been built to the north) showed the blacksmith's shop with its gabled bay to the street and chimney on the southern roof plane (Figure H2). The blacksmith's house had what appears to be two brick chimneys and jettied timberwork to the facade's gable-end (since removed) (BSP). A photo dating to c1910 (Figure H1) showed the factory and horse-drawn milk carts in the foreground, and the blacksmith's shop and residence in the background. The blacksmith's shop was located to the right of the blacksmith's residence with its hipped roof, tall chimney (at least one apparent in this photo) and decorative timber-work to the projecting bay's gable-end (since removed), above a single window. A verandah

covered the right side of the facade (since replaced or extended to return along the north elevation). Along the front boundary of the house was a fence (BSP).

In 2015, an early picket fence remains along the front (east) boundary (as seen on the boundary of the blacksmith's shop). The house remains in a garden setting.

It is likely that the house, stables and blacksmith's were designed by Sale architect George H. Cain, as he was engaged by the Foster brothers to design the Boisdale Estate dairy farm houses as well as buildings and workers houses in the Boisdale village. The blacksmith's house is very similar to many other houses in Boisdale.

George H. Cain, architect

George Henry Cain was educated at Gippsland College, Sale, and apprenticed with builders E & W Lyon of Prahran. He was later articled to architect J.H.W. Pettit of Sale before he commenced his own architectural practice at Sale in 1897 (AAI, record nos. 3686; 1446). A major commission was for the Foster brothers, owners and developers of the Boisdale Estate. Cain was engaged to design the Boisdale Estate dairy farm houses as well as buildings and workers houses in the Boisdale village, which included the general store, adjoining house and bakery (1902) and the Public Hall (1904).

Cain was also commissioned to design the workers cottages on Kilmaney Park in Sale (AAI, record no. 30538). Cain also designed St Mary's Church of England and Sunday School in Mirboo North (Helms & Westmore 2004), and the Carpenter Gothic Christ Church in Nilma in 1908, as the Diocesan Architect of Sale (Context 2006). He was elected as a Shire Councillor in 1911, but shortly after, he left Sale to form a partnership with other architects (*Gippsland Times*, 11 Dec 1911:3). By 1913, Cain had formed the firm Clegg, Miller and Cain (AAI, record no. 1448).

Figure H1. The Boisdale Cheese and Butter Factory and horse-drawn milk carts in the foreground, with the stables with skylights, blacksmiths and blacksmith's house in the background. Photo dates to c1910 (Boisdale Stables Project).

Figure H2. Photo dating to c1907-c1910 (before the construction of the stables to the north) showed the blacksmith's residence (with jettied gable end decoration since removed) and blacksmith's building on the front boundary (Boisdale Stables Project).

Figure H3. The blacksmith's shop on the far left, and pair of stables buildings on the right (date not known; stables building on far right removed in 1970s) (Boisdale Stables Project).

Figure H4. The blacksmith's shop and pair of stables buildings c1980 (the building on the far right has been removed). (Pearce 1980:22).

Sources

Australian Architectural Index (AAI), Miles Lewis, <https://aai.app.unimelb.edu.au/>, accessed Jan 2016. Some records citing *Cyclopedia of Victoria.*

Boisdale & District Progress Association Inc. (BDPA) & Boisdale & District History Group (BDHG) (2011), 'Historic Boisdale Township' pamphlet (duplicated on plaques in town). Sourced from Roy W. Powell (1968), *Back to Boisdale*.

Boisdale Stables Project (BSP), photos published on the Facebook page, <https://www.facebook.com/1618411435078242/>, accessed 12 Dec 2015.

Context Pty Ltd (2005), *Wellington Shire Heritage Study Thematic Environmental History*, prepared for Wellington Shire Council

Context Pty Ltd (2006), *Baw Baw Heritage Study Stage 1*, 'Christ Church (former)' at Bloomfield Road, Nilma.

Fletcher, Meredith & Linda Kennett (2005), Wellington Landscapes, *History and Heritage in a Gippsland Shire*, Maffra.

Gippsland times

Helms, David & Trevor Westmore (2004), *South Gippsland Heritage Study*, 'St Mary's Church Of England & Parish Hall' at 112 Ridgway, Mirboo North.

Montague, Helen (2004), *Boisdale public hall 1904-2004, Bookings, Balls and Bazaars*, Maffra.

Pearce, Florence (1980), *Boisdale from squatter to settler : a pictorial history of the Boisdale closer settlement scheme*, Maffra.

Description

This section describes the place in 2016. Refer to the Place History for important details describing historical changes to the physical fabric.

The three historically related buildings on the eastern side of Main Street were built opposite the Foster's Cheese & Butter Factory (built 1900, now removed) at the north end of the main street of Boisdale. From the north, the stables is located at no. 39 Main Street, the blacksmiths and wheelwrights building at no. 37 and the blacksmith's house is located at no. 35. While the house is set back within a fenced garden, the two industry buildings are positioned on the front title boundary.

Figure D1. The stables building is one of a pair of buildings that originally occupied the site (the stables building to the north was removed in the 1970s). The stables are a large timber-framed (with large sleepers) building with a brick plinth (with rendered coping) and walls clad with corrugated

galvanised iron. A clerestory projects from the ridge, with a gabled roof also clad with corrugated iron. The words 'Motor Garage' and 'Shell Motor Spirit' can still be seen on the facade (the paint mostly worn away). Double timber doors are located at the centre of the façade (which are recent reconstructions of the original timber doors.).

Figure D2. On the side elevations, there are timber louvered vents to the clerestory. There is one large opening on both of the side elevations (with recent cladding), but no other openings otherwise.

Internally, some red gum mangers and horse stalls remain intact. The floor is constructed of bricks made at Fosters Hill, the Foster property. The original entrance doors are retained inside.

The roof cladding was replaced with galvanised corrugated iron in 2015. Conservation and adaptive use works are being carried out on the building; the rafters to the roof have been replaced and the original skylights have been replaced with laser light, in the larger roof planes. Overall, the c1910 stables are in good condition and retain a medium level of integrity.

Figure D3. The blacksmiths and wheelwrights building is a gabled-roof building with the walls and roof clad with corrugated galvanised iron. The building has a brick plinth with rendered coping. The gabled-end to the façade has a large triangular timber-louvered vent. Timber sliding doors (probably original) are located at the centre of the façade with the original sliding mechanism on the exterior of the facade. To the right is a timber-louvered window; this has been replaced on the left of the façade with a later glazed window.

Figure D4. The north elevation of the blacksmiths and wheelwrights building comprises one large door near the rear of the building. A skillion-roof verandah is located on the west (rear) elevation (the date of this is not known). A weathered timber picket fence is located on the eastern and northern boundaries of the building (although it appears to be an early fence, it was not evident in this location in a photo dating to c1980, which indicates that it may have been relocated to this location). The blacksmiths and wheelwrights building is in fair to good condition and retains a high level of integrity.

Figure D5. The blacksmith's house is a typical Federation era brick construction with a hip-and-gabled roof clad with corrugated iron. The house was constructed with bricks made at the brick kiln on the Foster property. A tall corbelled brick chimney remains on the southern roof plane (Figure D6). To the left of the façade is a projecting gabled-bay (the decorative timberwork to the gabled-end, as evident in Figures H1 & H2, has been removed) with a one-over-one timber sash window, with red-brick voussoirs radiating above and a rendered (overpainted) sill. A bull-nosed profile verandah is located to the right of the façade and returns on the north elevation (the verandah appears to be a later construction, replacing the original which was only located on the facade). Modern extensions have been added to the rear (west) of the building. Overall, the c1907 house is in very good condition and retains a medium to high level of integrity. The blacksmith's house is set back within a garden setting, behind what is probably the original timber picket fence.

Figure D6. Detail of the corbelled chimney made of the bricks from the Foster family kiln. The chimneys on other Foster sponsored homes in Boisdale are very similar.

Figure D1. The former stables building at the north end of the row, at no. 39 Main Street.

Figure D2. The northern elevation of the stables, with the galvanised corrugated iron walls sitting on the brick plinth, the timber-louvered vents to the clerestory level, and modern skylights to the roof planes below. One large opening is located on this side elevation.

Figure D3. The blacksmiths and wheelwrights building at 37 Main Street. The gabled roof building retains it original sliding timber door, galvanised iron cladding and brick plinth and some timbered louvered openings.

Figure D4. The north elevation of the blacksmiths and wheelwrights with one large opening near the rear of the building and a skillion-roof verandah off the rear elevation. The timber picket fence appears to be an early construction and may have been relocated to this location post-c1980.

Figure D5. The blacksmith's house is a typical Federation era brick construction with a hip-and-gabled roof and projecting gabled bay to the left of the facade, and (modern) return verandah to the right. It is located in a garden setting with an early (possibly original) timber picket fence.

Figure D6. Detail of the corbelled chimney made of the bricks from the Foster family kiln. The bricks and chimneys on other Foster sponsored homes in Boisdale are very similar.

Sources

All photos taken in 2015 by Heritage Intelligence Pty Ltd as part of Wellington Shire Stage 2 Heritage Study.

Comparative analysis

The c1907 blacksmith's and stables buildings are excellent examples of a building form and function that is now very rare in Wellington Shire, especially in the main street of Boisdale town. Together with the original blacksmith's house they are a remarkable collection of a lifestyle that was common over 100 years ago.

The c1907 blacksmith's house is a good example of a Federation brick house in the Shire. It is similar to many of the other contemporary houses built by the Fosters along Main Street, Boisdale, which are comparable in size and style, although most have some variations, and are built of either brick or timber. They are all in very good condition. The blacksmith's house has significant associations and proximity to its related building and is an intact example of the style.

Management Guidelines

Whilst landowners are not obliged to undertake restoration works, these guidelines provide recommendations to facilitate the retention and enhancement of the culturally significant place, its fabric and its setting, when restoration works or alterations to the building are proposed. They also identify issues particular to the place and provide further detailed advice where relevant. The guidelines are not intended to be prescriptive and a pragmatic approach will be taken when considering development proposals. Alternative approaches to those specified in the guidelines will be considered where it can be demonstrated that a desirable development outcome can be achieved that does not impact on a place's heritage integrity.

1. **Setting**
   - 1.1. House: Retain views of the garden setting over a low picket fence from Main Street.
   - 1.2. Blacksmith's and stables: Maintain the industrial frontage without front fences. Consider removing the grass and replacing with pressed granitic sand.

2. **Alterations, additions and new buildings**
   - 2.1. New structures should be restricted to the rear of the property and concealed behind the heritage fabric when viewed from Main Street, as shown on the aerial below.
   - 2.2. Additions to the house may be in any style if they are single storey and not visible from Main Street.
   - 2.3. Additions to the stables and blacksmiths should be at the rear, with similar roof style and pitch, with galvanised and wall roof cladding (not Colorbond or Zincalume). The new buildings can be of modern construction methods, insulated, energy efficient, etc.
   - 2.4. If it is desired to make the stables and blacksmith's more energy efficient, this should be done from the inside, in such a way that it cannot be seen from the street, leaving the old cladding on the walls, timber louvres in place etc.
   - 2.5. If solar panels are required, it would be better if they are placed on a new structure at the rear , but if necessary, could be placed on the existing roof as they are reversible, and easily removed in future, leaving the original building intact.
   - 2.6. It is best not to install spouting or down pipes on the blacksmith's or stables. A more appropriate way to manage the water off the large roofs is to create shallow spoon drains, possibly lined with bricks, along each side and drain the water away from the building. However, if spouting and downpipes are required for various reasons, e.g. to collect water in a tank, they should be galvanised iron, half round profile spouting and round spoutings (not Colorbond or Zincalume).

3. Reconstruction and Restoration

3.1. Never sand, water or soda blast the brick parts of the buildings as this will permanently damage the bricks, blast out the mortar and render.

3.2. Never seal the bricks or render as that will create perpetual damp problems in the walls.

3.3. If an opportunity arises, consider restoring and reconstructing:

3.3.1. On the house: new galvanised iron spouting and down pipes, in ogee profile and downpipes should be round profile.

4. Care and Maintenance

4.1. Obtain a copy of "Salt Attack and Rising Damp" by David Young (2008), which is a free booklet available for download from Heritage Victoria website. It is in plain English, well illustrated and has very important instructions and should be used by tradesmen and Council maintenance staff. Further assistance is available from the Shire's heritage advisor.

4.2. Damp

4.2.1. Signs of damp include lime mortar falling out of the joints. It is imperative that the drainage is fixed first or expensive works like repointing will be wasted as the problems will continue to recur. Repointing must be done with lime mortar, not cement mortar. Traditional mortar mixes were commonly 1:3, lime:sand.

4.2.2. The cause of the damp problems in this case is certainly that the ground level is too high and not draining away the water from the roof (it appears that the ground and grass has been landscaped up to the edge of the brick plinths).

4.2.3. Do not construct concrete around the base of the building. Pressed granitic sand would be preferable.

4.2.4. Refer to the manual, by David Young, listed below for a full explanation of the problem and how to fix it.

4.2.5. Do not paint the exterior of the building.

4.2.6. Never install a concrete floor inside the solid masonry plinth as it will, after a year or so, cause long term chronic damp problems in the walls. Do not install a new damp proof course (DPC) until the drainage has been fixed, even an expensive DPC may not work unless the ground has been lowered appropriately.

4.2.7. Never seal the solid masonry plinth, they **must be able to evaporate water** which enters from leaking roofs, pipes, pooling of water, storms, etc

4.2.8. Never use cement mortar, always match the original lime mortar. Cement is stronger than the bricks and therefore the bricks will eventually crumble, leaving the cement mortar intact! Lime mortar lasts hundreds of years. When it starts to powder it is the 'canary in the mine', alerting you to a damp problem – fix the source of the damp problem and then repoint with lime mortar.

4.3. Landscaping

4.3.1. It is recommended that the garden beds, bushes, etc, are not planted within 500mm of the walls, and the ground lowered so that the ground level is a minimum of 250mm lower than the ground level inside the building and slope it away from the building, and the gap can be backfilled with very coarse gravel up to the level of the path. The course gravel will have air gaps between the stones which serves the function of allowing moisture at the base of the wall to evaporate.

5. Signage

5.1. Ensure all signage is designed to fit around the significant architectural design features, not over them.

6. Services

6.1. Ensure existing and new services and conduits, down pipes etc, are not conspicuous. To do this, locate them at the rear of the building whenever possible, and when that is not practical, paint them the same colour as the building or fabric behind them or enclose them behind a screen the same colour as the building fabric, that provides adequate ventilation around the device.

NOTE: The blue shaded area is the preferred location for additions and new development:

Resources

Wellington Shire Heritage Advisor

Young, David (2008), "Salt Attack and Rising Damp, a guide to salt damp in historic and older buildings" Technical Guide, prepared for Heritage Victoria.

Locality:	**BOISDALE**
Place address:	**42-44 MAIN STREET**
Citation date	2016
Place type (when built):	Hall
Recommended heritage protection:	Local government level Local Planning Scheme: Yes Vic Heritage Register: No Heritage Inventory (Archaeological): No

Place name: **Boisdale Public Hall & Memorials**

Architectural Style:	Federation Free Classical
Designer / Architect:	George Henry Cain
Construction Date:	1904

Statement of Significance

This statement of significance is based on the history, description and comparative analysis in this citation. The Criteria A-H is the Heritage Council Criteria for assessing cultural heritage significance (HERCON). Level of Significance, Local, State, National, is in accordance with the level of Government legislation.

What is significant?

The Boisdale Public Hall at 42-44 Main Street, Boisdale is significant. The original form, materials and detailing, externally and internally, as constructed from 1904, using the hand made metallic glazed bricks and red brick voissours and parapeted walls, are significant.

The World War I and II Honour Boards held within the hall are significant.

Later outbuildings are not significant. The modern addition (without any parapet) attached to the rear (east elevation) of the hall, and the two modern buildings on the rear (east) boundary are not significant.

How is it significant?

The Boisdale Public Hall is locally significant for its historical, social and aesthetic values to the Shire of Wellington.

Why is it significant?

The Boisdale Public Hall **is historically significant at a local level** as it illustrates the private development of Boisdale Estate by the Foster brothers, John and Askin Foster. In the 1890s the brothers promoted the policy of making more intensive use of their land and converted their enterprise from grazing to dairying. They subdivided a large section of their land into 35 dairy farms of 120-160 acres each. In 1900, Foster Brothers built a butter and cheese factory on the main street of Boisdale Estate to process the milk produced on the farms, and then houses to accommodate the factory workers, creating the town of Boisdale, in essence an estate village. By 1901, there were 31 occupied farms, and eventually 35. This private settlement scheme brought an influx of population and the town soon had a general store and bakery, butchers, confectionary shop, stables, blacksmiths and wheelwrights, and a public hall. The hall was built by owner Askin Foster as a recreation hall with a library, at the direct request of the increasing local population, who desired a building for meetings, social activities, education and worship, for which it was subsequently used. In 1911, the Closer Settlement Board (CSB) purchased 2,500 acres of the Foster's estate for a more intensive subdivision and carved the land into 57 allotments averaging around 40 acres, further increasing development of the town. The hall retains World War I and II Honour Boards. The Public Hall is significant for its association with Sale architect George Henry Cain, who was engaged to help with the development, designing Boisdale buildings for the Fosters. (Criteria A & H)

The Boisdale Public Hall **is socially significant at a local level** for its continual use as a multi-purpose public hall, serving the local and wider community since its opening in 1904. The hall has continued to serve as a community building for local groups and events for the past 112 years, and continues to operate as a community hall today. (Criterion G)

The Boisdale Public Hall **is aesthetically significant at a local level.** The architectural qualities of the hall are a highly intact and very fine example of a hall constructed in the Federation Free Classical style. Its fine elements include the rendered dressings, tuck pointed brickwork and red brick voissours, and the parapet with bands of roughcast render and moulded cornices which conceals the broad hipped roof of the front section and the lower roof concealed behind the parapet, of the wider section at the rear. The square dome, clad with metal tiles, iron cresting and a flagpole at the peak dominates the design and the streetscape, and it is particularly rare in Wellington Shire. The projecting entrance porch has a small pediment (with a symbol that looks like a hide) above a band of roughcast render, which has the name 'Boisdale Public Hall Est. 1904' attached in wrought iron. The

timber ledged entrance door has timber panelling to the semi-circular arch opening above and red brick voussoirs, similar to entrances on the side elevations. The porch and corners of the facade have decorative rendered quoining with alternating panels of vermiculation. The building has narrow four-paned timber casement windows with hoppers above, and red-brick voussoirs to the segmental-arched openings. Hopper vents with a decorative render border appear between each window on the side elevations. To the rear of the hall is a larger room, built in the same style, which is significant. A tall corbelled-brick chimney remains. The hand made bricks are particularly significant, especially the use of metallic glazing to create a decorative effect. (Criterion E)

Statutory Recommendations

This place is recommended for inclusion in the Schedule to the Heritage Overlay of the Wellington Shire Planning Scheme to the extent of the title boundary as shown on the map.

External Paint Controls	Yes
Internal Alteration Controls	Yes - entry, stage and hall only
Tree Controls	No
Outbuildings or fences which are not exempt under Clause 43.01-3	No
Prohibited Uses May Be Permitted	No
Incorporated Plan	No
Aboriginal Heritage Place	Not assessed

Map of recommended boundary for Heritage Overlay

KEY

Recommended for Heritage Overlay

Title boundary

Boisdale Public Hall
42-44 Main St, Boisdale

Project: Wellington Shire Stage 2 Heritage Study
Client: Wellington Shire Council
Author: Heritage Intelligence Pty Ltd
Date: 12/2/16

History

Locality history

The following is based on information taken from the *Wellington Shire Thematic Environmental History* (Context 2005:7-8, 41), unless otherwise cited:

In 1842, New South Wales squatter Lachlan Macalister established the Boisdale Run in the region. Macalister named a sheep fold on the run 'Mafra' after one of Macalister's properties in New South Wales (which was named after a town in Portugal), from which the town to the south would take its name. The name Boisdale was derived from the Scottish Hebrides islands (Fletcher & Kennett 2005:60). In 1850, John Foster took over the lease of the Boisdale run, which was just one of the many runs in Gippsland for which he held the lease. After selection in 1861, Foster retained control of about 6,000 acres in Boisdale, by amalgamating the Boisdale Run pre-emptive right purchase with their adjoining runs on the Avon River, in Dargo and Castelburn, and by dummying adjacent land in different names. Boisdale formed part the Shire of Maffra when it was established in 1875.

Two sons, John and Askin Foster inherited the property, and in 1892 Askin Foster took over management of the grazing property. In the 1890s they promoted the policy of the intensive use of their land and converted their enterprise from grazing to dairying. They subdivided a large section of the Boisdale Estate into 35 dairy farms of 120-160 acres each. On each of the farms the Fosters built a house (those built before 1901 were weatherboard but later houses were built in brick after a kiln was established on the property), stables, milking shed and silos. In 1900, the Foster Brothers built a butter and cheese factory on the main street of Boisdale Estate to process the milk produced on the farms, and houses to accommodate the factory workers along the main street, creating the town of Boisdale, in essence an estate village. By 1901, there were 31 occupied farms, and eventually 35. This private settlement scheme brought an influx of population and the town soon had a general store and bakery, butchers, confectionary shop, stables, blacksmiths and wheelwrights, and a public hall. The Fosters built a large home designed by architect Guyon Purchas on the ridge overlooking their enterprise. Sale architect George Cain was engaged to help with the development, designing Boisdale buildings for the Fosters (Context 2005:7-8; Fletcher & Kennett 2005:60).

In 1911, the Closer Settlement Board (CSB) purchased 2,500 acres of the Foster's estate for a more intensive subdivision and carved the land into 57 allotments averaging around 40 acres, many of which were occupied quickly. Besides promoting intensive land use, the CSB had another motive - to assist the ailing sugar beet factory in Maffra, by compelling the new closer settlers to grow 10 acres of sugar beet on their allotments. There was a further transformation of the landscape: four roomed cottages were built, paddocks were prepared for cultivation and fences defined the new farms. The scheme was ill-conceived with the allotments being too small and the rainfall inadequate for beet growing. The solution was to build an irrigation scheme based on a weir at Glenmaggie on the Macalister River and irrigate extensive areas of the river flats around Maffra and Sale. The irrigation scheme was completed in the 1920s and ultimately supported the dairy industry.

Church services for local denominations were held in the public hall when it opened in 1904, before the Uniting church was built in 1921 and St George's Anglican church was relocated to the north of the town from Llowalong in 1953. By the 1940s, dairying had become the prime industry in the area and the Maffra beet sugar factory closed in 1946. A consolidated school, formed by the amalgamation of six small schools in Boisdale and the Boisdale Estate, opened in 1951 providing primary and secondary education with a focus on agriculture.

The process of closer settlement has formed a significant cultural landscape at Boisdale. Many of the farm houses and stables of the Foster subdivision dating from the late 1890s have survived, as have some of the closer settlement cottages. The cottages on Malcolm's Road, most of them extended into bigger houses, document the early twentieth century belief that small allotments could make viable farms. The factory workers' cottages, blacksmiths and stables remain in the village of Boisdale, and

the hall built by the Foster family in 1904 is still a prominent landmark and community hub. The Main Channel, an artery of the irrigation system taking water from the Glenmaggie Weir to the irrigation outpost of Clydebank, is suspended behind the farms on Boisdale's western boundary (Context 2005:7-8, 14; Fletcher & Kennett 2005:60).

In 1994, Wellington Shire was created by the amalgamation of the former Shires of Alberton, Avon and Maffra, the former City of Sale, most of the former Shire of Rosedale, as well as an area near Dargo which was formerly part of Bairnsdale Shire (Context 2005:39). Boisdale remains the small town centre of a closely settled farming community. The former dairy farms surrounding Boisdale now largely serve as vegetable farms (Context 2005:7-8, 14; Fletcher & Kennett 2005:60).

Thematic history

This place is associated with the following themes from the *Wellington Shire Thematic History* (2005):

2. Settling the Land

- 2.1 Phases of Land Settlement; Closer Settlement

Place history

Public meetings and gatherings in Boisdale Estate were first held in Freshwater's Barn. But with an increasing population and more families moving to the area, it became evident that a new building was needed for meetings, social activities, education and worship. An article in a local paper on 2 March 1903 reported that A. M. Foster had offered to build a school for the local children, but the Committee recommended a hall would be more useful, which could also serve as a school. On 18 February 1904 an article reported that it was decided, that A. M. Foster was going to erect a recreation hall in Boisdale near the factory (Montague 2004:3).

The Boisdale public hall was built in 1904 by Askin Foster, constructed of dark bricks from the Boisdale quarry. The hall was officially opened on 27 October 1904, with the Boisdale Footballers' Ball which 80 couples attended (Baragwanath & James 2015; Montague 2005:4). The hall was designed by architect George Henry Cain, who designed many buildings and houses in Boisdale (RNE). The builder was a Mr Buttery (BDPA & BDHG, 2011).

A photo dating to 1910 (Fletcher & Kennett, 2005:18) showed the hall from the north (Figure H1). The part of the facade and north elevation visible in the photo appeared as they do in 2015. Along the front boundary was a painted timber picket fence, similar to the other properties on the east side of Main Street.

The hall originally held a lending library (plaque outside the building) and served briefly as a school until 1910, when the Education Department built the state school in Boisdale, and held church services for a number of local denominations until 1921, when the uniting Church was built at the southern end of the town (RNE). It was also the location for balls, card evenings, weddings and community meetings. It held a small lending library for many years, rendering it the name Boisdale Mechanics' Hall in local papers during this period (Baragwanath & James 2015; *Maffra Spectator* Nov 1918). A librarian and caretaker was appointed to look after the hall and its bookings (RNE). The piano was donated c1910 by Mr Foster (Context 2005).

Both the hall and local blacksmiths were popular social destinations. This may have been due to the fact that the town did not have a hotel as a result of a caveat placed on Boisdale by the Foster Bros. which deemed that no establishment selling alcohol could operate within the township (Montague 2004:4).

In September 1931, a public meeting was held to discuss the community taking on the lease of the hall. As a result, subscriptions were promised as a guarantee towards the hall funds, a Committee of Boisdale citizens was elected (to take over management) and the Foster Bros. Estate Trustees terms of lease were accepted. The lease included the option to purchase and funds were raised for this

purpose. In December 1937, the Trustees of Fosters Estate offered to sell the hall to the community for 750 pounds. In 1937 a Queen Carnival raised 550 pounds and on 21 April 1938 the Committee purchased the hall for 600 pounds, after negotiations. In celebration of the sale, a ball was held on 9 August 1938. In the 1930s and 40s, the hall held regular functions, Euchre parties, dances and balls (RNE; Baragwanath & James 2015).

In the 1970s and 80s the interior of the hall was painted, the stage remodelled and new toilets added (to the rear). Figure H2 shows the painted interior. Externally, the iron roof cladding was replaced (Baragwanath & James 2015; Context 2005). Other later alterations include a window on the southern elevation being altered (opening made smaller), and the construction of a brick addition to the rear, next to the toilet block.

In 1978, the Maffra Shire took over management of the hall and a local Committee of Management was appointed in 1979, who continued day to day management (Baragwanath & James 2015; Context 2005). In the 1990s, the hall consisted of an auditorium, stage area, kitchen, two meeting rooms and toilets, with a ticket box near the entrance door. Internally, the hall was lined with pine lining dado boards, above which was painted. The floor had been replaced (RNE).

The centenary of the hall was celebrated in 2004. Further renovations were carried out during this period (details not known), after which the hall was officially reopened on 30 May 2007 (Baragwanath & James 2015).

In 2015, the hall continues to serve as a place for community exercise classes, meetings for the Red Cross, Progress Association and other organisations, as well as private functions, district meetings and community celebrations (see Figure H2) (Baragwanath & James 2015).

Wrought iron lettering above the entrance reads 'Boisdale Public Hall Est. 1904'. A flagpole stands on the lawn in front of the hall.

In the 1990s, the hall held World War I and II Honour Boards (RNE). In 2015, the hall is known to hold the World War I Honour Board (Vic War Heritage Inventory)

G. H. Cain, architect

George Henry Cain was educated at Gippsland College, Sale, and apprenticed with builders E & W Lyon of Prahran. He was later articled to architect J.H.W. Pettit of Sale before he commenced his own architectural practice at Sale in 1897 (AAI, record nos. 3686; 1446). A major commission was for the Foster brothers, owners and developers of the Boisdale Estate. Cain was engaged to design the Boisdale Estate dairy farm houses as well as buildings and workers houses in the Boisdale village, which included the general store, adjoining house and bakery (1902) and the Public Hall (1904).

Cain was also commissioned to design the workers cottages on Kilmaney Park in Sale (AAI, record no. 30538). Cain also designed St Mary's Church of England and Sunday School in Mirboo North (Helms & Westmore 2004), and the Carpenter Gothic Christ Church in Nilma in 1908, as the Diocesan Architect of Sale (Context 2006). He was elected as a Shire Councillor in 1911, but shortly after, he left Sale to form a partnership with other architects (*Gippsland Times*, 11 Dec 1911:3). By 1913, Cain had formed the firm Clegg, Miller and Cain (AAI, record no. 1448).

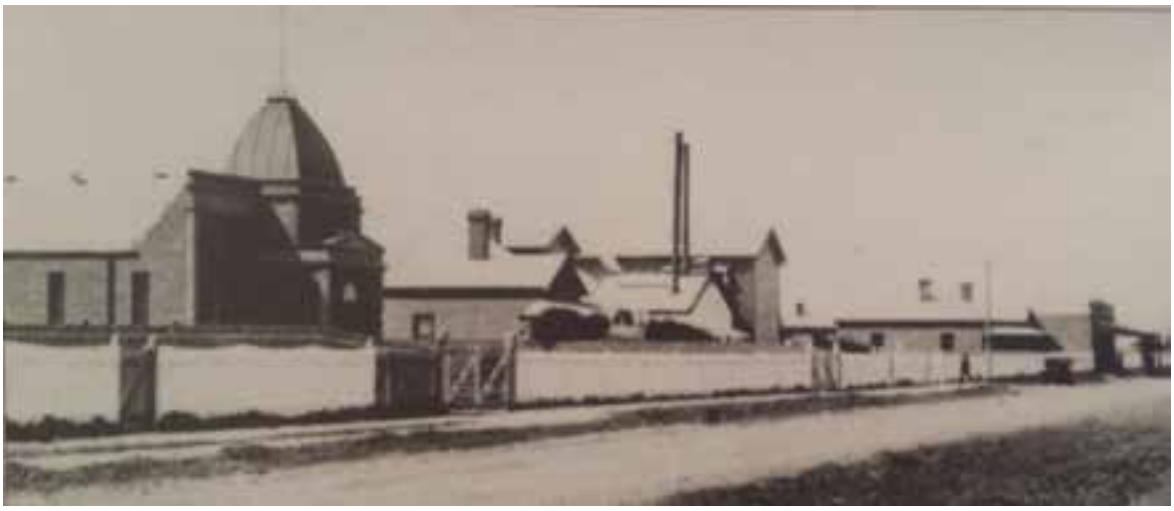


Figure H1. The Boisdale Public Hall in 1910 (Fletcher & Kennett, 2005:18).

Figure H2. A photo of the interior of the hall illustrating the interior finish, the Honour Board on the wall, and hall being used for a community event (MDHS ID No. 02525VMFF).

Sources

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Register of the National Estate (RNE), citation for D18844 'Boisdale Public Hall, Maffra Briagolong Rd, Boisdale, VIC, Australia', <http://www.environment.gov.au/cgi-bin/ahdb/>, accessed 15 Dec 2015.

The Maffra Spectator, as cited in Baragwanath & James (2015).

Victorian War Heritage Inventory, Victorian Heritage Database entry for 'Boisdale Hall Honour Roll (First World War)', <http://vhd.heritagecouncil.vic.gov.au/places/189104>, accessed 15 Dec 2015.

Description

This section describes the place in 2016. Refer to the Place History for important details describing historical changes to the physical fabric.

The Boisdale Public Hall was built as a multi-purpose hall in 1904, designed by architect George Henry Cain in the Federation Free Classical style, with Second Empire influences in the square dome. The single storey hall is located on the east side of Main Street, at the northern end of Boisdale township. The hall constructed from 1904 of hand made bricks from the Boisdale quarry, is in very good condition and retains a very high degree of integrity.

Figure D1 & Aerial. The hall has a medium setback from the footpath, in a lawn setting, with a semi-circular concrete driveway that reaches the front door. A flagpole stands on the front lawn. A town information board was recently installed outside of the title boundary, on the road reserve. To the rear of the hall on the eastern title boundary are two small modern buildings which do not contribute to the significance of the hall.

The hall is constructed of local hand made and glazed brick. The front façade is particularly decorative, using tuck pointed English bond in which the headers have been glazed and then fired in the kiln, providing a blue metallic finish on the projecting entry porch. The round-arched doorway has contrasting tuck pointed red-brick voussoirs. The brickwork of the remainder of the front façade is tuck pointed stretcher bond, and some of these bricks also feature the glazed metallic blue finish. The segmental arches above the narrow windows are made with tuck pointed red-bricks similar to the round arched entry. All of the decorative render is unpainted, which is the original finish. There are narrow window openings with red brick voissours along both sides of the building. The hall widens on both sides about two thirds of the way back, and this may have been built later, as the roof structure is different, however, the wall and window detailing matches the front section. At the rear, there is a more recent addition, using different wall materials although the chosen colour helps these additions to blend in with the original building- these additions are not significant.

Figure D2. The hall is rectangular in plan, being wider towards the rear, with a projecting entrance porch to the symmetrical façade which has rendered dressings and tuck pointed bricks. The façade has a high parapet, which conceals the hipped roof clad with corrugated iron (replaced in the 1980s without the Federation style roof vents which can be seen in Fig H1), with moulded cornices and bands of rough cast render to its sides. The parapet steps forward around a dominating square dome

clad with metal tiles, iron cresting and a flagpole at the peak, suggesting a Victorian Second Empire influence. The porch and corners of the facade have decorative rendered quoining with alternating panels of vermiculation. Either side of the porch are narrow four-paned timber casement windows with hoppers above, and red-brick voussoirs to the segmental-arched openings. A band of smooth render runs under the windows at sill level. The façade and side elevations have hopper vents with a decorative render border. The 1904 hall is in very good condition and retains a very high degree of integrity.

Figure D3. The projecting entrance porch has a small pediment (with a symbol that looks like a hide) above a band of roughcast render, which has the name 'Boisdale Public Hall Est. 1904' attached in wrought iron. The timber ledged door has timber panelling to the semi-circular arch opening above, and red brick voussoirs. The porch is entered by a red-brick step.

Figures D4 & D5. The parapet of the façade extends and steps down on the side elevations, concealing the roof form from the street. The windows to the side elevations have the same treatment as the façade. Hopper vents with a decorative render border appear between each window. Double ledged timber doors are located on the north elevation.

To the rear of the hall is a larger wing, built with the same architectural details and is also probably built in 1904. This section of the hall is significant. Timber doors are placed where the building steps out on the side elevations. This rear section has a parapet with a band of roughcast render, framed in mouldings (like the façade) and maintains the same style windows and vents. A tall corbelled-brick chimney stands on the eastern end of this section.

A concrete ramp has been built to allow access to the rear section of the building on the north elevation. A window on the south elevation (at the east end) has been altered and the opening reduced in size to create a smaller window and low concrete wing walls built up to the south wall. To the rear of the hall is a 1980s toilet block constructed of cement blocks next to a modern brick addition. There are modern concrete paths along the north side leading to the concrete ramp, and a concrete ramp leading to the door on the south elevation, as well as the sweeping concrete path at the front of the building.

Figure D6. The interior of the hall has painted walls, a coved timber lined ceiling and decorative trusses. The hall retains World War I and II Honour Boards.

Figure D1. The hall setback in the lawn setting, reached by the circular driveway, with the flagpole on the front lawn. The town information board is outside of the title boundary, on the road reserve.

Figure D2. The brick hall with its dominating square dome with iron cresting and a flagpole, set behind the parapet. The building has red brick and smooth and roughcast rendered dressings.

Figure D3. A detail of the original tuck pointed English bond entrance porch with its arched entrance, pediment, rendered dressings and metallic glazed bricks.

Figure D4. The south elevation showing the rear of the parapet which continues onto the side elevations. The windows have the same treatment as those on the facade. The rear section of the 1904 building has a parapet with a band of roughcast render.

Figure D5. The north elevation with the double doors to the north elevation, and the single doors which enter the rear section of the 1904 building.

Figure D6. The interior of the hall, recently painted, showing the coved timber lined ceiling and decorative trusses. The World War I and II Honour Boards remain (MDHS, Helen Montague).

Sources

All photos taken in 2015 by Heritage Intelligence Pty Ltd as part of Wellington Shire Stage 2 Heritage Study.

Comparative analysis

Boisdale Hall plan and roof form is representative of many halls in small towns in Victoria, however, it is rare in Wellington Shire as the only hall commissioned by a private owner for use as a community facility in his private town, for its handmade bricks from the local quarry, and the use of a Second Empire style square dome. It remains highly intact and in very good condition. It was designed by architect George Henry Cain, who is not known to have designed any other community halls, but he was engaged by the Foster brothers, owners and developers of the Boisdale Estate, to design the Boisdale Estate dairy farm houses as well as buildings and workers houses in the Boisdale village, which included the general store, adjoining house and bakery (1902) and the Public Hall (1904).

The complex of halls and memorials at Maffra, was the largest in the Maffra Shire, and it remains the largest in the towns (outside the Sale), in Wellington Shire. The 1892 Federation Free Classical design of the Mechanics Institute is a typical example of a well proportioned and detailed design. The 1922 Great War Peace Memorial Hall however, is unique in the Shire, with its inter war Free Classical design especially with the Mannerist overtones. The plain inter war stripped classical design of the 1925 hall made up for a lack of decoration, by the generous size of the hall and associated facilities. The 1990s extensions at the rear of the complex of buildings are the most sympathetically designed extensions, compared those on the other historic halls in the Shire.

Many mechanics institute halls survive in the shire and most of them were originally independent community built and funded halls, with a free library. One of the earliest mechanics institute buildings in the shire is the Rosedale mechanics institute, a brick structure that opened in 1874 and extended in 1885. The Briagolong mechanics institute also opened in 1874 and since extended, is on the Victorian Heritage Register as a place of significance to the State. At Newry, the original mechanics institute and a newer hall stand side by side. The Stratford mechanics institute is still popularly called 'the mechanics', and continues to function as the town's hall. The Glenmaggie mechanics institute was moved to higher ground and survived the town's drowning when the Glenmaggie Weir was built. It is an important reminder of the little town that once served its farming community. When their mechanics institutes were burnt at Binginwarri and Gormandale, the residents rallied and built new ones. At Maffra, the mechanics institute building has been incorporated into the town's library. The Sale mechanics institute, a two storey building dating from 1891, has had a long association with education, first accommodating the Sale School of Mines, Art and Technology, and later becoming part of the Sale Technical School, and is now amalgamated with Sale High School to form the Sale College.

The 1885 Yarram Mechanics Institute hall is larger and more elaborate than many of the simple rectangular timber halls in some of the smaller villages in Wellington Shire, however, it's architectural design has an unusual classical simplicity for the late Victorian era. Internally, the large hall space is accentuated by a flat timber lined ceiling with coved edges, giving the room a spacious and elegant feeling. There are no other halls in the Shire of similar design.

Management Guidelines

Whilst landowners are not obliged to undertake restoration works, these guidelines provide recommendations to facilitate the retention and enhancement of the culturally significant place, its fabric and its setting, when restoration works or alterations to the building are proposed. They also identify issues particular to the place and provide further detailed advice where relevant. The guidelines are not intended to be prescriptive and a pragmatic approach will be taken when considering development proposals. Alternative approaches to those specified in the guidelines will be considered where it can be demonstrated that a desirable development outcome can be achieved that does not impact on a place's heritage integrity.

1. Setting

1.1. Retain clear views of the front section of the building (back to where the building widens) from Main Street.

2. Alterations, additions and new buildings

2.1. New structures should be restricted to the rear of the property and concealed behind the heritage fabric when viewed from Main Street, within the blue polygon, shown on the aerial map below.

2.2. However, together with 1.1, appropriately designed and sympathetic extensions could be built to the sides if necessary. Eg. Parts that are in the same view lines as the historic building should be parallel and perpendicular to the existing building, single storey, similar proportions, height, wall colours, rectangular timber framed windows with a vertical axis, but parts not visible in those views could be of any design, colours and materials.

2.3. Many small changes can accumulate over time into lot of things which, together, have a very detrimental impact on the fine architecture of the historic building. Altering the building should be done is such a way that it is easily reversible (when user needs change with different uses, and different life styles). For example, the window on the north side wall that was shortened has resulted in disfiguring the historic wall with a patched infill of brickwork, and the original timber window has been destroyed, and replaced with a single pane of glass. An alternative option would be to clad over the lower section of the original window on the inside, outside or both, with a light framed structure. Whilst this would also be a patch on the wall, it can be easily removed later, and the original window will be intact.

3. Accessibility

3.1. The existing ramp has minimal impact on the aesthetics of the hall, as it is set back and not very long. However, it is constructed with the concrete next to the brick wall and this may cause damp problems in the future. If so, the ramp should not be solid concrete, rather, a metal framed ramp which allows air to flow under it, to ensure the subfloor vents of the building are not obstructing good airflow under the floor which will allow the wall structure to evaporate moisture and reduce termite and rot attack to the subfloor structure and damp in the brick walls. Ensure water drains are away from the subfloor vents, and walls and the gap between the wall and the ramp remains clear of debris. Insert additional sub floor vents if the ramp has blocked any of them. The hand rails on the ramp should not be a feature, which would detract from the architecture. Plain thin railings painted in the same colour as the walls, so that they blend in, would be appropriate.

3.2. Metal banisters may be installed at the front steps. They are functional and minimalist and they have a minor visual impact on the architecture and therefore they are a suitable design for an accessible addition.

4. Reconstruction and Restoration

4.1. Never sand, water or soda blast the building as this will permanently damage the bricks, mortar and render.

4.2. Never seal the bricks or render as that will create perpetual damp problems in the wall.

4.3. If an opportunity arises, consider restoring and reconstructing:

4.3.1. New spouting should be ogee profile and downpipes should be round profile.

4.3.2. Reconstruct the picket fence and gates.

5. Care and Maintenance

5.1. Obtain a copy of "Salt Attack and Rising Damp" by David Young (2008), which is a free booklet available for download from Heritage Victoria website. It is in plain English, well illustrated and has very important instructions and should be used by tradesmen and Council maintenance staff. Further assistance, and a copy, is available from the Shire's heritage advisor.

5.2. The roofs were originally unpainted galvanized corrugated iron (not Zincalume or Colorbond) and this cladding should be used for repairs and replacement, when required.

5.3. Damp:

5.3.1. There are signs of damp in the north wall, particularly where the grass abuts the wall, but also near the air conditioner and double doors, and the front of the building, and they include: lime mortar falling out of the joints, it is imperative that the drainage is fixed first or expensive works like repointing and injecting a damp proof course will be wasted as the problems will continue to recur.

5.3.2. The cause of the damp problems in this case is certainly that the ground level is too high and it has resulted in the subfloor vents being blocked, as well as bridging any damp proof course that exists (it appears that the ground and grass has been landscaped up to the edge of the north wall). It is clear on the south side that the ground level is sensibly below the sub floor vents and this is how far the ground needs to be lowered on the north side. This will involve the lowering of the ground outside so that it is lower than the ground inside under the floor, installation of agricultural drains, running the downpipes into drainage inspection pits instead of straight into the ground. The reason for the pits is that a blocked drain will not be noticed until so much water has seeped in and around the base of the building and damage commenced (which may take weeks or months to be visible), whereas, the pit will immediately fill with water and the problem can be fixed before the floor rots or the mortar falls out, the bricks start to crumble, and the building smells musty.

5.3.3. Refer to the manual by David Young, listed below, for a full explanation of the problem and how to fix it. Water falling or seeping from damaged spouting and down pipes is will also cause severe and expensive damage to the brick walls.

5.3.4. Ensure good subfloor ventilation is maintained at all times to reduce the habitat for termites and rot of the subfloor structure. Subfloor ventilation is critical with solid masonry buildings. Check that sub floor vents are not blocked and introduce additional ones if necessary. Ensure the exterior ground level is 250mm or more, lower than the ground level inside the building. Good subfloor ventilation works for free, and is therefore very cost effective. Do not rely on fans being inserted under the floor as these are difficult to monitor, they will breakdown as they get clogged with dust, etc, and there are ongoing costs for servicing and electricity.

5.3.5. After the ground has been lowered, and graded away from the wall, allow the bricks to dry out, and then repoint with lime mortar (not cement mortar). Traditional mortar mixes were commonly 1:3, lime:sand.

5.3.6. Landscaping

5.3.6.1. It is recommended that the garden beds around the front porch are moved out from the walls by 500mm and the ground lowered so that the ground level is a minimum of 250mm lower than the ground level inside the building and slope it away from the building, and the gap can be backfilled with very course gravel up to the level of the concrete path. The course gravel will have air gaps between the stones which serves the function of allowing moisture at the base of the wall to evaporate. The weeping trees may be far enough away from the walls, but it would be preferable to relocate them, to avoid the temptation by the next generation to put garden beds around them, again. The garden beds could be on the other side of the wide concrete paving, either side of the flagpole. The reason is they will cause damp in the walls, by a combination of: watering around the base of the wall, ground level builds up above a safe level, and due to mulching and leaf litter and root swelling. The wall is difficult to visually monitor on a day to day basis, due to foliage in the way. The ground level has already started to build up on the south wall of the porch such that the wood chips are partially covering the air vent.

5.4. Never install a concrete floor inside a solid masonry building as it will, after a year or so, cause long term chronic damp problems in the walls. Do not install a new damp proof course (DPC) until the drainage has been fixed, even an expensive DPC may not work unless the ground has been lowered appropriately.

5.5. Never seal solid masonry buildings, they **must be able to evaporate water** which enters from leaking roofs, pipes, pooling of water, storms, etc. Use appropriate cleaning materials, agents and methods, as recommended by the Shire's heritage advisor. The biggest risk to solid masonry buildings is permanent damage by the use of cleaning materials, agents and methods. Sand and water blasting removes the skilled decorative works of craftsmen as well as the fired surface on bricks and the lime mortar from between the bricks. It is irreversible and reduces the life of the building due to the severe damp that the damage encourages.

5.6. Never use cement mortar, always match the original lime mortar. Cement is stronger than the bricks and therefore the bricks will eventually crumble, leaving the cement mortar intact! Lime mortar lasts hundreds of years. When it starts to powder it is the 'canary in the mine', alerting you to a damp problem – fix the source of the damp problem and then repoint with lime mortar.

5.7. Do not paint or seal the unpainted render or brickwork. If there is a desire to remove the discolouration on the render (most likely algae and fungi), contact the Shire's Heritage Advisor for advice on how to do this without damaging the historic fabric.

6. Signage

6.1. Ensure all signage is designed to fit around the significant architectural design features, not over them.

7. Services

7.1. Ensure existing and new services and conduits, down pipes etc, are not conspicuous. To do this, locate them at the rear of the building whenever possible, and when that is not practical, paint them the same colour as the building or fabric behind them or enclose them behind a screen the same colour as the building fabric, that provides adequate ventilation around the device. Therefore if a conduit goes up a dark brick wall, as is the case with the conduits associated with the recent air conditioner on the north side, it should be painted a red-brown colour to match the wall, and when it passes over say, a cream coloured detail, it should be cream.

8. **The following permit exemptions for the interior are recommended**.
   8.1. Installation, removal or replacement of projection and sound equipment, providing they do not adversely impact on significant elements, or involve structural alterations.
   8.2. Painting of previously painted walls and ceilings in appropriate heritage colour schemes, provided that preparation or painting does not remove evidence of any original paint or other decorative scheme.
   8.3. Installation, removal or replacement of carpets and/or flexible floor coverings.
   8.4. Installation, removal or replacement of screens or curtains, curtain tracks, rods and blinds, other than where structural alterations are required.
   8.5. Installation, removal or replacement of hooks, nails and other devices for the hanging of mirrors, paintings and other wall mounted art works.
   8.6. Removal or replacement of non-original door and window furniture including, hinges, locks, knobsets and sash lifts.
   8.7. Installation, removal or replacement of ducted, hydronic or concealed radiant type heating provided that the installation does not damage existing skirtings and architraves and that the central plant is concealed.
   8.8. Installation, removal or replacement of electric clocks, public address systems, detectors, alarms, emergency lights, exit signs, luminaires and the like on plaster surfaces.
   8.9. Installation, removal or replacement of bulk insulation in the roof space.
   8.10. Installation of plant within the roof space, providing that it does not impact on the external appearance of the building or involve structural changes.
   8.11. Installation of new fire hydrant services including sprinklers, fire doors and elements affixed to plaster surfaces.
   8.12. Installation, removal or replacement of electrical wiring.

NOTE: The blue shaded area is the preferred location for additions and new development:

Resources

Wellington Shire Heritage Advisor

Young, David (2008), "Salt Attack and Rising Damp, a guide to salt damp in historic and older buildings" Technical Guide, prepared for Heritage Victoria.

Locality:	**BRIAGOLONG**
Place address:	**1 AVON STREET**
Citation date	2016
Place type (when built):	Church
Recommended heritage protection:	Local government level Local Planning Scheme: Yes Vic Heritage Register: No Heritage Inventory (Archaeological): No

Place name: **St Patrick's Catholic Church**

Architectural Style:	Federation Gothic
Designer / Architect:	T. A. Payne
Construction Date:	1905

Statement of Significance

This statement of significance is based on the history, description and comparative analysis in this citation. The Criteria A-H is the Heritage Council Criteria for assessing cultural heritage significance (HERCON). Level of Significance, Local, State, National, is in accordance with the level of Government legislation.

What is significant?

St Patrick's Catholic Church at 1 Avon Street, Briagolong, is significant. The original form, materials and detailing as constructed in 1905 and designed by architect T. A. Payne, are significant.

Later outbuildings and alterations and additions to the building are not significant.

How is it significant?

St Patrick's Catholic Church is locally significant for its historical, social and aesthetic values to the Shire of Wellington.

Why is it significant?

St Patrick's Catholic Church **is historically and socially significant at a local level** as a church that was built in 1905 and has continually served the community for over 110 years. The church was built in 1905, during the period when the population of the established town of Briagolong reached its peak. The existing church is the second to occupy the site. The first stone church was built in 1878, to the east of the existing, and was demolished in 1948. Architect T. A. Payne called for tenders to construct the brick Roman Catholic Church at Briagolong in June 1904. The church was opened on 14 May 1905 in front of a large congregation from all parts of the district. The church continues to serve the local community today. The church is also significant for its association with notable Melbourne-based architect T. A. Payne, who designed a number of buildings for the Catholic Church throughout Victoria in the late nineteenth and early twentieth centuries. (Criteria A, G & H)

St Patrick's Catholic Church **is aesthetically significant at a local level** as an intact example of a large picturesque red brick Federation Gothic church in the Shire. Notable elements of the architectural style include the decorative render and coping to the parapets, buttresses and pointed-arch windows with leadlight. Other significant elements of the design include the parapeted gabled with crosses at the apex, and central entrance porch which mimics the design of the nave behind, with its parapeted gable, corner buttresses, and double ledged and framed entrance doors. The side elevations form four bays, divided by four buttresses (with rendered coping). The facade has a large pointed-arch window with a label moulding stopped by rosettes; recessed within is a three-part window with a quatrefoil at the peak. Other windows to the church have pointed arches with label mouldings stopped by rosettes and a rendered sill; recessed within each opening is a leadlight window (of coloured glass in a diaper pattern) which finishes at the top in a trefoil motif. At the (rear) chancel end of the church is a faceted bay with smaller windows at a raised height. Projecting off the west of this is a small vestry with a gabled roof. The windows to the bay at the chancel end have ornate leadlight, in comparison to the nave of the church. The interior space and historic finishes of the nave are imbued with the rituals and aesthetics associated with worship, marriages, christenings and funerals. The 1905 church retains a very high level of integrity and is in very good condition. (Criterion E)

Statutory Recommendations

This place is recommended for inclusion in the Schedule to the Heritage Overlay of the Wellington Shire Planning Scheme to the extent of the title boundary as shown on the map.

External Paint Controls	Yes
Internal Alteration Controls	Yes
Tree Controls	No
Outbuildings or fences which are not exempt under Clause 43.01-3	No
Prohibited Uses May Be Permitted	No
Incorporated Plan	No
Aboriginal Heritage Place	Not assessed

Map of recommended boundary for Heritage Overlay

KEY

Recommended for Heritage Overlay

Title boundary

St Patrick's Roman Catholic Church
1 Avon St, Briagolong

Project: Wellington Shire Stage 2 Heritage Study
Client: Wellington Shire Council
Author: Heritage Intelligence Pty Ltd
Date: 12/2/16

History

Locality history

Briagolong was originally part of Angus McMillan's Bushy Park Run and was known as Top Plain. From 1865, Briagolong was part of the Avon Shire (Context 2005:38). In 1866, land was selected at Top Plain after the Amending Land Act of 1865 was passed; the 42nd section of the Act allowed selection of four 20 acre blocks provided the land was within ten miles of a recognised goldfield. As a result, miners moved into the area to prospect for gold in the Freestone Creek and its tributaries. By 1868, many of the claims had been taken out along Freestone Creek and its tributaries; 200 miners were located on Macmillion's Creek at one time. A small number of miners continued to prospect during the 1870s. In 1873, the area was named Briagolong, which is derived from the name of the Aboriginal group of the area, the Braiakaulung. Members of this tribe had been removed to Ramahyuck Mission Station in 1864 (Fletcher & Kennett 2005:61; Victorian Places).

By 1875, Briagolong was known as a rich agricultural district. Early crops in the area included fruit, wine grapes and maize, and wheat, oats and barley on the drier lands (Fletcher & Kennett 2005:61; Victorian Places). Hops was planted extensively and flourished in the Briagolong district on the river flats, particularly in the 1880s and 1890s, with a number of hop kilns built. However, there was infestation of red spider in the early 1890s which caused the crop to decline by 1913. Fruit orchards in the area exported to London in the 1890s and from the 1880s, several vineyards were planted. Several small cheese factories existed in the district and growth of the dairy industry was spurred by the opening of the Briagolong Cheese Factory in 1873 (Fletcher & Kennett 2005:61; Context 2005:14).

A quarry operated on Freestone Creek, north of Briagolong from the 1860s and timber milling also became an important industry in the area (Fletcher & Kennett 2005:61; Context 2005:14). "One of the first substantial red gum mills was William Forbes' Stratford Steam Saw Mill, that he established in 1865 at Murray's Corner, now known as Invermichie. In 1872, he relocated to a creek on Freemans Road at Briagolong, and named his significantly expanded enterprise the Victoria Saw Mill. The saw mill provided red gum weatherboards for buildings, had a significant contract with the Melbourne Tramways Trust to supply two million red gum blocks for street paving, made red gum fellows used in wagon wheels, and produced fencing and verandah posts. Another sideline was the production of kit houses. The red gum was quickly cleared from the plains and Forbes closed his mill in 1889. At the mill site today, the top of the well can still be seen, while in the Briagolong area, there are several Forbes' kit homes. One of the most notable buildings in Briagolong, the Briagolong Mechanics Institute, was built from Forbes' weatherboards" (Context 2005:20). A number of other mills have operated in Briagolong over the years, exporting timber via the railway (Fletcher & Kennett 2005:61).

The first township lots were sold in Briagolong in 1874, and by 1875 the population of Briagolong and the district was 200 (Fletcher & Kennett 2005:61; Victorian Places). Briagolong became part of the Shire of Maffra in 1875 (Context 2005:39). The town grew in the following years, to include two hotels, a school, a Mechanics Institute and library (the original library is retained today), and churches. In 1888 there was a second round of town lot sales. The railway arrived in Briagolong in 1889 and milk was transported twice daily to Maffra (Fletcher & Kennett 2005:61). In 1903, the *Australian Handbook* reported that the town comprised the 'Briagolong Hotel, wine hall, Presbyterian and Roman Catholic churches, coffee palace, a State School (No. 1,117), a creamery, wine and cider industries, three stores, bee farm, and police station'. In 1911, Briagolong's population was at a high 462 people (Victorian Places).

The population of Briagolong reduced from 462 people (in 1911) to approximately 300 people in the 1930s and 1950s. By 1976, the town had a population total of 216 people, until a number of people moved to the area who were interested in building stone and mud brick houses, in search for an alternative lifestyle (Fletcher & Kennett 2005:61). In 1994, Wellington Shire was created by the amalgamation of the former Shires of Alberton, Avon and Maffra, the former City of Sale, most of the

former Shire of Rosedale, as well as an area near Dargo which was formerly part of Bairnsdale Shire (Context 2005:39). In the 2000s, the population of Briagolong remains in the 500s (Victorian Places).

Thematic context

This place is associated with the following themes from the *Wellington Shire Thematic History* (2005):

9. Developing Cultural Institutions and Way of Life

- 9.1 Religion

Place history

The church is located just west of the originally gazetted Township, on land that was donated to the Catholic church by Edmund Cahill. Cahill purchased the 80 acre lot (lot 15A, Parish of Briagolong) in January 1873 (Parish Plan; *Maffra Spectator*, 18 May 1905:3).

The existing St Patrick's Catholic Church is the second church to occupy the site (MDHS). The foundation stone for the first Catholic Church was laid on 1 January 1878. It was constructed of coursed stone that was cut at the Freestone Quarry Reserve north of Briagolong and carted to the site. It was officially opened in October 1878. This church was retained until 1948 when it was demolished (Context 2005). A photo dating to 1918 (Figure H1) showed the gabled-roof stone church located to the east of the existing church, in line with the current entrance gates (MDHS). The stones from the church were used in the construction of the chimney at the Briagolong RSL sub branch club room (Watt 1994:14).

Architect T. A. Payne called for tenders to construct the brick Roman Catholic Church at Briagolong in June 1904. Payne's offices were at 676 Sydney Road, Brunswick (*The Age*, 20 Jun 1904:9). The existing church was built in 1905, with the foundation stone reading 'D. O. M, Sub. Invocatione, S. Patritii, 1905' which translates to 'DOM (Deo Optimo Maximo; Latin for 'To the Greatest and Best God') under invocation of (or dedication to) St Patrick'. A local paper reported that the new Roman Catholic Church at Briagolong was 'solemnly blessed and opened by the Most Reverend Dr Corbett, Bishop of Sale' on 14 May 1905 in front of a large congregation from all parts of the district. The church building cost an approximate 1,400 pounds and was built by E O'Connor (*Maffra Spectator*, 18 May 1905:3). The interior reportedly retains an elaborate ceiling (Context 2005).

The photo dating to 1918 (MDHS) showed the first Catholic church to the east of the existing brick church (demolished in 1948) (Figure H1). The facade and west elevation of the existing church were evident. The roof was clad with galvanised corrugated iron and had four round vents projecting from the ridge (removed, presumably when the roof was reclad recently in Colorbond) . The church appeared it does today, but the decorative render appeared to be unpainted at this date. The entrance porch was evident at the front, and the vestry projected westward off the apse. Mature exotic trees were evident in the background (since removed), and a post and rail fence (of non-uniform slabs) ran along the front boundary (since removed).

A photo dating to 1976 (MDHS) showed that the vents along the ridge of the roof remained at this date and the rendered decoration had been overpainted (Figure H2). The toilet block at the rear boundary had been constructed.

In 2015, a mature Himalayan Cedar (*Cedrus deodara*) remains to the west of the church and was probably planted in the 1950s.

T. A. Payne, architect

Payne was a notable Melbourne-based church architect, practicing in the late nineteenth and early twentieth centuries. He designed a number of churches and other buildings for the Catholic Church during this period (Helms & Westmore 2004). Payne's offices were at 676 Sydney Road, Brunswick from at least 1894 (*The Age*, 1 Oct 1894:3).

One of his most significant works was the first stage of St Mary's College in Bendigo, comprising the Hall and classrooms, which were opened in 1897 (Helms & Westmore 2004). Payne designed St Andrew's Roman Catholic church, Werribee (1898), and is known to have designed and tendered for builders of a two-storey addition for a Roman Catholic Presbytery, Heathcote (1894) and a brick church at Elsternwick (c1897) (*The Age*, 1 Oct 1894:3; 11 Sep 1897:12).

Later, Payne designed the Roman Catholic Church at Briagolong (1904), and the Catholic Church of the Immaculate Conception on Foster Road, Fish Creek (1904). In 1917, Payne called for tenders for a brick infant school on Robinson Street, Essendon for the Reverend D. B. Nelan (*The Argus*, 13 Mar 1917:2).

Figure H1. A photo dating to 1918 that showed the existing brick church and the original 1878 Catholic Church constructed of stone, since removed. Mature exotic trees were evident in the background (since removed), and a post and rail fence ran along the front boundary (since removed) (MDHS, ID. P03789VMFF 1918).

Figure H2. Photo dating to 1976, showed the vents along the ridge of the roof remained at this date and the rendered decoration had been overpainted (MDHS, ID. P02790VMFF 1976).

Sources

Australian Handbook (1903), as cited on Victorian Places.

Context Pty Ltd (2005), *Wellington Shire Heritage Study & Thematic Environmental History*, prepared for Wellington Shire Council.

Fletcher, Meredith & Linda Kennett (2005), Wellington Landscapes, *History and Heritage in a Gippsland Shire*, Maffra.

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Description

This section describes the place in 2016. Refer to the Place History for important details describing historical changes to the physical fabric.

The picturesque Federation Gothic style brick church is located at the western extent of the town of Briagolong, on the north side of Avon Street. Built in 1905, the walls are red brick with decorative render, and the steeply pitched roof is now clad in Colorbond and the roof ventilators have been removed. The church is set back in the large lot, to the west of the site of the original church (now a vacant site) in front of which the entrance gates are positioned. Some trees remain on the property, which is otherwise not landscaped. The 1905 church retains a very high level of integrity and is in very good condition.

Figure D1. The church is constructed of handmade red bricks on a brick plinth, and has a gabled roof clad with (recent) grey Colorbond (with introduced flat ridge vents). The parapeted gables have a cross at the apex. Decorative render and coping (overpainted) is a decorative element of the red-brick building. The gabled end to the facade has a large pointed-arch window with a label moulding stopped by rosettes; recessed within is a three-part window with a quatrefoil at the peak. Central to the facade is the entrance porch which mimics the design of the nave behind, with its parapeted gable and corner buttresses. Double ledged and framed timber doors enter off the east side of the porch (accessed by a modern concrete ramp with a metal handrail).

Figure D2 & D3. The church has pointed-arch window openings with a label moulding stopped by rosettes and a rendered sill. Recessed within each opening is a leadlight window (of coloured glass in a diaper pattern) which finishes at the top in a trefoil motif.

Figure D3. The side elevations form four bays, divided by five buttresses (all with rendered coping). The east elevation has double timber doors in the third bay, accessed by bluestone steps, while the other bays have windows (Figure D1). The west elevation has four windows.

At the (rear) chancel end of the church is a faceted bay with smaller windows at a raised height. Projecting off the west of this is a small vestry with a gabled roof. The vestry has a timber entrance door off its south side.

Figure D4. The windows to the bay at the chancel end have ornate leadlight, in comparison to the nave of the church.

Modern brick toilets are located to the rear of the church.

Figure D1. The church constructed of handmade red bricks, with its gabled roof and central entrance porch. Decorative render and coping is a decorative element of the Federation Gothic design, overemphasised by the recent white paint.

Figure D2. The church has pointed-arch window openings with a label moulding stopped by rosettes and a rendered sill. Recessed within each opening is a leadlight window (of coloured glass in a diaper pattern) which finishes at the top in a trefoil motif.

Figure D3. The side elevations form four bays, divided by five buttresses (all with rendered coping). At the (rear) chancel end of the church is a faceted bay with smaller windows at a raised height. Projecting off the west of this is a small vestry with a gabled roof.

Figure D4. The windows to the bay at the chancel end have ornate leadlight.

Sources

All photos taken in 2015 by Heritage Intelligence Pty Ltd as part of Wellington Shire Stage 2 Heritage Study.

Comparative Analysis

While the comparative analysis has compared this church architecturally to others within Wellington Shire, it must be recognised that although it may be of less architectural significance than another within the large shire, it remains of very high historical and social significance to the local community and architecturally representative of the town.

St Patrick's Catholic Church, 1 Avon St, Briagolong – highly intact 1905 brick Federation Gothic church. It is face-brick with decorative rendered dressings.

Comparable places:

Baptist Church, 209-13 York Street, Sale – an intact 1902 modest brick church in the Federation Gothic style, with face-brick walls and decorative rendered dressings. It is significant as the sole illustration of the Federation Gothic style applied to a local church (according to the HO204 citation - since this earlier citation, other examples have been documented in this Study).

Comparable places recommended for the Heritage Overlay as part of this Study:

All Saints Anglican Church Complex, 14 Church St, Briagolong – an intact 1908 brick Federation Gothic with decorative timber tracery to the unique entrance porch. The property retains an earlier timber church relocated to the rear of the church. Significant mature trees remain on the site.

St Andrews Uniting Church and Hall, 109-113 Commercial Road, Yarram – a Federation Free Gothic brick church with bands of decorative render and rendered dressings, built in 1895, with the tower spire completed in 1921. The site also comprises an Interwar hall built in 1929, with a 1955 addition built in the same style to the rear. The hall is constructed with rendered brick base and fibro-cement cladding to the top 2/3. The buildings are highly intact.

Management Guidelines

Whilst landowners are not obliged to undertake restoration works, these guidelines provide recommendations to facilitate the retention and enhancement of the culturally significant place, its fabric and its setting, when restoration works or alterations to the building are proposed. They also identify issues particular to the place and provide further detailed advice where relevant. The guidelines are not intended to be prescriptive and a pragmatic approach will be taken when considering development proposals. Alternative approaches to those specified in the guidelines will be considered where it can be demonstrated that a desirable development outcome can be achieved that does not impact on a place's heritage integrity.

This building is in very good condition and well maintained, however, there are some recommendations below especially relating to down pipe outlets into drainage pits, a section of rendered bracket at the end of the gable coping on the north east corner of the nave which has fallen off, and some guidelines for future development and heritage enhancement.

1. **Setting** (Views, fencing, landscaping, paths, trees, streetscape)
   1.1. Retain clear views of the front section and side elevations viewed from along Maffra-Briagolong Road.
   1.2. Ensure signs and services such as power poles, bus shelters, signs, etc are located so that they

do not impact on the important views.

1.3. New interpretation storyboards should be placed to the side of the building not directly in front of it.

1.4. Paving

1.4.1. For Federation era historic buildings, appropriate paving could be pressed granitic sand, or asphalt. If concrete is selected, a surface with sand-coloured- size exposed aggregate would be better with the Federation style.

1.4.2. Ensure the asphalt or concrete does not adhere to the building itself. Insert 10mm x 10mm grey polyurethane seal over a zipped Ableflex joint filler around the plinth, to ensure concrete does not adhere to it, and to allow expansion and joint movement and prevent water from seeping below the building.

2. **Additions and New Structures**

2.1. New structures should be restricted to the rear of the property as shown in the blue polygon on the aerial map below.

2.2. Sympathetic extensions are preferred. E.g. New parts that are in the same view lines as the historic building as seen from the Street, should be parallel and perpendicular to the existing building, no higher than the existing building, similar proportions, height, wall colours, steep gable or hip roofs, with rectangular timber framed windows with a vertical axis. But the parts that are not visible in those views could be of any design, colours and materials.

2.3. Where possible, make changes that are easily reversible. E.g. The current needs might mean that a doorway in a brick wall is not used, or located where an extension is desired. Rather than bricking up the doorway, frame it up with timber and sheet it over with plaster, weatherboards, etc.

2.4. To avoid damage to the brick walls, signs should be attached in such a way that they do not damage the brickwork. Preferably fix them into the mortar rather than the bricks.

2.5. If an extension is to have a concrete slab floor, ensure it will not reduce the air flow under the historic brick building.

2.6. Avoid hard paths against the walls. The existing concrete paving does not appear to be having any adverse impacts, but this may change if the sub floor vents are blocked or down pipes are not well maintained and water drains away from the building. It is preferable to install them 500mm away from the walls and 250mm lower than the ground level inside the building. Fill the gap between the path and wall with very coarse gravel to allow moisture to evaporate from the base of the wall.

2.7. New garden beds

2.7.1. These should be a minimum of 500mm from the walls, preferably further, and the ground lowered so that the finished ground level of the garden bed is a minimum of 250mm lower than the ground level which is under the floor, inside the building. Slope the soil and garden bed away from the building, and fill the area between the garden bed and walls, with very coarse gravel up to the finished level of the garden bed. The coarse gravel will have air gaps between the stones which serves the function of allowing moisture at the base of the wall to evaporate and it visually alerts gardeners and maintenance staff that the graveled space has a purpose. The reason that garden beds are detrimental to the building, is by a combination of: watering around the base of the wall and the ground level naturally builds up. The ground level rises, due to mulching and leaf litter and root swelling, above a safe level such that it blocks sub floor ventilation, and the wall is difficult to visually monitor on a day to day basis, due to foliage in the way.

3. Accessibility

3.1. A concrete ramp has been installed for entry to the porch. Fortunately this has what appears

to be an air vent under it, presumably to the sub floor area of the nave.

3.2. Ramps

3.2.1. Removable ramp construction

3.2.1.1. A metal framed ramp which allows air to flow under it, to ensure the subfloor vents of the building are not obstructing good airflow under the floor, which will allow the wall structure to evaporate moisture, reduce termite and rot attack to the subfloor structure and reduce rising damp in brick/stone walls.

3.2.1.2. If it is constructed of concrete next to brick walls this may cause damp problems in the future.

3.2.1.3. Ensure water drains away from the subfloor vents, and walls and any gap between the wall and the ramp remains clear of debris. Insert additional sub floor vents if the ramp has blocked any of them.

3.2.1.4. The hand rails on the ramp should not be a feature, which would detract from the architecture. Plain thin railings painted in the same colour as the walls, so that they blend in, would be appropriate.

3.3. Metal banisters may be installed at the front steps. They are functional and minimalist and they have a minor visual impact on the architecture and therefor they are a suitable design for an accessible addition.

4. **Reconstruction and Restoration**

If an opportunity arises, consider restoring and reconstructing the following.

4.1. Roofing, spouting and down pipes

4.1.1. Use galvanised corrugated iron roofing, spouting, down pipes and rain heads.

4.1.2. Don't use Zincalume or Colorbond.

4.1.3. Use Ogee profile spouting, and round diameter down pipes.

4.2. Brick Walls

4.2.1. Mortar: Match the lime mortar, do not use cement mortar. Traditional mortar mixes were commonly 1:3 lime:sand.

4.3. Paint and Colours (also see Paint Colours and Paint Removal)

4.3.1. It is recommended to paint the exterior timber elements of the building using original colours (paint scrapes may reveal the colours) to enhance the historic architecture and character.

4.3.2. Paint removal: It is strongly recommended that the paint be removed chemically from the rendered elements, (never sand, water or soda blast the building as this will permanently damage the bricks, mortar and render. Never seal the bricks or render as that will create perpetual damp problems). Removal of the paint will not only restore the elegance of the architecture, but it will remove the ongoing costs of repainting it every 10 or so years.

4.3.3. However, if it is decided to repaint the render, it should be one colour only, (do not paint the base a different colour) and closely resemble the light grey colour of 'new render'.

4.4. Remove any dark grey patches to the mortar joints - this is cement mortar which will damage the bricks, as noted above, and reduce the longevity of the walls. Repoint those joints with lime mortar. The mortar is not the problem it is the messenger, altering you to a damp problem (also see Water Damage and Damp)

4.5. Modern products: Do not use modern products on these historic brick and render as they will cause expensive damage. Use lime mortar to match existing.

4.6. **Do not seal** the brick and render with modern sealants or with paint. Solid masonry buildings **must be able to evaporate water** when water enters from leaking roofs, pipes, pooling of water, storms, etc. The biggest risk to solid masonry buildings is permanent

damage by the use of cleaning materials, painting, and sealing agents and methods. None of the modern products that claim to 'breathe' do this adequately for historic solid masonry buildings.

5. Care and Maintenance

5.1. Retaining and restoring the heritage fabric is always a preferable heritage outcome than replacing original fabric with new.

5.2. Key References

5.2.1. Obtain a copy of "Salt Attack and Rising Damp" by David Young (2008), which is a free booklet available for download from Heritage Victoria website. It is in plain English, well illustrated and has very important instructions and should be used by tradesmen, Council maintenance staff and designers.

5.2.2. Further assistance is available from the Shire's heritage advisor.

5.3. Roofing, spouting and down pipes

5.3.1. Use galvanised corrugated iron roofing, spouting, down pipes and rain heads. It is preferable to use short sheet corrugated iron and lap them, rather than single long sheets, but it is not essential.

5.3.2. Do not use Zincalume or Colorbond.

5.3.3. Use Ogee profile spouting, and round diameter down pipes.

5.4. Joinery

5.4.1. It is important to repair rather than replace where possible, as this retains the historic fabric. This may involve cutting out rotten timber and splicing in new timber, which is a better heritage outcome than complete replacement.

6. Water Damage and Damp

6.1. Signs of damp in the walls include: lime mortar falling out of the joints, moss growing in the mortar, white (salt) powder or crystals on the brickwork, existing patches with grey cement mortar, or the timber floor failing. These causes of damp are, in most cases, due to simple drainage problems, lack of correct maintenance, inserting concrete next to the solid masonry walls, sealing the walls, sub floor ventilation blocked, or the ground level too high on the outside.

6.2. Always remove the **source** of the water damage first (see Care and Maintenance).

6.3. Water falling, splashing or seeping from damaged spouting and down pipes causes severe and expensive damage to the brick walls.

6.4. Repairing damage from damp may involve lowering of the ground outside so that it is lower than the ground level inside under the floor, installation of agricultural drains, running the downpipes into drainage inspection pits instead of straight into the ground. The reason for the pits is that a blocked drain will not be noticed until so much water has seeped in and around the base of the building and damage commenced (which may take weeks or months to be visible), whereas, the pit will immediately fill with water and the problem can be fixed before the floor rots or the building smells musty.

6.5. Damp would be exacerbated by watering plants near the walls. Garden beds and bushes should be at least half a metre away from walls.

6.6. Cracking: Water will be getting into the structure through the cracks (even hairline cracks in paint) and the source of the problem needs to be remedied before the crack is filled with matching mortar, or in the case of paint on brick, stone or render, the paint should be chemically removed, to allow the wall to breathe properly and not retain the moisture.

6.7. Subfloor ventilation is critical. Check that sub floor vents are not blocked and introduce additional ones if necessary. Ensure the exterior ground level is 250mm or more, lower than the ground level inside the building. Good subfloor ventilation works for free, and is

therefore very cost effective. Do not rely on fans being inserted under the floor as these are difficult to monitor, they can breakdown as they get clogged with dust, etc, and there are ongoing costs for servicing and electricity.

6.8. Engineering: If a structural engineer is required, it is recommended that one experienced with historic buildings and the Burra Charter principle of doing 'as little as possible but as much as necessary', be engaged. Some of them are listed on Heritage Victoria's Directory of Consultants and Contractors.

6.9. Never install a concrete floor inside a solid masonry building, as it will, after a year or so, cause long term chronic damp problems in the walls.

6.10. Never use cement mortar, always match the original lime mortar. Cement is stronger than the bricks and therefore the bricks will eventually crumble, leaving the cement mortar intact! Lime mortar lasts for hundreds of years. When it starts to powder, it is the 'canary in the mine', alerting you to a damp problem – fix the source of the damp problem and then repoint with lime mortar.

6.11. Do not install a new damp proof course (DPC) until the drainage has been fixed, even an expensive DPC may not work unless the ground has been lowered appropriately.

7. Paint Colours and Paint Removal

7.1. A permit is required if you wish to paint a previously unpainted exterior, and if you wish to change the colours from the existing colours.

7.2. Even if the existing colour scheme is not original, or appropriate for that style of architecture, repainting using the existing colours is considered maintenance and no planning permit is required.

7.3. If it is proposed to change the existing colour scheme, a planning permit is required and it would be important to use colours that enhance the architectural style and age of the building.

7.4. Rather than repainting, it would be preferred if earlier paint was chemically removed from brick, stone and rendered surfaces, revealing the original finish.

7.5. Chemical removal of paint will not damage the surface of the stone, bricks or render or even the delicate tuck pointing, hidden under many painted surfaces. Removal of the paint will not only restore the elegance of the architecture, but it will remove the ongoing costs of repainting it every 10 or so years.

7.6. Sand, soda or water blasting removes the skilled decorative works of craftsmen as well as the fired surface on bricks and the lime mortar from between the bricks. It is irreversible and reduces the life of the building due to the severe damp that the damage encourages. Never seal the bricks or render as that will create perpetual damp problems.

8. Services

8.1. Ensure new services and conduits, down pipes etc, are not conspicuous. Locate them at the rear of the building whenever possible, and when that is not practical, paint them the same colour as the building or fabric behind them, or enclose them behind a screen the same colour as the building fabric that also provides adequate ventilation around the device. Therefore, if a conduit goes up a red brick wall, it should be painted red, and when it passes over say, a cream coloured detail, it should be painted cream.

9. **Signage** (including new signage and locations and scale of adjacent advertising signage)

9.1. Ensure all signage is designed to fit around the significant architectural design features, not over them.

Resources

Wellington Shire Heritage Advisor

Young, David (2008), "Salt Attack and Rising Damp, a guide to salt damp in historic and older buildings" Technical Guide, prepared for Heritage Victoria.

The following fact sheets contain practical and easy-to-understand information about the care and preservation of war heritage and memorabilia commonly found in local communities across Victoria. They can be downloaded at <http://www.dpc.vic.gov.au/index.php/veterans/victorian-veterans-virtual-museum/preserving-veterans-heritage/preserving-war-heritage-and-memorabilia>:

- Finding-the-right-conservator-tradespeople-and-materials
- General-Principles
- Honour-rolls (wooden)
- Useful-resources-and-contacts.

NOTE: The blue shaded area is the preferred location for additions and new development.

KEY

Recommended for Heritage Overlay

Title boundary

St Patrick's Roman Catholic Church
1 Avon St, Briagolong

Project: Wellington Shire Stage 2 Heritage Study
Client: Wellington Shire Council
Author: Heritage Intelligence Pty Ltd
Date: 12/2/16

Locality:	**BRIAGOLONG**
Place address:	**23 AVON STREET**
Citation date	2016
Place type (when built):	ANZAC Park, Soldiers' Memorial
Recommended heritage protection:	Local government level Local Planning Scheme: Yes Vic Heritage Register: No Heritage Inventory (Archaeological): Yes

Place name: **ANZAC Park and Soldiers' Memorial**

Architectural Style:	Inter War Classical (WW1 monument), Post War Classical (WW2 monuments)
Designer / Architect:	Not known

Statement of Significance

This statement of significance is based on the history, description and comparative analysis in this citation. The Criteria A-H is the Heritage Council Criteria for assessing cultural heritage significance (HERCON). Level of Significance, Local, State, National, is in accordance with the level of Government legislation.

What is significant?

ANZAC Park and Soldiers' Memorial at 23 Avon Street, Briagolong, including the whole of the land, the memorial structures on the site and the landscape setting are significant.

How is it significant?

ANZAC Park and Soldiers' Memorial are historically, socially, aesthetically and scientifically significant at a local level to Wellington Shire. They are also of local significance for the potential to yield archaeological data.

Why is it significant?

ANZAC Park and Soldiers' Memorial are **historically significant at a local level**. The memorial is located on its original site, on land which was donated in 1920 for use as a sacred place by local Mrs W. J. O'Nial whose son was killed in WW1. It is significant for the erection of memorials in recognition of the soldiers from the district who served in WW1, WW2, and several other conflicts, identified on each of the memorials. (Criteria A & D)

ANZAC Park and Soldiers' Memorial are **socially significant at a local level** for the volunteers who constructed the park, planted the memorial trees in 1920, raised funds for fencing, landscaping and particularly the monuments, and for the Anzac Day and other remembrance services held there over the past 95 years until present day. (Criteria A & G) It is also significant for its special association with the life and works of Mrs John Mills, as represented by a marble tablet affixed on the WW1 monument in 1924, as it was rare to recognise and honour the contribution of the womanhood of Australia on these monuments. (Criterion H)

ANZAC Park and Soldiers' Memorial are **aesthetically significant at a local level** for the WW1 and WW2 obelisk monuments, which are symmetrically placed, facing Avon Street, in a quiet park setting, and constructed of high quality materials such as granite and bluestone. The construction of three obelisk monuments of similar but not exactly the same design is particularly significant as this is unique in Wellington Shire, and rare in Victoria, as it visually creates a harmonious, strong and dignified memorial over a period of 30 years. (Criterion E)

The Soldiers' Memorial is **scientifically significant at a local level** for the work of the artisans with stonemasonry skills, which are now rarely used for new monuments. It also has **potential to yield archaeological evidence** in the land around the monuments, and in the cavity of the die stone of the pedestal, as a document was placed in a leaden casket and hermetically sealed there in 1921. (Criteria B, C & F)

Statutory Recommendations

This place is recommended for inclusion in the Schedule to the Heritage Overlay of the Wellington Shire Planning Scheme with the boundaries as shown on the map.

External Paint Controls	Yes, including cleaning
Internal Alteration Controls	No
Tree Controls	Yes
Outbuildings or fences which are not exempt under Clause 43.01-3	No
Prohibited Uses May Be Permitted	No
Incorporated Plan	No
Aboriginal Heritage Place	Not assessed

Map of recommended boundary for Heritage Overlay

KEY

Recommended for Heritage Overlay

Title boundary

Anzac Park and Soldiers' Memorial
23 Avon St, Briagolong

Project: Wellington Shire Stage 2 Heritage Study
Client: Wellington Shire Council
Author: Heritage Intelligence Pty Ltd
Date: 12/2/16

History

Thematic context

This place is associated with the following themes from the *Wellington Shire Thematic History* (2005):

8. Governing and administering:

- 8.7 War and Defence

9. Developing cultural institutions and way of life:

- 9.2. Memorials

The following is based on information taken from the *Wellington Shire Thematic Environmental History* (Context 2005:45-6):

Memorials are erected throughout the Shire in honour of pioneers and district explorers, significant events and people, and those who served in world wars and other conflicts.

The soldiers' memorials that are spread throughout the Shire show the impact that the two world wars, and subsequent conflicts, had on so many communities and families within the Shire. It must be remembered that while commonly referred to today as 'war memorials', these memorials were originally erected in honour of, and to commemorate, the soldiers and those who made the ultimate sacrifice for their country. The memorials were often funded by the community and erected with great community pride, in honour of the locals who died or served and returned.

The group of Rosedale memorials comprises two soldiers' memorials and an Angus McMillan memorial. Among the names listed on the soldiers memorials are those of James Wilfred Harrap and Ernest Merton Harrap, brothers from Willung who were killed on the same day at the battle for Polygon Wood near Ypres in 1917. Listed on the Briagolong soldiers' memorial are the names of six Whitelaw brothers, three of whom were killed on active service and one who died later from wounds received. A memorial to their mother, Annie Whitelaw, was erected at her grave in honour of her sacrifice, and to all mothers of sons who served at the front. Soldiers' memorials also remain at Maffra, Stratford and Yarram, to name a few. While St James Anglican Church in Heyfield stands as a Soldiers' Memorial Church. There are also remnants of avenues of honour. The pine trees at Stratford lining the route of the former highway were planted as a memorial to soldiers who served in the First World War. Many of the memorials also have plantings, such as a lone pine, planted in connection with the memorial.

Among the many other memorials in the Shire are those to district pioneers. The cairns erected to Angus McMillan and Paul Strzelecki in 1927 follow their routes through the Shire and were part of an orchestrated campaign of the Victorian Historical Memorials Committee to infuse a sense of history into a landscape that had no ancient monuments.

The struggle for road access in isolated areas is remembered by a cairn dedicated to the Country Roads Board, erected in 1935 at the intersection of the Binginwarri and Hiawatha roads. Transforming a landscape from dryland grazing to irrigated pasture is symbolised by a dethridge wheel mounted on a cairn on the Nambrok Denison estate. A memorial is planned at site of the West Sale Holding Centre to commemorate the migrants who came to settle in postwar Australia. Bronze plaques, designed by Sale artist Annemieke Mein and on display in Sale, document the contributions of several famous Gippslanders, including singer Ada Crossley and writer Mary Grant Bruce.

Place history

The memorial at ANZAC Park is located on land that was first purchased from the Crown by W. J. O'Neil in February 1888 (Township Plan). O'Nial operated the cheese factory and was married to one of Annie Whitelaw's sisters. O'Nial and his wife lost their son Angus Cyril O'Nial who served in World War I. "A subscription list dated June 14, 1919, enabled ANZAC Park to be established on land donated by Mrs Janet O'Neil, nee Mc Sween" (Mills 1971:19).

A photo dating to June 1920 (Figure H1) showed a cleared lot bound by a new timber picket fence and vehicular gates. Inside the fence was a horse and cart and piles of dirt from holes being dug by men working in preparation for the erection of the World War I monument and planting trees (AWM). At a series of working bees, starting on 30 June 1920, trees were planted in memory of local ex-servicemen. Further working bees in July and September concluded planting (Mills 1971:19).

The large central obelisk was erected in 1920 'to commemorate the action of the men who took part in the Great European War 1914-1919' (inscription on memorial). It was unveiled by Mrs John Mills, 'a friend of the soldiers' on January 1921 (Bradley 1994; inscription on memorial). The actual dedication date was Saturday 29 January, 1921. In the cavity of the die stone of the pedestal a document had been placed in a leaden casket and hermetically sealed. The words contained in the document are:

"This monument was erected by the people of Briagolong in memory of the brave lads of this district who took part in the Great European War, 1914-19. The following committee carried out this work: Cr. Noble, G. O. Bennett, T.X. Feely, R. W. Noble, G. Atkinson, W. E. Kelly, A. J. Bryant, Mesdames R. Linaker, R. M'Innes, B. Short, with Cr. Kelly president; F. Hickey, treasurer; A. Bennett, hon. secretary; T. Rayment, original hon. secretary." Briagolong, Dec. A.D. 1920, in the reign of George V., King of Great Britain and Ireland, and of the Dominions beyond the seas" (Monument Australia).

Two photos of the unveiling (Figures H2 & H3) showed the obelisk with the Australian flag wrapped around the base, Mrs Mills unveiling the monument and a speaker in front of a large gathering (SLV; Mills 1971). The memorial bears the names of the six Whitelaw brothers, sons of Annie Whitelaw, whose memorial is located within the Briagolong cemetery. Local Annie Whitelaw is renowned for the tragic loss of four of her six sons who served in World War I: Robert Angus Whitelaw, Ivan Cecil Whitelaw, Angus McSween Whitelaw and Kenneth Whitelaw. The first three died in active service while Kenneth died later from wounds received in action. Annie also lost two nephews (her sisters' sons), Thomas Leslie Lotton and Angus Curil O'Nial, whose names are also listed on the ANZAC Park Memorial along with the six Whitelaw brothers (MDHS).

Mrs John Mills of 'Powerscourt' homestead (c1860s; Stratford Road, Maffra) was known for the 'practical interest she had evinced in the soldiers, both at home and abroad' (*Gippsland Times*, 30 Oct 1922:1). She is known to have also laid the foundation stone of the All Saints Anglican Church in Briagolong in 1903 and St Matthews Anglican Memorial Church in 1923. Mr John Mills is known to have made his fortune in mining (Context 2005). The Rev. A. E. Adeney said, in 1924 at the unveiling of a marble tablet in her honour, that it was fitting that the tablet should he affixed to the monument erected in honor of the men for whom, and others, Mrs Mills had done so much. Her work was typical of that carried on by the womanhood of Australia during the war, and in honoring Mrs Mills they were also honoring the womanhood of Australia (*Gippsland Times*, 28 Apr 1924:2).

The WW1 obelisk monument is almost identical in design to the (WW1) obelisk monument at the Stratford Memorial. A photo of the memorial (probably soon after its erection; prior to the erection of the WW1I obelisks) after an ANZAC day ceremony showed the memorial with the two-step bluestone plinth but not the concrete footing and apron below that, in the area showing young trees in the background, and the monument (Figure H4) (AWM). The two smaller obelisks were erected, alongside the 1920 monument in commemoration of soldiers who served in World War II (Bradley 1994). These were unveiled by Mrs W Walker and dedicated by Brigadier J Field on 9 February 1948 (Mills 1971). Although these were designed and erected over 30 years after the taller monument,

they harmonise with the larger one, because the design is discretely different and the materials and colours are the same.

A photo dating to the day of the 1965 ANZAC day (Fig H5) service showed the Junior Red Cross at the memorial. In the background, an extensive white timber picket fence ran along the southern boundary of the property (possibly the original), either side of a timber arched entrance (Briagolong History). A photo dating to c2003 (Fig H6) showed that the memorial was immediately surrounded by a contained area of loose pebbles (since concreted) and had considerable biological growth on the main obelisk (since cleaned) (Victorian Places). The current 'entrance' was marked by a timber sign bearing the name 'ANZAC PARK' (recently removed) and a single flagpole. The picket fence apparent in the 1965 photo was since removed and in 2003 there was a 'short representative' picket fence delineating an 'entry'.

A Lone Pine was planted in 2008 by the local RSL (remains in 2015) which was part of an overall change to the site, with new landscaping, and construction of two low walls of yellow concrete block with grey concrete block plinths behind the cenotaph area bearing modern bronze and painted plaques, in commemoration of the conflicts in Malaya and Borneo, Korea and Iraq. These walls were designed by W O (Ret) Neville Gibbons OAM (Barraclough 2016), but it is not known if these changes were based on historic evidence of the original memorial park, or not. Plantings from the 1950s remain within the landscaping, including Silky Oaks, Golden Elms and Chinese Windmill Palms. A recent white concrete path and exposed aggregate concrete circular apron surrounds the memorial and leads to the front boundary. In 2015, the entrance to the memorial is marked by a recent small representative picket fence and a rose and rosemary garden, and two flag poles. The historic monuments are located within a modernised landscaped and concrete setting.

Figure H1. Picket fence, gates(the gates are facing Blundy St), preparing the grounds for the memorial and trees in June 1920. (AWM)

Figure H2. Unveiling of the World War 1 Memorial in 1921 (SLV).

Figure H3. Unveiling of the central obelisk, the World War 1 Memorial, in 1921 by Mrs J Mills (Mills 1971:102).

Figure H4. The Briagolong memorial, post-1921, showing trees with supporting stakes in the background (AWM).

Figure H5. The Junior Red Cross at an ANZAC day service c1965 (Linda Barraclough).

Figure H6. Memorial in 2003 (Victorian Places).

Sources

Australian War Memorial (AWM), items H17717 & H17718, <https://www.awm.gov.au/collection/>, accessed 17 Dec 2015.

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Township of Briagolong Plan

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Victorian Places, 'Briagolong War Memorial, 2003', <http://www.victorianplaces.com.au/node/67196>, accessed 17 Dec 2015.

Description

This section describes the place in 2016. Refer to the Place History for important details describing historical changes to the physical fabric.

The memorial is set in a Memorial Park, ANZAC Park, with landscaping elements, vegetation and trees. The monuments have been symmetrically positioned to face Avon Street and have a backdrop of green landscaping, some of which may be the soldiers memorial trees planted by soldiers, that can be seen in Fig H3, however, all traces of those historic trees may have been removed over time, and

when extensive new landscaping was done in 2008. Some mature trees, such as the Silky Oaks, Golden Elms and Chinese Windmill Palms may date to c1950s. Directly around the monument is a new concrete apron, possibly dating from the works in 2008, and in front of the monuments is a concrete path that leads to the gateway and small section of picket fence in Avon Street, which are used for processional entry to the formal memorial services. However, the recent (2008) landscape design to the rest of ANZAC Park provides a passive and contemplative setting with winding paths around clumps of foliage and trees, which provide glimpses of the monuments.

Figure D1 . The base of the 1920 memorial on the right and the 1940s memorial on the left.

Note the use of high quality stone materials which were all hand sculpted by skilled stonemasons. The choice of stone (granite) is symbolic: it was known to last beyond the lifetimes of those who constructed it, providing an enduring memory for future generations, as well as natural weathering which, in turn, reminds the viewer that the memorial is for an event long ago. These memorials are expected to develop a sombre patina of age to emphasize their age and history.

The light grey stone is granite, some of which is polished, the rest is hand tooled. The 1940s monument has a 'quarry faced' base and a 'crazy paving' design above that, which was popular for garden paths in the Inter War period, but unusual on a Soldiers Memorial monument.

The base of the 1920s monument was constructed of hand tooled and faceted granite with incised lettering on each corner facet.

Both the 1920s and 1940s monuments sit on a stepped plinth of rectangular blocks of smooth, dark grey bluestone. Below the two levels of bluestone are the concrete footings, which have been exposed, but they are a low quality material, and they were not meant to be seen (they are below ground in Figure H4, but were exposed, possibly when the concrete edging and red gravel was introduced, in Figure H6).

Figure D2. Detail of lettering and materials on the base of the 1920 memorial.

Note the hand tooled faceted granite base, with a white marble tablet fixed onto one facet (which has a damaged surface; may have been by acid washing) and the polished granite pedestal above that. The lettering in the polished granite appears to be incised into the stone and painted black, whereas the lettering on the marble tablet appears to be lead lettering painted black. There are a small number of metal (bronze?) decorative motifs such as the rising sun.

Figure D3. Lettering detail on the base of the tall 1920 monument.

This base is constructed of tooled and faceted granite with incised lettering on each corner facet. The lettering is hand cut into the stone and painted black. The stone has distinctive and natural impurities in it.

Figure D4. Detail of a plaque on the recent low walls.

The low walls to the rear of the obelisks were constructed after 2003, of machine-made concrete blocks and modern paint and bronze plaques. The contrasting design, materials and colours of the recent memorial walls provide a back drop and 'enclosure' for the earlier memorials.

Figure D1. The base of the 1920 memorial on the right and the 1940s memorial on the left.

Figure D2. Detail of lettering and materials on the base of the 1920 memorial.

Figure D3. Lettering detail on the base of the tall 1920 monument.

Figure D4. Detail of a plaque on the recent low walls to the rear of the earlier monuments.

Sources

All photos taken in 2015 by Heritage Intelligence Pty Ltd as part of Wellington Shire Stage 2 Heritage Study unless otherwise stated.

Monument Australia, 'Briagolong War Memorial', <http://monumentaustralia.org.au/display/30490-briagolong-war-memorial>, accessed February 2016.

Comparative analysis

In Victoria, 1,366 monuments that were erected to commemorate various conflicts were recorded in the study by Rowe (2008), however, less than 9% of these have protection with a Heritage Overlay.

Obelisks

In Victoria, 250 monuments are in the form of an Obelisk, as recorded in the study by Rowe (2008 Vol 1:61): "The most popular war monument erected after the Boer War and First and Second World Wars is the obelisk. Defined as a 'monolith, square on plan, tapering slightly towards the top, which terminates in a pyramid', obelisks were originally 'associated with the sun, were both phallic and gnomons, and were symbols of continuity, power, regenerations, and stability.' A politician after the First World War described the memorial obelisk as having both secular and spiritual significance in is

shape: 'its upright form spoke of the upright character of these men, their actions and noble deeds should taken them like its column heavenward and upward."

Gardens

In Victoria, 46 Gardens were recorded in the study by Rowe (2008 Vol 1:61): "Unlike parks, memorial gardens are often more aesthetically refined, sometimes being fenced in and featuring flower beds and other flora and landscapes of botanic interest and possibly entrance gates. A number of these gardens are public or civic spaces, such as the Macarthur and District Memorial Rose garden at Macarthur, which also features a memorial stone to Soldier Settlers and a memorial obelisk."

In Wellington Shire there are numerous memorials, but only 9 are monuments to commemorate conflicts, of which 2 are obelisks, 2 are flagstaffs on low cairns, 1 drinking fountain, 2 statues on pedestals, 1 pillar-cenotaph, and 1 obelisk-cenotaph. The two obelisks are very similar in design with some variation in the wording and decorative features, which is unusual, however, the Briagolong memorial is particularly distinguished from the Stratford memorial by being flanked by 2 smaller WW2 obelisks, similar in design and colour to the WW1 monument.

The Briagolong Soldiers Memorial is set in a memorial garden, built on land donated for that purpose. It is the only known Soldiers/War memorial in Wellington Shire and possibly Victoria, that has 3 obelisks from two different conflicts which have been designed to be harmonious in style and materials.

According to Rowe (2008 Vol 1:17), one of the most common forms of commemorating the contribution and sacrifice of those who served in the Second World War was to add to an existing First World War memorial, usually in the form of an additional plaque or inscription, or possibly additional features, such as a memorial wall or war trophies. This was not done in Briagolong, at that time, but the recent low walls fits this description

Sources

Rowe, D. (2008), Authentic Heritage Services Pty Ltd, 'Survey of Victoria's Veteran-Related Heritage', Vols 1-3.

Curl, J.S. (1991), *The Art and Architecture of Freemasonry: An Introductory Study*, B.T. Batsford, London, 1991, p.242. cited in Rowe 2008.

Management Guidelines

Whilst landowners are not obliged to undertake restoration works, these guidelines provide recommendations to facilitate the retention and enhancement of the culturally significant place, its fabric and its setting, when restoration works or alterations to the building are proposed. They also identify issues particular to the place and provide further detailed advice where relevant. The guidelines are not intended to be prescriptive and a pragmatic approach will be taken when considering development proposals. Alternative approaches to those specified in the guidelines will be considered where it can be demonstrated that a desirable development outcome can be achieved that does not impact on a place's heritage integrity.

1. Location and Setting

1.1. Retain a formal entry gate and path directly in front of the main WW1 monument. The existing concrete path could be retained, but long term, a compacted granitic sand path would be more appropriate or a fine sandy exposed aggregate concrete surface would be a more durable option to actual granitic sand.

1.2. Reconstruct the picket fence to the same design, height, etc on both street boundaries to enclose the sacred space, as shown in Figure H1 above.

1.3. Check if any of the existing trees are memorial trees planted in 1920 and if so, seek professional aborist advice to maintain them.
1.4. Develop a master plan to replant any missing memorial trees.
1.5. Retain a passive, contemplate style of park e.g. no active recreational facilities, advertising signs, or facilities such as a toilet block, on the site, etc.
1.6. Retain clear views to the monuments from Avon Street.
1.7. Do not put directional signage e.g. "ANZAC Park" in the view lines directly in front of the monuments, as seen from Avon Street.
1.8. New memorials should be placed to the side of the three stone memorials, outside the existing circular concrete apron, not behind or in front of them.

2. Care and Maintenance

2.1. Refer to the Resources list below. These were written by Jenny Dickens, Senior Conservator, Heritage Victoria. They are in plain English, well illustrated and have very important instructions. Further assistance is available from the Shire's heritage advisor.
2.2. The biggest risk to memorials is permanent damage by the use of cleaning materials, agents and methods. E.g. Acid washing dissolves the marble which cannot be undone, sand and water blasting remove the stonemasons skilled decorative works, the polished surfaces and lettering and details.
2.3. Memorials are meant to develop a patina of age to imbue them with as sense of timelessness, and gravity of the memory. They are not meant to look bright and super clean, apart from when they were built.
2.4. This memorial has been cleaned and new concrete aprons and paths built in the past few years, and therefore, no specific works are urgent.

Resources

The following fact sheets contain practical and easy-to-understand information about the care and preservation of war heritage and memorabilia commonly found in local communities across Victoria. They can be downloaded at <http://www.dpc.vic.gov.au/index.php/veterans/victorian-veterans-virtual-museum/preserving-veterans-heritage/preserving-war-heritage-and-memorabilia>:

- Avenues-of-honour-and-other-commemorative-plantings
- Finding-the-right-conservator-tradespeople-and-materials
- General-Principles
- Metal-objects: including swords and edged weapons
- Useful-resources-and-contacts
- War-Memorials.

Locality:	**BRIAGOLONG**
Place address:	**55-57 AVON STREET**
Citation date	2016
Place type (when built):	RSL Club Rooms
Recommended heritage protection:	Local government level Local Planning Scheme: Yes Vic Heritage Register: No Heritage Inventory (Archaeological): No
Place name:	**RSL Sub Branch Club Room**

Architectural Style:	Vernacular log cabin
Designer / Architect:	Fred Foster
Construction Date:	1948

Statement of Significance

This statement of significance is based on the history, description and comparative analysis in this citation. The Criteria A-H is the Heritage Council Criteria for assessing cultural heritage significance (HERCON). Level of Significance, Local, State, National, is in accordance with the level of Government legislation.

What is significant?

The RSL Sub Branch Club Room at 55-57 Avon Street, Briagolong is significant. The original form, materials and detailing as constructed in 1948 are significant.

The hanging timber gate 'Gillio's Gate' at the entrance on the southern boundary is significant. The collection of war memorabilia held by the RSL Sub Branch is significant. The plaque commemorating the money donated by the children of Jim Mills is significant.

Later outbuildings and alterations to the building are not significant.

How is it significant?

The RSL Sub Branch Club Room is locally significant for its historical, social, scientific (technical and rarity) values to the Shire of Wellington.

Why is it significant?

The RSL Sub Branch Club Room **is historically significant at a local level** as it illustrates the importance of the Returned Sailor's Soldier's Airmen's Imperial League of Australia (RSSAILA), and later the Returned Services League (RSL), movements in Australia and Wellington Shire following World War II. The construction of a Sub Branch was the initiative of the district's returned soldiers following World War II. It was World War I veteran and bushman William (Bill) Gillio, an experienced builder of log cabins, who suggested they build a log cabin for the club room. The land was provided to the RSL Sub Branch and the returned soldiers commenced building the club room in March 1948. The soldiers felled the trees themselves and constructed the log cabin. The log cabin was completed by September 1948, and officially opened as an RSSAILA Sub Branch on 1 April 1949. Gillio constructed by hand the gate at the entrance to the property. (Criterion A)

The RSL Sub Branch Club Room retains a significant collection of war memorabilia from a number of conflicts in which the local soldiers served. The large and varied collection **is historically significant at a local level**. Further investigation is required to determine if the collection holds state or national significance. (Criteria A & H)

The RSL Sub Branch Club Room **is socially significant at a local level** for its continual use as RSSAILA and RSL Sub Branch Club Room from its opening in 1948, to today. The log cabin was built as a Sub Branch Club Room by the returned soldiers and since its opening, has served returned soldiers from all conflicts in which Australia has been involved, including recent ones. The Club holds annual ANZAC day celebrations and Remembrance Day ceremonies. In 1990, the RSL Sub Branch raised funds to purchase the land outright. (Criterion G)

The RSL Sub Branch Club Room **is scientifically (technically) significant at a local level for its use of a rare** construction method in the Shire in the twentieth century. It is believed to have been the last log cabin built with timber squared with a broadaxe in the Shire. The cabin retains a high level of integrity to the interior and exterior and is constructed of untreated Yellow Stringybark logs that were squared with a broadaxe, and laid horizontally, alternating with a cross log at the corners and secured by a plug. The walls sit on a Red Box log base. This type of construction was evident in the mountainous timber regions of the Shire in the nineteenth century but was a rare type of construction in the twentieth century. It is believed to have been the first R.S.L. log cabin Club Room built in Australia and the only log cabin R.S.L. Branch remaining today. (Criteria B & F)

Statutory Recommendations

This place is recommended for inclusion in the Schedule to the Heritage Overlay of the Wellington Shire Planning Scheme to the boundaries as shown on the map.

External Paint Controls	Yes
Internal Alteration Controls	Yes
Tree Controls	No
Outbuildings or fences which are not exempt under Clause 43.01-3	Yes, Gillio's Gate
Prohibited Uses May Be Permitted	No
Incorporated Plan	No
Aboriginal Heritage Place	Not assessed

Map of recommended boundary for Heritage Overlay

KEY

Recommended for Heritage Overlay

Title boundary

RSL Sub Branch Club Room
55-57 Avon St, Briagolong

Project: Wellington Shire Stage 2 Heritage Study
Client: Wellington Shire Council
Author: Heritage Intelligence Pty Ltd
Date: 12/2/16

History

Locality history

Briagolong was originally part of Angus McMillan's Bushy Park Run and was known as Top Plain. From 1865, Briagolong was part of the Avon Shire (Context 2005:38). In 1866, land was selected at Top Plain after the Amending Land Act of 1865 was passed; the 42nd section of the Act allowed selection of four 20 acre blocks provided the land was within ten miles of a recognised goldfield. As a result, miners moved into the area to prospect for gold in the Freestone Creek and its tributaries. By 1868, many of the claims had been taken out along Freestone Creek and its tributaries; 200 miners were located on Macmillion's Creek at one time. A small number of miners continued to prospect during the 1870s. In 1873, the area was named Briagolong, which is derived from the name of the Aboriginal group of the area, the Braiakaulung. Members of this tribe had been removed to Ramahyuck Mission Station in 1864 (Fletcher & Kennett 2005:61; Victorian Places).

By 1875, Briagolong was known as a rich agricultural district. Early crops in the area included fruit, wine grapes and maize, and wheat, oats and barley on the drier lands (Fletcher & Kennett 2005:61; Victorian Places). Hops was planted extensively and flourished in the Briagolong district on the river flats, particularly in the 1880s and 1890s, with a number of hop kilns built. However, there was infestation of red spider in the early 1890s which caused the crop to decline by 1913. Fruit orchards in the area exported to London in the 1890s and from the 1880s, several vineyards were planted. Several small cheese factories existed in the district and growth of the dairy industry was spurred by the opening of the Briagolong Cheese Factory in 1873 (Fletcher & Kennett 2005:61; Context 2005:14).

A quarry operated on Freestone Creek, north of Briagolong from the 1860s and timber milling also became an important industry in the area (Fletcher & Kennett 2005:61; Context 2005:14). "One of the first substantial red gum mills was William Forbes' Stratford Steam Saw Mill, that he established in 1865 at Murray's Corner, now known as Invermichie. In 1872, he relocated to a creek on Freemans Road at Briagolong, and named his significantly expanded enterprise the Victoria Saw Mill. The saw mill provided red gum weatherboards for buildings, had a significant contract with the Melbourne Tramways Trust to supply two million red gum blocks for street paving, made red gum fellows used in wagon wheels, and produced fencing and verandah posts. Another sideline was the production of kit houses. The red gum was quickly cleared from the plains and Forbes closed his mill in 1889. At the mill site today, the top of the well can still be seen, while in the Briagolong area, there are several Forbes' kit homes. One of the most notable buildings in Briagolong, the Briagolong Mechanics Institute, was built from Forbes' weatherboards" (Context 2005:20). A number of other mills have operated in Briagolong over the years, exporting timber via the railway (Fletcher & Kennett 2005:61).

The first township lots were sold in Briagolong in 1874, and by 1875 the population of Briagolong and the district was 200 (Fletcher & Kennett 2005:61; Victorian Places). Briagolong became part of the Shire of Maffra in 1875 (Context 2005:39). The town grew in the following years, to include two hotels, a school, a Mechanics Institute and library (the original library is retained today), and churches. In 1888 there was a second round of town lot sales. The railway arrived in Briagolong in 1889 and milk was transported twice daily to Maffra (Fletcher & Kennett 2005:61). In 1903, the *Australian Handbook* reported that the town comprised the 'Briagolong Hotel, wine hall, Presbyterian and Roman Catholic churches, coffee palace, a State School (No. 1,117), a creamery, wine and cider industries, three stores, bee farm, and police station'. In 1911, Briagolong's population was at a high 462 people (Victorian Places).

The population of Briagolong reduced from 462 people (in 1911) to approximately 300 people in the 1930s and 1950s. By 1976, the town had a population total of 216 people, until a number of people moved to the area who were interested in building stone and mud brick houses, in search for an alternative lifestyle (Fletcher & Kennett 2005:61). In 1994, Wellington Shire was created by the amalgamation of the former Shires of Alberton, Avon and Maffra, the former City of Sale, most of the

former Shire of Rosedale, as well as an area near Dargo which was formerly part of Bairnsdale Shire (Context 2005:39). In the 2000s, the population of Briagolong remains in the 500s (Victorian Places).

Thematic context

This place is associated with the following themes from the *Wellington Shire Thematic History* (2005):

8. Governing and administering:

- 8.7 War and Defence

9. Developing Cultural Institutions and Way Of Life

- 9.4 Forming Associations, Recreation

Place history

The Briagolong RSL Sub Branch meets monthly at the log cabin, located on the corners of Avon and Landy streets.

A total of 76 Briagolong men served in World War I, with 27 sacrificing their lives, including the four Whitelaw brothers. An RSL was formed after World War I, but was disbanded after some time. In March 1946, World War II returned soldiers held a meeting at the local Mechanics Institute with a view to forming a Briagolong RSL sub-branch. Subsequently, the first RSSAILA sub-branch meeting was held on 3 May 1946, with meetings then held monthly at the Mechanics Institute, Mill's woolshed, or at a member's house (Mills 1971:19; Watt 1994:14). In December 1946, it was decided that a Briagolong sub-branch clubroom was necessary (Lawless 2015).

The Kelly family made the current site available and a 'prominent Melbourne philanthropist' donated 100 pounds to assist the construction. It was World War I veteran and bushman William (Bill) Gillio (d. 4 Nov 1967), an experienced builder of log cabins, who suggested they build a log cabin (Lawless 2015; Watt 1994:11). The architect for the cabin was Fred Foster and Maffra architect and returned serviceman Stephen Ashton drew up the plans, which showed the floorplan and intended materials, and the porch entrance on the opposite side of the main elevation (Figure H1) (Watt 1994:12). Drawings showing the suggested wall construction are held at the cabin (Figure H2). This drawing shows a log wall construction with a log base underneath the floor (no stumps), shingles to the roof and sawn timber windows frames and sills. Attached to the drawing are the signatures of the approximately 33 members and the President of the Briagolong R.S.L. in 1948. The returned soldiers commenced building the club room in March 1948, supervised by Hugh Challen and Jim Mills (Lawless 2015; Watt 1994:14).

A local newspaper article in August 1948 reported that 'steady progress [was] being maintained in the construction of a log cabin at Briagolong by returned servicemen of that district', to serve as the club room of the local branch R.S.L.. At this date, the article reported that all of the logs in the construction of the walls were in position, the floor joists were in position and the roof was well advancing. The sawn hardwood of the floor was cut and seasoning. All of the work, from felling of the trees and carting, to milling, sawing and building was carried out by working bees (*Gippsland Times*, 19 Aug 1948:3).

The soldiers felled the trees themselves (Watt 1994:14). The log cabin was constructed with 30ft logs of untreated Yellow Stringybark that were squared with a broad axe by Gillio, and put together without nails. It is said to be 'the last log cabin built with timber squared with a broadaxe' (Watt 1994:14). It was constructed on a red box log base (not stumped). The roof was clad with shingles at first, but was later replaced with sheets of malthoid (which remain in 2015 under the iron cladding) and then with an iron roof. The timber floor was also covered by sheets of malthoid (remain in 2015). The chimney stack on the exterior of the cabin was constructed of stones that were formerly part of the Briagolong Catholic Church building; these stones were originally from a quarry that operated on Freestone Creek, north of Briagolong, from the 1860s (Lawless 2015; Watt 1994:12; Context 2005:18). The mantle

was made of red box and timber shutters enclosed the windows (remain in 2015) (Lawless 2015; Watt 1994:12). The construction type is said to be in the log cabin style built by mountain cattlemen (Vardy 1994:105) The first fence was a timber 'bush fence' (Lawless 2015).

The cabin was completed by September 1948, and officially opened on 1 April 1949 (Watt 1994:14, 17) It is thought to have been the first R.S.L. log cabin clubroom built in Australia (RSL Vic Branch). A photo of the interior that dates to the opening of the cabin (Watt 1994:17) showed members posing in front of the Red Box mantle, and interior of the Yellow Stringybark log structure, with the cross beams, which remain in 2015 (Figure H3).

Photos dating to c1968 showed the west and south elevations of the log cabin, as it appears in 2015, with the timber shutters to the windows and iron roof cladding (Figures H4 & H5). The surrounding land was vacant and the first timber post and rail fence can be seen, with the timber-framed entrance and Gillio's Gate (which remain in 2015), with a section of fence (perhaps an entry point) enclosed with a log construction (Figure H6) (SLV). The pedestrian gate is a handmade timber construction, built by Gillio himself before 1967, and is actually an oddly formed tree, found by Gillio (Lawless 2015; Watt 1994:4).

The post and rail timber fence that runs along the south and west boundaries in 2015 was built c1980s by local timber cutter Kerry Dice. The entrance 'Gillio's Gate' remains, and is now marked by a sign bearing the name on the timber arch.

Around 1990, the R.S.L. branch raised $9,000 to purchase the property outright, with the Mills' family donating the remainder necessary (Lawless 2015). Two plaques (one inside, one on a large rock in front of the cabin) note that 'the children of the late Mr Jim Mills compensated the R.S.L. for the purchase of this land, on which this R.S.L. log cabin is built.

A plaque near the entrance of the cabin commemorates the 50th anniversary of the 'formation of the Briagolong R.S.L. Sub Branch, 1946-1996'. On 6 April 1996 the President of the Sub Branch was B. Adams, while the Victorian Present was B. Ruxton O. B. E. (plaque on site), who attended the anniversary celebrations.

In 2015, all of the original timbers and logs of the cabin have been retained. Aeroplane engine parts sit within the boundary.

The R.S.L holds an extensive collection of memorabilia and portraits. In 2015, the log cabin continues to serve the R.S.L. members and has always been the site of ANZAC day celebrations and Remembrance Day ceremonies. It has also served the Red Cross, Girl Guides and Scouts. Today, it is thought to be the only log cabin R.S.L. branch in Australia.

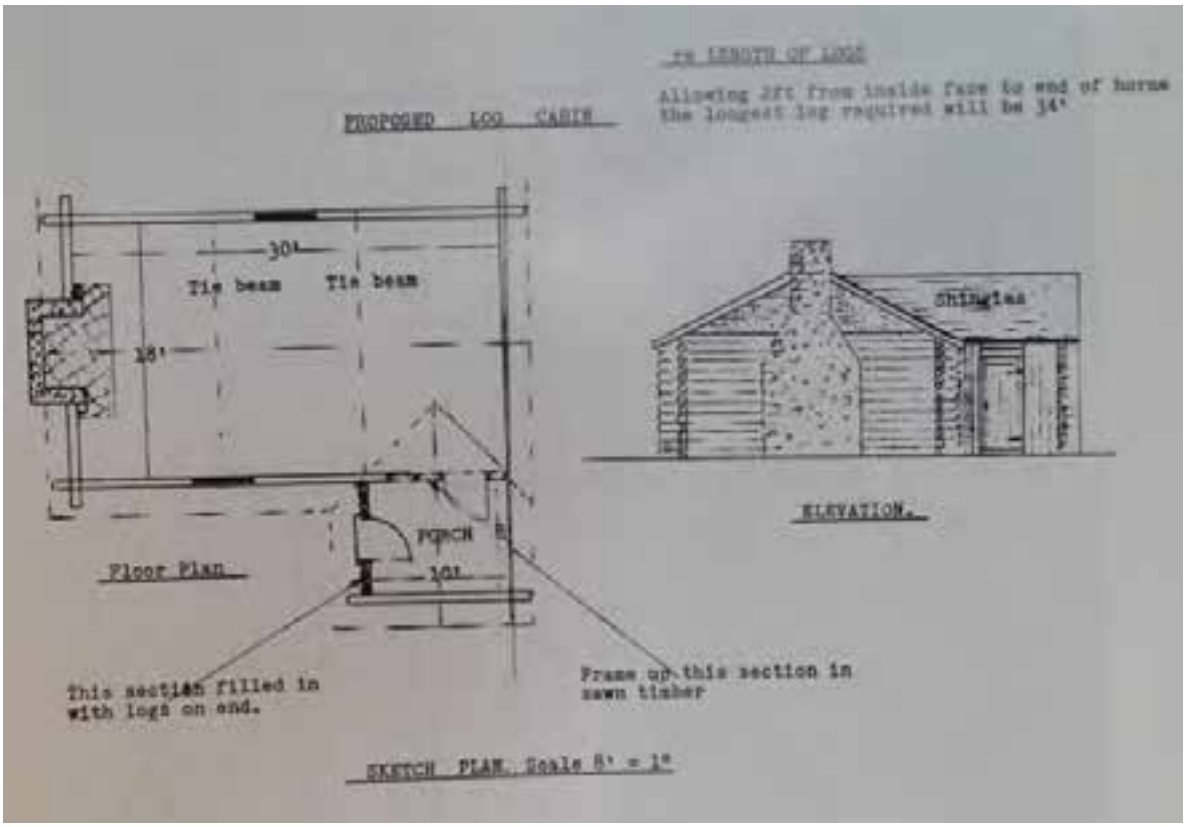

Figure H1. The original plan for the club house. Note the cabin was originally designed with the porch on the opposite side.

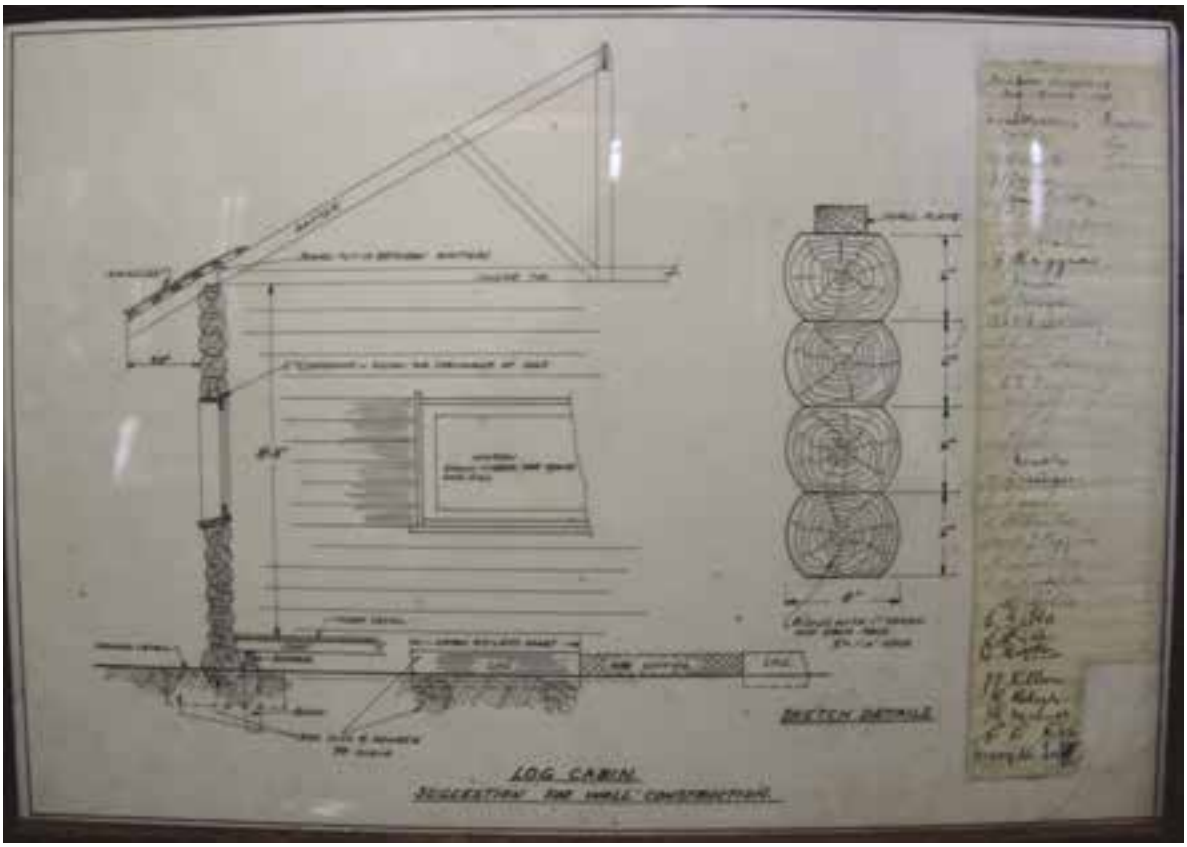

Figure H2. Drawings held at the cabin, showing details of the suggested wall cosntruction.

Figure H3. A photo of the members inside the cabin, upon the opening (Watt 1994:17).

Figure H4. The cabin c1968 (Briagolong History facebook page, MDHS 02798VMFF)

Figure H5. The west elevation of the cabin. Photo probably also dates to c1968 (SLV).

Figure H6. A photo dating to c1968, showing the original fence and Gillio's Gate at this date (Briagolong History facebook page No. MDHS 02797VMFF).

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Vardy, Wal (1994), *Beneath blue hills : a history of Mewburn Park*, Bairnsdale [Vic].

Victorian Places, 'Briagolong', <http://www.victorianplaces.com.au/briagolong>, accessed March 2016.

Watt, Dorothy (1994), *Through Gillio's Gate : a history of Briagolong R.S.L.*, Briagolong.

Description

This section describes the place in 2016. Refer to the Place History for important details describing historical changes to the physical fabric.

The RSL sub-branch club room is a log cabin construction, built in 1948 in the style of a mountain log cabin. The cabin is set back on an unlandscaped block, at the north-east corner of Avon and Landy streets, to the east of Briagolong township. There are modern outbuildings on the north boundary, which are not significant.

Log construction, as extracted from Miles Lewis's *Australian Building* (Section 2.2 Logs):

Log construction is a traditional form dating from the Iron Age and used in forested areas in Europe. Some form of log construction survived in northern England into the sixteenth century, but the tradition had died out in Britain before the time of Australian settlement. When it was used by early settlers, therefore, it was not a reflection of current British practice, and one must ask whether it was simply a natural response to local conditions - timber which was plentiful but difficult to work - or whether there were any specific cultural influences at work. Northern Europe may have been the traditional home of log construction, but North America was the area where colonial military and naval men might have come into more direct contact with it. The conventional log buildings of North Europe and America are certainly of more relevance to later log construction in Australia, so far as we know of it. Log construction also had some impact in Melbourne and in the Port Phillip District generally.

Figure D1. The log cabin is a small rectangular structure with a projecting entrance porch. The gabled roof is clad in (modern) corrugated iron, but retains an earlier roof cladding of malthoid sheets underneath (the roof was originally clad with shingles). The cabin is constructed of untreated Yellow Stringybark logs that were squared with a broadaxe, and laid horizontally, alternating with a cross log at the corners and secured by a plug (Lawless 2015). The walls sit on a Red Box log base (not stumped). The log cabin is in very good condition and retains a very high level of integrity as it retains its original 1948 timbers.

The main (south) elevation faces Avon Street, with a path leading to the entrance off the north side of the entrance porch. To the right of the entrance is a short but wide timber-framed window enclosed by the original timber shutters (no glazing). Near the entrance door is a plaque commemorating the 50th anniversary of the formation of the Briagolong RSL Sub Branch in 1996, and a sign bearing the name 'RSSAILA Log Cabin March 48'.

Figure D2. The east elevation has a large external stone chimney stack, with a red brick section to the top, which retains some render. There are modern metal ties around the chimney stack, which have supported the stack for many years (Lawless 2015). The gabled end is clad with sawn timbers.

Figure D3. The north (long) elevation of the cabin has a second short, wide timber-framed window with original timber shutters (no glazing).

Figure D4. The west elevation has a smaller version of the timber-framed window with shutters. The logs of this elevation continue to form the porch.

Figure D5. The interior of the 1948 log cabin is in very good condition and has a very high level of integrity, retaining its original timber elements. The interior walls are not lined, with the Yellow Stringybark logs evident. Sheets of malthoid line the sawn hardwood of the floor, and are still visible under the iron cladding of the roof. Sawn timbers and hewn logs form the ceiling trusses and cross beams. The original, large Red Box logs remain, forming the mantle. The R.S.L holds an extensive collection of memorabilia and local soldiers portraits.

Figure D6. The gateway surround and the post and rail timber fence that runs along the south and west boundaries in 2015 was built c1980s, replacing an earlier 'timber bush' fence. Leading to the cabin is an entrance marked by a timber post and lintel arch, with signs attached reading 'Gillio's

Gate' remains, and is now marked by a sign bearing the name on the timber arch. Inside the entrance is a small collection of aeroplane engine parts.

Figure D7. Inside the fence is a plaque, attached to a boulder, commemorating the donation made by the children of the late Mr Jim Mills compensating the RSL for the purchase of the land.

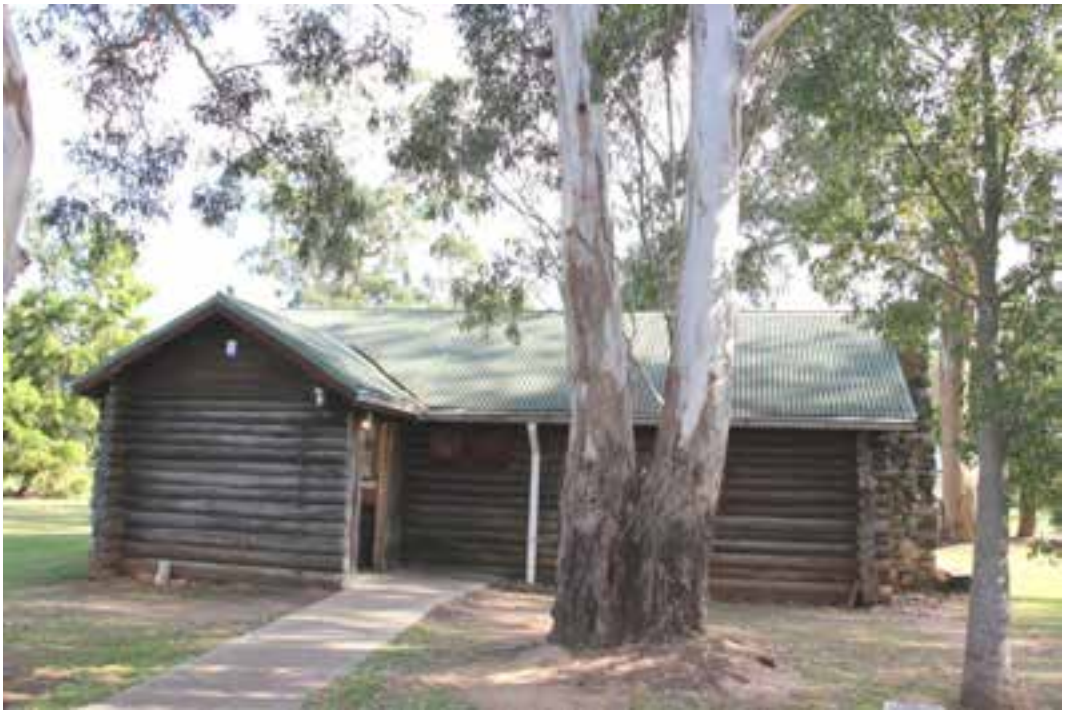

Figure D1. The south elevation of the cabin, which faces Avon Street. The entrance is off the east side of the entrance porch, to the left of the building.

Figure D2. The east elevation with the large stone chimney stack, with a red brick top.

Figure D3. The north elevation with its wide timber-framed window with its original timber shutters (like the main elevation).

Figure D4. The west elevation and its shorter version of the timber-framed window.

Figure D5. The interior of the log cabin is in very good condition and has a very high level of integrity, retaining its original timber elements. The interior walls are not lined, with the Yellow Stringybark logs evident.

Figure D6. The original gate, 'Gillio's Gate' and the c1980s archway and timber fence. Inside the fence are a collection of aeroplane engine parts.

Figure D7. Inside the fence is a plaque, attached to a boulder, commemorating the donation made by the children of the late Mr Jim Mills compensating the RSL for the purchase of the land.

Sources

All photos taken in 2015 by Heritage Intelligence Pty Ltd as part of Wellington Shire Stage 2 Heritage Study.

Lawless, Chris (Briagolong RSL member), personal communication on site, 25 Nov 2015.

Comparative analysis

The RSL Sub Branch Club Room is a vernacular log cabin built in 1948, purpose-built by local returned soldiers as their club rooms following World War 2. The vernacular style was suggested by local member Bill Gillio. It is believed to have been the last log cabin built with timber squared with a broadaxe in the Shire. This type of construction was evident in the mountainous timber regions of the Shire in the nineteenth century but was a rare type of construction in the twentieth century. The cabin retains a high level of integrity to the interior and exterior. It is believed to have been the first R.S.L. log cabin Club Room built in Australia and the only log cabin R.S.L. Branch remaining today.

'Victorian High Country Huts Association' has photographs of other huts in the area which showed that this log cabin was one of the best constructions, retaining a very high degree of intactness and is in very good condition. Bill Gillio and Andy Estoppey of Briagolong constructed the Moroka Hut c1946 (still exists), in the same mountain log cabin construction style, built to serve as a shelter for local mountain cattleman.

Further research is required to establish if the Briagolong RSL cabin is of State or National significance.

Management Guidelines

Whilst landowners are not obliged to undertake restoration works, these guidelines provide recommendations to facilitate the retention and enhancement of the culturally significant place, its fabric and its setting, when restoration works or alterations to the building are proposed. They also identify issues particular to the place and provide further detailed advice where relevant. The guidelines are not intended to be prescriptive and a pragmatic approach will be taken when considering development proposals. Alternative approaches to those specified in the guidelines will be considered where it can be demonstrated that a desirable development outcome can be achieved that does not impact on a place's heritage integrity.

1. **Setting** (views, fencing, landscaping, paths, trees, streetscape)
   - 1.1. Retain a setting of indigenous eucalyptus trees.
   - 1.2. Retain views of the Avon and Landy Street elevations.
   - 1.3. Retain the gateway, gate, and existing signs in the existing location.
   - 1.4. Do not add any form of advertising signs in the viewlines to the gate, fence or log cabin along the Avon and Landy Street sides.
   - 1.5. Do not paint or seal any of the unpainted timbers, logs, fence or gate.
   - 1.6. Ensure signs and services such as power poles, electrical conduit, bus shelters, signs, etc, are located so that they do not impact on the important views. If they are visible, reduce the impact by painting them the colour of the material/setting behind them.
   - 1.7. New interpretation storyboards, should be placed to the side of the log cabin, not in front of it.
   - 1.8. Retain the unlandscaped setting.
   - 1.9. Paving
     - 1.9.1. The most appropriate paving is pressed granitic sand, however, if hard paving is necessary, asphalt is the most appropriate. Concrete is not recommended but if required, should have a surface of sand coloured and size, exposed aggregate.
     - 1.9.2. Ensure the hard paving does not adhere to the building itself. Insert 10mm x 10mm grey polyurethane seal over a zipped Ableflex joint filler around base of the log cabin, to protect the original timber from concrete adhering to it and to allow expansion joint movement and prevent water from seeping below it.

2. **Additions and New Structures**
   - 2.1. New structures should be restricted to the rear of the property and screened from view, with a brush (or other natural material) fence, as shown on the aerial below. Use galvanised corrugated iron on the roof which is a traditional material, not Zinculame or Colorbond. However, together with 1.1, appropriately designed and sympathetic additions should be parallel and perpendicular to the existing building, single storey, similar proportions, height, wall colours; but parts not visible in those views could be of any design, colours and materials.
   - 2.2. Avoid concrete next to the timber logs as this will restrict the natural drainage and drying out of the footings and base timbers. Install paths at least 500mm away from the walls and 250mm lower than the ground level inside the building. Fill the gap between the path and the wall with very course gravel to allow moisture to evaporate from the base of the wall.
   - 2.3. New garden beds
     - 2.3.1. These are not encouraged as the setting should be a natural unlandscapced bush setting. However, if garden beds are installed in future, they should be a minimum of 1000mm from the timber walls, preferably further, and the ground lowered so that the ground level of the garden bed is a minimum of 250mm lower than the ground level inside the building and slope it away from the building, and the gap can be backfilled with very

course gravel up to the level of the concrete path. The coarse gravel will have air gaps between the stones which serves the function of allowing moisture at the base of the wall to evaporate. The reason that garden beds are detrimental to the building, is by a combination of: watering around the base of the wall and the ground level naturally builds up. The ground level rises, due to mulching and leaf litter and root swelling, above a safe level such that it blocks sub floor ventilation, and the wall is difficult to visually monitor on a day to day basis, due to foliage in the way.

3. Accessibility

3.1. There is good accessibility to the log cabin.

4. Reconstruction and Restoration

If an opportunity arises, consider restoring and reconstructing the following.

4.1. Joinery

4.1.1. Do not paint or seal any unpainted timbers.

4.1.2. Repaint all existing painted joinery, inside and out, in the same colour (possibly Venetian Red or Indian Red) as that used on the timber supporting the metal plaque near the entrance of the cabin (that commemorates the 50th anniversary of the formation of the Briagolong R.S.L. Sub Branch, 1946-1996).

4.2. Roofing, spouting and down pipes

4.2.1. Colorbond is a very modern plastic coated material and is not in character with the hand made vernacular log cabin, it is recommended that either:

4.2.1.1. Replace the fading and lichen covered green Colorbond, with unpainted galvanised corrugated iron (not Zinculame which is highly shiny and reflective for many years and will look at odds with the old weathered log walls.

4.2.1.2. Or put a timber shingle roof over the top of the existing roof, in such a manner that the existing roof remains water tight.

4.2.2. Replace the white plastic down pipes with unpainted galvanised iron. A temporary measure is to paint the white plastic the same colour as the timber so that they blend in, instead of contrasting.

4.2.2.1. Use galvanised corrugated iron roofing, spouting, down pipes and rain heads.

4.2.2.2. Do not use Zincalume or Colorbond, or plastic.

4.2.2.3. Use ogee profile spouting, and round diameter down pipes.

4.3. Fences

4.3.1. Replace/reconstruct the existing fence with the original bushman's fence design.

4.4. Caulking/draught proofing the walls externally and internally. (Thanks to John Lewis, Director of Engineering and Operations, Sovereign Hill, Ballarat, for the following instructions.)

4.4.1. Thoroughly remove the recent yellow foaming caulking compound. Not only is it visually inappropriate, but it is dangerous as it is a highly flammable material, which puts the occupants and the very special collection of memorabilia at unnecessary risk.

4.4.2. Apply a simple, cheap and proven method which is appropriate for this vernacular log cabin design and materials. It can be done with a working bee. This method will last 20 to 30 years and after that, any patching required will be half about half a day's work. The method:

4.4.2.1. Use a local clay (usually available from a shallow depth) that sticks to your boots.

4.4.2.2. Manually pack the clay tightly into the gaps. This will last for 20 or more years.

4.4.2.3. Do not seal the clay or timbers in any way.

4.5. Stone Chimney

4.5.1. Mortar: match the lime/clay mortar, do not use cement mortar.

5. The following permit exemptions for the interior are recommended.

5.1. Painting of previously painted walls and ceilings in appropriate heritage colour schemes, provided that preparation or painting does not remove evidence of any original paint or other decorative scheme.
5.2. Installation, removal or replacement of carpets and/or flexible floor coverings.
5.3. Installation, removal or replacement of screens or curtains, curtain tracks, rods and blinds, other than where structural alterations are required.
5.4. Installation, removal or replacement of hooks, nails and other devices for the hanging of mirrors, paintings and other wall mounted art works, memorabilia etc.
5.5. Removal or replacement of non-original door and window furniture including, hinges, locks, knobsets and sash lifts.
5.6. Installation, removal or replacement of ducted, hydronic or concealed radiant type heating provided that the installation does not damage existing original finishes, and that the central plant is concealed.
5.7. Installation, removal or replacement of electric clocks, public address systems, detectors, alarms, emergency lights, exit signs, luminaires and the like.
5.8. Installation of new fire hydrant services including sprinklers, fire doors and elements.
5.9. Installation, removal or replacement of electrical wiring, providing the conduits and wiring is not visible.

Resources

John Lewis, Director of Engineering and Operations, Sovereign Hill, Ballarat.

Wellington Shire Heritage Advisor

Young, David (2008), "Salt Attack and Rising Damp, a guide to salt damp in historic and older buildings" Technical Guide, prepared for Heritage Victoria.

The following fact sheets contain practical and easy-to-understand information about the care and preservation of war heritage and memorabilia commonly found in local communities across Victoria. They can be downloaded at <http://www.dpc.vic.gov.au/index.php/veterans/victorian-veterans-virtual-museum/preserving-veterans-heritage/preserving-war-heritage-and-memorabilia>:

- Antique-and-heritage-munitions: Firing weapons, artillery and ammunition
- Donating-war-related-memorabilia
- Finding-the-right-conservator-tradespeople-and-materials
- General-Principles
- Honour-rolls (wooden)
- Medals-and-medallions
- Metal-objects: including swords and edged weapons
- Outdoor-heritage
- Paper-and-books
- Photographs
- Uniforms-costumes-and-textiles
- Useful-resources-and-contacts
- Wooden-objects: Cannon, tanks, and other large military objects.

NOTE: The blue shaded area is the preferred location for additions and new development:

Locality:	**BRIAGOLONG**
Place address:	**BRIAGOLONG CEMETERY, 570 BOUNDARY ROAD**
Citation date	2016
Place type (when built):	Memorial
Recommended heritage protection:	National government level. National Heritage List: Yes Local Planning Scheme: Yes Heritage Inventory (Archaeological): Yes Vic Heritage Register: No

Place name: **Annie Whitelaw Grave**

Architectural Style:	Inter War Gothic
Designer / Architect:	Not known

Statement of Significance

This statement of significance is based on the history, description and comparative analysis in this citation. The Criteria A-H is the Heritage Council Criteria for assessing cultural heritage significance (HERCON). Level of Significance, Local, State, National, is in accordance with the level of Government legislation.

What is significant?

The Annie Whitelaw grave, memorial headstone, and perimeter fencing are significant.

How is it significant?

The Annie Whitelaw grave, memorial headstone, and perimeter fencing are historically significant at a local and **National level**. The Annie Whitelaw grave, memorial headstone and perimeter fencing are socially, aesthetically and scientifically significant at a local level to Wellington Shire. It is also locally significant for the potential to yield archaeological data.

Why is it significant?

The Annie Whitelaw grave, memorial headstone, and perimeter fencing are **historically significant at a National level** for the local and national recognition of Annie Whitelaw's loss of four of her six sons directly due to their service in WW1, and for illustrating the impact on Australian women of the soldiers' deaths. The Governor-General's Private Secretary wrote a letter addressed to the Maffra Repatriation Committee in apology that his Excellency and Lady Somers could not attend the unveiling of the memorial held on 25 August 1927, but that they 'very much appreciate the action which your Committee has taken in erecting a tombstone to such a worthy subject of Australia. His Excellency is very fully alive to the great part taken in the late war by mothers who were willing to send their sons to fight the Empire's battles, and both he and Her Ladyship realise in full measure the heavy strain and anxiety which mothers bore in silent bravery'. (Criterion A)

The Annie Whitelaw grave, memorial headstone, and perimeter fencing are **socially significant at a local level** for their association with the Maffra Repatriation Committee who raised funds for the tombstone and fence, and for the unveiling of the memorial on 25 August 1927, which continues to be highly regarded in the community today. (Criteria A & G) It is also significant for its special association with Mrs Annie Whitelaw and her sacrifice, and for the rare recognition of honoring the contribution of the womanhood of Australia, as articulated at the memorial service by dignitaries who stated that 'the monument was primarily in memory of the late Mrs Whitelaw but was at the same time intended as a recognition of other mothers who had lost sons at the war', while another stated that Mrs Whitelaw's 'contribution to the Empire was a unique one'. (Criterion H)

The Annie Whitelaw grave, memorial headstone, and perimeter fencing are **aesthetically significant at a local level** for the intact white marble memorial headstone with lead lettering, the rustic quarry-faced bluestone plinth and the low, elegant cast iron fence which consists of twisted rails to resemble rope supported by nine bracketed posts. (Criterion E)

The Annie Whitelaw grave, memorial headstone, and perimeter fencing are **scientifically significant at a local level** for the work of the artisans with stonemasonry skills, as illustrated on the hand carved memorial headstone and lead lettering, which are now rarely used for new monuments. It also has potential to yield archaeological evidence in the land around the grave. (Criteria B, C & F)

Statutory Recommendations

This place is recommended for inclusion in the Schedule to the Heritage Overlay of the Wellington Shire Planning Scheme with the boundaries as described below.

External Paint Controls	Yes, including cleaning
Internal Alteration Controls	No
Tree Controls	No
Fences & Outbuildings	Yes, stone and cast iron fence to the Annie Whitelaw grave
Prohibited Uses May Be Permitted	No
Incorporated Plan	No
Aboriginal Heritage Place	Not assessed

Recommended boundary for Heritage Overlay

Heritage Overlay boundary to cover the plot of Annie Whitelaw. HO to cover: the whole area of the grave site, including the marble headstone and the bluestone and cast iron fencing, as seen in the photo below and listed in the Statement of Significance.

It is recommended that the setting of the grave and memorial be protected when the cemetery is covered with a Heritage Overlay as part of a future assessment and amendment to the Planning Scheme.

History

Thematic context

This place is associated with the following themes from the *Wellington Shire Thematic History* (2005):

8. Governing and administering:

- 8.7. War and Defence

9. Developing cultural institutions and way of life:

- 9.2. Memorials

The following is based on information taken from the *Wellington Shire Thematic Environmental History* (Context 2005:45-6):

Memorials are erected throughout the Shire in honour of pioneers and district explorers, significant events and people, and those who served in world wars and other conflicts.

The soldiers' memorials that are spread throughout the Shire show the impact that the two world wars, and subsequent conflicts, had on so many communities and families within the Shire. It must be remembered that while commonly referred to today as 'war memorials', these memorials were originally erected in honour of, and to commemorate, the soldiers and those who made the ultimate sacrifice for their country. The memorials were often funded by the community and erected with great community pride, in honour of the locals who died or served and returned.

The group of Rosedale memorials comprises two soldiers memorials and an Angus McMillan memorial. Among the names listed on the soldiers memorials are those of James Wilfred Harrap and Ernest Merton Harrap, brothers from Willung who were killed on the same day at the battle for Polygon Wood near Ypres in 1917. Listed on the Briagolong soldiers' memorial are the names of six Whitelaw brothers, three of whom were killed on active service and one who died later from wounds received. A memorial to their mother, Annie Whitelaw, was erected at her grave in honour of her sacrifice, and to all mothers of sons who served at the front. Soldiers' memorials also remain at Maffra, Stratford and Yarram, to name a few. While St James Anglican Church in Heyfield stands as a Soldiers' Memorial Church. There are also remnants of avenues of honour. The pine trees at Stratford lining the route of the former highway were planted as a memorial to soldiers who served in the First World War. Many of the memorials also have plantings, such as a lone pine, planted in connection with the memorial.

Among the many other memorials in the Shire are those to district pioneers. The cairns erected to Angus McMillan and Paul Strzelecki in 1927 follow their routes through the Shire and were part of an orchestrated campaign of the Victorian Historical Memorials Committee to infuse a sense of history into a landscape that had no ancient monuments.

The struggle for road access in isolated areas is remembered by a cairn dedicated to the Country Roads Board, erected in 1935 at the intersection of the Binginwarri and Hiawatha roads. Transforming a landscape from dryland grazing to irrigated pasture is symbolised by a dethridge wheel mounted on a cairn on the Nambrok Denison estate. A memorial is planned at site of the West Sale Holding Centre to commemorate the migrants who came to settle in postwar Australia. Bronze plaques, designed by Sale artist Annemieke Mein and on display in Sale, document the contributions of several famous Gippslanders, including singer Ada Crossley and writer Mary Grant Bruce.

Place history

The Briagolong Cemetery is located south of the township and was reserved for use as a cemetery in 1880. The earliest headstone at the small cemetery, which is aligned along one main axis, dates to 1882 (Context 2005).

The cemetery contains the headstone of Annie Whitelaw, wife of Robert Whitelaw. The headstone was erected as a monument to her sacrifice during World War I, and to all mothers of sons who served at the front. Six of Annie's eight sons (two were underage) enlisted in World War I (Monuments Australia). Three of the brothers were killed in active service, while a fourth, Kenneth, died later from wounds received in action (Context 2005:45-6). Annie also lost two nephews (her sisters' sons), Thomas Leslie Lotton and Angus Cyril O'Nial, whose names are also listed on the Anzac Park Memorial along with the six Whitelaw brothers (MDHS; Briagolong History).

Army records state that Sergeant Robert Angus Whitelaw (Figure H1), 21st battalion, was killed in action on 3 May 1917 at Bullecourt, France. Corporal Ivan Cecil Whitelaw, 12th Battalion, was killed in action on 23 April 1918, and Private Angus McSween Whitelaw, 24th Battalion, was killed in action on 25 August 1916 (AWM). Robert was the second son of Robert and Annie, while Cecil was the fifth son. Robert had previously been reported wounded and missing (*The Argus* 6 Aug 1917:1; 22 May 1918:1).

After World War I, the Briagolong community were sensitive to her loss and are thought to have installed a blind above the Honour Roll in the Mechanics Institute in order to spare her the distress when visiting. Annie is known to have watched the ANZAC Day parades from a distance from her buggy, unable to attend (Monuments Australia). Portraits of the three Whitelaw brothers killed in action are hung at the Briagolong R.S.L. clubrooms.

The headstone was installed at her gravesite following her death in 1927. The headstone reads 'In Grateful Remembrance of Annie Whitelaw, Died 5th April 1927 Aged 64 years. The mother of eight sons who served in the Great War 1914-1919, four of whom, Bob, Ken, Ivan and Angus paid the Supreme Sacrifice'. A quote below reads 'Happy is she who can die with the thought that in the hour of her Country's greatest need she gave her utmost. (Conan Doyle)' The bottom of the headstone notes that it was erected by the 'Maffra Repatriation Com.(mittee).'

The unveiling of the memorial was held on 25 August 1927. A local newspaper published a full report on the ceremony which a number of important figures attended. The article reported that the Maffra Repatriation Committee, and the originator of the idea Secretary Mr James French, had gathered a 'large and representative gathering' at the Briagolong Cemetery for the unveiling of the monument 'to the memory of the late Mrs R. Whitelaw, who lost four out of six of her sons who sent to the war'. The Governor-General's Private Secretary wrote a letter addressed to the committee in apology that his Excellency and Lady Somers could not attend, but that they 'very much appreciate the action which your Committee has taken in erecting a tombstone to such a worthy subject of Australia. His Excellency is very fully alive to the great part taken in the late war by mothers who were willing to send their sons to fight the Empire's battles, and both he and Her Ladyship realise in full measure the heavy strain and anxiety which mothers bore in silent bravery.' Mr A. McAdam, Chairman of the committee, stated that 'the monument was primarily in memory of the late Mrs Whitelaw but was at the same time intended as a recognition of other mothers who had lost sons at the war', and added that Mrs Whitelaw's 'contribution to the Empire was a unique one'. The Hon. Donals McKinnion, who was Director of Recruiting during the war, unveiled the monument and stated that 'during the war the women of Australia had displayed the highest love for their country, and the work they had done throughout that long and terrible campaign was perhaps not fully appreciated. Australia's part in the war was a noble one, and her contribution was worthy of this part of the British Empire. Sixty thousand of the flower of her manhood made the great sacrifice in the cause of liberty and freedom. It was an anxious time for the mothers of the sons who were engaged in that struggle, for they never knew the moment when the clergyman would appear at their homes to break to them the sad news of

the loss of a loved one.' Speeches were also made by the Honourable G. M. Davis, M. L.A., who 'knew the Whitelaw family intimately', and the Honourable M. McGregor, who said that 'the late Mrs Whitelaw was a fine example of the best of womankind in Australia' and that 'the Whitelaw family had indeed played a noble part in that Great War', in sending six sons. Mr J. W. McLachlan, M. L. A. Praised Mrs Whitelaw, stating that 'by her sacrifice, had shown herself to be one of the foremost mothers in the Commonwealth' and that 'he was not aware that her greatest contribution to the war had been surpassed in the Commonwealth.' McLachlan had spoken to Colonel Boucher, who had Gippsland boys serve under him, and that he conveyed that 'Mrs Whitelaw's performance was a unique one'. He continued by saying that 'the late Mrs Whitelaw was a humble homely and patriotic woman' and that 'Briagolong had lifted itself on to a high plane in paying tribute to a woman who was an honor to the Empire. To the future historian in searching the records would come upon the name of Whitelaw, and would hold it up as an example of what a mother did in a preceding generation for her country and her Empire'. Mr Semmens, a returned soldier and Cr. Long, President of the Maffra Shire, also paid warm tributes to Mrs Whitelaw and all mothers of men who served at the front. The ceremony was concluded with the sounding of the Last Post (*Gippsland Times*, 25 Aug 1927:5).

Facing and surrounding Annie Whitelaw's headstone are the headstones of family members. The headstone of Private Kenneth Whitelaw (died 17 October 1922) is opposite. A second headstone nearby is that of Sergeant D. J. Whitelaw (died 14 April 1965, aged 77). Other headstones are for Elizabeth Whitelaw (d. 2 July 1970, aged 81) and Francis Norman Whitelaw (died 2 Sep 1972, aged 70 years).

In 2015, Annie Whitelaw's headstone stands above a double plot, lined with bluestone with a cast iron rail (recently restored) of a common type to the cemetery.

Figure H1. Studio portrait of 1003 Private (Pte) Robert Angus Whitelaw, 21st Battalion, of Briagolong, Victoria (AWM).

Sources

Australian War Memorial (AWM), item DA09096, <https://www.awm.gov.au/collection/>, accessed 17 Dec 2015.

Briagolong History Facebook page, <https://www.facebook.com/BriagolongHistory/photos/>, accessed 19 Dec 2015.

Context Pty Ltd (2005), 'Wellington Shire Heritage Study Thematic Environmental History'.

Gippsland Times

Maffra & District Historical Society (MDHS) collection: historical information and photos generously provided by Linda Barraclough, Pauline Hitchins & Carol Kitchenn, provided Nov 2015.

Monuments Australia, 'Annie Whitelaw', <http://monumentaustralia.org.au/>, accessed 17 Dec 2015.

The Argus

Description

This images describes the place in 2016.

Figure D1. View of the front of the gothic memorial headstone and base, both made of marble with hand carving and lead lettering.

Figure D2. Detail showing the carved 'rope', gothic pointed arch, and deteriorating lead lettering on the marble memorial headstone.

Figure D3. Back of the gothic memorial headstone showing black algae growth.

Figure D4. Detail showing lichen on the bluestone plinth, and 'restored' cast iron rail and post.

Sources

All photos taken in 2015 by Heritage Intelligence Pty Ltd as part of Wellington Shire Stage 2 Heritage Study.

Comparative analysis

The Annie Whitelaw grave provides a commemorative focus and reminder to the Australian community of the significance of the great personal loss of their family's sons in WW1.

There are several cemeteries, and some with specific graves, listed on the Victorian Heritage Register. However, none of them are associated with the sacrifice and honour of the women of Australia, whose sons participated, died or were wounded in WW1.

The Australian War Memorial and Memorial Parade is on the National Heritage List, however, there are no graves associated with WW1 or specifically associated and honouring the role of women and their personal suffering, for the loss of their children due to service in WW1.

The Annie Whitelaw Grave is unique in that it has outstanding heritage value to the nation because of its special recognition of the personal contribution of the women of Australia in the loss of their sons in WW1.

The locally significant Inter War Gothic design, comprising the white marble memorial headstone with lead lettering and sculpted detailing and decoration, is an intact but typical example of many graves of the time, including similar styled graves in the Briagolong Cemetery.

Management Guidelines

Whilst landowners are not obliged to undertake restoration works, these guidelines provide recommendations to facilitate the retention and enhancement of the culturally significant place, its fabric and its setting, when restoration works or alterations to the building are proposed. They also identify issues particular to the place and provide further detailed advice where relevant. The guidelines are not intended to be prescriptive and a pragmatic approach will be taken when considering development proposals. Alternative approaches to those specified in the guidelines will be considered where it can be demonstrated that a desirable development outcome can be achieved that does not impact on a place's heritage integrity.

1. Location and Setting

1.1. The grave, memorial headstone, fence should not be removed from this site.

1.2. The setting of the cemetery, including the other graves and particularly the other Whitelaw family graves within the historic Briagolong Cemetery, should be protected with a Heritage Overlay over the whole Cemetery, possibly as a group listing of cemeteries in the Shire.

2. Care and Maintenance

2.1. **Never** waterblast, sandblast or soda blast (or any sort of blasting) the memorial.

2.2. Never 'seal' the surface with any product, or acid wash the marble memorial headstone (acid dissolves marble, even when briefly on the surface).

2.3. Never use commercial rust converters on the cast iron railing and posts. Treat them with Fish Oil, rather than painting.

2.4. If the joints between the bluestone require repointing, traditional mortat mixes were commonly 1:3 lime:sand. Never use cement mortar.

2.5. Refer to the Resources list below. These were written by Jenny Dickens, Senior Conservator at Heritage Victoria. They are in plain English, well illustrated and have very important instructions to avoid irreparable damage from using modern methods and products. Further assistance is available from the Shire's heritage advisor.

2.6. Monitor your memorial regularly.

2.7. It is not a disgrace for a monument to look its age and reflect its history.

2.7.1. Leave the algae on the perimeter bluestone plinth. It does no damage to the bluestone, and imbues it with a patina of age.

2.7.2. Memorials are meant to develop a patina of age to imbue them with as sense of timelessness, and gravity of the memory. They are not meant to look bright and super clean, apart from when they did when they were built. Honour the original craftsmen when doing cleaning and repairs. Do not scrub away the historic craftsmanship.

2.8. Don't introduce new features or embellishments, such as cement.

2.9. Don't use modern products or cleaning agents.

2.9.1. The biggest risk to memorials is permanent damage by the use of cleaning materials, agents and methods. E.g. sand or water blasting will remove some of the stone, and sand blasting in particular will destroy the original, highly skilled hand cut lettering. This is serious damage which cannot be undone.

2.10. This memorial is mostly in good condition however, the following repairs are recommended.

2.10.1. The lead lettering is starting to dislodge. Deterioration of lead lettering on marble usually results from weathering of marble adjacent to the letters (acid washing will cause this), but repeated heating and cooling can cause crevices at the edges of the lead, in which mould can grow causing further loosening.

2.10.1.1. Use a professional conservator to repair the lettering.

2.10.2. The back of the memorial headstone is discoloured with algae growth.

2.10.2.1. The following is taken from Cleaning Marble Memorials Methodology (Jenny Dickens Senior Conservator, Heritage Victoria):

1. Clean off windblown dirt with a small amount mild detergent in water, sponges and paint brushes. Followed by rinsing in clean water. No scrubbing. Suitable detergents are hand dishwashing liquids (NOT dishwasher detergents).
2. Apply a quaternary ammonium compound like 'Wet and Forget' or 'D-2 Biological Solution' Use NSW HO's recommendations (link below) of painting on the solution and leaving it for 4-6 weeks before brushing with a stiff hair brush. No scrubbing with wire or stiff nylon bristle brushes. This method is a lot better because the 4-6 weeks allows the plant life to die and the roots to shrink and dry up. So the removal is a lot easier and less likely to damage the stone.

<http://www.environment.nsw.gov.au/resources/heritagebranch/heritage/tagbiologicalgrowths.pdf>

Resources

The following fact sheets contain practical and easy-to-understand information about the care and preservation of war heritage and memorabilia commonly found in local communities across Victoria. They can be downloaded at <http://www.dpc.vic.gov.au/index.php/veterans/victorian-veterans-virtual-museum/preserving-veterans-heritage/preserving-war-heritage-and-memorabilia>:

- Finding-the-right-conservator-tradespeople-and-materials
- General-Principles
- Useful-resources-and-contacts
- War-Memorials.

Locality:	**BRIAGOLONG**
Place address:	**4 CHURCH STREET**
Citation date	2016
Place type (when built):	Church, Tree
Recommended heritage protection:	Local government level Local Planning Scheme: Yes Vic Heritage Register: No Heritage Inventory (Archaeological): No

Place name: **Briagolong Uniting Church and Dutch Elm**

Architectural Style:	Victorian Arts and Crafts
Designer / Architect:	Not Known
Construction Date:	1874

Statement of Significance

This statement of significance is based on the history, description and comparative analysis in this citation. The Criteria A-H is the Heritage Council Criteria for assessing cultural heritage significance (HERCON). Level of Significance, Local, State, National, is in accordance with the level of Government legislation.

What is significant?

Briagolong Uniting Church and Dutch Elm at 4 Church Street, Briagolong, are significant. The original form, materials and detailing of the nave as constructed in 1874 are significant.

Later outbuildings and alterations such as the louvre windows, and additions to the front and rear are not significant.

How is it significant?

Briagolong Uniting Church and Dutch Elm are locally significant for their historical, social and aesthetic values to the Shire of Wellington.

Why is it significant?

Briagolong Uniting Church is **historically and socially significant at a local level** as a church that has served the local community for over 140 years, built in 1874 as St Andrew's Presbyterian Church. The church represents the earliest development period of the town, built following the first round of town lot sales in Briagolong in 1874. On 22 April 1875, St Andrew's Presbyterian Church was officially opened. The church continues to serve the local community today. In 1876, an article in the *Gippsland Times* reported that intended works comprised the lining of the interior, fencing the ground and planting of trees. In 2015, a large mature Dutch Elm (*Ulmus x hollandica*) remains inside the front boundary, which may date to the early period of the church. St Andrew's became a Uniting Church at a later date. (Criteria A & G)

Briagolong Uniting Church **is aesthetically significant at a local level** as a representative example of a modest Victorian Arts and Crafts church in the Shire. Notable architectural elements of the picturesque church include the gabled roof, weatherboard cladding, the original six-paned sashes of the windows, and the general form and massing of the church. The Dutch Elm is in good condition and is a large example of the species, and it is significant for its important contribution to the landscape setting of the picturesque church. (Criterion E)

Statutory Recommendations

This place is recommended for inclusion in the Schedule to the Heritage Overlay of the Wellington Shire Planning Scheme to the extent of the title boundary as shown on the map.

External Paint Controls	Yes
Internal Alteration Controls	No
Tree Controls	Yes, Dutch Elm
Outbuildings or fences which are not exempt under Clause 43.01-3	No
Prohibited Uses May Be Permitted	No
Incorporated Plan	No
Aboriginal Heritage Place	Not assessed

Map of recommended boundary for Heritage Overlay

KEY

Recommended for Heritage Overlay

Title boundary

Uniting Church
4 Church St, Briagolong

Project: Wellington Shire Stage 2 Heritage Study
Client: Wellington Shire Council
Author: Heritage Intelligence Pty Ltd
Date: 12/2/16

History

Locality history

Briagolong was originally part of Angus McMillan's Bushy Park Run and was known as Top Plain. From 1865, Briagolong was part of the Avon Shire (Context 2005:38). In 1866, land was selected at Top Plain after the Amending Land Act of 1865 was passed; the 42nd section of the Act allowed selection of four 20 acre blocks provided the land was within ten miles of a recognised goldfield. As a result, miners moved into the area to prospect for gold in the Freestone Creek and its tributaries. By 1868, many of the claims had been taken out along Freestone Creek and its tributaries; 200 miners were located on Macmillion's Creek at one time. A small number of miners continued to prospect during the 1870s. In 1873, the area was named Briagolong, which is derived from the name of the Aboriginal group of the area, the Braiakaulung. Members of this tribe had been removed to Ramahyuck Mission Station in 1864 (Fletcher & Kennett 2005:61; Victorian Places).

By 1875, Briagolong was known as a rich agricultural district. Early crops in the area included fruit, wine grapes and maize, and wheat, oats and barley on the drier lands (Fletcher & Kennett 2005:61; Victorian Places). Hops was planted extensively and flourished in the Briagolong district on the river flats, particularly in the 1880s and 1890s, with a number of hop kilns built. However, there was infestation of red spider in the early 1890s which caused the crop to decline by 1913. Fruit orchards in the area exported to London in the 1890s and from the 1880s, several vineyards were planted. Several small cheese factories existed in the district and growth of the dairy industry was spurred by the opening of the Briagolong Cheese Factory in 1873 (Fletcher & Kennett 2005:61; Context 2005:14).

A quarry operated on Freestone Creek, north of Briagolong from the 1860s and timber milling also became an important industry in the area (Fletcher & Kennett 2005:61; Context 2005:14). "One of the first substantial red gum mills was William Forbes' Stratford Steam Saw Mill, that he established in 1865 at Murray's Corner, now known as Invermichie. In 1872, he relocated to a creek on Freemans Road at Briagolong, and named his significantly expanded enterprise the Victoria Saw Mill. The saw mill provided red gum weatherboards for buildings, had a significant contract with the Melbourne Tramways Trust to supply two million red gum blocks for street paving, made red gum fellows used in wagon wheels, and produced fencing and verandah posts. Another sideline was the production of kit houses. The red gum was quickly cleared from the plains and Forbes closed his mill in 1889. At the mill site today, the top of the well can still be seen, while in the Briagolong area, there are several Forbes' kit homes. One of the most notable buildings in Briagolong, the Briagolong Mechanics Institute, was built from Forbes' weatherboards" (Context 2005:20). A number of other mills have operated in Briagolong over the years, exporting timber via the railway (Fletcher & Kennett 2005:61).

The first township lots were sold in Briagolong in 1874, and by 1875 the population of Briagolong and the district was 200 (Fletcher & Kennett 2005:61; Victorian Places). Briagolong became part of the Shire of Maffra in 1875 (Context 2005:39). The town grew in the following years, to include two hotels, a school, a Mechanics Institute and library (the original library is retained today), and churches. In 1888 there was a second round of town lot sales. The railway arrived in Briagolong in 1889 and milk was transported twice daily to Maffra (Fletcher & Kennett 2005:61). In 1903, the *Australian Handbook* reported that the town comprised the 'Briagolong Hotel, wine hall, Presbyterian and Roman Catholic churches, coffee palace, a State School (No. 1,117), a creamery, wine and cider industries, three stores, bee farm, and police station'. In 1911, Briagolong's population was at a high 462 people (Victorian Places).

The population of Briagolong reduced from 462 people (in 1911) to approximately 300 people in the 1930s and 1950s. By 1976, the town had a population total of 216 people, until a number of people moved to the area who were interested in building stone and mud brick houses, in search for an alternative lifestyle (Fletcher & Kennett 2005:61). In 1994, Wellington Shire was created by the amalgamation of the former Shires of Alberton, Avon and Maffra, the former City of Sale, most of the

former Shire of Rosedale, as well as an area near Dargo which was formerly part of Bairnsdale Shire (Context 2005:39). In the 2000s, the population of Briagolong remains in the 500s (Victorian Places).

Thematic context

This place is associated with the following themes from the *Wellington Shire Thematic History* (2005):

9. Developing Cultural Institutions and Way of Life

- 9.1 Religion

Place history

The Uniting Church, originally the St Andrew's Presbyterian Church, is located on Church Street, facing east down Cahill Street. The one acre lot (lot 2, Township of Briagolong) was granted to 'J. C. Blundy & others, Trustees of Presbyterian Church' in June 1874 (Township Plan).

In November 1874, tenders were called for the labour to erect 'the weatherboard building for the Presbyterian Church at Briagolong'. Tenders were to be sent to John Blundy (*Gippsland Times*, 5 Nov 1874:2). The earliest announcement found for a service at the 'Presbyterian Church, Briagolong' in the local paper was dated 14 January 1875 (*Gippsland Times*, 14 Jan 1875:2). The church was built in 1874 and on 22 April 1875, St Andrew's Presbyterian Church was officially opened. The first minister of the church, Reverend John Roberts, had been visiting the area as early as 1867, holding services at the house of Mr Wilson (Context 2005).

In 1876, an article in the *Gippsland Times* reported that future intended works comprised the lining of the interior, fencing the ground and planting of trees. A large mature Dutch Elm (*Ulmus x hollandica*) is located inside the front boundary, which probably dates to this early period, due to its size (this needs to be confirmed). Both the Church of England and Methodists held services at the church during this period (*Gippsland Times*, 18 Apr 1876:3; Context 2005). St Andrew's became a Uniting Church at a later date.

The building has been substantially altered, possibly in the early 1970s. Photos dating to 1976 (MDHS) showed the exterior of the church (Figures H1-3). Turned timber finials were located at the peak of the gables (since removed). The porch (c1970s), its timber details and entrance doors were the same as those that remain in 2015. Louvered windows had been installed into the upper portion of the nave windows by this date, retaining the original six-paned bottom sashes. To the rear of the church was a small building with a gabled roof and pointed gothic window which was awkwardly positioned at the left of the rear elevation (since removed); this structure was probably the original front porch. To the right was an early addition; an attached weatherboard room with an uneven gabled roof and a pair of early narrow pointed-arch windows (similar to the one on the relocated 'porch'; windows since removed and this wall since re-clad). In 2015, a modern breezeway extends from the smaller weatherboard room attached to the rear of the church, to a modern outbuilding to the rear (east) of the church.

Figure H1. The church in 1976. The original porch with a pointed arch window had been relocated to the rear, and a c1970s porch added at the front. The top sashes of the side windows have been replaced with louvres. The finials to the roof evident here, have since been removed. (MDHS, ID. P02788VMFF 1976).

Figure H2. Detail of the porch in 1976, which probably dates to the early 1970s (MDHS, ID P02787VMFF 1976).

Figure H3. The rear elevation in 1975, showing the 'relocated original front porch' on the left (since removed), and an early addition to the right with similar pointed-arch windows (MDHS, ID P02785VMFF 1976).

Sources

Australian Handbook (1903), as cited on Victorian Places.

Context Pty Ltd (2005), *Wellington Shire Heritage Study & Thematic Environmental History*, prepared for Wellington Shire Council.

Fletcher, Meredith & Linda Kennett (2005), Wellington Landscapes, *History and Heritage in a Gippsland Shire*, Maffra.

Maffra & District Historical Society (MDHS) collection: historical information and photos generously provided by Linda Barraclough, Pauline Hitchins & Carol Kitchenn, provided Nov 2015.

Gippsland Times

Township of Briagolong Plan

Victorian Places, 'Briagolong', <http://www.victorianplaces.com.au/briagolong>, accessed March 2016.

Description

This section describes the place in 2016. Refer to the Place History for additional important details describing historical changes in the physical fabric.

The picturesque Victorian Arts and Crafts church was built in 1874 as St Andrew's Presbyterian Church. The 1874 church is in good condition and retains a medium-low level of integrity.

Figure D1. The church is located on the west side of Church Street, looking east down Cahill Street. The building has a deep setback and is located on a slight rise, behind a mature Dutch Elm on the front boundary. A modern chain fence runs along the front (east) boundary.

Figure D2. The modest weatherboard church has a gabled roof clad in corrugated iron, with plain bargeboards to the gabled ends, reflecting a simplified version of a Victorian era Carpenter Gothic church. The side elevations consist of three windows, with six-paned sash windows to the bottom half, with a pair of modern louvered windows above, which replaced six-paned sash windows.

Figure D3. The façade has a c1970s central entrance porch with a concrete floor, gabled roof clad with corrugated iron, and a jettied timber valence and frieze. The section of nave beneath the porch is clad with fibro-cement sheets either side of the timber entrance doors, suggesting that the existing entrance porch replaced the earlier one that was temporarily relocated to the rear of the nave (since removed) (see Figs H1 and H3).

Figure D4 & Aerial. At the rear (west end) of the church is a small timber addition with a (uneven) gabled roof clad with recent corrugated iron, and a modern aluminum window to the west elevation (original pointed-arch windows since removed). Some of the weatherboard cladding appears to match the 1874 church, which suggests that this section may in part be original or early, but is largely altered.

To the west of the 1874 church is a modern weatherboard building with a gabled roof.

Figure D5. The modern weatherboard building is connected to the smaller weatherboard room attached to the rear of the church by a modern breezeway, that covers an entrance to the church off the southern elevation.

Figure D6. A large mature Dutch Elm (*Ulmus x hollandica*) is located inside the front (east) boundary, which probably dates to 1876, soon after the construction of the church. The Elm is in good condition and is a large example of the species.

Figure D1. The picturesque church has a deep setback and is located on a slight rise, behind a mature Elm on the front boundary. A modern chain fence runs along the front (east) boundary.

Figure D2. The modest weatherboard church has a gabled roof clad in corrugated iron, with simple bargeboards to the gabled ends, reflecting a simplified version of a Carpenter Gothic church. The side elevations consist of three windows, with six-paned sash windows to the bottom half, with a pair of modern louvered windows above.

Figure D3. The façade has a c1970s central entrance porch.

Figure D4. At the rear (west end) of the church is a small timber addition with a (uneven) gabled roof. To the west of the church is a modern weatherboard building.

Figure D5. The rear section of the southern elevation. The modern weatherboard building to the rear of the 1874 church is connected to the smaller weatherboard room attached to the rear of the church by a modern breezeway that covers an entrance to the church off the southern elevation.

Figure D6. The large mature Dutch Elm (*Ulmus x hollandica*) is located inside the front (east) boundary. The Elm is in good condition and is a large example of the species.

Sources

All photos taken in 2015 by Heritage Intelligence Pty Ltd as part of Wellington Shire Stage 2 Heritage Study.

Comparative analysis

Arts & Crafts

During the Federation and Interwar eras (c1890 to 1944), the Arts and Crafts style was very popular in most small communities in Victoria, particularly for halls and churches, as it achieved an aesthetically picturesque building, using local materials, usually timber, for low cost. As many hand crafted embellishments as desired, or that could be afforded, could be applied to the basic rectangular plan forms with steeply pitched gable roofs. Furthermore, these decorative features were able to be created by local carpenter craftsmen or builders and therefore, they often took advantage of their particular individual skills. Earlier, in the Victorian era (1840s to 1890) similar picturesque styled churches and halls were built, but they are usually distinguished from the later eras, with gothic styled elements. The interiors of the Boisdale and Cowwarr timber churches are timber lined, and two of them have retained the unpainted linings, but the Boisdale one has been overpainted in white.

BOISDALE: There are only two church buildings in Boisdale, and both are timber Interwar Arts and Crafts buildings. St George's Anglican Church was originally built in 1924 as a memorial church in Llowalong and moved to Boisdale in 1953. Therefore the former 1921 Boisdale Uniting Church is the earliest church built in Boisdale; it is a typical example of an Interwar Arts and Crafts building but has unique timber framed round headed windows and it has very high level of integrity.

BRIAGOLONG: There are three church buildings in Briagolong, two are red brick buildings while the 1874 Uniting Church is the only timber church in the town, designed in the Victorian Arts and Crafts style. The Briagolong Uniting Church was built almost 50 years earlier than the Boisdale Uniting Church (1921), but it is very altered in comparison to the timber church in Boisdale, which has very high integrity.

COWWARR: There are only two buildings built as churches in Cowwarr, one being the modest timber Christ Church built in 1901 which is now a privately owned interdenominational church. It is the only timber church in the town and retains a very high level of integrity, designed in the Federation Carpenter Gothic style. The interior of this building is lined entirely with unpainted red pine with excellent carpentry and integrity. The other building is a substantial brick rendered Catholic Church, with brick vestry and timber hall.

Management Guidelines

Whilst landowners are not obliged to undertake restoration works, these guidelines provide recommendations to facilitate the retention and enhancement of the culturally significant place, its fabric and its setting, when restoration works or alterations to the building are proposed. They also identify issues particular to the place and provide further detailed advice where relevant. The guidelines are not intended to be prescriptive and a pragmatic approach will be taken when considering development proposals. Alternative approaches to those specified in the guidelines will be considered where it can be demonstrated that a desirable development outcome can be achieved that does not impact on a place's heritage integrity.

1. **Setting** (views, fencing, landscaping, paths, trees, streetscape)
   - 1.1. Retain clear views of the front and north elevations as seen from along Church street.
   - 1.2. Ensure signs and services such as power poles, bus shelters, signs, etc are located so that they do not impact on the important views.
   - 1.3. New interpretation storyboards, should be placed to the side of the building not directly in front of it.
   - 1.4. Paving
     - 1.4.1. For Victorian era historic buildings, appropriate paving could be pressed granitic sand, or asphalt. If concrete is selected, a surface with sand-coloured- size exposed aggregate would be better with the Arts and Crafts style.

2. **Additions And New Structures**
   - 2.1. New structures should be restricted to the rear of the property as shown in the blue polygon on the aerial map. The weatherboard extension at the rear is not significant and can be demolished.
   - 2.2. Sympathetic extensions are preferred. E.g. New parts that are in the same view lines as the historic building as seen from Church and Cahill streets, should be parallel and perpendicular to the existing building, no higher than the existing building, similar proportions, height, wall colours, steep gable or hip roofs, rectangular timber framed windows with a vertical axis, but parts not visible in those views could be of any design, colours and materials.
   - 2.3. If an extension is to have a concrete slab floor, ensure it will not reduce the air flow under the historic timber building.
   - 2.4. Avoid hard paths against the walls. Install them 500mm away from the walls and 250mm lower than the ground level inside the building. Fill the gap between the path and the wall with very course gravel to allow moisture to evaporate from the base of the wall.
   - 2.5. New garden beds
     - 2.5.1. These should be a minimum of 500mm from the walls, preferably further, and the ground lowered so that the finished ground level of the garden bed is a minimum of 250mm lower than the ground level which is under the floor, inside the building. Slope the soil and garden bed away from the building, and fill the area between the garden bed and walls, with very coarse gravel up to the finished level of the garden bed. The

coarse gravel will have air gaps between the stones which serves the function of allowing moisture at the base of the wall to evaporate and it visually alerts gardeners and maintenance staff that the graveled space has a purpose. The reason that garden beds are detrimental to the building, is by a combination of: watering around the base of the wall and the ground level naturally builds up. The ground level rises, due to mulching and leaf litter and root swelling, above a safe level such that it blocks sub floor ventilation, and the wall is difficult to visually monitor on a day to day basis, due to foliage in the way.

3. Accessibility

3.1. Ramps

3.1.1. Removable ramp construction

3.1.1.1. A metal framed ramp which allows air to flow under it, to ensure the subfloor vents of the building are not obstructing good airflow under the floor which will allow the wall structure to evaporate moisture and reduce termite and rot attack to the subfloor structure.

3.1.1.2. If it is constructed with the concrete next to brick walls this may cause damp problems in the future.

3.1.1.3. Ensure water drains away from the subfloor vents, and walls and any gap between the wall and the ramp remains clear of debris. Insert additional sub floor vents if the ramp has blocked any of them.

3.1.1.4. The hand rails on the ramp should not be a feature, which would detract from the architecture. Plain thin railings painted in the same colour as the walls, so that they blend in, would be appropriate.

3.2. Metal banisters may be installed at the front steps. They are functional and minimalist and they have a minor visual impact on the architecture and therefore they are a suitable design for an accessible addition.

4. **Reconstruction And Restoration**

If an opportunity arises, consider restoring and reconstructing the following.

4.1. Roofing, spouting and down pipes

4.1.1. Use galvanised corrugated iron roofing, spouting, down pipes and rain heads.

4.1.2. Do not use Zincalume or Colorbond.

4.1.3. Use ogee profile spouting, and round diameter down pipes.

4.2. Windows. Remove the louvres, and construct 6-pane timber sashes to match the bottom ones.

4.3. Porch. Remove the existing porch and reconstruct the original design as seen in Fig H3 at the facade.

4.4. Reconstruct the missing finials to match those shown in Figs H1 and H3.

4.5. Fences. Construct a timber picket fence 1.4m high or lower, across the front boundary.

4.6. Paint and Colours.

4.6.1. It is recommended to paint the exterior of the building using original colours (paint scrapes may reveal the colours) to enhance the historic architecture and character.

5. Care and Maintenance

5.1. Key References

5.1.1. Further assistance is available from the Shire's heritage advisor.

5.2. Joinery

5.2.1. The original external timber doors and windows require careful repair and painting. It is important to repair rather than replace when possible, as this retains the historic

fabric.

5.3. Roofing, spouting and down pipes

5.3.1. Use galvanised corrugated iron roofing, spouting, down pipes and rain heads. It is preferable to use short sheet corrugated iron and lap them, rather than single long sheets, but it is not essential.

5.3.2. Do not use Zincalume or Colorbond.

5.3.3. Use Ogee profile spouting, and round diameter down pipes.

6. Water Damage

6.1. Avoid water damage by the lowering of the ground outside so that it is lower than the ground inside the building under the floor, installation of agricultural drains, running the downpipes into drainage inspection pits instead of straight into the ground. The reason for the pits is that a blocked drain will not be noticed until so much water has seeped in and around the base of the building and damage commenced (which may take weeks or months to be visible), whereas, the pit will immediately fill with water and the problem can be fixed before the floor rots or the building smells musty.

6.2. Damp would be exacerbated by watering plants near the walls.

6.3. Ensure good subfloor ventilation is maintained at all times to reduce the habitat for termites and rot of the subfloor structure. Subfloor ventilation is critical. Check that sub floor vents are not blocked and introduce additional ones if necessary. Ensure the exterior ground level is 250mm or more, lower than the ground level inside the building. Good subfloor ventilation works for free, and is therefore very cost effective. Do not rely on fans being inserted under the floor as these are difficult to monitor, they will breakdown as they get clogged with dust, etc, and there are ongoing costs for servicing and electricity.

7. Services

7.1. Ensure new services and conduits, down pipes etc, are not conspicuous. To do this, locate them at the rear of the building whenever possible, and when that is not practical, paint them the same colour as the building or fabric behind them or enclose them behind a screen the same colour as the building fabric, that provides adequate ventilation around the device.

Resources

Wellington Shire Heritage Advisor

Young, David (2008), "Salt Attack and Rising Damp, a guide to salt damp in historic and older buildings" Technical Guide, prepared for Heritage Victoria.

The following fact sheets contain practical and easy-to-understand information about the care and preservation of war heritage and memorabilia commonly found in local communities across Victoria. They can be downloaded at <http://www.dpc.vic.gov.au/index.php/veterans/victorian-veterans-virtual-museum/preserving-veterans-heritage/preserving-war-heritage-and-memorabilia>:

- Finding-the-right-conservator-tradespeople-and-materials
- General-Principles
- Useful-resources-and-contacts.

NOTE: The blue shaded area is the preferred location for additions and new development:

KEY

Recommended for Heritage Overlay

Title boundary

Uniting Church
4 Church St, Briagolong

Project: Wellington Shire Stage 2 Heritage Study
Client: Wellington Shire Council
Author: Heritage Intelligence Pty Ltd
Date: 12/2/16

Locality:	**BRIAGOLONG**
Place address:	**14 CHURCH STREET**
Citation date	2016
Place type (when built):	Church
Recommended heritage protection:	Local government level Local Planning Scheme: Yes Vic Heritage Register: No Heritage Inventory (Archaeological): No

Place name: **All Saints Anglican Church Complex**

Architectural Style:	Federation Gothic
Designer / Architect:	Not known
Construction Date:	1908

Statement of Significance

This statement of significance is based on the history, description and comparative analysis in this citation. The Criteria A-H is the Heritage Council Criteria for assessing cultural heritage significance (HERCON). Level of Significance, Local, State, National, is in accordance with the level of Government legislation.

What is significant?

The All Saints Anglican Church Complex at 14 Church Street, Briagolong, is significant. The complex consists of the following significant elements that form a picturesque setting:

- All Saints Anglican Church, the original form and detail of the interior and exterior as built in 1908 is significant
- The 1884 former timber church from The Heart, which now serves as a hall at the rear.
- The original timber vestry for All Saints Anglican Church (1908)
- The stained glass memorial to John Freeman, Browne memorial and Briagolong World War I Anglican Church Honour Roll
- The freestanding bell tower and bell (1929)
- The original elements of the early timber-framed fence and gates (c1929)
- Algerian Oak (*Quercus canariensis)* and Blue Cedar (*Cedrus atlantica f. Glauca)*.

The original form, materials and detailing of each building or element listed, are significant as originally constructed.

Later outbuildings and alterations and additions to the buildings are not significant.

How is it significant?

The All Saints Anglican Church Complex is locally significant for its historical, social and aesthetic values to the Shire of Wellington.

Why is it significant?

The All Saints Anglican Church Complex is **historically and socially significant at a local level** as a place that has served the community for over 100 years. The 1908 church was built during the period when the population of the established town of Briagolong reached its peak. The foundation stone of the church states that it was laid by Mrs John Mills of Powerscourt on 9 April 1908. To the rear of the brick church is a weatherboard building that was formerly a church built at The Heart, which opened on 29 September 1884. In 1946 this building was relocated to the site of St Mark's at Cobains and in 1978, it was relocated to Briagolong to serve as a hall and Sunday School for the All Saints Anglican Church. At the far west end is a smaller timber building which was the original 1908 vestry for the All Saints Anglican Church. The church holds the Briagolong World War I Anglican Church Honour Roll and a stained glass window in memory of John James Freeman, who died in 1958 and served as the church warden and a vestryman for 39 years. The church also retains a memorial in honour of William and Eliza Browne who died in 1919. The freestanding steel belltower was the gift of ex-councillor T. Lamb, a pioneer of the district and generous supporter of this church, in April 1929. A timber framed fence (with later wire) runs along the front (east) boundary, with interwar pedestrian and vehicular gates; a plaque on the timber fence near the pedestrian gate, notes that the fence was also donated by Lamb (c1929). Mature exotic trees remain on the site, planted during the early development of the property. A large Algerian Oak (*Quercus canariensis)* and *Blue Cedar (Cedrus atlantica f. Glauca)* are located on the front boundary and are fine specimens of the varieties. The place is significant for its association with Mrs Rebecca Mills, a prominent local philanthropist who was known for her generosity to the Anglican Church and supporting returned servicemen following World War I. The church continues to hold services and serve the local community today. (Criteria A & G)

The All Saints Anglican Church Complex **is aesthetically significant at a local level.** The 1908 church is a fine and intact example of a Federation Gothic church style in the Shire. The architectural style is exemplified by the steep gable clad in galvanised corrugated iron, dominating entrance porch at the centre of the facade, with timber tracery (with a quatrefoil motif) and pressed metal sheets to the gabled end imitating rough-cast render. The porch is entered by brick steps and one bluestone step and retains the tessellated tile floor and double timber ledged entrance doors with elaborate decorative hinges, framed by a slightly pointed-arch of radiating tuck pointed, red-brick voussoirs above. The facade has a pointed-arch window at the top of the gable-end, with a label moulding (overpainted) stopped by rosettes. The side elevations of the 1908 brick church are divided into three bays by four buttresses with rendered coping. Pointed-arch windows have diaper-pattern leadlight of coloured glass, with red-brick voussoirs above. A band of horizontal render runs along the side elevations at sill level. On the north elevation of the brick church is the stained glass window memorial. Notable elements include the rendered (overpainted) dressings and coping to the buttresses, plinth and windows. The interior of the church has a sloped floor, tuckpointed face-brick walls, decorative cornices, a pine-lined ceiling and exposed timber roof trusses. The interior space and historic finishes of the porch and nave are imbued with the rituals and aesthetics associated with worship, marriages, christenings and funerals. The aesthetic setting, comprising the 1908 church, 1884 former church, belltower and bell, low timber-framed fence, cedar and oak, retains a high level of integrity. The Algerian Oak and Blue Cedar are dominant and impressive elements on the approach to the church. (Criterion E)

Statutory Recommendations

This place is recommended for inclusion in the Schedule to the Heritage Overlay of the Wellington Shire Planning Scheme to the extent of the title boundary as shown on the map.

External Paint Controls	Yes
Internal Alteration Controls	Yes - 1908 church porch, nave and chancel
Tree Controls	Yes - Algerian Oak, Blue Cedar
Outbuildings or fences which are not exempt under Clause 43.01-3	Yes -1884 church, 1908 vestry, front fence and gates
Prohibited Uses May Be Permitted	No
Incorporated Plan	No
Aboriginal Heritage Place	Not assessed

Map of recommended boundary for Heritage Overlay

KEY

Recommended for Heritage Overlay

Title boundary

All Saints Anglican Church
14 Church St, Briagolong

Project: Wellington Shire Stage 2 Heritage Study
Client: Wellington Shire Council
Author: Heritage Intelligence Pty Ltd
Date: 12/2/16

History

Locality history

Briagolong was originally part of Angus McMillan's Bushy Park Run and was known as Top Plain. From 1865, Briagolong was part of the Avon Shire (Context 2005:38). In 1866, land was selected at Top Plain after the Amending Land Act of 1865 was passed; the 42nd section of the Act allowed selection of four 20 acre blocks provided the land was within ten miles of a recognised goldfield. As a result, miners moved into the area to prospect for gold in the Freestone Creek and its tributaries. By 1868, many of the claims had been taken out along Freestone Creek and its tributaries; 200 miners were located on Macmillion's Creek at one time. A small number of miners continued to prospect during the 1870s. In 1873, the area was named Briagolong, which is derived from the name of the Aboriginal group of the area, the Braiakaulung. Members of this tribe had been removed to Ramahyuck Mission Station in 1864 (Fletcher & Kennett 2005:61; Victorian Places).

By 1875, Briagolong was known as a rich agricultural district. Early crops in the area included fruit, wine grapes and maize, and wheat, oats and barley on the drier lands (Fletcher & Kennett 2005:61; Victorian Places). Hops was planted extensively and flourished in the Briagolong district on the river flats, particularly in the 1880s and 1890s, with a number of hop kilns built. However, there was infestation of red spider in the early 1890s which caused the crop to decline by 1913. Fruit orchards in the area exported to London in the 1890s and from the 1880s, several vineyards were planted. Several small cheese factories existed in the district and growth of the dairy industry was spurred by the opening of the Briagolong Cheese Factory in 1873 (Fletcher & Kennett 2005:61; Context 2005:14).

A quarry operated on Freestone Creek, north of Briagolong from the 1860s and timber milling also became an important industry in the area (Fletcher & Kennett 2005:61; Context 2005:14). "One of the first substantial red gum mills was William Forbes' Stratford Steam Saw Mill, that he established in 1865 at Murray's Corner, now known as Invermichie. In 1872, he relocated to a creek on Freemans Road at Briagolong, and named his significantly expanded enterprise the Victoria Saw Mill. The saw mill provided red gum weatherboards for buildings, had a significant contract with the Melbourne Tramways Trust to supply two million red gum blocks for street paving, made red gum fellows used in wagon wheels, and produced fencing and verandah posts. Another sideline was the production of kit houses. The red gum was quickly cleared from the plains and Forbes closed his mill in 1889. At the mill site today, the top of the well can still be seen, while in the Briagolong area, there are several Forbes' kit homes. One of the most notable buildings in Briagolong, the Briagolong Mechanics Institute, was built from Forbes' weatherboards" (Context 2005:20). A number of other mills have operated in Briagolong over the years, exporting timber via the railway (Fletcher & Kennett 2005:61).

The first township lots were sold in Briagolong in 1874, and by 1875 the population of Briagolong and the district was 200 (Fletcher & Kennett 2005:61; Victorian Places). Briagolong became part of the Shire of Maffra in 1875 (Context 2005:39). The town grew in the following years, to include two hotels, a school, a Mechanics Institute and library (the original library is retained today), and churches. In 1888 there was a second round of town lot sales. The railway arrived in Briagolong in 1889 and milk was transported twice daily to Maffra (Fletcher & Kennett 2005:61). In 1903, the *Australian Handbook* reported that the town comprised the 'Briagolong Hotel, wine hall, Presbyterian and Roman Catholic churches, coffee palace, a State School (No. 1,117), a creamery, wine and cider industries, three stores, bee farm, and police station'. In 1911, Briagolong's population was at a high 462 people (Victorian Places).

The population of Briagolong reduced from 462 people (in 1911) to approximately 300 people in the 1930s and 1950s. By 1976, the town had a population total of 216 people, until a number of people moved to the area who were interested in building stone and mud brick houses, in search for an alternative lifestyle (Fletcher & Kennett 2005:61). In 1994, Wellington Shire was created by the amalgamation of the former Shires of Alberton, Avon and Maffra, the former City of Sale, most of the

former Shire of Rosedale, as well as an area near Dargo which was formerly part of Bairnsdale Shire (Context 2005:39). In the 2000s, the population of Briagolong remains in the 500s (Victorian Places).

Thematic context

This place is associated with the following themes from the *Wellington Shire Thematic History* (2005):

9. Developing Cultural Institutions and Way of Life

- 9.1 Religion

Place history

The church complex is located on Church Road, facing east down Rosstrevor Avenue, on land (totalling one acre) that was granted to the Church of England in June 1891 (Township Plan).

The foundation stone of the church states that it was laid by Mrs John Mills of Powerscourt on 9 April 1908. Mrs Rebecca Mills of 'Powerscourt' homestead (c1860s; Stratford Road, Maffra) was a local philanthropist, known for her generosity to the Anglican Church and supporting returned servicemen following World War I. She was known for the 'practical interest she had evinced in the soldiers, both at home and abroad' (*Gippsland Times*, 30 Oct 1922:1). Mr John Mills made his fortune in mining (Context 2005). Mills laid the foundation stone of the All Saints Anglican Church, Briagolong (1903), the rectory of the Holy Trinity Anglican Church (1910), the World War I Soldiers' Memorial Hall and RSL (now the Library of the Memorial complex) (1922) and St James Anglican Soldiers Memorial Church in Tinamba (1923), at which she was also presented with an engraved silver trowel commemorating the event. In 1920, Mrs Mills unveiled the Briagolong World War I Soldiers' Memorial at Anzac Park in Briagolong. Mrs Mills also donated World War I soldier's memorial windows to St James Anglican Soldiers Memorial Church in Heyfield and St John's Anglican Church in Maffra. At the Stratford Holy Trinity Anglican Church, Mrs Mills donated furnishings for the church and later gifted the vestry (1907). After her death in 1927, a Lych Gate was erected at the corner entrance of St John's Anglican Church in Maffra by public subscription, and dedicated in 1929.

An early photo of the church (date not known) showed the original timber work to the gabled end of the entrance porch (since removed) and unpainted rendered dressings. The building otherwise appeared as it does today (MDHS facebook page). A photo dating to 1976 (Figure H2) showed the facade and north elevation of the church, as it appears today with the entrance porch and its later plain gabled-end, single timber balustrade to the steps and painted rendered coping and decoration (MDHS).

The gabled-roof weatherboard building (with pointed arch windows) to the rear (west) of the church was originally a church built at The Heart, which opened for worship on 29 September 1884. In 1946 the building was relocated to the site of St Mark's at Cobains and opened at that site on 7 September 1946. In 1978, the timber church was moved to Briagolong to serve as a hall and Sunday School for the All Saints Anglican Church (Gibson). At the far west end is a smaller timber building which was the original vestry for the All Saints Anglican Church. It is built of local redgum, sawn from the Lottom property (Barraclough). A modern weatherboard building was constructed between the brick church and weatherboard hall to connect the buildings.

The church holds a photograph (Barraclough) of the Briagolong World War I Anglican Church Honour Roll (Vic War Heritage Inventory). It also holds a stained glass window memorial to John James Freeman who was the church warden and vestryman for 39 years, and died 12 October 1958. A marble plaque within the church was laid in memory of Eliza and William Browne, who died in 1919. The church continues to hold services in 2015.

A tall freestanding steel belltower stands to the north of the entrance of the church. An attached plaque states 'this tower and bell was the gift of ex-councillor T. Lamb a pioneer of the district and generous support of this church, April 1929'. A contemporary newspaper article reported that Thomas Lamb, 'now a very old man' retired to Sale, had given A. H. B. Kelly of Briagolong a 50

pound cheque to spend in the erection of a bell. Mr Kelly luckily secured the steel tower locally for the total sum of 1 pound (*Gippsland Times*, 17 Jun 1929:6).

Mature trees remain on the property. A mature Algerian Oak (*Quercus canariensis)* is located on the front boundary, next to a Blue Cedar (*Cedrus atlantica f. Glauca)*. To the right of these, in the south-east corner of the property is a Kurrajong (*Brachychiton populneus*), but this is a poor example of the variety. Monterey pines (*Pinus radiata)* are located along the rear and north boundaries, but are poor specimens of the variety.

A timber framed fence (with later wire) runs along the front (east) boundary, with interwar pedestrian and vehicular gates. A plaque on the timber fence, near the pedestrian gate, notes that the fence was also donated by Lamb, December 1923.

Figure H1. An early photo (date not known) of the church and its original timber work to the gabled end of the entrance porch. The rendered dressings appear to have been unpainted at this date (MDHS facebook page, photo posted by Janne Blacker).

Figure H2. The facade and north elevation of the church in 1976, with the entrance porch and its plain gabled-end and single timber balustrade to the steps (MDHS, ID. P02783VMFF 1976).

Sources

Australian Handbook (1903), as cited on Victorian Places.

Barraclough, Linda, personal communication, as cited in Context 2005.

Context Pty Ltd (2005), *Wellington Shire Heritage Study & Thematic Environmental History*, prepared for Wellington Shire Council.

Fletcher, Meredith & Linda Kennett (2005), Wellington Landscapes, *History and Heritage in a Gippsland Shire*, Maffra.

Gibson, Tim, Anglican Church of Australia Archivist, Diocese of Gippsland, as cited in Context 2005.

Gippsland Times

Maffra & District Historical Society (MDHS) collection: historical information and photos generously provided by Linda Barraclough, Pauline Hitchins & Carol Kitchenn, provided Nov 2015. Photo published on the MDHS Facebook page, posted by Janne Blacker.

Township of Briagolong Plan

Victorian Places, 'Briagolong', <http://www.victorianplaces.com.au/briagolong>, accessed March 2016.

Victorian War Heritage Inventory, Victorian Heritage Database entry for 'Briagolong Anglican Church Honour Roll (First World War)', <http://vhd.heritagecouncil.vic.gov.au/> accessed 16 Dec 2015.

Description

This section describes the place in 2016. Refer to the Place History for additional important details describing historical changes to the physical fabric.

The 1908 church is located on west side of Church Road, facing east down Rosstrevor Avenue, and is a modest rural church in the Federation Gothic style. The 1908 brick church and 1929 bell and bell tower are in very good condition and retain an excellent level of integrity.

Figure D1. The church has a deep set back, behind an interwar (in part) fence and gates. The boundary is lined with a number of mature exotic trees. The church has a steep-pitched gabled roof clad in lapped galvanised corrugated iron, with a cross at the apex and wide lined eaves to the gables. It is constructed of brown brick with rendered (overpainted) dressings and coping to the buttresses. A dominant feature is the large entrance porch at the centre of the facade with timber tracery above the balustrade (tracery to the gabled end since removed).

Figure D2. The brick church has a tall rendered (overpainted) plinth. The facade has a pointed-arch window at the top of the gable-end, with a label moulding (overpainted) stopped by rosettes. The large entrance porch has a steep-pitched gabled roof clad in galvanised corrugated iron. The gabled-end is clad with pressed metal sheets imitating rough-cast render. Between the roof and the brick balustrade with rendered dressings, is timber tracery with a quatrefoil motif. The porch is entered by brick steps and one bluestone step, and has a single timber handrail.

Figure D3. The entrance porch has the original tessellated tile floor. The entrance doors are double timber ledged doors with elaborate decorative hinges, framed by a slightly pointed-arch of radiating red-brick voussoirs above.

Figure D4. The side elevations of the 1908 brick church are broken into three bays by four buttresses with rendered coping. Pointed-arch windows have diaper-pattern leadlight of coloured glass, with red-brick voussoirs above. A band of horizontal render runs along the side elevations at sill level. The rear (west) elevation of the church is constructed of red brick.

Figure D5. The interior of the church has a sloped floor (Context 2005), tuckpointed face-brick walls with decorative cornices, pine-lined ceiling and exposed timber roof trusses.

Figure D6. The memorial window to John James Freeman, which reads "To the glory of God and in loving memory of John James Freeman, died 12.10.58, church warden & vestryman for 39 yrs". A marble plaque to the right of the window reads "Sacred to the memory of William Browne who died 13 Nov. 1916 aged 78 years. Also his beloved wife Eliza, who died 2 Jan. 1919, aged 79 years." The church also holds the Briagolong World War I Anglican Church Honour Roll.

Figure D7 & D8 (and Aerial). To the rear (west) of the 1908 brick church are three weatherboard buildings. Attached to the brick church is a modern weatherboard building with a low-pitched gable roof (not significant). The north elevation of this building has a verandah, covering the entrance to the brick church.

To the rear of this modern building is the 1884 weatherboard building with a gabled-roof clad in galvanised corrugated iron, with three pointed-arch windows to the side elevations (this is the 1884 church relocated to this site in 1978 to serve as a Sunday School). The north elevation of this building retains the timber ledged door.

To the rear of the 1884 building is a smaller timber building clad in galvanised corrugated iron (the original 1908 vestry for All Saints), built of local redgum. The timber entrance door is on the north elevation. The west elevation has different weatherboard cladding (probably added when detached from the 1908 brick church).

The 1884 former church and original small weatherboard vestry are in fair condition yet retain a very high level of integrity.

Figure D9. A tall freestanding steel belltower and bell stands to the north of the church. An attached plaque states 'this tower and bell was the gift of ex councillor T. Lamb a pioneer of the district and generous support of this church, April 1929'.

Figures D10 & D11. An early timber framed fence (with later wire) runs along the front (east) boundary, with interwar pedestrian and vehicular woven wire gates. A plaque on the timber fence, near the pedestrian gate, notes that the fence was also donated by Councillor Lamb (probably also dating it to c1929).

At the south-east corner of the property is a large mature Algerian Oak (*Quercus canariensis)* and a Blue Cedar (*Cedrus atlantica f. Glauca)* (Figure D10). These are in good condition and are good examples of the varieties.

To the south of these, in the far south-east corner of the property, is a Kurrajong (*Brachychiton populneus*), but this is a poor example of the variety. Monterey pines (*Pinus radiata*) are located along the rear and north boundaries, but are also poor specimens of the variety.

Figure D1. The picturesque setting of the church complex. The church has a deep set back, behind an early (in part) fence and gates. The boundary is lined with a number of mature exotic trees. The church has a steep-pitched gabled roof and is constructed of red brick with rendered (overpainted) dressings and coping to the buttresses on the side elevations. A dominant feature is the large entrance porch at the centre of the facade, with timber tracery.

Figure D2. The entrance porch with the pressed metal cladding to the gabled end imitating a rough-cast render, timber tracery and brick balustrade. Note the damp damage to the render of the plinth.

Figure D3. The entrance porch has the original tessellated tile floor. The entrance doors are pointed arched double timber ledged doors, framed by a slightly pointed-arch of radiating tuck pointed red-brick voussoirs above.

Figure D4. The side elevations of the 1908 brick church are divided into three bays by four buttresses with rendered coping. Pointed-arch windows have diaper-pattern leadlight of coloured glass, with red-brick voussoirs above. Note the lapped galvanised corrugated iron roof with original ventilators.

Figure D5. The interior of the church with its tuck pointed face-brick walls, decorative cornices and exposed timber roof trusses (MDHS).

Figure D6. The memorial window to John James Freeman and plaque in memory of William Browne and his wife Eliza dated 1919 (MDHS).

Figure D7. To the west of the 1908 brick church is a (right to left) modern weatherboard building, the 1884 church building relocated to this site in 1978 from The Heart, and the small weatherboard building that was the original vestry for All Saints. The mature exotic trees on the boundaries in the background are not good examples of the varieties.

Figure D8. The north elevations of the weatherboard buildings to the rear of the 1908 brick church.

Figure D9. The steel belltower and bell to the north of the church (1929).

Figure D10. The large Algerian Oak (*Quercus canariensis)* on the front boundary is a good example of the species. The Blue Cedar (*Cedrus atlantica f. Glauca)* is out of view in this photo, behind the Oak. An early timber framed fence (with later wire) runs along the front (east) boundary, with interwar pedestrian and vehicular gates

Figure D11. Next to the oak on the front boundary is a Blue Cedar (Cedrus atlantica f. Glauca). It is a good example of the variety and is in good condition.

Sources

All photos taken in 2015 by Heritage Intelligence Pty Ltd as part of Wellington Shire Stage 2 Heritage Study.

Maffra & District Historical Society (MDHS) collection: photos published on the MDHS Facebook page (no ID Nos).

Comparative Analysis

While the comparative analysis has compared this church architecturally to others within Wellington Shire, it must be recognised that although it may be of less architectural significance than another within the large shire, it remains of very high historical and social significance to the local community and architecturally representative of the town.

All Saints Anglican Church Complex, 14 Church St, Briagolong – an intact 1908 brick Federation Gothic with decorative timber tracery to the unique entrance porch. The property retains an earlier timber church relocated to the rear of the church. Significant mature trees remain on the site.

Comparable places:

Baptist Church, 209-13 York Street, Sale – an intact 1902 modest brick church in the Federation Gothic style, with face-brick walls and decorative rendered dressings. It is significant as the sole illustration of the Federation Gothic style applied to a local church (according to the HO204 citation - since this earlier citation, other examples have been documented in this Study).

Comparable places recommended for the Heritage Overlay as part of this Study:

St Patrick's Catholic Church, 1 Avon St, Briagolong – highly intact 1905 brick Federation Gothic church. It is face-brick with decorative rendered dressings.

St Andrews Uniting Church and Hall, 109-113 Commercial Road, Yarram – a Federation Free Gothic brick church with bands of decorative render and rendered dressings, built in 1895, with the tower spire completed in 1921. The site also comprises an Interwar hall built in 1929, with a 1955 addition built in the same style to the rear. The hall is constructed with rendered brick base and fibro-cement cladding to the top 2/3. The buildings are highly intact.

St John's Anglican Church Complex, Maffra – an outstanding and highly intact example of an Anglican complex in the Shire (designed by various architects), comprising a 1900 Federation Gothic brick church with Queen Anne influences, an 1889 Victorian Gothic timber Guild Hall, 1912 Federation Arts and Crafts timber Rectory and an Interwar Arts and Crafts brick Lych Gate. These buildings remain in a highly intact setting which also comprises an intact memorial fence and columbarium, and a significant 'Gallipoli Oak'.

Management Guidelines

Whilst landowners are not obliged to undertake restoration works, these guidelines provide recommendations to facilitate the retention and enhancement of the culturally significant place, its fabric and its setting, when restoration works or alterations to the building are proposed. They also identify issues particular to the place and provide further detailed advice where relevant. The guidelines are not intended to be prescriptive and a pragmatic approach will be taken when considering development proposals. Alternative approaches to those specified in the guidelines will be considered where it can be demonstrated that a desirable development outcome can be achieved that does not impact on a place's heritage integrity.

The church complex is in good condition and well maintained, however, there are some recommendations below especially relating to sub floor ventilation, damp damage in the plinth, and some guidelines for future development and heritage enhancement.

1. **Setting** (Views, fencing, landscaping, paths, trees, streetscape)
   - 1.1. Retain clear views of the front section and side elevations from along Church Street.
   - 1.2. Ensure signs and services such as power poles, bus shelters, signs, etc are located so that they do not impact on the important views.
   - 1.3. New interpretation storyboards, should be placed to the side of the building not directly in front of it.
   - 1.4. Paving
     - 1.4.1. For Federation era historic buildings, appropriate paving could be pressed granitic sand, or asphalt. If concrete is selected, a surface with sand-coloured- size exposed aggregate would be better with the Federation style.
     - 1.4.2. Ensure the asphalt or concrete does not adhere to the building itself. Insert 10mm x 10mm grey polyurethane seal over a zipped Ableflex joint filler around the plinth, to ensure concrete does not adhere to it, and to allow expansion joint movement and prevent water from seeping below the building.

2. **Additions And New Structures**
   2.1. New structures should be restricted to the rear of the property as shown in the blue polygon on the aerial map below.
   2.2. Sympathetic extensions are preferred. E.g. New parts that are in the same view lines as the historic building as seen from Church Street, should be parallel and perpendicular to the existing building, no higher than the existing building, similar proportions, height, wall colours, steep gable or hip roofs, rectangular timber framed windows with a vertical axis, but parts not visible in those views could be of any design, colours and materials.
   2.3. Where possible, make changes that are easily reversible. E.g. The current needs might mean that a doorway in a brick wall is not used, or located where an extension is desired. Rather than bricking up the doorway, frame it up with timber and sheet it over with plaster, weatherboards, etc.
   2.4. To avoid damage to the brick walls, signs should be attached in such a way that they do not damage the brickwork. Preferably fix them into the mortar rather than the bricks.
   2.5. If an extension is to have a concrete slab floor, ensure it will not reduce the air flow under the historic brick building.
   2.6. Avoid hard paths against the walls. Install them 500mm away from the walls and 250mm lower than the ground level inside the building. Fill the gap between the path and the wall with very course gravel to allow moisture to evaporate from the base of the wall.
   2.7. New garden beds
      2.7.1. These should be a minimum of 500mm from the walls, preferably further, and the ground lowered so that the finished ground level of the garden bed is a minimum of 250mm lower than the ground level which is under the floor, inside the building. Slope the soil and garden bed away from the building, and fill the area between the garden bed and walls, with very coarse gravel up to the finished level of the garden bed. The coarse gravel will have air gaps between the stones which serves the function of allowing moisture at the base of the wall to evaporate and it visually alerts gardeners and maintenance staff that the graveled space has a purpose. The reason that garden beds are detrimental to the building, is by a combination of: watering around the base of the wall and the ground level naturally builds up. The ground level rises, due to mulching and leaf litter and root swelling, above a safe level such that it blocks sub floor ventilation, and the wall is difficult to visually monitor on a day to day basis, due to foliage in the way.

3. Accessibility
   3.1. Ramps
      3.1.1. Removable ramp construction
         3.1.1.1. A metal framed ramp which allows air to flow under it, to ensure the subfloor vents of the building are not obstructing good airflow under the floor which will allow the wall structure to evaporate moisture and reduce termite and rot attack to the subfloor structure and rising damp in brick/stone walls.
         3.1.1.2. If it is constructed with the concrete next to brick walls this may cause damp problems in the future.
         3.1.1.3. Ensure water drains away from the subfloor vents, and walls and any gap between the wall and the ramp remains clear of debris. Insert additional sub floor vents if the ramp has blocked any of them.
         3.1.1.4. The hand rails on the ramp should not be a feature, which would detract from the architecture. Plain thin railings painted in the same colour as the walls, so that they blend in, would be appropriate.

4. **Reconstruction and Restoration**

If an opportunity arises, consider restoring and reconstructing the following.

4.1. The non significant toilet area between the 1908 brick church and 1885 former church can be demolished but this is not a requirement.

4.2. Roofing, spouting and down pipes

4.2.1. Use galvanised corrugated iron roofing, spouting, down pipes and rain heads.

4.2.2. Don't use Zincalume or Colorbond.

4.2.3. Use Ogee half-round or quad profile spouting, and round diameter down pipes.

4.3. Brick Walls

4.3.1. Mortar. Match the lime mortar, do not use cement mortar. Traditional mortar mixes were commonly 1:3, lime:sand.

4.4. Tuck pointing is now a rare craft and expensive to repair or reconstruct, which makes caring for the existing remnants particularly important.

4.5. Paint and Colours

4.5.1. It is recommended to paint the exterior of the buildings using original colours (paint scrapes may reveal the colours) to enhance the historic architecture and character.

4.5.2. Paint removal. It is strongly recommended that the paint be removed chemically from the painted rendered surfaces on the 1908 church (never sand, water or soda blast the building as this will permanently damage the bricks, mortar and render and never seal the bricks or render as that will create perpetual damp problems). Removal of the paint will not only restore the elegance of the architecture, including the buff-ochre wash (similar to that still seen the render on St Andrew's Uniting Church, Maffra), but it will remove the ongoing costs of repainting it every 10 or so years.

4.5.3. However, if it is decided to repaint the render, it should be one colour only (do not paint the base a different colour) and closely resemble the light grey colour of 'new render'.

4.6. Fences

4.6.1. Remove the later wire fencing material and replace with unpainted woven wire material to match that used in the gates, across the front boundary.

5. Care and Maintenance

5.1. Key References

5.1.1. Obtain a copy of "Salt Attack and Rising Damp" by David Young (2008), which is a free booklet available for download from Heritage Victoria website. It is in plain English, well illustrated and has very important instructions and should be used by tradesmen, Council maintenance staff and designers.

5.1.2. Further assistance is available from the Shire's heritage advisor.

5.2. Roofing, spouting and down pipes

5.2.1. Use galvanised corrugated iron roofing, spouting, down pipes and rain heads. It is preferable to use short sheet corrugated iron and lap them, rather than single long sheets, but it is not essential.

5.2.2. Do not use Zincalume or Colorbond or plastic.

5.2.3. Use Ogee profile spouting, and round diameter down pipes.

5.3. Joinery

5.3.1. It is important to repair rather than replace when possible, as this retains the historic fabric. This may involve cutting out rotten timber and splicing in new timber, which is a better heritage outcome than complete replacement.

5.3.2. The original external timber doors and windows require careful repair and painting.

6. Water Damage and Damp

6.1. Signs of damp in the walls, in this case are the render falling off the brickwork, bubbling

paint and render, and chemical removal of the paint will help the bricks and render dry out. There is dead plant matter under the broken render which may indicate that there was a bush growing too close and this may have caused the damp to rise and cause the damage. Other signs of damp include: lime mortar falling out of the joints, moss growing in the mortar, white (salt) powder or crystals on the brickwork patches with grey cement mortar, or the timber floor failing. These causes of damp are, in most cases, due to simple drainage problems, lack of correct maintenance or inserting concrete next to the solid masonry walls, sealing the walls, sub floor ventilation blocked, or the ground level too high on the outside.

6.2. The method of disposing of roof water, used at this property is excellent, that being an elbow at the ground end of the down pipes and running the elbow away from the building and into a clean brick spoon drain which runs downhill away from the building. In flatter areas, removing the source and repairing damage from damp, may also involve lowering of the ground outside so that it is lower than the ground inside under the floor, installation of agricultural drains, running the downpipes into drainage inspection pits instead of straight into the ground. The reason for the pits is that a blocked drain will not be noticed until so much water has seeped in and around the base of the building and damage commenced (which may take weeks or months to be visible), whereas, the pit will immediately fill with water and the problem can be fixed before the floor rots or the building smells musty.

6.3. Water falling or seeping from damaged spouting and down pipes causes severe and expensive damage to the brick walls.

6.4. Damp would be exacerbated by watering plants near the walls. Garden beds and bushes should be at least half a metre from the walls.

6.5. Engineering: If a structural engineer is required, it is recommended that one experienced with historic buildings and the Burra Charter principle of doing "as little as possible but as much as necessary, be engaged. Some of them are listed on Heritage Victoria's Directory of Consultants and tradesmen.

6.6. Never use cement mortar, always match the original lime mortar. Cement is stronger than the bricks and therefore the bricks will eventually crumble, leaving the cement mortar intact! Lime mortar lasts hundreds of years. When it starts to powder it is the 'canary in the mine', alerting you to a damp problem – fix the source of the damp problem and then repoint with lime mortar.

6.7. Remove any dark grey patches to the mortar joints. This is cement mortar which will damage the bricks and longevity of the walls. Repoint those joints with lime mortar. The mortar is not the problem it is the messenger.

6.8. Modern Products: Do not use modern products on these historic stone, brick and render as they will cause expensive damage. Use lime mortar to match existing.

6.9. **Do not seal** the bricks or render with modern sealants, or with paint. Solid masonry buildings **must be able to evaporate water** when enters from leaking roofs, pipes, pooling of water, storms, etc. The biggest risk to solid masonry buildings is permanent damage by the use of cleaning materials, painting, sealing agents and methods. None of the modern products that claim to 'breathe' do this adequately for historic solid masonry buildings.

6.10. Subfloor ventilation is critical. Check that sub floor vents are not blocked and introduce additional ones if necessary. The timber church and vestry are very close to the ground and therefore at risk of termite and rot attack due to lack of ventilation to dry out the area. Ensure the exterior ground level is 250mm or more, lower than the ground level inside the building. Good subfloor ventilation works for free, and is therefore very cost effective. Do not rely on fans being inserted under the floor as these are difficult to monitor, they will breakdown as they get clogged with dust, etc, and there are ongoing costs for servicing and electricity.

6.11. Never install a concrete floor inside a solid masonry building, as it will, after a year or so, cause long term chronic damp problems in the walls. Do not install a new damp proof

course (DPC) until the drainage has been fixed, even an expensive DPC may not work unless the ground has been lowered appropriately. The sub floor space under the 1908 church is good, but the amount of sub floor vents could be increased, especially if the sub floor space is damp or musty or timbers are starting to rot.

7. Paint Colours

7.1. Even if the existing colour scheme is not original or appropriate for that style of architecture, repainting using the existing colours is maintenance and no planning permit is required. However, if it is proposed to change the existing colour scheme, a planning permit is required and it would be important to use colours that enhance the architectural style and age of the building, and it would be preferred if the paint was chemically removed from brick, stone and rendered surfaces, rather then repainted.

7.2. Chemical removal of paint from the rendered surfaces, will not damage the surface of the render. Removal of the paint will not only restore the elegance of the architecture, but it will remove the ongoing costs of repainting it every 10 or so years.

7.3. Sand, soda or water blasting removes the skilled decorative works of craftsmen as well as the fired surface on bricks and the lime mortar from between the bricks. It is irreversible and reduces the life of the building due to the severe damp that the damage encourages. Never seal the bricks or render as that will create perpetual damp problems.

8. Services

8.1. Ensure new services and conduits, down pipes etc, are not conspicuous. To do this, locate them at the rear of the building whenever possible, and when that is not practical, paint them the same colour as the building or fabric behind them or enclose them behind a screen the same colour as the building fabric, that provides adequate ventilation around the device. Therefore if a conduit goes up a red brick wall, it should be painted red, and when it passes over say, a cream coloured detail, it should be cream.

9. **Signage** (including new signage and locations and scale of adjacent advertising signage).

9.1. Ensure all signage is designed to fit around the significant architectural design features, not over them.

Resources

Wellington Shire Heritage Advisor

Young, David (2008), "Salt Attack and Rising Damp, a guide to salt damp in historic and older buildings" Technical Guide, prepared for Heritage Victoria.

The following fact sheets contain practical and easy-to-understand information about the care and preservation of war heritage and memorabilia commonly found in local communities across Victoria. They can be downloaded at <http://www.dpc.vic.gov.au/index.php/veterans/victorian-veterans-virtual-museum/preserving-veterans-heritage/preserving-war-heritage-and-memorabilia>:

- Avenues-of-honour-and-other-commemorative-plantings
- Finding-the-right-conservator-tradespeople-and-materials
- General-Principles
- Honour-rolls (wooden)
- Useful-resources-and-contacts.

NOTE: The blue shaded area is the preferred location for additions and new development. The 1885 former timber church and the former timber vestry should **not** be demolished, but could be relocated within the blue area if needed.

KEY

Recommended for Heritage Overlay

Title boundary

All Saints Anglican Church
14 Church St, Briagolong

Project: Wellington Shire Stage 2 Heritage Study
Client: Wellington Shire Council
Author: Heritage Intelligence Pty Ltd
Date: 12/2/16

Locality:	**BRIAGOLONG**
Place address:	**39 FORBES STREET**
Citation date	2016
Place type (when built):	Coffee Palace
Recommended heritage protection:	Local government level Local Planning Scheme: Yes Vic Heritage Register: No Heritage Inventory (Archaeological): No

Place name: **Coffee Palace (former)**

Architectural Style:	Federation Georgian
Designer / Architect:	Not known
Construction Date:	c1891

Statement of Significance

This statement of significance is based on the history, description and comparative analysis in this citation. The Criteria A-H is the Heritage Council Criteria for assessing cultural heritage significance (HERCON). Level of Significance, Local, State, National, is in accordance with the level of Government legislation.

What is significant?

The former Coffee Palace at 39 Forbes Street, Briagolong, is significant. The original form, materials and detailing as constructed c1891 are significant.

Later outbuildings, and alterations and additions to the building are not significant.

How is it significant?

The former Coffee Palace is locally significant for its historical and aesthetic values to the Shire of Wellington.

Why is it significant?

The former Coffee Palace is **historically significant at a local level** as it represents the boom period of Briagolong, after the second round of town lot sales, when the railway reached Briagolong and the town reached its peak population during the Federation period (c1890-c1915). William G. Cramer, Melbourne auctioneer, purchased the land east of Forbes Street in 1888, and subdivided it, selling lots from 1889. The current 39 Forbes Street comprises lots 31 and 32 of Cramer's subdivision. Elizabeth Whaley purchased lot 31 (upon which she built the Coffee Palace) in 1891 (and acquired lot 32 to the south in 1899). The existing building was constructed c1891 for the Whaleys, after which it served as a Coffee Palace. Under the Whaley's, the building also served as a general store, and undertakers for Mr Whaley, who was a cabinet maker and undertaker with his own mourning coach. In 1904, the Coffee Palace was advertised with nine rooms, a workshop and stables on one acre of land. A visiting doctor consulted from the front room of the Coffee Palace in the early 1900s. After the Coffee Palace closed (date not confirmed), the building served as a small goods shop, run by a Mrs 'Hardy', a bootmakers shop, and later as a residence. The Whaley's retained ownership until Elizabeth's death in 1926. Today the building serves as a private residence. The building is also significant for its association with the Temperance Movement. The movement saw the establishment of coffee palaces, which aimed to compete with hotels, providing all the amenities and conveniences of hotels but without the alcohol. (Criteria A & H)

The former Coffee Palace **is aesthetically significant at a local level** as a c1891 building remaining at the centre of the small township of Briagolong, built in the Federation Georgian style. The significant architectural elements of the building are the weatherboard cladding (some are locally steam milled or spot milled sawn timbers), corbelled brick (overpainted) chimney to the front section, the simpler brick chimney to the rear section, the verandah and posts, and the original openings to the facade, comprising the entrance with a timber panelled door with glazing to the top panels and a highlight (with plain glass), the one-over-one timber sash windows, including one with narrow double-hung sashes either side, and the second timber panelled door. The skillion-profile verandah clad with (recent) corrugated iron and timber (round-edged) palings to the sides, supported by early stop-chamfered timber posts with timber bases and a timber floor structure and boarding. Also notable is the main hipped roof clad in corrugated iron and the hoods to the openings towards the rear of the north elevation, which retain the same details as the verandah. (Criterion E)

Statutory Recommendations

This place is recommended for inclusion in the Schedule to the Heritage Overlay of the Wellington Shire Planning Scheme to the extent of the title boundary as shown on the map.

External Paint Controls	No
Internal Alteration Controls	No
Tree Controls	No
Outbuildings or fences which are not exempt under Clause 43.01-3	No
Prohibited Uses May Be Permitted	No
Incorporated Plan	No
Aboriginal Heritage Place	Not assessed

Map of recommended boundary for Heritage Overlay

KEY

Recommended for Heritage Overlay

Title boundary

Coffee Palace (former)
39 Forbes St, Briagolong

Project: Wellington Shire Stage 2 Heritage Study
Client: Wellington Shire Council
Author: Heritage Intelligence Pty Ltd
Date: 12/2/16

History

Locality history

Briagolong was originally part of Angus McMillan's Bushy Park Run and was known as Top Plain. From 1865, Briagolong was part of the Avon Shire (Context 2005:38). In 1866, land was selected at Top Plain after the Amending Land Act of 1865 was passed; the 42nd section of the Act allowed selection of four 20 acre blocks provided the land was within ten miles of a recognised goldfield. As a result, miners moved into the area to prospect for gold in the Freestone Creek and its tributaries. By 1868, many of the claims had been taken out along Freestone Creek and its tributaries; 200 miners were located on Macmillion's Creek at one time. A small number of miners continued to prospect during the 1870s. In 1873, the area was named Briagolong, which is derived from the name of the Aboriginal group of the area, the Braiakaulung. Members of this tribe had been removed to Ramahyuck Mission Station in 1864 (Fletcher & Kennett 2005:61; Victorian Places).

By 1875, Briagolong was known as a rich agricultural district. Early crops in the area included fruit, wine grapes and maize, and wheat, oats and barley on the drier lands (Fletcher & Kennett 2005:61; Victorian Places). Hops was planted extensively and flourished in the Briagolong district on the river flats, particularly in the 1880s and 1890s, with a number of hop kilns built. However, there was infestation of red spider in the early 1890s which caused the crop to decline by 1913. Fruit orchards in the area exported to London in the 1890s and from the 1880s, several vineyards were planted. Several small cheese factories existed in the district and growth of the dairy industry was spurred by the opening of the Briagolong Cheese Factory in 1873 (Fletcher & Kennett 2005:61; Context 2005:14).

A quarry operated on Freestone Creek, north of Briagolong from the 1860s and timber milling also became an important industry in the area (Fletcher & Kennett 2005:61; Context 2005:14). "One of the first substantial red gum mills was William Forbes' Stratford Steam Saw Mill, that he established in 1865 at Murray's Corner, now known as Invermichie. In 1872, he relocated to a creek on Freemans Road at Briagolong, and named his significantly expanded enterprise the Victoria Saw Mill. The saw mill provided red gum weatherboards for buildings, had a significant contract with the Melbourne Tramways Trust to supply two million red gum blocks for street paving, made red gum fellows used in wagon wheels, and produced fencing and verandah posts. Another sideline was the production of kit houses. The red gum was quickly cleared from the plains and Forbes closed his mill in 1889. At the mill site today, the top of the well can still be seen, while in the Briagolong area, there are several Forbes' kit homes. One of the most notable buildings in Briagolong, the Briagolong Mechanics Institute, was built from Forbes' weatherboards" (Context 2005:20). A number of other mills have operated in Briagolong over the years, exporting timber via the railway (Fletcher & Kennett 2005:61).

The first township lots were sold in Briagolong in 1874, and by 1875 the population of Briagolong and the district was 200 (Fletcher & Kennett 2005:61; Victorian Places). Briagolong became part of the Shire of Maffra in 1875 (Context 2005:39). The town grew in the following years, to include two hotels, a school, a Mechanics Institute and library (the original library is retained today), and churches. In 1888 there was a second round of town lot sales. The railway arrived in Briagolong in 1889 and milk was transported twice daily to Maffra (Fletcher & Kennett 2005:61). In 1903, the *Australian Handbook* reported that the town comprised the 'Briagolong Hotel, wine hall, Presbyterian and Roman Catholic churches, coffee palace, a State School (No. 1,117), a creamery, wine and cider industries, three stores, bee farm, and police station'. In 1911, Briagolong's population was at a high 462 people (Victorian Places).

The population of Briagolong reduced from 462 people (in 1911) to approximately 300 people in the 1930s and 1950s. By 1976, the town had a population total of 216 people, until a number of people moved to the area who were interested in building stone and mud brick houses, in search for an alternative lifestyle (Fletcher & Kennett 2005:61). In 1994, Wellington Shire was created by the amalgamation of the former Shires of Alberton, Avon and Maffra, the former City of Sale, most of the

former Shire of Rosedale, as well as an area near Dargo which was formerly part of Bairnsdale Shire (Context 2005:39). In the 2000s, the population of Briagolong remains in the 500s (Victorian Places).

Thematic context

This place is associated with the following themes from the *Wellington Shire Thematic History* (2005):

9. Developing Cultural Institutions and Way of Life

The temperance movement originated in the 19th century and urged for the reduction or prohibition of alcohol. Temperence Societies were founded in the United States and England in the 1820s and during the 1830s they emerged in Australia. Active temperance groups in Australia were the Independent Order of Rechabites, the Band of Hope and the Women's Christian Temperance Union. These groups aimed to educate about the dangers of drinking and campaigned for changes to the law, such as the introduction of six o'clock closing and the development of dry suburbs (Hutchinson 2014).

The movement saw the establishment of coffee palaces, which aimed to compete with hotels, providing all the amenities and conveniences of hotels but without the alcohol, such as bedrooms, a cafe, dining room, smoking room and billiard room. Many coffee palaces opened in Melbourne in the 1880s, with more than fifty existing by 1888 (Hutchinson 2014). They were also built throughout Victoria. Within the study area, coffee palaces were known to have opened at 39 Forbes Street, Briagolong (c1891) in a small weatherboard building, and at 303-305 Commercial Road, Yarram (1901) which was an impressive two-storey brick building.

Place history

The former coffee palace is located on the main street of Briagolong, just south-east of the originally gazetted Township. The lot was originally part of James Smith's land that totalled approximately 152.75 acres (lot 32, Parish of Briagolong), which he purchased in February 1880 (Parish Plan; LV:V1172/F360). In July 1888, the land was sold to William G. Cramer, Melbourne auctioneer (LV:V2039/F703). Cramer subdivided the land, creating the grid that is bound by Forbes Street/Freestone Creek Road to the east, Victoria Street to the north, McMillan Street and Railway Parade to the south. He began to sell the lots individually from July 1889 (LV:V2039/F703). The current 39 Forbes Street comprises subdivided lot 31 (upon which is the former coffee palace) and lot 32 to the south. Lot 32 was sold to Edward Griffiths, Maffra chemist, in August 1890, before being sold to Emily Hardie, Maffra married woman in July 1892. In May 1899, the lot was sold into to the Whaley family, purchased by Margaret I. Whaley, spinster of Briagolong. Margaret Whaley remained the owner until her death in 1912, when it was passed to Elizabeth Whaley, who consolidated both lots (31 and 32) to form the current 39 Forbes Street (LV:V2288/F515).

Cramer sold lot 31 to Elizabeth Whaley, Briagolong, married woman, in May 1891. The narrow lot (upon which the former Coffee Palace was built) extended from Forbes Street to Landy Street to the west, at this date (LV:V2349/F563). The existing building is said to have been built c1889 for Mr Whaley, and served as a Coffee Palace (Context 2005; Manning 1994:92). However, as the Whaley's purchased the newly subdivided lot in 1891, which strongly suggests that the building was built c1891, after which it served as a coffee palace.

The building is clad with sawn timbers to the side elevations, as evident in the round-saw marks. While it is suggested that the building was originally a kit home from Forbes Saw Mill (in Briagolong from 1872-1889), the form and un-uniform plan of the building does not support this.

In June 1893, Mrs E. B. Whaley advertised that she would take in borders (Manning 1994:92). The building also served as a general store (Andrews 2015). Whaley was a cabinet maker and an undertaker, operating out of the building at 39 Forbes Street (the deceased were rumoured to have been stored in the cellar of the hotel opposite) (Manning 1994:92; Andrews 2015). In 1899, W. A. Whaley advertised as an undertaker in Briagolong, who advertised that he had a mourning coach (*Maffra Spectator*, 22 Jun 1899:3; 16 Nov 1899:3).

The *Australian Handbook* confirms that a coffee palace was located within the town in 1903 (Australian Handbook 1903). In June 1904, the Briagolong Coffee Palace 'with one acre of land, 9 rooms, workshop, stables, and all conveniences : in perfect order' was advertised for sale for Mrs Whaley (*Gippsland Times*, 27 Jun 1904:2). However, the coffee palace did not sell. Local newspaper articles in 1907 and 1908, reported that a doctor could be consulted in Briagolong 'at Mrs Whaleys Coffee Palace' (*Maffra Spectator*, 30 Dec 1907:3; 20 Feb 1908:3). The visiting doctor used the front room as a consulting room (Context 2005). By July 1909, the doctor could be consulted 'at Mrs Whaley's', no longer with a reference to the coffee palace (*Gippsland Times*, 22 Jul 1909:1).

After the Coffee Palace closed, the building served as a small goods shop, run by a Mrs 'Hardy' (probably of the Hardie's who owned lot 32 until 1899). Following this, Mr McDowell ran a bootmakers shop. Under the ownership of Mrs Alexander (Sandy) Bennett the building served as a residence and catered for special functions, with visiting doctors continuing to use the front room (Manning 1994:92, 94).

An early photo (date not known; Figure H1) showed the weatherboard building at a distance from the south. The photo showed the hipped roof and skillion-roof verandah, with cladding to the top of the sides, supported by posts. Painting on the south elevation of the front section read 'COFFEE PALACE'. The long section to the rear was evident, with two openings. At least one chimney was evident (MDHS).

The Whaleys retained ownership of the property (lots 31 and 32) until Elizabeth's death in 1926. In December 1929 the property was sold to Cyril J. Cruth, Briagolong hairdresser and in 1935 it was sold to George O. Bennett, a local sawmiller (LV:V2349/F563). From February 1934 it was owned by Edward A. Bennett, a local garage manager (LV:V2349/F563).

In 1994, the early stables were located near the rear boundary, adjacent to the modern cottages (Manning 1994:94). A recent aerial indicates that a gabled-roof building remains on the rear (east) boundary which may be the original stables (needs to be confirmed).

The building has been extended to the rear (east) at a later date. The smaller timber cottage to the south, on the front boundary, is a recent construction built c1993. Modern units have been built at the rear of the property.

Briagolong Redgum Weatherboards

The following is extracted from a dissertation on Braigolong Redgum Weatherboards by Linda Barraclough of the Wellington Shire Heritage Network:

'Most of the weatherboards in Briagolong are red gum, the early ones from the Forbes sawmill (1870s-1880s), the later from other mills or spot mills. All were sawn by saw benches of various sizes, powered by steam engines.

Spot milling was where a traction engine would set up with a small saw bench, and cut the weatherboards on the spot, in the paddock. The best documented is the cutting of a house lot about 1918-1920 for the Mackinnon family. It is well-photographed, and used a contractor called Browne and his engine known as Old Sarah. Other redgum mills included Kelly and Bennett.

If a weatherboard came out of a spot mill or an established mill, both would have circular saw marks on a proportion of the boards. What proportion would depend on the mill – less from Forbes' big stationary engine, more from spot mills, as the smaller engines lost power more quickly as the steam was exhausted. When the steam was becoming exhausted, the saw blade ran slower, and chewed its way through the wood, leaving the rounded marks. The saw then had to be stopped while a head of steam built up again.'

So all lots of timber included at least some of these boards with the "chew" marks as the steam was running out. How many would depend on the size of the engine, but also how it was managed, and

how well it was stoked. There is no set rule. You do not get the marks on all boards in a lot – more the reverse. Timber with these marks could be described as 'steam milled' or 'spot milled' (not 'hand sawn') and examples of these timbers clad the Briagolong Coffee Palace.

Figure H1. An early photo (date not known) shows the weatherboard building in the background, at a distance from the south, with 'COFFEE PALACE' painted on the south elevation of the front section. The section to the rear had two openings (MDHS, ID. P03799VMFF).

Sources

Australian Handbook (1903), as cited on Victorian Places.

Context Pty Ltd (2005), *Wellington Shire Heritage Study & Thematic Environmental History*, prepared for Wellington Shire Council.

Fletcher, Meredith & Linda Kennett (2005), Wellington Landscapes, *History and Heritage in a Gippsland Shire*, Maffra.

Hutchinson, Debra (2014), 'Temperance and Melbourne's grand coffee palaces', at State Library of Victoria <http://blogs.slv.vic.gov.au/>, accessed February 2016.

Linda Barraclough, Wellington Shire Heritage Network, 'A Short Dissertation on Briagolong Redgum Weatherboards', generously provided April 2016.

Land Victoria (LV), Certificates of Title, as cited above.

Maffra & District Historical Society (MDHS) collection: historical information and photos generously provided by Linda Barraclough, Pauline Hitchins & Carol Kitchenn, provided Nov 2015.

Manning, Laurie (1994), *Discovering Briagolong*, Briagolong

Parish of Briagolong Plan

The Maffra Spectator

Victorian Places, 'Briagolong', <http://www.victorianplaces.com.au/briagolong>, accessed 16 Dec 2015.

Description

This section describes the place in 2016. Refer to the Place History for additional important details describing historical changes in the physical fabric.

The weatherboard building is domestic in scale and is located on the east side of Forbes Street, at the southern extent of the main commercial centre of Briagolong, opposite the Briagolong Hotel. The building is set on the front title boundary. It was built c1891 in the Federation Georgian style, to serve as a coffee palace. The former coffee palace is in very good condition and retains a moderate level of integrity.

Figure D1 & Aerial. The building is L-shaped in plan, with the long section projecting to the rear (east). The front section has a hipped roof clad in (recent) corrugated iron, while the long section to the rear has a gabled roof, also clad with (recent) corrugated iron. The roof retains a corbelled brick (overpainted) chimney to the front section, and a simpler brick chimney to the rear section. The building is clad with red gum weatherboards which were cut on saw benches of various sizes, powered by steam engines. The asymmetrical facade has a skillion-profile verandah clad with (recent) corrugated iron and timber (round-edged) palings to the sides, supported by early stop-chamfered timber posts with timber bases. Underneath the verandah roof is a central entrance with a timber panelled door with glazing to the top panels and a highlight (with plain glass). To the left of the entrance is a single one-over-one timber sash window. To the right of the entrance is a larger one-over-one sash window with narrow double-hung sashes either side. At the southern end of the facade is a second timber panelled door, serving as a second entrance. The verandah floor is clad with (modern) timbers.

Figure D2. The north elevation has openings to the rear of the building, including three with skillion-roof hoods and round-edged cladding to the sides, like the verandah.

Figure D3. The south elevation has no windows to the original c1891 section. To the rear is a modern weatherboard addition.

Aerial. A large modern addition has been built to the rear (east) of the building. To the south of the c1891 building is a modern cottage of a similar style, positioned on the front boundary. To the rear (east) of the property are two more modern cottages. An early outbuilding appears to remain on the rear boundary, the date of which has not been confirmed.

Figure D1. The asymmetrical facade has a skillion-profile verandah clad with (recent) corrugated iron and timber (round-edged) palings to the sides, supported by stop-chamfered timber posts with timber bases. The facade has a central entrance, two different types of windows and a second entrance at the southern end.

Figure D2. The north elevation has openings to the rear of the building, including three with skillion-roof hoods and round-edged cladding to the sides, like the verandah. One has since been rectified by owner, due to severe rot (Feedback from owner 9 May 2016).

Figure D3. The south elevation has no windows to the original c1891 section. To the rear is a modern weatherboard addition.

Sources

All photos taken in 2015 by Heritage Intelligence Pty Ltd as part of Wellington Shire Stage 2 Heritage Study.

Comparative Analysis

There are only two purpose-built coffee palaces that are known to remain in Wellington Shire; these are located in Briagolong and Yarram.

The Coffee Palace (former) at 39 Forbes St, Briagolong was built c1891 and is a modest weatherboard building in the Federation Georgian style. It is constructed of sawn timbers and remains intact. Located near the main intersection, it forms part of the historic commercial centre of the town.

The Federal Coffee Palace (former) at 303-305 Commercial Road, Yarram was built in 1901 with an addition built c1905 along Commercial Road in the same style. The dominant two-storey brick building is Federation Free Classical in style, designed by architects Inskip & Butler (1901 section). It is highly intact and retains the original verandah to the corner shopfront. It is a landmark building within the main street of Yarram.

Charles Stockwell opened the first coffee palace in Yarram in c1892 at 275-281 Commercial Road, which was integrated as part of the dominant two-storey Stockwell Terrace built c1908; some of the walls are said to remain within the later building.

Management Guidelines

Whilst landowners are not obliged to undertake restoration works, these guidelines provide recommendations to facilitate the retention and enhancement of the culturally significant place, its fabric and its setting, when restoration works or alterations to the building are proposed. They also identify issues particular to the place and provide further detailed advice where relevant. The

guidelines are not intended to be prescriptive and a pragmatic approach will be taken when considering development proposals. Alternative approaches to those specified in the guidelines will be considered where it can be demonstrated that a desirable development outcome can be achieved that does not impact on a place's heritage integrity.

This building is in very good condition and currently undergoing renovations.

1. **Setting**
   - 1.1. Retain clear views of the front section and side elevations from along the street.
   - 1.2. Ensure signs and services such as power poles, bus shelters, signs, etc are located so that they do not impact on the important views.
   - 1.3. New interpretation storyboards should be placed to the side of the building not directly in front of it.
   - 1.4. Paving
     - 1.4.1. For Federation era historic buildings, appropriate paving could be pressed granitic sand or asphalt or concrete. If concrete is selected, a surface with sand-coloured- size exposed aggregate would be better with the Federation style.
2. **Additions and New Structures**
   - 2.1. New structures should be restricted to the rear of the property as shown in the blue polygon on the aerial map below.
   - 2.2. Sympathetic extensions are preferred. E.g. New parts that are in the same view lines as the historic building as seen from the Street, should be parallel and perpendicular to the existing building, no higher than the existing building, similar proportions, height, wall colours, steep gable or hip roofs, with rectangular timber framed windows with a vertical axis. But the parts that are not visible in those views could be of any design, colours and materials.
   - 2.3. Where possible, make changes that are easily reversible. E.g. The current needs might mean that a doorway in a brick wall is not used, or located where an extension is desired. Rather than bricking up the doorway, frame it up with timber and sheet it over with plaster, weatherboards, etc.
   - 2.4. If an extension is to have a concrete slab floor, ensure it will not reduce the air flow under the historic building.
   - 2.5. Avoid hard paths against the walls. Install them 500mm away from the walls and 250mm lower than the ground level inside the building. Fill the gap between the path and wall with very coarse gravel to allow moisture to evaporate from the base of the wall. See section 7.
   - 2.6. New garden beds
     - 2.6.1. These should be a minimum of 500mm from the walls, preferably further, and the ground lowered so that the finished ground level of the garden bed is a minimum of 250mm lower than the ground level which is under the floor, inside the building. Slope the soil and garden bed away from the building, and fill the area between the garden bed and walls, with very coarse gravel up to the finished level of the garden bed. The coarse gravel will have air gaps between the stones which serves the function of allowing moisture at the base of the wall to evaporate and it visually alerts gardeners and maintenance staff that the graveled space has a purpose. The reason that garden beds are detrimental to the building, is by a combination of: watering around the base of the wall and the ground level naturally builds up. The ground level rises, due to mulching and leaf litter and root swelling, above a safe level such that it blocks sub floor ventilation, and the wall is difficult to visually monitor on a day to day basis, due to foliage in the way.

3. Accessibility

3.1. Ramps

3.1.1. Removable ramp construction

3.1.1.1. A metal framed ramp which allows air to flow under it, to ensure the subfloor vents of the building are not obstructing good airflow under the floor, which will allow the wall structure to evaporate moisture, reduce termite and rot attack to the subfloor structure and reduce rising damp in brick/stone walls.

3.1.1.2. If it is constructed of concrete next to brick walls this may cause damp problems in the future.

3.1.1.3. Ensure water drains away from the subfloor vents, and walls and any gap between the wall and the ramp remains clear of debris. Insert additional sub floor vents if the ramp has blocked any of them.

3.1.1.4. The hand rails on the ramp should not be a feature, which would detract from the architecture. Plain thin railings painted in the same colour as the walls, so that they blend in, would be appropriate.

3.2. Metal banisters may be installed at the front steps. They are functional and minimalist and they have a minor visual impact on the architecture and therefor they are a suitable design for an accessible addition.

4. **Reconstruction and Restoration**

If an opportunity arises, consider restoring and reconstructing the following.

4.1. Roofing, spouting and down pipes

4.1.1. Use galvanised corrugated iron roofing, spouting, down pipes and rain heads.

4.1.2. Don't use Zincalume or Colorbond.

4.1.3. Use Ogee profile spouting, and round diameter down pipes. '

4.2. Remove the paint chemically from the brickwork on the chimney. Never blast it off, as that will blast out the lime mortar, weakening the chimney, and make the bricks porous

4.3. Fences

4.3.1. Reconstruct the timber paling side fences, not Colorbond.

5. Care and Maintenance

5.1. Retaining and restoring the heritage fabric is always a preferable heritage outcome than replacing original fabric with new.

5.1.1. Further assistance is available from the Shire's heritage advisor.

5.2. Roofing, spouting and down pipes

5.2.1. Use galvanised corrugated iron roofing, spouting, down pipes and rain heads. It is preferable to use short sheet corrugated iron and lap them, rather than single long sheets, but it is not essential.

5.2.2. Do not use Zincalume or Colorbond.

5.2.3. Use Ogee profile spouting, and round diameter down pipes.

5.3. Joinery

5.3.1. It is important to repair rather than replace where possible, as this retains the historic fabric. This may involve cutting out rotten timber and splicing in new timber, which is a better heritage outcome than complete replacement.

6. Water Damage and Damp

6.1. Always remove the **source** of the water damage first (see Care and Maintenance).

6.2. Water falling, splashing or seeping from damaged spouting and down pipes causes severe and expensive damage to the timber walls.

6.3. Repairing damage from damp may involve lowering of the ground outside so that it is lower than the ground level inside under the floor, installation of agricultural drains, running the downpipes into drainage inspection pits instead of straight into the ground. The reason for

the pits is that a blocked drain will not be noticed until so much water has seeped in and around the base of the building and damage commenced (which may take weeks or months to be visible), whereas, the pit will immediately fill with water and the problem can be fixed before the floor rots or the building smells musty.

6.4. Damp would be exacerbated by watering plants near the walls. Garden beds and bushes should be at least half a metre away from walls.

6.5. Subfloor ventilation is critical. Check that sub floor vents are not blocked and introduce additional ones if necessary. Ensure the exterior ground level is 250mm or more, lower than the ground level inside the building. Good subfloor ventilation works for free, and is therefore very cost effective. Do not rely on fans being inserted under the floor as these are difficult to monitor, they can breakdown as they get clogged with dust, etc, and there are ongoing costs for servicing and electricity.

7. Services

7.1. Ensure new services and conduits, down pipes etc, are not conspicuous. Locate them at the rear of the building whenever possible, and when that is not practical, paint them the same colour as the building or fabric behind them, or enclose them behind a screen the same colour as the building fabric that also provides adequate ventilation around the device. Therefore, if a conduit goes up a red brick wall, it should be painted red, and when it passes over say, a cream coloured detail, it should be painted cream.

8. **Signage** (including new signage and locations and scale of adjacent advertising signage)

8.1. Ensure all signage is designed to fit around the significant architectural design features, not over them.

NOTE: The blue shaded area is the preferred location for additions and new development.

Locality:	**BUSHY PARK**
Place address:	**ROAD RESERVE, MAFFRA-BRIAGOLONG ROAD**
Citation date	2016
Place type (when built):	Memorial
Recommended heritage protection:	Local Planning Scheme Local government level: Yes Vic Heritage Register: No Heritage Inventory (Archaeological): Yes
Place name:	**Angus McMillan Memorial and Pencil Pines**

Architectural Style:	Inter War Vernacular
Designer / Architect:	Not known

Statement of Significance

This statement of significance is based on the history, description and comparative analysis in this citation. The Criteria A-H is the Heritage Council Criteria for assessing cultural heritage significance (HERCON). Level of Significance, Local, State, National, is in accordance with level of Government legislation.

What is significant?

The Angus McMillan Memorial at Bushy Park, including the land to the extent shown on the map, the landscape setting and Pencil Pines (*Cupressus sempervirens stricta*) are significant.

How is it significant?

The Angus McMillan Memorial is historically, socially, aesthetically and scientifically significant at a local level to Wellington Shire.

Why is it significant?

The Angus McMillan Memorial is **historically significant at a local level** for its associations with Angus McMillan who completed several expeditions in Gippsland from 1840. In 1859 McMillan was the first representative for South Gippsland to the Victorian Legislative Assembly. The site is significant as part of Angus McMillan's original landholding in Gippsland, leased from March 1844. McMillan built a station homestead at Bushy Park, which he lived at until 1861, and the remnants of it are located opposite Angus McMillan's memorial cairn, which was unveiled at this site in April 1927 by Governor Lord Somers. (Criteria A, D & H)

The Angus McMillan Memorial is **socially significant at a local level** as part of a series of cairns which have been erected by local communities, to perpetuate the memory of the explorer Angus McMillan throughout Gippsland, and to mark the routes of his main explorations. It is also significant for the committee who raised funds for the monument, and who organised the monument and unveiling ceremony in April 1927. It was declared during the unveiling that the cairn 'was also an honor to all the early pioneers'. (Criteria A & G)

The Angus McMillan Memorial **is aesthetically significant at a local level** as a vernacular monument of unpainted random rubble stones, with a marble plaque with lead lettering, surmounted by a fluted metal column and flaming orb. The four Pencil Pines (*Cupressus sempervirens stricta* are a significant aesthetic feature associated with the memorial. (Criterion E)

The Angus McMillan Memorial **is scientifically significant at a local level** for potential to yield archaeological evidence in the land around the monument. (Criterion C)

Statutory Recommendations

This place is recommended for inclusion in the Schedule to the Heritage Overlay of the Wellington Shire Planning Scheme with the boundaries as shown on the map.

External Paint Controls	Yes, including cleaning
Internal Alteration Controls	No
Tree Controls	Yes
Fences & Outbuildings	No
Prohibited Uses May Be Permitted	No
Incorporated Plan	No
Aboriginal Heritage Place	Not assessed

Map of recommended boundary for Heritage Overlay

KEY

Recommended for Heritage Overlay

Title boundary

Angus McMillan Memorial and Pencil Pines Road Reserve, Maffra-Briagolong Rd, Bushy Park

Project: Wellington Shire Stage 2 Heritage Study
Client: Wellington Shire Council
Author: Heritage Intelligence Pty Ltd
Date: 12/5/16

History

N.B. The following history outlines the period of post-European contact based on the local histories cited. Although the positive achievements of Angus McMillan's explorations have been widely reported and recognised, it is also recognised that there have been allegations suggesting McMillan and his Highland Brigade were responsible for the massacre of Aboriginal people in Gippsland. An expert in Aboriginal history is required to conduct further research into the association between Angus McMillan and the Aboriginal inhabitants of the area.

Thematic context

This place is associated with the following themes from the *Wellington Shire Thematic History* (2005):

1. Exploration:

- 1.2 Pioneer Explorers

9. Developing cultural institutions and way of life:

- 9.2. Memorials

The following is based on information taken from the *Wellington Shire Thematic Environmental History* (Context 2005:45-6):

Memorials are erected throughout the Shire in honour of pioneers and district explorers, significant events and people, and those who served in world wars and other conflicts.

The soldiers' memorials that are spread throughout the Shire show the impact that the two world wars, and subsequent conflicts, had on so many communities and families within the Shire. It must be remembered that while commonly referred to today as 'war memorials', these memorials were originally erected in honour of, and to commemorate, the soldiers and those who made the ultimate sacrifice for their country. The memorials were often funded by the community and erected with great community pride, in honour of the locals who died or served and returned.

The group of Rosedale memorials comprises two soldiers memorials and an Angus McMillan memorial. Among the names listed on the soldiers memorials are those of James Wilfred Harrap and Ernest Merton Harrap, brothers from Willung who were killed on the same day at the battle for Polygon Wood near Ypres in 1917. Listed on the Briagolong soldiers' memorial are the names of six Whitelaw brothers, three of whom were killed on active service and one who died later from wounds received. A memorial to their mother, Annie Whitelaw, was erected at her grave in honour of her sacrifice, and to all mothers of sons who served at the front. Soldiers' memorials also remain at Maffra, Stratford and Yarram, to name a few. While St James Anglican Church in Heyfield stands as a Soldiers' Memorial Church. There are also remnants of avenues of honour. The pine trees at Stratford lining the route of the former highway were planted as a memorial to soldiers who served in the First World War. Many of the memorials also have plantings, such as a lone pine, planted in connection with the memorial.

Among the many other memorials in the Shire are those to district pioneers. The cairns erected to Angus McMillan and Paul Strzelecki in 1927 follow their routes through the Shire and were part of an orchestrated campaign of the Victorian Historical Memorials Committee to infuse a sense of history into a landscape that had no ancient monuments.

The struggle for road access in isolated areas is remembered by a cairn dedicated to the Country Roads Board, erected in 1935 at the intersection of the Binginwarri and Hiawatha roads. Transforming a landscape from dryland grazing to irrigated pasture is symbolised by a dethridge wheel mounted on a cairn on the Nambrok Denison estate. A memorial is planned at site of the West Sale Holding Centre to commemorate the migrants who came to settle in postwar Australia. Bronze plaques, designed by Sale artist Annemieke Mein and on display in Sale, document the contributions of several famous Gippslanders, including singer Ada Crossley and writer Mary Grant Bruce.

Angus McMillan

Angus McMillan (14 August 1810 - 18 May 1865) was a Scottish explorer and pioneer pastoralist in Gippsland. He completed several expeditions and while he was not necessarily the first to visit many locations, his expeditions were the most important in terms of European settlement of Gippsland. McMillan crossed the Tambo, Nicholson, Mitchell, Perry, Avon, Macalister and Thomson Rivers, realised the possibilities of the lakes system and reported enthusiastically to Captain Macalister, who funded the expeditions, on the quality of the country. In 1841 he located a suitable port for the region at what is now Port Albert (Monuments Australia; ADB 1967).

McMillan settled at the Bushy Park Station in 1844 (Figure H1) at which he hosted newly arrived Scots. He was elected as the first representative for South Gippsland to the Victorian Legislative Assembly on 22 September 1859 but resigned after fourteen months. As a result of his mortgages and debts, all his lands but Tabberabbera passed to mortgagees in October 1861. Following this, he led the government's Alpine Expedition to open tracks in the mining areas of Omeo, Dargo and Matlock. In May 1865, he set out along on the last task, to blaze a trail from Dargo to the Moroka River, during which one of his pack-horses fell and rolled on him, causing severe internal injuries. He reached as far as Iguana Creek, where he died in Gilleo's Hotel on 18 May 1865. He was buried at Sale cemetery (ADB 1967).

Eighteen cairns or tablets to McMillan were erected in commemoration of his explorations. They were located at Bushy Park, Stratford, Sale, Rosedale, Yarram, Port Albert, Benambra (to Macfarlane, Pendergast, McKillop), Omeo, Swifts Creek, Ensay, Bruthen, Mossiface, Sarsfield, Lucknow, Calula (2), Bundalaguah and Tom`s Gap (Monuments Australia). The cairn at Bushy Park is one of the largest of the McMillan monuments.

Governor Lord Somers is known to have unveiled some of the Angus McMillan memorials. On 2 April 1927, *The Argus* reported that a party including Sir James Barrett, the under secretary for Lands (Mr H. O. Allan), and members of the Historical Society committee left Melbourne for Gippsland yesterday where they will unveil a series of cairns which have been erected to perpetuate the memory of the explorers Strzlecki and Angus McMillan, and to mark the routes of their chief explorations.

Place history

The Angus McMillan memorial is located at the intersection of Bushy Park-Valencia Creek Road and Briagolong-Maffra Road, Bushy Park, which is the site of Angus McMillan's original landholding in Gippsland, leased from March 1844. McMillan first built a hut on the banks of the Avon River, before building a station homestead which he lived at until 1861 (Cox 1973:109; ADB).

The memorial is located across the road from the site of McMillan's homestead. In 2005, the remnants of the station buildings included the chimney of the house, remnants of a possible early outbuilding and archaeological deposits (Context 2005).

The large cairn was erected in 1927 in honour of McMillan at this significant location. The memorial plaque reads 'In memory of Angus McMillan who discovered Gippsland 1840 AD. He owned the Bushy Park Estate and his home was adjacent to this memorial, April 1927'. The memorial was unveiled in April 1927 by Lord Somers, the Governor of Victoria (Figure H2). Lord Somers declared during the unveiling that the cairn 'was also an honor to all the early pioneers' (*Age*, 7 Apr 1927:8; Manning 1994).

A photo of the memorial dating to 1975 (Figure 3) showed the memorial in good condition, with the metal ball at the peak of the cairn (since deteriorated) (SLV).

In 2015, four Pencil Pines, or Italian Cypress (*Cupressus sempervirens stricta*), (3 that are mature) stand like sentinels in front of the memorial. The Pencil Pines date to the c1930s (Hawker 2016).

Figure H1. Angus McMillan's Homestead in Bushy Park in 1923-24, the remnants of which remain at the site near the memorial (MDHS 1923-1924).

Figure H2. The unveiling of the monument to Angus McMillan at Bushy Park, by Lord Somers, the Governor of Victoria in April 1927 (Manning 1994).

Figure H3. The memorial in 1975 (SLV).

Sources

Australian Dictionary of Biography (ADB) (1967), 'Angus McMillan (1810-1865)', <http://adb.anu.edu.au/>, accessed 17 Dec 2015.

Context Pty Ltd (2005), 'Wellington Shire Heritage Study Thematic Environmental History'.

Hawker, John, Heritage Officer (Horticulture) at Heritage Victoria, personal communication, March 2016.

Maffra & District Historical Society (1985), *Maffra Past and Present*, Maffra (Vic).

Manning, Laurie (1994), *Discovering Briagolong*, Briagolong

Monuments Australia, 'Angus McMillan', <http://monumentaustralia.org.au/>, accessed 17 Dec 2015.

State Library of Victoria (SLV), picture collection 'Angus McMillan Monument, Boisdale', <http://slv.vic.gov.au/>, accessed 17 Dec 2015.

The Age

The Argus, as cited on Monuments Australia.

Description

This section describes the place in 2016. Refer to the Place History for additional important details describing historical changes in the physical fabric.

The 1927 monument is located directly opposite the ruins of Angus McMillan's 1840s homestead, on the road reserve of the Maffra-Briagolong Rd, so that it can be seen and visited by the public.

It is a unique vernacular design, most likely made by local craftsman and reflecting the tradition of building with locally available materials where possible, as McMillan did when building his house (the small stones may be from the local river).

It is a large cairn constructed of (possibly local) uncut small stones. It sits on a very low plinth of small stones, with a thin smooth concrete screed on top. Above the plinth is a square pedestal of small stones embedded randomly with mortar but sitting proud of the mortar, and the whole pedestal is tapering slightly to a flat top. Traditional mortar mixes were commonly 1:3, lime:sand. Sitting on this is a curved round annulus resembling a shallow bowl in which sits the base of a tall, but slightly tapering column of small stones embedded in (lime mortar) but the outside surface sitting proud of the mortar, giving the memorial a strongly articulated finish which has strong shadows cast by each stone. At the top of the tapered column, a concrete screed tapers to a cone shape, in which a thin metal fluted column is fixed and on top of this is a 'flaming' metal orb. The symbolism of the design is worthy of a detailed study.

The marble plaque to the face of the pedestal has been damaged, possibly with a screwdriver.

Four Pencil Pines, or Italian Cypress (*Cupressus sempervirens stricta*), (3 that are mature, planted c1930s) stand in front of the memorial. The pines are good examples of the species. A picnic table is located just to the east of the memorial, within the reserve.

Figure D1. View of the front elevation showing the 7 levels of construction.

Figure D2. Detail view of the white marble plaque with incised lead lettering, and black staining.

Figure D3. Detail of the fluted metal column, capital and 'flaming' metal orb.

Figure D4. Detail showing the cracking to the tapering column, travelling around the small stones allowing water in.

Sources

All photos taken in 2015 by Heritage Intelligence Pty Ltd as part of Wellington Shire Stage 2 Heritage Study.

Comparative analysis

The Angus McMillan Memorial at Bushy Park is one of the largest of the McMillan memorials in the Gippsland region. It was erected in 1927 adjacent to the remnants of McMillan's Bushy Park Station (1844), which increases its historic significance in comparison to the other memorials, which mark the routes of his explorations.

Eighteen cairns or tablets to McMillan were erected in Gippsland in commemoration of his explorations. They are located at Bushy Park, Stratford, Sale, Rosedale, Yarram, Port Albert, Benambra (to Macfarlane, Pendergast, McKillop), Omeo, Swifts Creek, Ensay, Bruthen, Mossiface, Sarsfield, Lucknow, Calula (2), Bundalaguah and Tom`s Gap (Monuments Australia). The cairn at Bushy Park is one of the largest of the McMillan monuments.

Management Guidelines

Whilst landowners are not obliged to undertake restoration works, these guidelines provide recommendations to facilitate the retention and enhancement of the culturally significant place, its fabric and its setting, when restoration works or alterations to the building are proposed. They also identify issues particular to the place and provide further detailed advice where relevant. The guidelines are not intended to be prescriptive and a pragmatic approach will be taken when considering development proposals. Alternative approaches to those specified in the guidelines will

be considered where it can be demonstrated that a desirable development outcome can be achieved that does not impact on a place's heritage integrity.

1. **Location and Setting**
   - 1.1. Ensure all future roadworks, services and landscaping works respect the original location of this monument. Manage design developments which make it practical and safe to leave the monument there. Ensure there is for room for large crowds during memorial services.
   - 1.2. Retain the tall Pencil Pines which flank the monument, and the informal landscaping of tall trees.
   - 1.3. Retain clear views to the monument from the streets.
   - 1.4. Do not put signage in the view lines to the monument.
   - 1.5. New interpretation storyboards should be placed to the side of the monument, not behind or in front of it.
   - 1.6. If ground works are proposed (e.g. a concrete apron around the monument), the place should first be subject to an archaeological assessment prior to works.
   - 1.7. Ensure concrete has exposed aggregate to match the colour of the earth.
   - 1.8. Ensure the concrete does not adhere to the monument itself. Insert 10mm x 10mm grey polyurethane seal over a zipped Ableflex joint filler around the stone plinth, to protect the stone from concrete adhering to it and to allow expansion joint movement and prevent water from seeping below the monument.
2. **Care and Maintenance**
   - 2.1 Refer to the Resources list below. These were written by Jenny Dickens, Senior Conservator of Heritage Victoria. They are in plain English, well illustrated and have very important instructions. Further assistance is available from the Shire's heritage advisor.
   - 2.1. The biggest risk to memorials is permanent damage by the use of cleaning materials, agents and methods. E.g. acid washing dissolves the marble which and the damage cannot be undone; sand and water blasting remove the stonemasons skilled decorative works, the polished surfaces and lettering and allows water to enter.
   - 2.2. Memorials are meant to develop a patina of age to imbue them with as sense of timelessness, and gravity of the memory. They are not meant to look bright and super clean, apart from when they were built.
   - 2.3. Overall, this memorial is in fair to good condition, and requires some maintenance and repairs.
   - **2.4. Water damage:**
     - 2.4.1. There is a long crack down one side of the monument (Fig D4) which may be due to water getting into it from above. In any case water will be getting into now and the source of the problem need to be remedied, and then the crack is to be filled with matching mortar.
       - 2.4.1.1. It is recommended that a structural engineer (experienced with historic buildings and the Burra Charter principle of doing "as little as possible but as much as necessary") be engaged for advice.
   - 2.5. Never use modern products on these historic stone monuments as they will cause expensive damage. Use lime mortar to match existing.
   - 2.6. **Do not seal** the monument with modern sealants. Allow the structure to evaporate water from the surface and to expel water that may enter from cracks, corrosion, etc.
   - 2.7. Cast iron column and flaming orb:
     - 2.7.1. This is corroding and the rust will run down the historic stone monument and lettering and cause expensive damage and staining. The connection between the column and the top of the stone memorial may have opened up do to the corrosion process.
     - 2.7.2. It is recommended that a professional materials conservator is engaged to :

2.7.2.1. Investigate the source of the staining on the marble plaque and
2.7.2.2. to clean and repair the marble plaque and
2.7.2.3. to repair the metal features before they disintegrate.

2.8. Never sand, water or soda blast the monument as it will blast out the mortar, permanently pit the surface, remove the lettering and make the stone quickly become porous and dirty.

3. Restoration

3.1. Research the original design, materials, design and colours of the column.
3.2. Apply for a government grant to professionally restore the monument.

Resources

The following fact sheets contain practical and easy-to-understand information about the care and preservation of war heritage and memorabilia commonly found in local communities across Victoria. They can be downloaded at <http://www.dpc.vic.gov.au/index.php/veterans/victorian-veterans-virtual-museum/preserving-veterans-heritage/preserving-war-heritage-and-memorabilia>:

- Avenues-of-honour-and-other-commemorative-plantings
- Finding-the-right-conservator-tradespeople-and-materials
- General-Principles
- Useful-resources-and-contacts
- War-Memorials.

Locality:	**COWWARR**
Place address:	**8-10 CHURCH STREET**
Citation date	2016
Place type (when built):	Church, lock-up
Recommended heritage protection:	Local government level Local Planning Scheme: Yes Vic Heritage Register: No Heritage Inventory (Archaeological): No
Place name:	**Christ Church and lock-up**

Architectural Style:	Federation Carpenter Gothic
Designer / Architect:	Inskip & Butler (church)
Construction Date:	c1873 (lock-up), 1901 (church, furniture and Honor Roll)

Statement of Significance

This statement of significance is based on the history, description and comparative analysis in this citation. The Criteria A-H is the Heritage Council Criteria for assessing cultural heritage significance (HERCON). Level of Significance, Local, State, National, is in accordance with the level of Government legislation.

What is significant?

Christ Church and Lock-Up at 8-10 Church Street, Cowwarr, are significant. The church was built in 1901 and the lock-up dates to c1873. The original form, materials and detailing of each building, as originally constructed are significant. The interior of the porch, nave and chancel are significant. The Honour Roll and original furniture held in the church are significant. The Elm (Ulmus x hollandica 'Purpurascens') is also significant.

Other parts of the interior and later outbuildings and alterations and additions to the buildings are not significant.

How is it significant?

Christ Church, the furniture, Honor Roll and lock-up are locally significant for their historical, social and aesthetic values to the Shire of Wellington.

Why is it significant?

Christ Church is **historically and socially significant at a local level** as a church that has served the community since its construction in 1901. The church represents the boom period of Cowwarr, which developed to serve as the commercial and social centre for the surrounding farming and timber district. The first church on the site, 'the English Church', was opened on 16 August 1874. From 1893, funds were raised by the community for the new church and in February 1901, architects Inskip & Butler drew up plans for a 'country church' in Cowwarr, which was built in 1901 next to the earlier church, which has since been removed. To the north of the church is a mature tree that appears to be an Elm (Ulmus x hollandica 'Purpurascens'), which probably dates to c1900-1910s and is a good specimen of the species. The existing church was still attended and cared for by descendents of the original parishioners, before it closed in 2002. As a result of the closure, the Cowwarr Community and Historical Association was formed to prevent the church and the community's heritage from being relocated elsewhere. Christ Church was deconsecrated on 7 January 2009 and the building and most of the furniture which was hand made by a local craftswoman Dorothea Andrews, was sold into private ownership. The new private owner intended for the church to serve as a non-denominational place of worship for the community. The Christ Church Honor Roll is also located in the church building. The church is also significant for its association with Anglican Diocesan architects Inskip & Butler, who designed a number of churches and buildings for the Anglican Church in the late nineteenth century and early twentieth century. (Criteria A, G & H)

The lock-up is **historically significant at a local level** as a building associated with law enforcement in the region, from its construction in c1873 until at least the 1920s. The lockup was originally transported via rail from Port Albert to serve as the Toongabbie Gaol, prior to the demolition of the police station. In the 1920s the lockup was relocated to Cowwarr police station, then to the site of the Cowwarr Hotel. When the hotel changed ownership, the lock-up was moved to its current location adjacent to Christ Church. (Criterion A)

Christ Church **is aesthetically significant at a local level** as a very intact and representative example of a Federation Carpenter Gothic church in the Shire. Notable architectural elements of the picturesque style include the steep-pitched gable roof clad with corrugated iron, timber frame and weatherboards, crosses to the apex of the gables, louvered timber vents, the small timber entrance porch, and the Gothic windows to the porch and nave, which have pointed-arched frames; recessed within are leadlight windows (with a diaper pattern to the nave) with a trefoil motif to the top. The

fine furniture and interior space and historic finishes of the interior of the porch, nave and chancel are imbued with the rituals and aesthetics associated with worship, marriages, christenings and funerals. The interior carpentry is excellent and the walls and dado and ceilings are entirely clad in red pine. (Criterion E)

Statutory Recommendations

This place is recommended for inclusion in the Schedule to the Heritage Overlay of the Wellington Shire Planning Scheme to the extent of the title boundary as shown on the map.

External Paint Controls	Yes
Internal Alteration Controls	Yes
Tree Controls	Yes, Elm
Outbuildings or fences which are not exempt under Clause 43.01-3	Yes, lock-up
Prohibited Uses May Be Permitted	No
Incorporated Plan	No
Aboriginal Heritage Place	Not assessed

Map of recommended boundary for Heritage Overlay

KEY

Recommended for Heritage Overlay

Title boundary

Christ Church and lock-up
8-10 Church St, Cowwarr

Project: Wellington Shire Stage 2 Heritage Study
Client: Wellington Shire Council
Author: Heritage Intelligence Pty Ltd
Date: 12/2/16

History

Locality history

The Cowwarr district was originally part of Hayfield Run, which was taken up in the 1840s. In the 1860s, when gold rushes occurred in the Great Dividing Range to the west, a supply route quickly formed from Sale to Toongabbie. In 1865, the Amending Land Act was passed; the 42nd section of the Act allowed selection of four 20 acre blocks provided the land was within ten miles of a recognised goldfield. From about 1866, an alternative route to Walhalla was created north of Toongabbie. By 1868, an accommodation house was operating and a town had been surveyed on the plain near the point where the track met the mountains. This town was named The Forty Second, named after the Act. The later name of Cowwarr is thought to have derived from an Aboriginal word meaning mountains or wind. At Cowwarr, supplies were transferred from bullock wagons to packhorses for the climb to the goldfields (Fletcher & Kennett 2005:62). From 1869, Cowwarr was part of the Rosedale Road District, and the Shire of Rosedale from 1871 (Context 2005:38).

The thick scrub from the Thomson River flats was gradually cleared, and oats, potatoes and other crops including orchards were grown on the fertile soil, with produce being sent to Walhalla. In 1870 a Catholic church was built and the following year, the population of Cowwarr totalled 74 people (Fletcher & Kennett 2005:62; Victorian Places). In 1883, the train station was built as part of a loop line from Traralgon. During the 1880s, a number of sawmills operated in the district, supplying red gum paving blocks to Melbourne. Dairying became a more popular industry as further land was cleared and drained, a creamery was set up and in 1897 construction begun on a butter factory. During this period, the largest training stables in Gippsland were located in Cowwarr. The Christ Church was built in 1901. Cowwarr now served the surrounding farming district (Context 2005:38; Fletcher & Kennett 2005:62).

In 1903, the *Australian Handbook* records that Cowwarr comprised a railway station, Cowwarr Hotel, Prince of Wales Hotel and Cricket Club Hotel, post office, Colonial Bank of Australasia, State School No. 1,967, Anglican and Catholic churches, a Mechanics Institute and free library and butter factory. By 1911, the population had increased to 239 people, which doubled to 486 by 1921. In 1918, a new butter factory was built near the railway station and in 1919 the Catholic Convent and school (now relocated and serves as the hall) were built. In 1929 and 1930, two of Cowwarr's landmark buildings were constructed, the Cricket Club Hotel (1929; replacing an earlier building) and the new Mechanics Institute Hall (1930) or Public Hall, both concrete constructions. From the 1930s to today, the population of Cowwarr has remained in the 300s (except for a decline to 206 in 1961) (Victorian Places).

In 1952, during widespread floods, the Thomson River broke out of its banks at Cowwarr, cutting a breakaway closer to the town known as Rainbow Creek, which became the new course of the river. In 1957, the Cowwarr Weir was built to help maintain flow in the Thomson River, continue providing local irrigation and drainage and prevent erosion (Context 2005:34-5; Fletcher & Kennett 2005:62).

The Catholic school was moved to Heyfield in 1954 and the butter factory closed in 1959; the unusually designed building now serves as an art gallery. In 1994, Wellington Shire was created by the amalgamation of the former Shires of Alberton, Avon and Maffra, the former City of Sale, most of the former Shire of Rosedale, as well as an area near Dargo which was formerly part of Bairnsdale Shire. Today, Cowwarr mainly provides rural living for people employed in business or industry in the Latrobe Valley or larger cities such as Sale (Context 2005:38-9).

Thematic context

This place is associated with the following themes from the *Wellington Shire Thematic History* (2005):

9. Developing Cultural Institutions and Way of Life

- 9.1 Religion

Place history

In February 1874, G. W. Kelly 'and others' received the Crown Grant for the current 8-10 Church Street and 7 Park Avenue (lots 6 and 7, Section 5, Township of Cowwarr) (Township Plan). Reverend G.W. Kelly was the Minister in Charge of the Rosedale Parish for the Church of England (Clark 1947). The first church on the site, 'the English Church', was opened on 16 August 1874. The founding members were Messers Forvine, George Wood, Theodor Gebhardt, Handley, A. Boorman, Uriah Sadler and Edward Martin among others (Clark 1947).

Founding member George Wood planted trees around the church, some of which remained in 2005 (since removed) (Context 2005). Photos dating to 1971 and 2008 (Figures H1 & 2) showed mature Monterey Cypress on the property, however these do not remain in 2015.

The Cowwarr Church of England was serviced from Rosedale until 1896, when Heyfield became the supply centre (Clark 1947). Funds were raised for a new church as far back as 1893, by the Reverend W. T. Roach, later of Stratford (in 1901). In 1898, fundraising efforts were increased (CoE 1901:138). The community are accredited with building the new church (Context 2005). In February 1901, architects Inskip & Butler drew up plans for a 'country church' in Cowwarr, for builder Charles Rouch (AAI). Rouch of Melbourne received the contract for the erection of the new Church of England in February 1901 (*Maffra Spectator*, 25 Feb 1901:3).

In 1901, the existing Christ Church was built at a cost of 288 pounds, next to the earlier church. Reverend H.T. Fowler held the last service in the earlier church on 1 September 1901 (Clark 1947). The following Sunday, on 8 September 1901, the new Christ Church was dedicated by the Venerable Archdeacon Henry Langley, in the presence of over ninety parishioners (Maddern 1971:28). An article in the Diocese Gazette noted that 'the new structure supersedes one which has done duty for 27 years. It is a compact and pretty building, erected at a cost of £230, according to the plan and specifications of the Diocese architects, and much has been done in the way of making it comfortable and appropriate for worship' (CoE 1901:138). In 1924 the Heyfield Parish was established, and the church at Cowwarr was overseen by the Reverend L. Sawtell (Clark 1947).

The church furniture (most of which remains in the church in 2015) was made in Cowwarr by a local craftswoman Dorothea Andrews; of whom the current owner is a descendent. The font was originally held in the first Cowarr Church of England, before moving to the 1901 church. The Christ Church Honor Roll is also located in the building, which was also handcrafted by Dorothea Andrews (Figure 2Dc.)

To the north of the church is a mature tree that appears to be an Elm (Ulmus x hollandica 'Purpurascens'; need to be confirmed), which probably dates to c1900-1910s and is a good specimen of the species (Hawker).

A photo dating to 1971 (Figure H1) showed the gabled-roof timber building, ridge vents, Gothic leadlight windows, crosses at the gable peaks, entrance porch, and section to the rear. The large gable-end to the facade had a decorative bargeboard (which has since been removed). The mature cypresses were evident around the property at this date (since removed) (Maddern 1971). In 2001 the timber interior of the church was known to be in excellent condition. The church was still attended and cared for by descendents of the original parishioners, before it closed in 2002 (Context 2005). As a result of the closure, the Cowwarr Community and Historical Association was formed to prevent the church and the community's heritage from being relocated elsewhere (CCHA 2010).

Christ Church was deconsecrated on 7 January 2009, officiated by Bishop John McIntyre (CCHA 2009). The Anglican Trust sold the church and its furniture, excluding the font and altar, to a local community member; the pews pulpit, book rest, bishops chair and bible stand remain in the church, all with the same trefoil design. The font was the oldest piece of furniture at the church and was relocated to the Anglican Church at Glengarry, while the altar was dedicated to the local men who lost their lives in World War I and was moved to the Anglican Church at Toongabbie; both on the day

of deconsecration. The private owner intended for the church to serve as a non-denominational place of worship for the community (CCHA 2009).

Lockup

The lockup adjacent to the church was originally transported via rail from Port Albert to serve as the Toongabbie Gaol, prior to the demolition of the police station. In the 1920s the lockup was relocated to Cowwarr police station, then to the site of the Cowwarr Hotel. When the hotel changed ownership, the lockup was moved to its current location at Christ Church (Hoppner 2015). A sign on the lockup notes that it was constructed in 1873. The lock up is constructed of an iron cage clad in timber, making it suitable for prefabrication and easily transported.

In 2015, a fence runs the length of the front boundary and appears to retain early timber fence posts (with later chain link wire and vehicular gates).

Inskip & Butler, architects

Walter Richmond Butler (1864-1949) migrated to Australia from England in 1888, where he worked with some of the most important figures of the English Arts and Crafts movement, including architects William Lethaby, Ernest Gimson and the Barnsley Brothers. Butler retained the Arts and Crafts philosophy throughout his career in Australia. Butler would design a variety of buildings, including residences, shops, warehouses, hospitals, banks, office buildings and ecclesiastical buildings. Two of Butler's major clients were the Diocese of Melbourne (as the Anglican Diocese Architect) and the Union Bank (Dernelley 2012:128; Pearce 1991:23).

Between 1889 and 1893, Butler established a partnership in Melbourne with Beverley Uusher. Butler later formed a partnership with George H. Inskip (1867-1933) between 1896 and 1905, establishing Inskip & Butler. Butler had many residential commissions during this period, many of which favoured the design elements typical of the period, with Arts and Crafts references (Dernelley 2012:128).

His work for the Anglican Church included the Holy Trinity church in Wangaratta (1908) and the Mission Revival-influenced Mission to Seamen Building on Flinders Street, Melbourne (1917) (Dernelley 2012:128). Inskip & Butler's work included Christ Church in Daylesford (1896), St Alban's Anglican Church (1898) in the Arts and Crafts style, St Thomas's Church of England (1900) St John's Anglican Church in Maffra (1900), Christ Church in Cowwarr (1901) and the first Greek Orthodox Church in Melbourne, Church of the Holy Annunciation (1901).

Between 1907 and 1916, Butler formed Butler & Bradshaw with Earnest R. Bradshaw. In 1908 Butler notably designed the David Syme Tomb at Boroondara cemetery in Kew (Dernelley 2012:128). A later partnership formed was with his nephew Austin R. Butler as W. & R. Butler between 1919 and 1938. Butler's greatest academic impact on Australian architecture was through the papers he delivered, such as 'The prospect of the development of the arts among the handicrafts' (1893) and 'Garden design in relation to architecture' (1903), which engendered Butler's first-hand knowledge of English Arts and Crafts philosophy (Dernelley 2012:128).

Figure H1. Photo dating to 1971 showing the gabled-roof timber building, ridge vents, Gothic leadlight windows, crosses at the gable peaks, entrance porch, and section to the rear. The large gable-end had a decorative bargeboard (which has since been removed) (Maddern 1971). This photo is evidence that the building remains very intact in 2016.

Figure H2. A photo dating to 2008 that shows that some of the mature cypress remained at this date, but have since been removed (Flickr).

Sources

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Maffra Spectator

Township of Cowwarr Plan

Trethowan, Bruce (1976), *A Study of Banks in Victoria, 1851-1939*, prepared for the Historic Buildings Preservation Council.

Victorian Places, 'Cowwarr', <http://www.victorianplaces.com.au/cowwarr>, accessed March 2016.

Description

This section describes the place in 2016. Refer to the Place History for additional evidence about important details describing historical changes in the physical fabric.

The 1901 Federation Carpenter Gothic church has a deep setback in the lot, on the east side of Church Street, which is north of the main street of Cowwarr.

Figure D1 & D2. The picturesque weatherboard church has a steep-pitched gable roof clad with in short sheet corrugated iron and two vents at the ridge. The eaves to the side elevations have exposed rafter ends. The peak of the gabled ends have crosses at the apex and the gabled end of the facade has a louvered vent (the ornate bargeboards have been removed). The facade has a small entrance porch to the centre, with a gabled-roof and timber doors off the north side. The narrow Gothic windows to the porch and nave have pointed-arched frames and recessed within are leadlight windows (with a diaper pattern to the nave) with a trefoil motif to the top. Small vents are located between the windows on the side elevation. To the rear of the church is a weatherboard section with a lower roofline and entrance off the north elevation (the date of which has not been confirmed). The 1901

church is in good condition (although the paint, and some weatherboards are in very poor condition), and retains a very high level of integrity.

Figure D2a. Interior of the church showing the timber lined walls, apse and ceiling with timber trusses.

Figure D2b. Interior showing a detail of the carpentry of the red pine timber lined walls and dado.

Figure D2c. Detail of the Honor Roll, and hand crafted furniture by Dorathea Andrews.

Figure D2d. Hand crafted pulpit by Dorathea Andrews.

Figure D3. The small weatherboard lock-up has a gabled roof clad with early corrugated iron, with half-round spouting, and timber louvered vents to the gabled ends. For security purposes, the construction is an iron cage (the metal bars at the base can be seen below door level), clad in timber weatherboards, with solid timber flooring which is repeated at the ceiling (running lengthways; the ends visible on the side elevations). The lockup retains an early door with full-width hinges and a number of locks, and a metal grill to a vent above. A modern sign attached to the building reads 'Historic Cowwarr Lockup circa 1873'. The c1873 lockup appears to retain a high level of integrity and is in fair condition.

Figure D4. The lock up is constructed of an iron cage clad in timber, making it suitable for prefabrication and easily transported. The ends of the iron rods of the frame can be seen at the level below the door.

Figure D1. The facade of the church with the central entrance porch, with Gothic arched windows, a Gothic arched vent in the gable end and three crosses at the apex of each gable.

Figure D2. The south elevation with the three leadlight windows in a diaper pattern and trefoil motif to the top, set within the pointed-arched timber frame.

Figure D2a. Interior showing the red pine timber lined walls, apse and ceiling and timber trusses.

Figure D2b. Interior showing a detail of the carpentry of the red pine timber lined walls and dado.

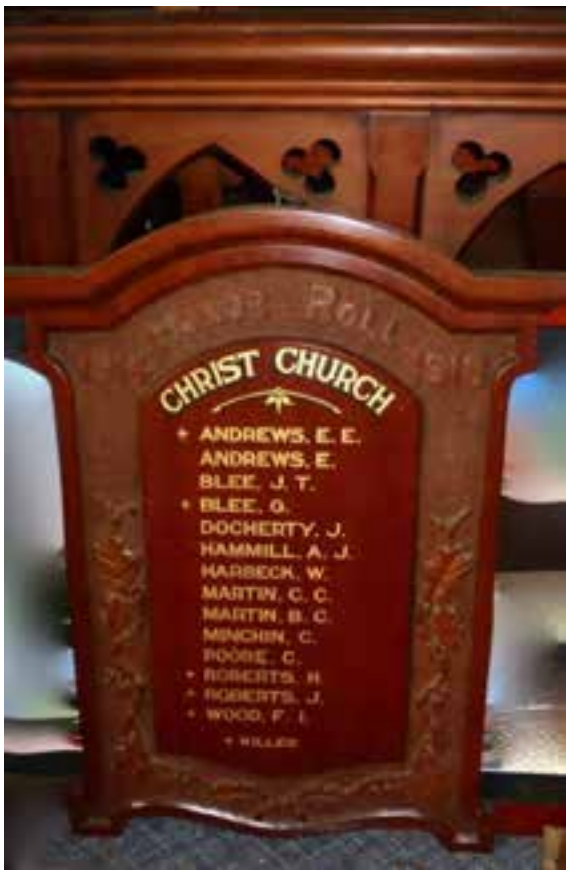

Figure D2c. Detail of the Honor Roll, hand crafted by Dorothea Andrews.

Figure 2Dd. Hand crafted pulpit by Dorathea Andrews.

Figure D3. The small iron cage lockup with its gabled roof, half-round spouting and weatherboard wall cladding. It retains timber vents at the gable ends, a metal grill above the door, and its original (or an early) door with full-width hinges and a number of early locks.

Figure D4. The lock up is constructed of an iron cage clad in timber, making it suitable for prefabrication and easily transported. The ends of the iron rods can be seen at the level below the door.

Sources

All photos taken in 2015 by Heritage Intelligence Pty Ltd as part of Wellington Shire Stage 2 Heritage Study.

Comparative analysis

During the Federation and Interwar eras (c1890 to 1944), the Arts and Crafts style was very popular in most small communities in Victoria, particularly for halls and churches, as it achieved an aesthetically picturesque building, using local materials, usually timber, for low cost. As many hand crafted embellishments as desired, or that could be afforded, could be applied to the basic rectangular plan forms with steeply pitched gable roofs. Furthermore, these decorative features were able to be created by local carpenter craftsmen or builders and therefore, they often took advantage of their particular individual skills. Earlier, in the Victorian era (1840s to 1890) similar picturesque styled churches and halls were built, but they are usually distinguished from the later eras, with gothic styled elements. The interiors of the Boisdale and Cowwarr timber churches are timber lined, and two of them have retained the unpainted linings, but the Boisdale one has been overpainted in white.

COWWARR: There are only two buildings built as churches in Cowwarr, one being the modest timber Christ Church built in 1901 which is now a privately owned interdenominational church. It is the only timber church in the town and retains a very high level of integrity, designed in the Federation Carpenter Gothic style. The interior of this building is lined entirely with unpainted red pine with excellent carpentry and integrity. The other building is a substantial brick rendered Catholic Church, with brick vestry and timber hall.

BOISDALE: There are only two church buildings in Boisdale, and both are timber Interwar Arts and Crafts buildings. St George's Anglican Church was originally built in 1924 as a memorial church in Llowalong and moved to Boisdale in 1953. Therefore the former 1921 Boisdale Uniting Church is the earliest church built in Boisdale; it is a typical example of an Interwar Arts and Crafts building but has unique timber framed round headed windows and it has very high level of integrity.

BRIAGOLONG: There are three church buildings in Briagolong, two are red brick buildings while the 1874 Uniting Church is the only timber church in the town, designed in the Victorian Arts and Crafts

style. The Briagolong Uniting Church was built almost 50 years earlier than the Boisdale Uniting Church (1921), but it is very altered in comparison to the timber church in Boisdale, which has very high integrity.

Lock up

These lock ups were mass produced by the colonial government for use in rural towns in response to the need to provide 'law and order' in a timely and economical manner, in remote areas. They were flat-packed prefabricated iron cages clad in timber with a galvanised iron roof, and relatively easy to transport, and ready for use. Several of these lock ups have survived including those in Broadford, St James, Eltham, Alexandra and Hurstbridge. The c1873 lock up in Cowwarr retains a high level of integrity and is in fair-good condition.

Management Guidelines

Whilst landowners are not obliged to undertake restoration works, these guidelines provide recommendations to facilitate the retention and enhancement of the culturally significant place, its fabric and its setting, when restoration works or alterations to the building are proposed. They also identify issues particular to the place and provide further detailed advice where relevant. The guidelines are not intended to be prescriptive and a pragmatic approach will be taken when considering development proposals. Alternative approaches to those specified in the guidelines will be considered where it can be demonstrated that a desirable development outcome can be achieved that does not impact on a place's heritage integrity.

1. **Setting** (views, fencing, landscaping, paths, trees, streetscape)
   - 1.1. Retain clear views of the front section and side elevations from along Church Street.
   - 1.2. Ensure signs and services such as power poles, bus shelters, signs, etc are located so that they do not impact on the important views.
   - 1.3. New interpretation storyboards, should be placed to the side of the building not directly in front of it.
   - 1.4. Paving
     - 1.4.1. Appropriate paving could be pressed granitic sand, or asphalt. If concrete is selected, a surface with sand-coloured- size exposed aggregate would be better with the architectural style.

2. **Additions And New Structures**
   - 2.1. New structures should be restricted to the rear of the property as shown in the blue polygon on the aerial map.
   - 2.2. Sympathetic extensions are preferred. E.g. New parts that are in the same view lines as the historic building as seen from Church Street, should be parallel and perpendicular to the existing building, no higher than the existing building, similar proportions, height, wall colours, steep gable or hip roofs, rectangular timber framed windows with a vertical axis, but parts not visible in those views could be of any design, colours and materials.
   - 2.3. If an extension is to have a concrete slab floor, ensure it will not reduce the air flow under the historic timber building.
   - 2.4. Avoid concrete paths against the walls. Install them 500mm away from the walls and 250mm lower than the ground level inside the building. Fill the gap between the path and the wall with very course gravel to allow moisture to evaporate from the base of the wall.
   - 2.5. New garden beds
     - 2.5.1. These should be a minimum of 500mm from the walls, preferably further, and the

ground lowered so that the finished ground level of the garden bed is a minimum of 250mm lower than the ground level which is under the floor, inside the building. Slope the soil and garden bed away from the building, and fill the area between the garden bed and walls, with very coarse gravel up to the finished level of the garden bed. The coarse gravel will have air gaps between the stones which serves the function of allowing moisture at the base of the wall to evaporate and it visually alerts gardeners and maintenance staff that the graveled space has a purpose. The reason that garden beds are detrimental to the building, is by a combination of: watering around the base of the wall and the ground level naturally builds up. The ground level rises, due to mulching and leaf litter and root swelling, above a safe level such that it blocks sub floor ventilation, and the wall is difficult to visually monitor on a day to day basis, due to foliage in the way.

3. Accessibility

3.1. Ramps

3.1.1. Removable ramp construction

3.1.1.1. A metal framed ramp which allows air to flow under it, to ensure the subfloor vents of the building are not obstructing good airflow under the floor which will allow the wall structure to evaporate moisture and reduce termite and rot attack to the subfloor structure.

3.1.1.2. If it is constructed with the concrete next to brick walls this may cause damp problems in the future.

3.1.1.3. Ensure water drains away from the subfloor vents, and walls and any gap between the wall and the ramp remains clear of debris. Insert additional sub floor vents if the ramp has blocked any of them.

3.1.1.4. The hand rails on the ramp should not be a feature, which would detract from the architecture. Plain thin railings painted in the same colour as the walls, so that they blend in, would be appropriate.

3.2. Metal bannisters may be installed at the front steps. They are functional and minimalist and they have a minor visual impact on the architecture and therefor they are a suitable design for an accessible addition.

4. **Reconstruction and Restoration**

If an opportunity arises, consider restoring and reconstructing the following.

4.1. Reconstruct the decorative barge boards to match those shown in Fig H1.

4.2. Roofing, spouting and down pipes

4.2.1. Use galvanised corrugated iron roofing, spouting, down pipes and rain heads.

4.2.2. Do not use Zincalume or Colorbond or plastic.

4.2.3. Use ogee profile spouting, and round diameter down pipes on the church, but use half-round spouting on the lock-up.

4.3. Fences

4.3.1. Construct a timber picket fence 1.4m high or lower, across the front boundary.

4.4. Paint and Colours

4.4.1. It is recommended to paint the exterior of the building using original colours (paint scrapes may reveal the colours) to enhance the historic architecture and character.

5. Care and Maintenance

5.1. Key References

5.1.1. Further assistance is available from the Shire's heritage advisor.

5.2. Joinery

5.2.1. The original external timber doors and windows require careful repair and painting, as do the weatherboards. It is important to repair rather than replace when possible, as this retains the historic fabric. This may involve cutting out rotten timber and splicing in new timber, which is a better heritage outcome than complete replacement.

5.3. Roofing, spouting and down pipes

5.3.1. Use galvanised corrugated iron roofing, spouting, down pipes and rain heads. It is preferable to use short sheet corrugated iron and lap them, rather than single long sheets, but it is not essential.

5.3.2. Do not use Zincalume or Colorbond.

5.3.3. Use Ogee profile spouting, and round diameter down pipes.

6. Water Damage

6.1. Various timbers are rotting mainly due to a lack of timely maintenance. Birds are nesting inside the front wall, gaining access through the holes in some weatherboards.

6.2. Always remove the **source** of the water damage first.

6.3. This may involve the lowering of the ground outside so that it is lower than the ground inside under the floor, installation of agricultural drains, running the downpipes into drainage inspection pits instead of straight into the ground. The reason for the pits is that a blocked drain will not be noticed until so much water has seeped in and around the base of the building and damage commenced (which may take weeks or months to be visible), whereas, the pit will immediately fill with water and the problem can be fixed before the floor rots or the building smells musty.

6.4. Damp would be exacerbated by watering plants near the walls.

6.5. Ensure good subfloor ventilation is maintained at all times to reduce the habitat for termites and rot of the subfloor structure. Subfloor ventilation is critical. Check that sub floor vents are not blocked and introduce additional ones if necessary. Ensure the exterior ground level is 250mm or more, lower than the ground level inside the building. Good subfloor ventilation works for free, and is therefore very cost effective. Do not rely on fans being inserted under the floor as these are difficult to monitor, they will breakdown as they get clogged with dust, etc, and there are ongoing costs for servicing and electricity.

7. Services

7.1. Ensure new services and conduits, down pipes etc, are not conspicuous. To do this, locate them at the rear of the building whenever possible, and when that is not practical, paint them the same colour as the building or fabric behind them or enclose them behind a screen the same colour as the building fabric, that provides adequate ventilation around the device.

8. Elm Tree

8.1. Maintain the Elm tree by mulching under the tree to the dripline.

9. **The following permit exemptions for the interior are recommended**.

9.1. Installation, removal or replacement of projection and sound equipment, providing they do not adversely impact on significant elements, or involve structural alterations.

9.2. Painting of previously painted walls and ceilings in appropriate heritage colour schemes, provided that preparation or painting does not remove evidence of any original paint or other decorative scheme.

9.3. Installation, removal or replacement of carpets and/or flexible floor coverings.

9.4. Installation, removal or replacement of screens or curtains, curtain tracks, rods and blinds, other than where structural alterations are required.

9.5. Installation, removal or replacement of hooks, nails and other devices for the hanging of mirrors, paintings and other wall mounted art works.
9.6. Removal or replacement of non-original door and window furniture including, hinges, locks, knobsets and sash lifts.
9.7. Installation, removal or replacement of ducted, hydronic or concealed radiant type heating provided that the installation does not damage existing skirtings and architraves and that the central plant is concealed.
9.8. Installation, removal or replacement of electric clocks, public address systems, detectors, alarms, emergency lights, exit signs, luminaires and the like on plaster surfaces.
9.9. Installation, removal or replacement of bulk insulation in the roof space.
9.10. Installation of new fire hydrant services including sprinklers, fire doors and elements.
9.11. Installation, removal or replacement of electrical wiring.

Resources

Wellington Shire Heritage Advisor

Young, David (2008), "Salt Attack and Rising Damp, a guide to salt damp in historic and older buildings" Technical Guide, prepared for Heritage Victoria.

The following fact sheets contain practical and easy-to-understand information about the care and preservation of war heritage and memorabilia commonly found in local communities across Victoria. They can be downloaded at <http://www.dpc.vic.gov.au/index.php/veterans/victorian-veterans-virtual-museum/preserving-veterans-heritage/preserving-war-heritage-and-memorabilia>:

- Finding-the-right-conservator-tradespeople-and-materials
- General-Principles
- Useful-resources-and-contacts.

NOTE: The blue shaded area is the preferred location for additions and new development:

Locality:	**COWWARR**
Place address:	**13-19 CHURCH STREET**
Citation date	2016
Place type (when built):	Church, Hall, Parish House
Recommended heritage protection:	Local government level Local Planning Scheme: Yes Vic Heritage Register: No Heritage Inventory (Archaeological): No
Place name:	**St Brigid's Catholic Church Complex**

Architectural Style:	Victorian Gothic; Federation Queen Anne; Interwar Arts and Crafts
Designer / Architect:	J. H. W. Pettit (church); Reed, Smart & Tappin (parish house); A. A. Fritsch (hall)
Construction Date:	1870 (church), 1904 (parish house), 1919 (hall)

Statement of Significance

This statement of significance is based on the history, description and comparative analysis in this citation. The Criteria A-H is the Heritage Council Criteria for assessing cultural heritage significance (HERCON). Level of Significance, Local, State, National, is in accordance with the level of Government legislation.

What is significant?

St Brigid's Catholic Church (1870), Hall (1919) and Parish House (1904) at 13-19 Church Street, Cowwarr, are significant. The original form, materials and detailing of each building, as originally constructed are significant. The interior of the church porch, nave and chancel are significant. The interwar fence and gates along the east boundary are significant.

Later outbuildings and alterations and additions to the buildings are not significant.

How is it significant?

St Brigid's Catholic Church complex is locally significant for its historical, social and aesthetic values to the Shire of Wellington.

Why is it significant?

St Brigid's Catholic Church complex is **historically and socially significant at a local level** as a place that has continually served the community for almost 150 years. The church was built in 1870, designed by J. H. W. Pettit, an architect of Sale, during the early development of Cowwarr township. The brick presbytery (now the parish house), located to the north of the church, was built in 1904, designed by architects Reed, Smart & Tappin. St Joseph's Hall was built in 1919 and first served as a school run by Saint Mary of the Cross McKillop sisters. The school building was designed by diocesan architect A. A. Fritsch and was built in association with the Cowwarr Convent. By 1922, the school was referred to as St Joseph's School, along with St Joseph's Convent, in the charge of the Sisters of the order of St Joseph. In 1954, the Catholic School was moved from Cowwarr to Heyfield. During the interwar period, a timber post, metal pole and chain wire fence was constructed along the east boundary. Today, the church and hall continue to serve the community and hold services, and the parish house provides accommodation for people visiting St Brigid's as a spiritual retreat. The complex is significant for its association with architects J. H. W. Pettit, A. A. Fritsch and the architectural firm Reed, Smart & Tappin. (Criteria A, G & H)

St Brigid's Catholic Church complex **is aesthetically significant at a local level** as an intact and fine example of a Catholic Church complex, built over various periods and reflecting the architectural styles of the eras. The 1870 church is a highly intact picturesque Victorian Gothic church, with notable architectural elements such as the dominant and steeply-pitched gabled roof clad in corrugated iron, parapets to the gabled ends and rendered walls with ruled lines to create an ashlar effect. Wide and ornate buttresses are rendered like the wall surfaces, providing an interesting profile to the façade. At the centre of the façade is an entrance porch that imitates the nave behind. The church has pointed-arch windows with leadlight in a diaper pattern or narrative. To the rear (west) of the church is a chancel and vestry, both with lower gabled roofs and the same treatment as the remainder of the church. The interior space and historic finishes of the nave are imbued with the rituals and aesthetics associated with worship, marriages, christenings and funerals. The interior of the church has a timber-lined ceiling, with exposed timber trusses and purlins. The walls are rendered with ruled incised lines to create n ashlar effect and a decorative frieze of 'quatrefoil' motifs run at cornice height. The nave is separated from the chancel by a pointed-arch entrance with a decorative label moulding. (Criterion E)

The parish house (1904) is a substantial Federation Queen Anne residence, as evident in asymmetric plan form, large complex hip-and-gable roof clad with Marseille terracotta tiles and terracotta ridge decoration, and the tuck pointed red brick walls. Other notable elements include the four brick

chimneys with tuck pointed bricks and large rough-cast rendered caps, exposed rafter ends at the eaves and the projecting gabled bays with groupings of casement timber windows with small windows above with Art Nouveau leadlight. The top portion of the bays are covered with rough-cast render, with a timber valence or strapping, and on the south elevation, large timber brackets. The entrance to the left of the façade is under a porch created by the extension of the main roof. The right side of the façade has a verandah, created by the continuation of the main roofline, which returns on the north elevation and has the original timber floor. (Criterion E)

St Joseph's Hall (1919) is an interwar Arts and Crafts style building. Architectural elements reflecting this style are the low-pitched gabled roof, timber valence to the gabled end of the façade and small square two-over-two sash windows. An entrance porch is located at the centre of the façade while the north elevation has seven windows, each with a four-paned hopper (bottom) and four-paned sash window (at the top). The skillion roofed extension on the side is not significant. (Criterion D)

The interwar fence and ornate metal gates along the front boundary of the complex are highly intact. The street view and the picturesque setting, comprising the church, hall, parish house, early outbuildings and interwar fence and gates, is highly intact is significant. (Criterion E)

Statutory Recommendations

This place is recommended for inclusion in the Schedule to the Heritage Overlay of the Wellington Shire Planning Scheme to the boundaries as shown on the map.

External Paint Controls	Yes
Internal Alteration Controls	Yes - church porch, nave & chancel
Tree Controls	No
Outbuildings or fences which are not exempt under Clause 43.01-3	Yes - front fence and gates
Prohibited Uses May Be Permitted	No
Incorporated Plan	No
Aboriginal Heritage Place	Not assessed

Map of recommended boundary for Heritage Overlay

KEY

Recommended for Heritage Overlay

Title boundary

St Brigid's Catholic Church, hall and parish house
13-19 Church St. Cowwarr

Project: Wellington Shire Stage 2 Heritage Study
Client: Wellington Shire Council
Author: Heritage Intelligence Pty Ltd
Date: 12/2/16

History

Locality history

The Cowwarr district was originally part of Hayfield Run, which was taken up in the 1840s. In the 1860s, when gold rushes occurred in the Great Dividing Range to the west, a supply route quickly formed from Sale to Toongabbie. In 1865, the Amending Land Act was passed; the 42nd section of the Act allowed selection of four 20 acre blocks provided the land was within ten miles of a recognised goldfield. From about 1866, an alternative route to Walhalla was created north of Toongabbie. By 1868, an accommodation house was operating and a town had been surveyed on the plain near the point where the track met the mountains. This town was named The Forty Second, named after the Act. The later name of Cowwarr is thought to have derived from an Aboriginal word meaning mountains or wind. At Cowwarr, supplies were transferred from bullock wagons to packhorses for the climb to the goldfields (Fletcher & Kennett 2005:62). From 1869, Cowwarr was part of the Rosedale Road District, and the Shire of Rosedale from 1871 (Context 2005:38).

The thick scrub from the Thomson River flats was gradually cleared, and oats, potatoes and other crops including orchards were grown on the fertile soil, with produce being sent to Walhalla. In 1870 a Catholic church was built and the following year, the population of Cowwarr totalled 74 people (Fletcher & Kennett 2005:62; Victorian Places). In 1883, the train station was built as part of a loop line from Traralgon. During the 1880s, a number of sawmills operated in the district, supplying red gum paving blocks to Melbourne. Dairying became a more popular industry as further land was cleared and drained, a creamery was set up and in 1897 construction begun on a butter factory. During this period, the largest training stables in Gippsland were located in Cowwarr. The Christ Church was built in 1901. Cowwarr now served the surrounding farming district (Context 2005:38; Fletcher & Kennett 2005:62).

In 1903, the *Australian Handbook* records that Cowwarr comprised a railway station, Cowwarr Hotel, Prince of Wales Hotel and Cricket Club Hotel, post office, Colonial Bank of Australasia, State School No. 1,967, Anglican and Catholic churches, a Mechanics Institute and free library and butter factory. By 1911, the population had increased to 239 people, which doubled to 486 by 1921. In 1918, a new butter factory was built near the railway station and in 1919 the Catholic Convent and school (now relocated and serves as the hall) were built. In 1929 and 1930, two of Cowwarr's landmark buildings were constructed, the Cricket Club Hotel (1929; replacing an earlier building) and the new Mechanics Institute Hall (1930) or Public Hall, both concrete constructions. From the 1930s to today, the population of Cowwarr has remained in the 300s (except for a decline to 206 in 1961) (Victorian Places).

In 1952, during widespread floods, the Thomson River broke out of its banks at Cowwarr, cutting a breakaway closer to the town known as Rainbow Creek, which became the new course of the river. In 1957, the Cowwarr Weir was built to help maintain flow in the Thomson River, continue providing local irrigation and drainage and prevent erosion (Context 2005:34-5; Fletcher & Kennett 2005:62).

The Catholic school was moved to Heyfield in 1954 and the butter factory closed in 1959; the unusually designed building now serves as an art gallery. In 1994, Wellington Shire was created by the amalgamation of the former Shires of Alberton, Avon and Maffra, the former City of Sale, most of the former Shire of Rosedale, as well as an area near Dargo which was formerly part of Bairnsdale Shire. Today, Cowwarr mainly provides rural living for people employed in business or industry in the Latrobe Valley or larger cities such as Sale (Context 2005:38-9).

Thematic context

This place is associated with the following themes from the *Wellington Shire Thematic History* (2005):

9. Developing Cultural Institutions and Way of Life

- 9.1 Religion

Place history

St Brigid's Church, hall and parish house are located on Crown Allotments 2, 3B and 4B (Section 4, Township of Cowarrr). In 2015, the extent of the land also includes Allotment 1 to the rear (west) of the parish house, fronting Cricket Street.

Reverend Matthew Hayes of Stratford was the most influential figure in establishing a school and Catholic community in Cowwarr, and his name appears on the records of many early schools in North Gippsland (Maddern 1971:28). The site originally reserved on 11 January 1869 for the Roman Catholic Church were allotments 1, 3A and 4A (Section 4), which are the lots to the rear (west) of the existing complex, fronting Cricket Street (VGG 4, 15 Jan 1869:95). The first Trustees for the land were the Right Reverend J. A. Goold, Reverend Matthew Hayes, Denis O'Brien, Patrick O'Brien and James Rue (VGG 55, 1 Oct 1869:1538). However, the property upon which the complex would be built (lots 2, 3B and 4B) was granted to J. A. Goold later in the same year, in December 1869 (Township of Cowwarr Plan).

An earlier Roman Catholic school had operated in Cowwarr until 1894 (Fletcher & Kennett 2005:62).

In 1916 and 1917, the only surviving Trustee, Denis O'Brien, was given the power to dispose of the lots originally gazetted to the Church, which was only occupied by a coach-house and stables, which served the presbytery on the adjoining land to the east (Vic Govt Gaz 172, 13 Sep 1916:3584; Gaz 15, 24 Jan 1917:220).

St Brigid's Church

In April 1870 J. H. W. Pettit, architect of Sale, called for tenders for the erection of a Catholic Church in Cowwarr (*Gippsland Times*, 23 Apr 1870:2). The foundation stone for St Brigid' Roman Catholic Church was laid in 1870 (St Brigid's brochure).

A photo dating to c1960s or 70s (Figure H1) showed the north and east elevations of the church as it appears in 2015, set within a less mature garden (HDHS).

Parish House (former presbytery)

The first Parish Priest of Cowwarr was Father P. Dawson, who took up the position in 1890 (Maddern 1971:28).

The brick presbytery, located to the north of the church, was built in 1904, designed by architects Reed, Smart & Tappin. In October 1903, Melbourne architects Reed, Smart & Tappin advertised that tenders had been accepted for the erection of the Roman Catholic Presbytery in Cowwarr (BE&M). Construction of the presbytery was completed in 1904.

The presbytery now serves as the Parish house (St Brigid's brochure). In 2015 the Parish House provides accommodation for people visiting St Brigid's as a spiritual retreat (St Brigid's brochure).

In 2015, two timber, gabled-roof buildings (not significant) are located to the rear of the parish house.

St Joseph's Hall (former school)

In 2015, the building to the south of the church serves as St Joseph's Hall, which was originally built as a school (St Brigid's brochure).

In 1918, money was raised to establish a convent and catholic school in Cowwarr and the land for the school was donated by W. O'Brien, comprising two acres 'close to Mr Wood's Store' (*Traralgon Record*, 13 Dec 1918:2; *Heyfield Herald*, 19 Dec 1918). The school was designed by diocesan architect A. A. Fritsch and was 'of the most recent design, suitable to the needs of the parish, and within the compass of the parishioners from a financial standpoint.' The works were intended to be completed during the first half of 1919.

In February 1919, an article reported that the tender of A. Myers of Melbourne was accepted for the construction of the timber school, with a tiled roof, and brick convent. Myers had also built the Catholic churches at Bairnsdale and Heyfield (*Gippsland Times*, 24 Feb 1919:3). The Cowarr convent and school were built at the eastern end of Cowwarr township.

In November 1919, Bishop Phelan blessed and opened the new Roman Catholic convent and school at Cowwarr, to be run by Saint Mary of the Cross McKillop sisters. Three sisters were to take charge of the convent and school, with school to begin on 17 November 1919 with 80 pupils (*Gippsland Times*, 13 Nov 1919:3). By 1922, the school 'in its third year' was referred to as St Joseph's School, along with St Joseph's convent, in the charge of the Sisters of the order of St Joseph (*Advocate*, 14 Sep 1922:14; 1 Jul 1920:15; 20 May 1920:31).

In 1954, the Catholic School was moved to Heyfield (Fletcher & Kennett 2005:62). The school building was relocated to the current site to serve as a hall at St Brigid's, probably c1954.

An interwar timber post, metal pole and chain wire fence runs along the front (east) boundary of the complex, with interwar decorative mild-steel vehicular and pedestrian gates at the entrance to the church and parish house; each gate is adorned with a cross to the top. An early timber-framed fence remains along the rear (west) boundary.

J. H. W. Pettit, architect of church

John Henry W. Pettit was a prominent architect based in Sale (*Gippsland Times*, 23 April 1870:2). Pettit arrived in Gippsland in 1854, after a stay in the goldfields and in Melbourne and Dandenong. Moving to Sale, he worked as an architect and surveyor, appointed as the superintendent of works for government roads and bridges (AAI, record no. 3683; Kerr 1992:622). One of Pettit's earliest commissions was the Carpenter Gothic Christ Church at Tarraville, designed with surveyor George Hastings (1856).

He designed a small number of houses and hotels in the 1880s and 90s in Sale (AAI) and planned the Sale cemetery. He was also involved with the Swing Bridge at Longford (AAI, record no. 42575). Pettit is known to have designed (sometimes in collaboration with other local architects) the former Borough of Sale Municipal Offices at Sale (1863-6) in the Classical style, St Mary's Catholic Church in Maffra (1870), St Brigid's Catholic Church in Cowwarr (1870), the Catholics Bishop's Residence and Presbytery in Sale (1879) and the complex at Stratford comprising the court house, council chambers and post office (1884-5). Pettit died in Sale in 1896 (AAI, record no. 3685).

Reed, Smart & Tappin, architects of parish house (former presbytery)

In the 1850s Joseph Reed (1822-90) established a successful Melbourne architectural practice, first alone and then with partner Frederick Barnes (c1823-83), as Reed & Barnes. Reed's career would see him design prolific buildings of varying architectural styles and types. Reed & Barnes's most prolific design was the Melbourne International Exhibition Building in Carlton (1878-80). Just before Barnes's death in 1883, the firm Reed, Henderson (A.M.) & Smart was formed, comprising Reed, Anketell Henderson and Francis Smart. The new firm received a number of commissions from the University of Melbourne including a new Medical School (1884), a group of houses for professors (1882, 1887), new buildings for Natural Philosophy (1886-9), Biology (1887-8) and Chemistry (1887). Reed also took over work on St Paul's Anglican Cathedral in Melbourne after William Butterfield resigned in 1888. During this period, the firm 'pioneered red-brick designs' such as Sacred Heart Roman Catholic church in St Kilda (1884), which was a building that moved the Catholic Church in Victoria towards the Classical style (Tibbits & Goad 2012:586-8). Reed, Henderson & Smart's commercial work included a number of banks.

Henderson left the firm just before Reed's death in 1890. Between 1890 and 1907, the firm Reed, Smart & Tappin was formed, when William B. Tappin became a partner (Tibbits & Goad 2012:586-8). While working on a variety of commissions, the firm are known to have designed a number of ecclesiastical buildings including the Sacred Heart Cathedral in Bendigo (1896), Sacred Heart Church in Carlton

(1897), the convent of the Good Shepherd in Abbotsford (1899), St Patrick's Presbytery in Ballarat (1903), St Monica's Catholic Presbytery in Moonee Ponds (1901) and the Catholic Presbytery in Cowwarr (1904).

A succession of later partners and an amalgamation meant that the practice continued to present day, as the firm Bates Smart (Tibbits & Goad 2012:586-8).

A. A. Fritsch, architect of hall (former school)

Augustus Andrew Fritsch (1866-1933) was the son of Augustus G. Fritsch and Christina Holzer, whose respective fathers had co-founded a prominent Hawthorn brickworks. Fritsch was articled to architect John Beswicke (of Wilson & Beswicke) and travelled Europe and the United States before he returned to Melbourne and opened his own office in 1888. Fritsch first commissions were residential projects, before a commission for a Roman Catholic presbytery in Malvern (1894) begun his long association with the Catholic Church (Reeves 2012:264).

Fritsch designed mostly in red brick and developed what has been described as a 'vigorous but crude' style, influenced by Baroque, Romanesque and Byzantine sources, he became Victoria's premier Catholic architect. As the Diocesan architect, Fritsch designed Catholic buildings at Rochester (1909), Kyabram (1910), Bairnsdale (1913), Yarram (1915), Heyfield (1916), Cowwarr (1918), Flemington (1923) and Elwood (1929). He designed churches, presbyteries, schools and convents throughout Victoria and elsewhere (Reeves 2012:264).

Fritsch worked with Walter Burley Griffin on the design of Newman College at the University of Melbourne (1915-1918), although it is said that Fritsch made little contribution to the project. However, Griffin's use of rough stonework may have inspired Fritsch in his design of one of his most key designs, the large domed church of Our Lady of Victories in Camberwell (1918). Fritsch's son, Augustus Alfonso Fritsch (1882-1973) joined his office c1918 and became a partner in 1932. After Fritsch's (senior) death in 1933, the practice Fritsch & Fritsch continued successfully into the 1940s as Victoria's key architectural office for the Catholic denomination (Reeves 2012:264).

Figure H1. The church in the c1960s or 70s, as it appears today, in a less mature garden setting (HDHS).

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Description

This section describes the place in 2016. Refer to the Place History for additional important details describing historical changes in the physical fabric.

Aerial. St Brigid's Church complex is located on the east side of Church Street, north of the main street of Cowwarr. The complex comprises the church (1870) which is located centrally. To the south of the church is St Joseph's Hall (former school; 1919) and to the north of the church is the brick Parish House (1904). The buildings are set back within the lot, in a north-south row, all fronting Church Street. The property is bound by an interwar timber post, metal pole and chain wire fence.

St Brigid's Church

Figure D1. The 1870 church is rendered brickwork (overpainted white) and is picturesque Victorian Gothic in style. The church has a steeply-pitched gabled roof, parapets to the gabled ends and rendered walls with ruled lines to create an ashlar effect. At the apex of each gable is a cross, above a decorative louvered vent to the gabled end. Wide and ornate buttresses are consistently rendered like the wall surfaces, providing an interesting profile to the façade. At the centre of the façade is an entrance porch that imitates the nave behind. A pair of pointed-arch windows (with leadlight in a diaper pattern), below a blind niche, face Church Street. The entrance to the church is to the right of the porch, with wide timber doors with glazing to the top half, and matching fly-screen doors.

Figure D2. The dominant roof is evident on the side elevations of the church, which is clad in recent Colorbond with c1990s square profile Colorbond spouting, with small dormer roof vents near the ridge. The side elevation of the church is divided into three bays by large buttresses, each with a pair of pointed-arch windows (with leadlight in a diaper pattern and static hopper windows) set back in a recessed square panel.

To the rear (west) of the church is a chancel and vestry, both with lower gabled roofs and the same treatment as the remainder of the church. A timber door off the south elevation allows entry to the vestry. The cross may be missing from the apex of the vestry's gable.

Figure D3. The west (rear) elevation of the chancel has three pointed-arch windows, with a label moulding stopped by rosettes. These three windows have pictorial leadlight.

Figure D4. The interior of the church has a timber-lined ceiling (overpainted), with exposed timber trusses and purlins. The walls are rendered (overpainted), with ruled incised lines to create n ashlar effect. A decorative frieze of 'quatrefoil' motifs run at cornice height. The nave is separated from the chancel by a pointed-arch entrance with a decorative label moulding. Three pointed arch windows with stained glass at the west end of the chancel.

The 1870 church is in very good condition and retains a very high level of integrity.

St Joseph's Hall

Figure D5. St Joseph's Hall is located to the south of the church and is a weatherboard building with a low-pitched gabled roof and a large skillioned-roof section (not significant) off the south elevation. Built in 1919, the church shows interwar Arts and Crafts influences. The roof is clad with recent modern Colorbond and ridge vents) with a timber valence to the gabled end of the façade. A central entrance porch has a gabled-roof. The façade has small square two-over-two sash windows.

The large skillioned-roof section is a later addition which houses toilets, with entrance doors off its south elevation that are accessed by a timber ramp. This addition is not significant.

Figure D6. The entrance to the hall is off the north side of the entrance porch, via a pair of timber ledged and framed doors. The north elevation of the hall has seven windows, each with a four-paned hopper (bottom) and four-paned sash window (at the top). To the rear of the hall is a small modern shed.

The 1919 hall is in very good condition and retains a high level of integrity.

Parish House

Figure D7. To the north of the church is the substantial parish house (1904), built in the Federation Queen Anne style. The large red-brick (tuck pointed) house has a brick plinth and complex hip-and-gabled roof clad with Marseille terracotta tiles and terracotta ridge decoration. Four brick chimneys remain, with tuck pointed bricks and large rough-cast rendered caps.

Figure D8. Exposed rafter ends appear below the eaves. The windows towards the rear of the house are single one-over-one sash windows. Projecting gabled bays are located on the south and east (façade) elevations. Towards the front of the house, particularly in the gabled bays, are groupings of tall casement windows, with small windows above with Art Nouveau leadlight. The gabled bay on the south elevation has a box window, with the top portion of the wall above the windows covered with rough-cast render, with a timber valence and large timber brackets to the gabled end.

Figure D9. The façade has a gabled bay to Church Street, with rough-cast render and wide timber-strapping to the gabled end. The rough-cast render continues to cover the top third of the wall.

The entrance is to the left of the gabled bay, under a porch created by the extension of the main roof. The porch has a brick balustrade and entrance door (behind a modern security door) with a multi-paned sidelight.

Figure D10. The right side of the façade has a verandah, created by the continuation of the main roofline, which returns on the north elevation. The verandah retains the original timber floor.

The 1904 parish house is in very good condition and retains a very high level of integrity.

Aerial. Two timber, gabled-roof buildings (not significant) are located to the rear of the parish house. These are not significant.

Fence

Figure D11. An interwar timber post, metal pole and chain wire fence runs along the front (east) boundary, with interwar mild-steel vehicular and pedestrian gates at the entrance to the church and parish house. Each gate is adorned with a cross to the top. The interwar fence and gates are in very good condition and retain a high level of integrity.

Figure D1. The 1870 church is rendered (overpainted white) and is Victorian Gothic in style. The church has a steeply-pitched gabled roof, parapets to the gabled ends, rendered walls with ruled lines to create an ashlar effect and a central entrance porch.

Figure D2. The side elevation of the church is divided into three bays by large buttresses. Above is the dominant roof with its dormer vents and to the rear (left) are the chancel and vestry.

Figure D3. The west (rear) elevation of the chancel has three pointed-arch windows, with a label moulding stopped by rosettes. These three windows have pictorial leadlight.

Figure D4. The interior of the church has a timber-lined ceiling, with exposed timber trusses. The walls are rendered, with ruled incised lines to create n ashlar effect. The nave is separated from the chancel by a pointed-arch entrance with a decorative label moulding.

Figure D5. St Joseph's Hall is located to the south of the church and is a weatherboard building with a low-pitched gabled roof and a large skillioned-roof addition off the south elevation which is not significant. A central entrance porch has a gabled-roof. The façade has small square two-over-two sash windows.

Figure D6. The north elevation of the hall has seven windows, each with a four-paned hopper (bottom) and four-paned sash window (at the top).

Figure D7. To the north of the church is the parish house (1904). The large red-brick (tuckpointed) house has a brick plinth and complex hip-and-gabled roof clad with Marseille terracotta tiles and terracotta ridge decoration.

Figure D8. The gabled bay on the south elevation has a box window, with the top portion of the wall above the windows covered with rough-cast render, with a timber valence and large timber brackets to the gabled end.

Figure D9. The façade has a gabled bay to Church Street, with rough-cast render and wide timber-strapping to the gabled end. The entrance is to the left of the gabled bay, under a porch created by the extension of the main roof.

Figure D10. The right side of the façade has a verandah, created by the continuation of the main roofline, which returns on the north elevation. The verandah retains the original timber floor.

Figure D11. An interwar timber post, metal pole and chain wire fence runs along the front (east) boundary, with interwar decorative mild-steel vehicular and pedestrian gates at the entrance to the church and parish house.

Sources

All photos taken in 2015 by Heritage Intelligence Pty Ltd as part of Wellington Shire Stage 2 Heritage Study.

Comparative Analysis

While the comparative analysis has compared this church architecturally to others within Wellington Shire, it must be recognised that although it may be of less architectural significance than another within the large shire, it remains of very high historical and social significance to the local community and architecturally representative of the town.

St Brigid's Catholic Church Complex, Cowwarr – comprising the 1870 church, 1904 parish house, 1919 hall and interwar fence and gates to the boundary. The 1870 church is a highly intact picturesque Victorian Gothic church, built in rendered brick (with ruled ashlar lines). The parish house (1904) is a substantial and elaborate Federation Queen Anne brick residence while St Joseph's Hall (1919) is an intact Interwar Arts and Crafts timber building.

Comparable places:

Wesleyan Methodist Church (former), 14 Hobson Street, Stratford – a substantial 1873 intact brick church in the Victorian Gothic style. It is face-brick with decorative brick quoining. Now serves as the historical society premises. (HO52)

Comparable places recommended for the Heritage Overlay as part of this Study:

Holy Trinity Anglican Church, Hall, Rectory & Memorials, McFarlane St, Stratford – comprises an 1868 Victorian Free Gothic church with additions dating to the 1880s and 1907, a 1901 timber hall in the Federation Carpenter Gothic style, and a large Federation Arts and Crafts brick rectory built in

1910. The three buildings are highly intact and retain their historical association (the hall has been moved from one end of the site to the current location).

St Rose of Lima Catholic Church, 4-6 Queen St, Rosedale – 1874-75 rendered brick church in the Victorian Free Gothic with sympathetic additions built c1906. The church retains a high level of integrity and was built by local builder William Allen.

St Andrews Uniting Church, 46-52 Queen St, Rosedale – a highly intact 1869 Victorian Free Gothic church of face-brick with rendered dressings, built by local builder William Allen. To the rear of the church is an attached 1960s cream-brick hall.

Management Guidelines

Whilst landowners are not obliged to undertake restoration works, these guidelines provide recommendations to facilitate the retention and enhancement of the culturally significant place, its fabric and its setting, when restoration works or alterations to the building are proposed. They also identify issues particular to the place and provide further detailed advice where relevant. The guidelines are not intended to be prescriptive and a pragmatic approach will be taken when considering development proposals. Alternative approaches to those specified in the guidelines will be considered where it can be demonstrated that a desirable development outcome can be achieved that does not impact on a place's heritage integrity.

These buildings are in good condition and generally well maintained, however, there are some recommendations below especially relating to sub floor ventilation and some guidelines for future development. The main concern is on the brick and rendered church and the brick parish house, where the sub floor vents are being blocked by grass, weeds, and a build up the soil level, which creates a bridge for damp to bypass the damp proof course and be sucked up the brickwork by capillary action. Such seemingly minor matters will create chronic and very expensive and damaging consequences to the brickwork which is holding up the building. Already, around the base of the church there is serious rising damp, paint bubbling and peeling off, render falling off, mortar falling out, bricks disintegrating and sinking and cracking of parts of the building where the water is not expelled away from the base of the building. Damage from rising damp is also visible on the parish house, as the ground level has been built up too high, blocking the sub floor ventilation. Verandah and internal floor failure due to rot and termite attack is a likely outcome, as well as damage to the brickwork, already apparent in the cement patching. See below for how to manage these issues.

1. **Setting** (Views, fencing, landscaping, paths, trees, streetscape)
   - 1.1. Retain clear views of the front section of each building and side elevations from along Church and Morgan streets.
   - 1.2. Ensure signs and services such as power poles, bus shelters, signs, etc are located so that they do not impact on the important views.
   - 1.3. New interpretation storyboards should be placed to the side of the building not directly in front of it.
   - 1.4. Paving
     - 1.4.1. For this complex of historic buildings, appropriate paving could be pressed granitic sand, asphalt or concrete. If concrete is selected, a surface with sand-coloured- size exposed aggregate would be better.
     - 1.4.2. Ensure the asphalt or concrete does not adhere to the building itself. Insert 10mm x 10mm grey polyurethane seal over a zipped Ableflex joint filler around the plinth, to ensure concrete does not adhere to it, and to allow expansion and joint movement and prevent water from seeping below the building.

2. **Additions and New Structures**

2.1. New structures should be restricted to the area shown in the blue polygon on the aerial map below. The hall could be relocated within the blue polygon area if necessary.

2.2. Sympathetic extensions are preferred. E.g. New parts that are in the same view lines as the historic building as seen from the Street, should be parallel and perpendicular to the existing building, no higher than the existing building, similar proportions, height, wall colours, steep gable or hip roofs, with rectangular timber framed windows with a vertical axis. But the parts that are not visible in those views could be of any design, colours and materials.

2.3. Where possible, make changes that are easily reversible. E.g. The current needs might mean that a doorway in a brick wall is not used, or located where an extension is desired. Rather than bricking up the doorway, frame it up with timber and sheet it over with plaster, weatherboards, etc.

2.4. To avoid damage to the brick walls, signs should be attached in such a way that they do not damage the brickwork. Preferably fix them into the mortar rather than the bricks.

2.5. If an extension is to have a concrete slab floor, ensure it will not reduce the air flow under the historic brick building.

2.6. Avoid hard paths against the walls. Install them 500mm away from the walls and 250mm lower than the ground level inside the building. Fill the gap between the path and wall with very coarse gravel to allow moisture to evaporate from the base of the wall. See section 7.

2.7. Garden beds

2.7.1. These should be a minimum of 500mm from the walls, preferably further, and the ground lowered so that the finished ground level of the garden bed is a minimum of 250mm lower than the ground level which is under the floor, inside the building. Slope the soil and garden bed away from the building, and fill the area between the garden bed and walls, with very coarse gravel up to the finished level of the garden bed. The coarse gravel will have air gaps between the stones which serves the function of allowing moisture at the base of the wall to evaporate and it visually alerts gardeners and maintenance staff that the graveled space has a purpose. The reason that garden beds are detrimental to the building, is by a combination of: watering around the base of the wall and the ground level naturally builds up. The ground level rises, due to mulching and leaf litter and root swelling, above a safe level such that it blocks sub floor ventilation, and the wall is difficult to visually monitor on a day to day basis, due to foliage in the way.

3. Accessibility

3.1. Ramps

3.1.1. Removable ramp construction

3.1.1.1. A metal framed ramp which allows air to flow under it, to ensure the subfloor vents of the building are not obstructing good airflow under the floor, which will allow the wall structure to evaporate moisture, reduce termite and rot attack to the subfloor structure and reduce rising damp in brick/stone walls.

3.1.1.2. If it is constructed of concrete next to brick walls this may cause damp problems in the future.

3.1.1.3. Ensure water drains away from the subfloor vents, and walls and any gap between the wall and the ramp remains clear of debris. Insert additional sub floor vents if the ramp has blocked any of them.

3.1.1.4. The hand rails on the ramp should not be a feature, which would detract from the architecture. Plain thin railings painted in the same colour as the walls, so that they blend in, would be appropriate.

3.2. Metal banisters may be installed at the front steps. They are functional and minimalist and they have a minor visual impact on the architecture and therefor they are a suitable design

for an accessible addition.

4. **Reconstruction and Restoration**

If an opportunity arises, consider restoring and reconstructing the following.

4.1. Roofing, spouting and down pipes

4.1.1. Use galvanised corrugated iron roofing, spouting, down pipes and rain heads.

4.1.2. Don't use Zincalume or Colorbond.

4.1.3. Use Ogee profile spouting on the church and parish house, and quad spouting on the hall, and round diameter down pipes.

4.2. Verandah of the Parish House

4.2.1. The verandah is likely to collapse unless the ground level around it is lowered and graded with a slope away from building, as it has no sub floor ventilation. This situation encourages rot and termite attack to the sub floor structure and the boarding on the top. Refer to section 7.

5. Brick and Stone Walls

5.1. Mortar: Match the lime mortar, do not use cement mortar. Traditional mortar mixes were commonly 1:3 lime:sand.

5.2. Tuck pointing is now a rare craft and expensive to repair or reconstruct, which makes caring for the existing remnants on the parish house, particularly important.

5.3. Paint and Colours (also see Paint Colours and Paint Removal)

5.3.1. Note, even though some paints claim to 'breathe', there are no paints available, that adequately allow the solid brick walls of the church to 'breathe'.

5.3.2. Paint removal: It is strongly recommended that the paint be removed chemically from the render on the church, (never sand, water or soda blast the building as this will permanently damage the bricks, mortar and render. Never seal the bricks or render as that will create perpetual damp problems). Removal of the paint will not only restore the elegance of the architecture, but it will remove the ongoing costs of repainting it every 10 or so years.

5.3.3. However, if it is decided to repaint the render, it should closely resemble the light grey colour of 'new render'.

5.4. Remove any dark grey patches to the mortar joints on the parish house - this is cement mortar which will damage the bricks, as noted above, and reduce the longevity of the walls. Repoint those joints with lime mortar. The mortar is not the problem it is the messenger, alerting you to a damp problem (also see Water Damage and Damp below.)

5.5. Modern products: Do not use modern products on these historic brick and render as they will cause expensive damage. Use lime mortar to match existing.

5.6. **Do not seal** the bricks and render with modern sealants or with paint. Solid masonry buildings **must be able to evaporate water** when water enters from leaking roofs, pipes, pooling of water, storms, etc. The biggest risk to solid masonry buildings is permanent damage by the use of cleaning materials, painting, and sealing agents and methods. None of the modern products that claim to 'breathe' do this adequately for historic solid masonry buildings.

6. Care and Maintenance

6.1. Retaining and restoring the heritage fabric is always a preferable heritage outcome than replacing original fabric with new.

6.2. Key References

6.2.1. Obtain a copy of "Salt Attack and Rising Damp" by David Young (2008), which is a free booklet available for download from Heritage Victoria website. It is in plain English,

well illustrated and has very important instructions and should be used by tradesmen, Council maintenance staff and designers.

6.2.2. Further assistance is available from the Shire's heritage advisor.

6.3. Roofing, spouting and down pipes

6.3.1. Use galvanised corrugated iron roofing, spouting, down pipes and rain heads. It is preferable to use short sheet corrugated iron and lap them, rather than single long sheets, but it is not essential.

6.3.2. Do not use Zincalume or Colorbond.

6.3.3. Use Ogee profile spouting, and round diameter down pipes.

6.4. Joinery

6.4.1. It is important to repair rather than replace where possible, as this retains the historic fabric. This may involve cutting out rotten timber and splicing in new timber, which is a better heritage outcome than complete replacement. .

7. Water Damage and Damp

7.1. Signs of damp in the walls include: lime mortar falling out of the joints, moss growing in the mortar, white (salt) powder or crystals on the brickwork, existing patches with grey cement mortar, or the timber floor failing. These causes of damp are, in most cases, due to simple drainage problems, lack of correct maintenance, inserting concrete next to the solid masonry walls, sealing the walls, sub floor ventilation blocked, or the ground level too high on the outside.

7.2. Always remove the **source** of the water damage first (see Care and Maintenance).

7.3. Water falling, splashing or seeping from damaged spouting and down pipes causes severe and expensive damage to the brick walls.

7.4. Repairing damage from damp may involve lowering of the ground outside so that it is lower than the ground level inside under the floor, installation of agricultural drains, running the downpipes into drainage inspection pits instead of straight into the ground. The reason for the pits is that a blocked drain will not be noticed until so much water has seeped in and around the base of the building and damage commenced (which may take weeks or months to be visible), whereas, the pit will immediately fill with water and the problem can be fixed before the floor rots or the building smells musty.

7.5. Damp would be exacerbated by watering plants near the walls. Garden beds and bushes should be at least half a metre away from walls.

7.6. Cracking: Water will be getting into the structure through the cracks (even hairline cracks in paint) and the source of the problem needs to be remedied before the crack is filled with matching mortar, or in the case of paint on brick, stone or render, the paint should be chemically removed, to allow the wall to breathe (evaporate) properly and not retain the moisture.

7.7. Subfloor ventilation is critical. Check that sub floor vents are not blocked and introduce additional ones if necessary. Ensure the exterior ground level is 250mm or more, lower than the ground level inside the building. Good subfloor ventilation works for free, and is therefore very cost effective. Do not rely on fans being inserted under the floor as these are difficult to monitor, they can breakdown as they get clogged with dust, etc, and there are ongoing costs for servicing and electricity.

7.8. Engineering: If a structural engineer is required, it is recommended that one experienced with historic buildings and the Burra Charter principle of doing 'as little as possible but as much as necessary', be engaged. Some of them are listed on Heritage Victoria's Directory of Consultants and Contractors.

7.9. Never install a concrete floor inside a solid masonry building, as it will, after a year or so, cause long term chronic damp problems in the walls.

7.10. Never use cement mortar, always match the original lime mortar. Cement is stronger than

the bricks and therefore the bricks will eventually crumble, leaving the cement mortar intact! Lime mortar lasts for hundreds of years. When it starts to powder, it is the 'canary in the mine', alerting you to a damp problem – fix the source of the damp problem and then repoint with lime mortar.

7.11. Do not install a new damp proof course (DPC) until the drainage has been fixed, even an expensive DPC may not work unless the ground has been lowered appropriately.

8. Paint Colours and Paint Removal

8.1. A permit is required if you wish to paint a previously unpainted exterior, and if you wish to change the colours from the existing colours.

8.2. Even if the existing colour scheme is not original, or appropriate for that style of architecture, repainting using the existing colours is considered maintenance and no planning permit is required.

8.3. If it is proposed to change the existing colour scheme, a planning permit is required and it would be important to use colours that enhance the architectural style and age of the building.

8.4. Rather than repainting, it would be preferred if earlier paint was chemically removed from brick, stone and rendered surfaces, revealing the original finish.

8.5. Chemical removal of paint will not damage the surface of the stone, bricks or render or even the delicate tuck pointing, hidden under many painted surfaces. Removal of the paint will not only restore the elegance of the architecture, but it will remove the ongoing costs of repainting it every 10 or so years.

8.6. Sand, soda or water blasting removes the skilled decorative works of craftsmen as well as the fired surface on bricks and the lime mortar from between the bricks. It is irreversible and reduces the life of the building due to the severe damp that the damage encourages. Never seal the bricks or render as that will create perpetual damp problems.

9. Services

9.1. Ensure new services and conduits, down pipes etc, are not conspicuous. Locate them at the rear of the building whenever possible, and when that is not practical, paint them the same colour as the building or fabric behind them, or enclose them behind a screen the same colour as the building fabric that also provides adequate ventilation around the device. Therefore, if a conduit goes up a red brick wall, it should be painted red, and when it passes over say, a cream coloured detail, it should be painted cream.

10. **Signage** (including new signage and locations and scale of adjacent advertising signage)

10.1. Ensure all signage is designed to fit around the significant architectural design features, not over them.

Resources

Wellington Shire Heritage Advisor

Young, David (2008), "Salt Attack and Rising Damp, a guide to salt damp in historic and older buildings" Technical Guide, prepared for Heritage Victoria.

The following fact sheets contain practical and easy-to-understand information about the care and preservation of war heritage and memorabilia commonly found in local communities across Victoria. They can be downloaded at <http://www.dpc.vic.gov.au/index.php/veterans/victorian-veterans-virtual-museum/preserving-veterans-heritage/preserving-war-heritage-and-memorabilia>:

- Finding-the-right-conservator-tradespeople-and-materials

- General-Principles

Useful-resources-and-contacts.

NOTE: The blue shaded area is the preferred location for additions and new development. The hall cannot be demolished but could be moved within the blue shaded area if desired (as it was relocated to this site).

Locality:	**COWWARR**
Place address:	**18-20 MAIN STREET**
Citation date	2016
Place type (when built):	Hotel
Recommended heritage protection:	Local government level Local Planning Scheme: Yes Vic Heritage Register: No Heritage Inventory (Archaeological): No
Place name:	**Cricket Club Hotel**

Architectural Style:	Interwar Stripped Classical
Designer / Architect:	Not known
Builder:	John P. O'Shaugnessy Pty Ltd
Construction Date:	1929

Statement of Significance

This statement of significance is based on the history, description and comparative analysis in this citation. The Criteria A-H is the Heritage Council Criteria for assessing cultural heritage significance (HERCON). Level of Significance, Local, State, National, is in accordance with the level of Government legislation.

What is significant?

The Cricket Club Hotel at 18-20 Main Street, Cowwarr, is significant. The original form, materials and detailing as constructed in 1929 are significant.

Later outbuildings, and alterations and additions to the building are not significant.

How is it significant?

The Cricket Club Hotel is locally significant for its historical, social, aesthetic and scientific values to the Shire of Wellington.

Why is it significant?

The Cricket Club Hotel is **historically and socially significant at a local level** as it represents Cowwar's boom period in the 1920s, following the construction of a butter factory in 1918 and coinciding with the construction of the town's other landmark building, the concrete Public Hall (1930). The first hotel on the site was built for Theodore Gebhardt (probably in 1880 as noted on the parapet of the existing building) while the second hotel is said to have been built only two years later in 1882. By 1886, the Cricket Club Hotel was advertised in local newspapers. Many people held the license of the hotel throughout its history. From 1900, the hotel was owned by Maria Wilhelmina Andrews (probably the Gebhardt's daughter), and during this period the hotel was known to serve the travelling public, seasonal workers and the drovers moving stock to the Heyfield market. The existing hotel was built on the site in 1929 for owners Dorothea and William Andrews, who continued to lease out the hotel. The new two-storey concrete hotel was completed in October 1929, by builder John P. O'Shaugnessy Pty Ltd. The Cricket Club Hotel remained in the same family for approximately 90, years from its first construction in 1880 to 1970. Since 1970, the hotel has had a number of owners. The 1930 hotel is significant for having served the local community as a social and entertainment centre in the town, for almost 90 years, since it opened in 1929. (Criteria A & G)

The Cricket Club Hotel **is aesthetically significant at a local level** as a highly intact concrete hotel illustrating the Interwar Stripped Classical style, and as a landmark building at the centre of the small town of Cowwarr. The Stripped Classical style is evident in the low three-part parapet to the facade which sits above a bold cornice, the eight smooth-rendered engaged piers that break up the facade into distinct vertical bays, the large central bay with a recessed porch at ground level supported by four tall slender concrete columns, and the three round-arched openings, with rendered frames, which open into the balcony to the first floor. The balustrade to the balcony has a long recessed panel with a cross pattern, above a large cornice that creates a roof form for the recessed porch below. Also notable is the name 'CRICKET CLUB HOTEL ESTd 1880' in relief to the central parapet, and the large number of ornate steel-framed multi-paned casement windows, with opaque glass to the outside panes. Each window to the facade has a decorative lintel with vertical indents (the ground floor windows have modern window boxes). Between the windows of each floor, are recessed panels in a geometric pattern. Also significant are the tall concrete chimneys with simple rendered banding to the top edge, exposed rafter ends to the eaves of the side elevations, engaged piers to the side elevations that contnue the vertical emphasis, the main entrance with double timber panelled doors with glazing to the top quarter and a highlight, and the timber four-panelled door with a highlight to the right of the facade. (Criterion E)

The Cricket Club Hotel **is scientifically significant at a local level** as an intact example of the experimental concrete construction methods being used in Victoria in the 1920s and 1930s. It may be

a reinforced concrete construction (physical investigation is required to confirm the construction type). (Criterion F)

Statutory Recommendations

This place is recommended for inclusion in the Schedule to the Heritage Overlay of the Wellington Shire Planning Scheme to the extent of the title boundary as shown on the map.

External Paint Controls	No
Internal Alteration Controls	No
Tree Controls	No
Outbuildings or fences which are not exempt under Clause 43.01-3	No
Prohibited Uses May Be Permitted	No
Incorporated Plan	No
Aboriginal Heritage Place	Not assessed

Map of recommended boundary for Heritage Overlay

KEY

Recommended for Heritage Overlay

Title boundary

Cricket Club Hotel
18-20 Main St, Cowwarr

Project: Wellington Shire Stage 2 Heritage Study
Client: Wellington Shire Council
Author: Heritage Intelligence Pty Ltd
Date: 12/2/16

History

Locality history

The Cowwarr district was originally part of Hayfield Run, which was taken up in the 1840s. In the 1860s, when gold rushes occurred in the Great Dividing Range to the west, a supply route quickly formed from Sale to Toongabbie. In 1865, the Amending Land Act was passed; the 42nd section of the Act allowed selection of four 20 acre blocks provided the land was within ten miles of a recognised goldfield. From about 1866, an alternative route to Walhalla was created north of Toongabbie. By 1868, an accommodation house was operating and a town had been surveyed on the plain near the point where the track met the mountains. This town was named The Forty Second, named after the Act. The later name of Cowwarr is thought to have derived from an Aboriginal word meaning mountains or wind. At Cowwarr, supplies were transferred from bullock wagons to packhorses for the climb to the goldfields (Fletcher & Kennett 2005:62). From 1869, Cowwarr was part of the Rosedale Road District, and the Shire of Rosedale from 1871 (Context 2005:38).

The thick scrub from the Thomson River flats was gradually cleared, and oats, potatoes and other crops including orchards were grown on the fertile soil, with produce being sent to Walhalla. In 1870 a Catholic church was built and the following year, the population of Cowwarr totalled 74 people (Fletcher & Kennett 2005:62; Victorian Places). In 1883, the train station was built as part of a loop line from Traralgon. During the 1880s, a number of sawmills operated in the district, supplying red gum paving blocks to Melbourne. Dairying became a more popular industry as further land was cleared and drained, a creamery was set up and in 1897 construction begun on a butter factory. During this period, the largest training stables in Gippsland were located in Cowwarr. The Christ Church was built in 1901. Cowwarr now served the surrounding farming district (Context 2005:38; Fletcher & Kennett 2005:62).

In 1903, the *Australian Handbook* records that Cowwarr comprised a railway station, Cowwarr Hotel, Prince of Wales Hotel and Cricket Club Hotel, post office, Colonial Bank of Australasia, State School No. 1,967, Anglican and Catholic churches, a Mechanics Institute and free library and butter factory. By 1911, the population had increased to 239 people, which doubled to 486 by 1921. In 1918, a new butter factory was built near the railway station and in 1919 the Catholic Convent and school (now relocated and serves as the hall) were built. In 1929 and 1930, two of Cowwarr's landmark buildings were constructed, the Cricket Club Hotel (1929; replacing an earlier building) and the new Mechanics Institute Hall (1930) or Public Hall, both concrete constructions. From the 1930s to today, the population of Cowwarr has remained in the 300s (except for a decline to 206 in 1961) (Victorian Places).

In 1952, during widespread floods, the Thomson River broke out of its banks at Cowwarr, cutting a breakaway closer to the town known as Rainbow Creek, which became the new course of the river. In 1957, the Cowwarr Weir was built to help maintain flow in the Thomson River, continue providing local irrigation and drainage and prevent erosion (Context 2005:34-5; Fletcher & Kennett 2005:62).

The Catholic school was moved to Heyfield in 1954 and the butter factory closed in 1959; the unusually designed building now serves as an art gallery. In 1994, Wellington Shire was created by the amalgamation of the former Shires of Alberton, Avon and Maffra, the former City of Sale, most of the former Shire of Rosedale, as well as an area near Dargo which was formerly part of Bairnsdale Shire. Today, Cowwarr mainly provides rural living for people employed in business or industry in the Latrobe Valley or larger cities such as Sale (Context 2005:38-9).

Thematic context

This place is associated with the following themes from the *Wellington Shire Thematic History* (2005):

9. Developing cultural Institutions and Way of Life

Hotels were often one of the first buildings erected a in new settlement, as the social centre for the growing community, as a resting place on a coaching route and in the northern part of the Shire, en route to the goldfields. They provided lodgings and stables for travellers and before the establishment of public, commercial and government buildings, the rooms could also serve as meeting rooms for local groups, public meetings and travelling doctors who periodically tended the community.

Some of the earliest remaining hotels in the study area are the Exchange Hotel, Rosedale (c1863), Macalister Hotel in Maffra (c1863, 1922 additions), Railway Hotel in Heyfield (1885, 1940 additions) and Briagolong Hotel (1874; altered). Later hotels appeared once the towns were further established and provided competition to the earlier hotels, such as the Maffra Hotel (1900). In the twentieth century, earlier buildings were replaced, or re-built due to fires, such as the Tinamba Hotel (1924), Cricket Club Hotel in Cowwarr (1929), and Commercial Hotel in Heyfield (1930). The hotels continue to serve as social and entertainment venues for the present communities.

Place history

The existing Cricket Club hotel is the third hotel to occupy the site (HDHS). The Township of Cowwarr plan indicates that the current 18-30 Main Street and the laneway to the rear (originally lots 8, 9 and 10, Section 3 in the Township of Cowwarr) were granted to J. C. J. Johnson in October 1868 (Township of Cowwarr Plan). The remainder of the lots in the block bound by Main, Railway, Cricket and Morgan streets (lots 1-7, Section 3), were purchased from the Crown by Wilhelmina and Theodore Gebhardt of Cowwarr, in May and November 1872 (Township Plan).

In October 1875, Theodore Gebhardt purchased lots 8, 9 & 10 (the current 18-30 Main Street) from Johnson, in the name of his wife Wilhelmina (LV:V803/467). Theodore Gebhardt was the owner of the first hotel on the site (Context 2005). The parapet of the existing hotel bears the name of the hotel and the establishment date of '1880', suggesting the date of the first hotel on the site. From August 1880, Wilhelmina Gebhardt, widow and Cowwarr postmistress, was the sole owner of the property. After this date, Gebhardt consolidated the lots within the block bound by Main, Railway, Morgan and Cricket streets (LV:V803/467; V1193/F514). It is thought that the second hotel was built on the site only two years later, in 1882 (Maddern 1971:17). By 1886, the 'Cricket Club Hotel' of Cowwarr was named in the local newspapers, when its license was renewed (*Traralgon Record*, 17 Dec 1886:3). Many people held the license of the hotel during its history. In 1887 the license was transferred from Daniel Gleeson to John S. Grimley (*Traralgon Record*, 13 Dec 1887). In 1900, it was transferred from Mr Henry to Mr Apsey, before it was to James Francis Oxley in November 1901 (*Traralgon Record,* 18 May 1900:3; 15 Nov 1901:2).

In 1900, the property was transferred from Wilhelmina Gebhardt to (probably her daughter) Maria Wilhelmina Andrews, of Cowwarr, wife of Richard Andrews, Cowwarr carpenter. The property remained within the Andrews family until 1970 (LV:V803/F467). In February 1913 a local newspaper reported that the owner of the Cricket Club Hotel was Mary Andrews and the licensee (from c 1909) was her son Walter J Andrews. At this date there were three hotels in Cowwarr, with the Cricket Club Hotel serving the travelling public, seasonal workers and drovers moving stock to the Heyfield market (*Traralgon Record*, 14 Feb 1913:4). After the death of Maria (Mary) Andrews in 1918, the property was transferred to Dorothea Andrews, Cowwarr postmistress, and William Andrews, farmer of Cowwarr, in 1923. The property still comprised (lots 1-10, Section 3), the entire block bound by Main Street, Railway Street, Morgan Street and Cricket Street. (LV:V803/F467).

The existing hotel was built on the site in 1929 for owners Dorothea and William Andrews, with E. Dowd as the licensee (*Gippsland Times*, 12 Sep 1929:7). Earlier that year, an article in the *Gippsland Times* in January 1929 (14 Jan 1929:4) reported that a new hotel was to be built on the site of the Cricket Club Hotel. The *Construction and Local Government Journal* (Jan 1929:16) noted in 1929 that '£3000 is the cost of a new concrete public hall which is to be built at Cowwarr, near Traralgon (Vic)' and that '£3500 is the value of plans approved by the Licensing Court for the new Cricket Club Hotel

at Cowwarr (Vic). The designer for the hall and hotel is likely to be same as they are stylistically so similar, but it is known that they were both constructed by different builders.

The hotel was to be a concrete construction, with modern conveniences for the public. Ned Dowd was to continue as the 'host' in the new pub. The article stated that with the 'new concrete hall and a new hotel, Cowwarr [would] soon present a more important appearance'. There was a lot of experimental activity in concrete house building and construction in Victoria in the 1920s and 1930s, especially in Melbourne (Lewis 7.08:9).

The new two-storey hotel was completed in October 1929, by builder John P. O'Shaugnessy Pty Ltd. The new hotel comprised '13 large windows to the front, steel frames and leadlights, with a balcony 18 x 6 which corresponds with a porch of the same dimensions. A massive parapet frames the whole building' (*Gippsland Times*, 12 sep 1929:7). O'Shaugnessy, addressed at Cowwarr and at Second Avenue, Kew, advertised the construction of homes, dairies, cowyards, pathways and more that could be 'scientifically concreted' by skilled tradesman and an 'up-to-date' plant. O'Shaugnessy Pty Ltd built the Cricket Club Hotel in Cowwarr as well as the Convent School in Stratford (*Gippsland Times* 9 Sep 1929:3).

An early photo (date not known) (Figure H1) showed the facade of the hotel as it appears today, however, at this date there was only one window to the first floor on the west elevation (windows since added). A second photo (date not known; cars date to c1930) (Figure H2) showed that the windows have been inserted on the west elevation by this date (HDHS).

William Andrews was the sole owner of the hotel from 1947, and retained ownership until his death in 1960 (transferred to his executors in 1962). In 1970, the hotel was sold to Hazel Phelan, married woman of Cowwarr, and John Blair, gentleman of Cowwarr. The Greenwoods became the owners in 1974, and the Phelans from 1976. The Phelans re-subdivided the lots to their current extent, which they began to on-sell from 1979. The current 18-20 Main Street was the first lot to sell individually, in June 1979 (LV:V5453/F530).

A photo dating to 1971 (Figure H3) showed the unpainted facade and east elevation, with details as they appear in 2015. Beer branding signage was attached to the facade (Maddern 1971).

A recent aerial shows large additions to the rear (north) of the hotel and outbuildings to the rear of the property (dates not known).

Figure H1. An early photo (date not known) that showed the facade of the hotel as it appears today, however, at this date there was only one window to the first floor on the west elevation (windows since added) (HDHS).

Figure H2. This photo (date not known; cars date to c1930) shows that the windows have been inserted by this date on the west elevation (HDHS).

Figure H3. A photo dating to 1971 that showed the unpainted facade and east elevation, with details as they appear in 2015 (Maddern 1971).

Sources

Australian Handbook (1903), as cited on Victorian Places.

Construction and Local Government Journal (Sydney, NSW) 1913-1930.

Context Pty Ltd (2005), *Wellington Shire Heritage Study & Thematic Environmental History*, prepared for Wellington Shire Council

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Fletcher, Meredith & Linda Kennett (2005), Wellington Landscapes, *History and Heritage in a Gippsland Shire*, Maffra.

Gippsland Times

Heyfield & Districts Historical Society (HDHS) collection: historical information and photos generously provided by Louise Hill-Coleman and Merryn Stevenson, provided Nov 2015.

Maddern, I. T. (1971), *History of Cowwarr 1866-1971*. Provided by the Heyfield & Districts Historical Society.

Miles Lewis, Australian Building, Section 7.08 Forms & Systems. And personal communication Nov 2015 and April 2016.

Township of Cowwarr Plan

Traralgon Record

Victorian Places, 'Cowwarr', <http://www.victorianplaces.com.au/cowwarr>, accessed March 2016.

Description

This section describes the place in 2016. Refer to the Place History for additional important details describing historical changes in the physical fabric.

The Cricket Club Hotel was built in 1929 on the north side of Main Street, on the corner of Cricket Street, at the commercial centre of the small town of Cowwarr. The building is located on the front title boundary, with young palms in the nature strip in front of the hotel. The two-storey concrete construction has details reflecting the Interwar Stripped Classical style. The 1929 hotel is in good condition and retains a very high level of integrity.

Concrete construction

There was a lot of experimental activity in concrete house building and construction in Victoria in the 1920s and 1930s, especially in Melbourne. The use of concrete expanded following World War I, and became a familiar and accepted building material that was used for ordinary housing and general purposes, rather than the technology of a few specialist firms and important buildings. This was partly a result of promotion of the technology in Australia through specialist magazines (Lewis 7.08:9).

Reinforced concrete

The hotel may be a reinforced concrete construction, which was also used to construct the Cowwarr Butter factory in 1918 (HV). The architect of the 1918 Cowwarr Butter Factory, (a reinforced concrete building) was C.J. Rice of Collins St, Melbourne and the builder was Mr G McAlpine of Melbourne (25 Jun 1918 - Cowwarr Company Building New Factory).

Figure D1 & Aerial. The hotel is a concrete construction with a large two-storey facade fronting Main Street, and two single-storey sections projecting to the rear (north), all with hipped roofs clad in corrugated iron. The wall structure forms horizontal bands to the exterior, with a thin render applied (overpainted). The building retains a number of tall concrete chimneys with simple rendered banding to the top edge. The walls are constructed of concrete, with a thin render applied (overpainted), and rendered plinth. The form of the construction technique is evident in the horizontal bands which remain to the exterior walls.

The two-storey symmetrical facade dominates the street with its stripped Classical details. At the roofline is a low three-part parapet which sits above a bold cornice. The top of the parapet has a narrow band of smooth render (overpainted in contrasting dark colour), emphasising the form of the parapet. Eight smooth-rendered engaged piers divide the facade into distinct vertical bays, with a large central bay with a recessed porch at ground level with four Tuscan concrete columns supporting a loggia to the first floor (overpainted), and an entrance with double timber panelled doors with glazing to the top quarter, and a highlight. At the right of the facade is a second entrance with a timber four-panelled door with a highlight.

Modern signs have been attached to the facade.

Figures D1 & 2. The central parapet to the facade reads 'CRICKET CLUB HOTEL ESTd 1880' in relief. Below are three-arched openings, which form a loggia, with rendered frames, which open into the balcony to the first floor. The balustrade to the balcony has a recessed panel with a cross pattern, above a large cornice that creates a roof form for the recessed porch below.

The windows to the facade are placed within the vertical bays. They are ornate steel-framed multi-paned casement windows, with opaque glass to the outside panes. Each window has a decorative lintel with vertical indents (the ground floor windows have modern window boxes). Between the windows of each floor are recessed panels in a geometric pattern.

Figure D3. One the side elevations, exposed rafter ends are visible beneath the eaves. The tall engaged piers repeat on the side elevations of the two-storey and single-storey sections, continuing the vertical emphasis of the facade. The side elevations have steel-framed windows with the same detail as those of the facade, and smaller versions. The east elevation has two doors (one probably an alteration) and modern window blinds.

Aerial. Modern additions extend to the rear of the hotel. Outbuildings are located at the rear of the property (dates not confirmed).

Figure D1. The two-storey symmetrical facade dominates the street with its Stripped Classical style. At the roofline is a low three-part parapet which sits above a bold cornice. Eight smooth-rendered engaged piers divide the facade into distinct vertical bays, with a large central bay with a recessed porch at ground level and balcony to the first floor.

Figure D2. The central parapet to the facade reads 'CRICKET CLUB HOTEL ESTd 1880' in relief. Below are three round-arched openings, with rendered frames, which open into the balcony to the first floor. The windows are ornate steel-framed multi-paned casement windows, with opaque glass to the outside panes.

Figure D3. View of the two-storey and single storey elevations. The two storey section has steel-framed windows with the same detail as those of the façade.

Sources

All photos taken in 2015 by Heritage Intelligence Pty Ltd as part of Wellington Shire Stage 2 Heritage Study.

Heritage Victoria place citation for the 1918 former Cowwarr Butter Factory.

Miles Lewis, Australian Building, Section 7.08 Forms & Systems. And personal communication Nov 2015 and April 2016.

Comparative analysis

Concrete construction

There was a lot of experimental activity in concrete house building and construction in Victoria in the 1920s and 1930s, especially in Melbourne. The use of concrete expanded following World War I, and became a familiar and accepted building material that was used for ordinary housing and general purposes, rather than the technology of a few specialist firms and important buildings. This was partly a result of promotion of the technology in Australia through specialist magazines (Lewis 7.08:9)

In Wellington Shire there was a concentration of places in and around Cowwarr, built in concrete before and after WW1, such as the Foster commercial building in Maffra 1908, the Glenmaggie Weir 1914, water tower at Mewburn Park (c1920), Cowwarr Butter Factory 1918, Cowwarr Cricket Club Hotel 1929, Cowwarr Public Hall 1930. Rosedale also had an early concrete building, McCarthy House (also known as King House) built in 1914 by owner builder Francis McCarthy and possibly designed by Melbourne architect A A Fritsch.

Comparable places:

There are three substantial buildings in Cowwarr constructed of concrete between 1918 and 1930. Cowwarr Butter Factory in 1908, the Cricket Club Hotel in 1929 and Cowwarr Hall in 1930. The earlier 1918 Cowwarr Butter Factory is stated by Heritage Victoria, to have been constructed of reinforced concrete.

Cricket Club Hotel, Cowwarr – 1929 two-storey hotel constructed of concrete, built by John P O'Shaugnessy Pty Ltd, using a formwork system and designed in the Interwar Stripped Classical

style. The hotel is highly intact with simple Classical details and is a landmark building in the small town of Cowwarr. There are no other hotels in the Shire that are constructed of concrete before the Cowwarr Hotel. Recommended for the Heritage Overlay as part of this Study.

Cowwarr Public Hall – 1930 two-storey hall constructed of concrete, using a formwork system, built by G Mc Alpine from Melbourne and designed in the Interwar Stripped Classical style. The substantial hall is highly intact with simple Classical details and large dominant parapet to the facade. It is a landmark building in the small town of Cowwarr. There are no other halls in the Shire that are constructed of concrete before the Cowwarr Hall. Recommended for the Heritage Overlay as part of this Study.

Cowwarr Butter Factory (former), 2730 Traralgon-Maffra Rd, Cowwarr – 1918 building designed by Melbourne architect C J Rice, and constructed of reinforced concrete by Melbourne builder G Mc Alpine. The one and two-storey building is in the Arts and Crafts style. It is significant for its architectural style and concrete construction for this type of factory, and its historical associations. (VHR H1282)

Foster Building, 67-71 Johnson St, Maffra – a 1908 two-storey commercial building designed by local architect Stephen Ashton and constructed of hollow concrete blocks, which is a different technique to the Cowwarr buildings which were constructed using form work. It is significant as an intact early example of concrete block construction in Victoria, with unusual moulded Classical details. The shopfronts on the ground floor have been altered. (VHR H2308)

Management Guidelines

Whilst landowners are not obliged to undertake restoration works, these guidelines provide recommendations to facilitate the retention and enhancement of the culturally significant place, its fabric and its setting, when restoration works or alterations to the building are proposed. They also identify issues particular to the place and provide further detailed advice where relevant. The guidelines are not intended to be prescriptive and a pragmatic approach will be taken when considering development proposals. Alternative approaches to those specified in the guidelines will be considered where it can be demonstrated that a desirable development outcome can be achieved that does not impact on a place's heritage integrity.

This exterior of the building is in very good condition. There are some recommendations and guidelines below for future development and heritage enhancement.

1. **Setting** (Views, fencing, landscaping, paths, trees, streetscape)
   - 1.1. Retain clear views of the front section and side elevation from along the street.
   - 1.2. Ensure signs and services such as power poles, bus shelters, signs, etc are located so that they do not impact on the important views.
   - 1.3. New interpretation storyboards should be placed to the side of the building not directly in front of it.
   - 1.4. Paving
     - 1.4.1. Could be pressed granitic sand, asphalt or concrete.

2. **Additions and New Structures**
   - 2.1. New structures should be restricted to the rear of the property as shown in the blue polygon on the aerial map below.
   - 2.2. Sympathetic extensions are preferred. E.g. New parts that are in the same view lines as the historic building as seen from the Street, should be parallel and perpendicular to the existing building, no higher than the existing building, similar proportions, height, wall colours,

steep gable or hip roofs, with rectangular timber framed windows with a vertical axis. But the parts that are not visible in those views could be of any design, colours and materials.

2.3. Where possible, make changes that are easily reversible. E.g. The current needs might mean that a doorway in the concrete wall is not used, or located where an extension is desired. Rather than bricking up the doorway, frame it up with timber and sheet it over with plaster, weatherboards, etc.

2.4. If an extension is to have a concrete slab floor, ensure it will not reduce the air flow under the historic building, if there is a sub floor cavity and timber floor.

2.5. New garden beds

2.5.1. These should be a minimum of 500mm from the walls, preferably further, and the ground lowered so that the finished ground level of the garden bed is a minimum of 250mm lower than the ground level which is under the floor, inside the building. Slope the soil and garden bed away from the building, and fill the area between the garden bed and walls, with very coarse gravel up to the finished level of the garden bed. The coarse gravel will have air gaps between the stones which serves the function of allowing moisture at the base of the wall to evaporate and it visually alerts gardeners and maintenance staff that the graveled space has a purpose. The reason that garden beds are detrimental to the building, is by a combination of: watering around the base of the wall and the ground level naturally builds up. The ground level rises, due to mulching and leaf litter and root swelling, above a safe level such that it blocks sub floor ventilation, and the wall is difficult to visually monitor on a day to day basis, due to foliage in the way.

3. Accessibility

3.1. Ramps

3.1.1. Removable ramp construction

3.1.1.1. A metal framed ramp which allows air to flow under it, to ensure the subfloor vents of the building are not obstructing good airflow under the floor, which will allow the wall structure to evaporate moisture, reduce termite and rot attack to the subfloor structure and reduce rising damp in brick/stone walls.

3.1.1.2. If it is constructed of concrete next to brick walls this may cause damp problems in the future.

3.1.1.3. Ensure water drains away from the subfloor vents, and walls and any gap between the wall and the ramp remains clear of debris. Insert additional sub floor vents if the ramp has blocked any of them.

3.1.1.4. The hand rails on the ramp should not be a feature, which would detract from the architecture. Plain thin railings painted in the same colour as the walls, so that they blend in, would be appropriate.

3.2. Metal banisters may be installed at the front steps. They are functional and minimalist and they have a minor visual impact on the architecture and therefor they are a suitable design for an accessible addition.

4. Care and Maintenance

4.1. Retaining and restoring the heritage fabric is always a preferable heritage outcome than replacing original fabric with new.

4.2. Subfloor ventilation is critical. Check that sub floor vents are not blocked and introduce additional ones if necessary. Ensure the exterior ground level is 250mm or more, lower than the ground level inside the building. Good subfloor ventilation works for free, and is therefore very cost effective. Do not rely on fans being inserted under the floor as these are difficult to monitor, they can breakdown as they get clogged with dust, etc, and there are ongoing costs for servicing and electricity.

4.3. Engineering: If a structural engineer is required, it is recommended that one experienced with historic buildings and the Burra Charter principle of doing 'as little as possible but as much as necessary', be engaged. Some of them are listed on Heritage Victoria's Directory of Consultants and Contractors.

5. Services

5.1. Ensure new services and conduits, down pipes etc, are not conspicuous. Locate them at the rear of the building whenever possible, and when that is not practical, paint them the same colour as the building or fabric behind them, or enclose them behind a screen the same colour as the building fabric that also provides adequate ventilation around the device. Therefore, if a conduit goes up a red brick wall, it should be painted red, and when it passes over say, a cream coloured detail, it should be painted cream.

6. **Signage** (including new signage and locations and scale of adjacent advertising signage)

6.1. Ensure all signage is designed to fit around the significant architectural design features, not over them.

Resources

Wellington Shire Heritage Advisor

Young, David (2008), "Salt Attack and Rising Damp, a guide to salt damp in historic and older buildings" Technical Guide, prepared for Heritage Victoria. Download from their web site or ask Wellington Shire's heritage advisor to email a copy to you.

The following fact sheets contain practical and easy-to-understand information about the care and preservation of war heritage and memorabilia commonly found in local communities across Victoria. They can be downloaded at <http://www.dpc.vic.gov.au/index.php/veterans/victorian-veterans-virtual-museum/preserving-veterans-heritage/preserving-war-heritage-and-memorabilia>:

- Finding-the-right-conservator-tradespeople-and-materials
- General-Principles
- Honour-rolls (wooden)
- Useful-resources-and-contacts.

NOTE: The blue shaded area is the preferred location for additions and new development

KEY

Recommended for Heritage Overlay

Title boundary

Cricket Club Hotel
18-20 Main St, Cowwarr

Project: Wellington Shire Stage 2 Heritage Study
Client: Wellington Shire Council
Author: Heritage Intelligence Pty Ltd
Date: 12/2/16

Locality:	**COWWARR**
Place address:	**31-33 MAIN STREET**
Citation date	2016
Place type (when built):	Hall, Mechanics Institute
Recommended heritage protection:	Local government level Local Planning Scheme: Yes Vic Heritage Register: No Heritage Inventory (Archaeological): No
Place name:	**Cowwarr Public Hall & Memorials**

Architectural Style:	Interwar Stripped Classical
Designer / Architect:	Not known
Builder:	G. McAlpine
Construction Date:	1930

Statement of Significance

This statement of significance is based on the history, description and comparative analysis in this citation. The Criteria A-H is the Heritage Council Criteria for assessing cultural heritage significance (HERCON). Level of Significance, Local, State, National, is in accordance with the level of Government legislation.

What is significant?

The Cowwarr Public Hall & Memorials at 31-33 Main Street, Cowwarr, are significant. The original form, materials and detailing as constructed in 1930 are significant. The Cowwarr World War I, World War II & Vietnam War Honour Rolls held in the hall are also significant. The Interwar fence and gates to the front boundary are significant.

Later outbuildings, and alterations and additions to the building are not significant.

How is it significant?

The Cowwarr Public Hall & Memorials are locally significant for their historical, social, aesthetic and scientific values to the Shire of Wellington.

Why is it significant?

The Cowwarr Public Hall is **historically and socially significant at a local level** as it represents Cowwar's boom period in the 1920s, following the construction of a butter factory in 1918 and coinciding with the construction of the town's other landmark building, the concrete Cricket Club Hotel (1929). The first Mechanics Institute and Free Library was built in Cowwarr in 1884, which was followed by a second Hall and Library. From as early as 1926, funds for a new hall were raised by locals, by means of bazaars. The existing Public Hall on Main Street was built in 1930, at a cost of 3000 pounds, which inherited the books from the earlier Free Library. The hall was built by Mr G. McAlpine. Although John P. O'Shaugnessy Pty Ltd., built the Cricket Club Hotel (1929) opposite using the same construction technique. The hall was very popular in the greater area for holding dances in the 1930s and 40s. A Reading Room is remembered by some locals as particularly important during World War II when papers delivered news of local men who had volunteered, when other communication was limited. The Public Hall also holds the Cowwarr World War I, World War II & Vietnam War Honour Rolls. In 2015, the hall continues to serve the local community, providing meeting rooms for local groups and a space for events and local celebrations. The hall is significant as a community hall that has served the hall for over 85 years to present day. (Criteria A & G)

The Cowwarr Public Hall **is aesthetically significant at a local level** as a highly intact concrete public hall illustrating the Interwar Stripped Classical style in the Shire, and as a landmark building at the centre of the small town of Cowwarr. The Stripped Classical style is evident in the tall parapet that has a flat triangular pediment and steps back at the sides, the projecting foyer with a lower roof line and tall decorative band of smooth render with a geometric pattern in recessed and projecting vertical panels, the flat-roofed entrance porch that is supported by three large square timber posts at each corner, and the narrow bands of smooth render which delineate the corners of the facade, emphasising the form of the parapet, porch and windows. Also notable is the smooth-rendered panel to the facade that reads 'PUBLIC HALL 1930' in relief, the tall rendered chimney with a simple flat cap at the east end of the foyer, the original timber ledged and framed doors, the metal-framed 4 and 8-paned windows, the windows to the facade which have yellow pressed glass and a rendered sill, lintel and sides, forming a frame to the window, and the entrance with its pair of wide timber ledged and framed doors with a multipaned metal-framed highlight. The entrance doors have a rendered lintel and sides (overpainted); the render to the sides tapers to the tops, giving an Egyptian nuance to the entrance. Also notable is the angled entrance on the west elevation with a pair of timber ledged and framed doors, tall narrow windows either side, and solid balustrades to the entrance. The hall has a metal tube fence with cyclone wire infill and decorative Interwar metal gates which allow a clear view of the hall, and are significant. (Criterion E)

The Cowwarr Public Hall **is scientifically significant at a local level** as an intact example of the experimental concrete construction methods being used in Victoria in the 1920s and 1930s. (Criterion F)

Statutory Recommendations

This place is recommended for inclusion in the Schedule to the Heritage Overlay of the Wellington Shire Planning Scheme to the extent of the title boundary as shown on the map.

External Paint Controls	No
Internal Alteration Controls	No
Tree Controls	No
Outbuildings or fences which are not exempt under Clause 43.01-3	Yes, front fence
Prohibited Uses May Be Permitted	No
Incorporated Plan	No
Aboriginal Heritage Place	Not assessed

Map of recommended boundary for Heritage Overlay

KEY

Recommended for Heritage Overlay

Title boundary

Cowwarr Public Hall
31-33 Main St, Cowwarr

Project: Wellington Shire Stage 2 Heritage Study
Client: Wellington Shire Council
Author: Heritage Intelligence Pty Ltd
Date: 12/2/16

History

Locality history

The Cowwarr district was originally part of Hayfield Run, which was taken up in the 1840s. In the 1860s, when gold rushes occurred in the Great Dividing Range to the west, a supply route quickly formed from Sale to Toongabbie. In 1865, the Amending Land Act was passed; the 42nd section of the Act allowed selection of four 20 acre blocks provided the land was within ten miles of a recognised goldfield. From about 1866, an alternative route to Walhalla was created north of Toongabbie. By 1868, an accommodation house was operating and a town had been surveyed on the plain near the point where the track met the mountains. This town was named The Forty Second, named after the Act. The later name of Cowwarr is thought to have derived from an Aboriginal word meaning mountains or wind. At Cowwarr, supplies were transferred from bullock wagons to packhorses for the climb to the goldfields (Fletcher & Kennett 2005:62). From 1869, Cowwarr was part of the Rosedale Road District, and the Shire of Rosedale from 1871 (Context 2005:38).

The thick scrub from the Thomson River flats was gradually cleared, and oats, potatoes and other crops including orchards were grown on the fertile soil, with produce being sent to Walhalla. In 1870 a Catholic church was built and the following year, the population of Cowwarr totalled 74 people (Fletcher & Kennett 2005:62; Victorian Places). In 1883, the train station was built as part of a loop line from Traralgon. During the 1880s, a number of sawmills operated in the district, supplying red gum paving blocks to Melbourne. Dairying became a more popular industry as further land was cleared and drained, a creamery was set up and in 1897 construction begun on a butter factory. During this period, the largest training stables in Gippsland were located in Cowwarr. The Christ Church was built in 1901. Cowwarr now served the surrounding farming district (Context 2005:38; Fletcher & Kennett 2005:62).

In 1903, the *Australian Handbook* records that Cowwarr comprised a railway station, Cowwarr Hotel, Prince of Wales Hotel and Cricket Club Hotel, post office, Colonial Bank of Australasia, State School No. 1,967, Anglican and Catholic churches, a Mechanics Institute and free library and butter factory. By 1911, the population had increased to 239 people, which doubled to 486 by 1921. In 1918, a new butter factory was built near the railway station and in 1919 the Catholic Convent and school (now relocated and serves as the hall) were built. In 1929 and 1930, two of Cowwarr's landmark buildings were constructed, the Cricket Club Hotel (1929; replacing an earlier building) and the new Mechanics Institute Hall (1930) or Public Hall, both concrete constructions. From the 1930s to today, the population of Cowwarr has remained in the 300s (except for a decline to 206 in 1961) (Victorian Places).

In 1952, during widespread floods, the Thomson River broke out of its banks at Cowwarr, cutting a breakaway closer to the town known as Rainbow Creek, which became the new course of the river. In 1957, the Cowwarr Weir was built to help maintain flow in the Thomson River, continue providing local irrigation and drainage and prevent erosion (Context 2005:34-5; Fletcher & Kennett 2005:62).

The Catholic school was moved to Heyfield in 1954 and the butter factory closed in 1959; the unusually designed building now serves as an art gallery. In 1994, Wellington Shire was created by the amalgamation of the former Shires of Alberton, Avon and Maffra, the former City of Sale, most of the former Shire of Rosedale, as well as an area near Dargo which was formerly part of Bairnsdale Shire. Today, Cowwarr mainly provides rural living for people employed in business or industry in the Latrobe Valley or larger cities such as Sale (Context 2005:38-9).

Thematic context

The following is based on information taken from the *Wellington Shire Thematic Environmental History* (Context 2005:42-3):

The mechanics institute movement originated from a series of lectures delivered by Dr Birkbeck in Glasgow to tradesmen, artisans and factory workers – or 'mechanics' as people who worked with machines were known – and it aimed to educate and spread industrial and technical knowledge. The movement became widespread in Victoria in the wake of the gold rushes. Land was reserved for mechanics institutes and residents in developing towns considered that building a mechanics institute was an early priority. Committees were formed in the new communities to build a mechanics institute that would serve as a meeting place, house a library and be a venue for lectures for the purposes of education. The institutes also became venues for public meetings, wedding celebrations, farewells and welcome homes to local soldiers. Deb balls were annual events, as were community Christmas celebrations and concerts. Often the mechanics institute housed war memorials to commemorate locals who served in World War I or II.

Many mechanics institutes survive in the shire. One of the earliest mechanics institute buildings in the shire is the Rosedale mechanics institute, a brick structure that opened in 1874 and extended in 1885. The Briagolong mechanics institute also opened in 1874 and since extended. At Newry, the original mechanics institute and a newer hall stand side by side. The Stratford mechanics institute is still popularly called 'the mechanics', and continues to function as the town's hall. The Glenmaggie mechanics institute was moved to higher ground and survived the town's drowning when the Glenmaggie Weir was built. It is an important reminder of the little town that once served its farming community. When their mechanics institutes were burnt at Binginwarri and Gormandale, the residents rallied and built new ones. At Maffra, the mechanics institute building has been incorporated into the town's library. The Sale mechanics institute, a two storey building dating from 1891, has had a long association with education, first accommodating the Sale School of Mines, Art and Technology, and later becoming part of the Sale Technical School, and is now amalgamated with Sale High School to form the Sale College.

Place history

The first Mechanics Institute and Free Library was built in Cowwarr (location not known) in 1884. Early descriptions suggest it consisted of only one room and was soon too small for the number of people who attended dances. A second Hall and Free Library was built (date not known) on the north side of the first state school (1877), with a dance floor, stage, supper room, kitchen and cloak rooms. It held many concerts, meetings, dances, balls and bazaars (Baragwanath & James 2015).

From as early as 1926, funds for a new hall were partly raised by locals, by means of bazaars. At this date the committee had already secured a site 'opposite the post office' (*Traralgon* Record, 15 Jun 1926:2; 3 Dec 1926:6). An article in the *Gippsland Times* in January 1929 (14 Jan 1929:4) reported that with the 'new concrete hall and a new hotel, Cowwarr [would] soon present a more important appearance'. The *Construction and Local Government Journal* (Jan 1929:16) noted in 1929 that '£3000 is the cost of a new concrete public hall which is to be built at Cowwarr, near Traralgon (Vic)' and that '£3500 is the value of plans approved by the Licensing Court for the new Cricket Club Hotel at Cowwarr (Vic). There was a lot of experimental activity in concrete house building and construction in Victoria in the 1920s and 1930s, especially in Melbourne (Lewis 7.08:9).

The current Public Hall on Main Street was built in 1930 and inherited the books from the earlier Free Library. An article in March 1930 reported that the opening of the new was to be celebrated by a ball (*Gippsland Times* 13 Mar 1930:3). The hall was very popular in the greater area for holding dances in the 1930s and 40s (HDHS). A Reading Room is remembered by some locals as particularly important during World War II when papers delivered news of local men who had volunteered, when other communication was limited (Baragwanath & James 2015).

The Public Hall has similar architectural details as the contemporary concrete Cricket Club Hotel (1929) built opposite. Besides being constructed during the same period with the same concrete technology, they both retain the same smooth rendered edging to the corners of the main forms of the facade (now painted in contrasting colours on both) and the same rectangular geometric details that

are indented or in relief. The designer for the hall and hotel is likely to be same as they are stylistically so similar, but it is known that they were both constructed by different builders.

The hall was built by Melbourne builder Mr G McAlpine (*Traralgon Record*, 6 Oct 1930), as was the Butter Factory 10 years earlier (1929). The two-storey Cricket Club Hotel was constructed by builder John P. O'Shaugnessy Pty Ltd (*Gippsland Times*, 12 sep 1929:7).

A photo dating to c1971 showed the facade of the unpainted hall. The photo showed many round metal vents to the roof (which have since been removed), the tall chimney on the east elevation and the entrance porch (Maddern 1971).

The Public Hall holds the Cowwarr World War I, World War II & Vietnam War Honour Rolls (Vic War Heritage Inventory).

Four cypresses are located to the east and south of the hall, but are not of an outstanding size or have a known historic significance. A modern cyclone wire fence with a metal tube frame runs along the front (north) boundary, with Interwar pedestrian gates (metal pipe, wire and mild steel decoration) near the main entrance. In 2015, the hall serves as meeting rooms for local groups and remains open for public hire for local celebrations and events.

Figure H1. This photo showed the facade of the unpainted hall c1971, with many round vents to the roof (which have since been removed), the tall chimney on the east elevation and the entrance porch (Maddern 1971).

Sources

Australian Handbook (1903), as cited on Victorian Places.

Baragwanath, Pam & Ken James (2015), *These Walls Speak Volumes : a history of mechanics' institutes in Victoria*, Ringwood North.

Context Pty Ltd (2005), *Wellington Shire Heritage Study Thematic Environmental History*, prepared for Wellington Shire Council

Cr Carolyn Crossley, personal communication, provided references for builders, costs and architects, May 2016.

The Construction and Local Government Journal (Sydney NSW) 1913-1930.

Fletcher, Meredith & Linda Kennett (2005), Wellington Landscapes, *History and Heritage in a Gippsland Shire*, Maffra.

Gippsland Times

Heyfield & Districts Historical Society (HDHS) collection: historical information and photos generously provided by Louise Hill-Coleman and Merryn Stevenson, provided Nov 2015.

Maddern, I. T. (1971), *History of Cowwarr 1866-1971*. Provided by the Heyfield & Districts Historical Society.

Miles Lewis, Australian Building, Section 7.08 Forms & Systems. And personal communication Nov 2015 and April 2016.

Traralgon Record

Victorian Places, 'Cowwarr', <http://www.victorianplaces.com.au/cowwarr>, accessed March 2016. "Cowwarr Hall" Oct 6 1930.

Victorian War Heritage Inventory, Victorian Heritage Database, entries for 'Cowwarr Honour Roll (First World War)' and 'Cowwarr Honour Roll', <http://vhd.heritagecouncil.vic.gov.au/> accessed 8 Dec 2015.

Description

This section describes the place in 2016. Refer to the Place History for additional important details describing historical changes in the physical fabric.

The Public Hall was constructed of concrete in 1930 and reflects the Interwar Stripped Classical style with its distinctive construction technique visible in the horizontal lines and textures on the outside walls. The hall is located on the southern side of Main Street and east corner of Draper Street, at the commercial centre of the small town of Cowwarr. The building is located close to the front boundary, with a low cyclone wire fence and decorative Interwar gates, with landscaping to the front and east side, with some mature cypresses to the property (not of an outstanding size). The exterior of the 1930 concrete hall is in very good condition and retains a very high level of integrity, however the render on the interior walls is going soft and falling off (Brian Wheatley & Cr Crossley, pers. comm., Apr 2016).

Concrete construction

There was a lot of experimental activity in concrete house building and construction in Victoria in the 1920s and 1930s, especially in Melbourne. The use of concrete expanded following World War I, and became a familiar and accepted building material that was used for ordinary housing and general purposes, rather than the technology of a few specialist firms and important buildings. This was partly a result of promotion of the technology in Australia through specialist magazines (Lewis 7.08:9)

Reinforced concrete

The Cowwarr Hall may have been constructed using reinforced concrete. According to Helen Hoppner, who owned the Cricket Club Hotel for many years, the walls of the hotel were solid concrete and whilst drilling through the wall, it was hard work all the way, indicating that there was no cavity (Hoppner, pers. comm. May 2016). Physical investigation is required to confirm the type of concrete construction method used.

The former Cowwarr Butter factory was constructed in 1918 of reinforced concrete (HV). The architect of the Cowwarr Butter Factory was C.J. Rice of Collins St, Melbourne and the builder was Mr G McAlpine of Melbourne (25 Jun 1918 - Cowwarr Company Building New Factory). Interestingly, the outer walls of the Butter Factory (1918) were 'reinforced concrete 15 inches thick with a three (?) cavity and finished in cement stucco.'

Figure D1 & Aerial. The hall is a concrete construction with a hipped roof (gabled to the rear) clad with (recent) corrugated iron. The wall structure forms horizontal bands to the exterior, which suggests a formwork method of construction, with a thin render applied internally and in places externally (overpainted). The corners of the building have thick narrow bands of smooth render (overpainted in contrasting green).

The facade comprises a tall parapet that has a flat triangular pediment, and steps back at the sides. At the centre of the facade is a smooth-rendered panel with a rendered frame that reads 'PUBLIC HALL 1930' in relief. In front of the tall parapet is a wider section with a lower roofline, creating a foyer. The top of this section has a tall band of smooth render with a geometric pattern in recessed and projecting vertical panels. Attached to the right is a flat-roofed entrance porch, supported by three large square timber posts at each corner. The porch has a concrete floor.

Figure D2. Underneath the porch is an entrance with a pair of wide timber ledged and framed doors with a multipaned metal-framed highlight. The door has a rendered lintel and sides (overpainted); the render to the sides tapers to the tops, giving an Egyptian nuance to the entrance. To the right is a metal-framed 8-paned window of yellow pressed glass, with a rendered sill, lintel and sides, forming a frame to the window. Three windows of the same style are located to the left of the entrance.

The Public Hall holds the Cowwarr Honour World War I Roll and Honour Roll for World War II and the Vietnam War.

Figure D3. The height of the tall building is evident on the side elevations, which allows for a second floor behind the facade; with openings at this height. A tall rendered chimney with a simple flat cap is located on the exterior of the east end of the foyer. The east elevation of the hall has 4 and 8-paned metal-framed windows.

Figure D4 & Aerial. The west elevation has a timber ledged and framed door at the north end and 4 and 8-paned metal-framed windows with rendered sills. A large single-storey section is constructed off the rear (south) and west elevation of the hall, which serves as the toilets. This section is constructed in the same concrete technique as the hall and has an angled entrance, with a pair of timber ledged and framed doors, tall narrow windows either side, and solid balustrades to the path.

A modern facility block has been added to the east elevation of the toilets, which is sympathetic in design.

Figure D1. The hall sits behind a metal fence and gates which are likely to be original. The facade comprises a tall parapet that has a flat triangular pediment, and steps back at the sides. At the centre of the facade is a smooth-rendered panel with a rendered frame that reads 'PUBLIC HALL 1930' in relief. In front of the tall parapet is a wider section with a lower roofline, creating a foyer. Attached to the right is a flat-roofed entrance porch.

Figure D2. Underneath the porch is an entrance with a pair of wide timber ledged and framed doors with a multipaned metal-framed highlight. The door has a rendered lintel and sides (overpainted); the render to the sides tapers to the tops, giving an Egyptian nuance to the entrance. To the right is a metal-framed 8-paned window of yellow pressed glass, with a rendered sill, lintel and sides, forming a frame to the window.

Figure D3. The height of the tall building is evident on the side elevations, which allows for a second floor behind the facade; with openings at this height and a balcony inside the hall. A tall rendered chimney with a simple flat cap is located on the exterior of the east end of the foyer.

Figure D4. The west elevation has a timber ledged and framed door at the north end and 4 and 8-paned metal-framed windows with rendered sills. A large single-storey addition is constructed off the rear (south) and west elevation of the hall, which serves as the toilets.

Sources

All photos taken in 2015 by Heritage Intelligence Pty Ltd as part of Wellington Shire Stage 2 Heritage Study.

Brian Wheatley and Cr Crossley, personal communication April & May 2016.

Heritage Victoria Place Citation for the former 1918 Cowwarr Butter factory.

Helen Hoppner, Cowwarr Hall committee of Management and former owner of the Cricket Club Hotel, personal communication, May 2016.

Miles Lewis, Australian Building, Section 7.08 Forms & Systems. And personal communication Nov 2015 and April 2016.

Comparative analysis

Concrete construction

There was a lot of experimental activity in concrete house building and construction in Victoria in the 1920s and 1930s, especially in Melbourne. The use of concrete expanded following World War I, and became a familiar and accepted building material that was used for ordinary housing and general purposes, rather than the technology of a few specialist firms and important buildings. This was partly a result of promotion of the technology in Australia through specialist magazines (Lewis 7.08:9)

In Wellington Shire there was a concentration of places in and around Cowwarr, built in concrete before and after WW1, such as the Foster commercial building in Maffra 1908, the Glenmaggie Weir 1914, water tower at Mewburn Park (c1920), Cowwarr Butter Factory 1918, Cowwarr Cricket Club Hotel 1929, Cowwarr Public Hall 1930. Rosedale also had an early concrete building, McCarthy House (also known as King House) built in 1914 by owner builder Francis McCarthy and possibly designed by Melbourne architect A A Fritsch.

Comparable places:

There are three substantial buildings in Cowwarr constructed of concrete between 1918 and 1930. Cowwarr Butter Factory in 1908, the Cricket Club Hotel in 1929 and Cowwarr Hall in 1930. The earlier 1918 Cowwarr Butter Factory is stated by Heritage Victoria, to have been constructed of reinforced concrete.

Cowwarr Public Hall – 1930 two-storey hall constructed of concrete, using a formwork system, built by G Mc Alpine from Melbourne and designed in the Interwar Stripped Classical style. The substantial hall is highly intact with simple Classical details and large dominant parapet to the facade. It is a landmark building in the small town of Cowwarr. There are no other halls in the Shire that are constructed of concrete before the Cowwarr Hall. Recommended for the Heritage Overlay as part of this Study.

Cricket Club Hotel, Cowwarr – 1929 two-storey hotel constructed of concrete, built by John P O'Shaugnessy Pty Ltd, using a formwork system and designed in the Interwar Stripped Classical style. The hotel is highly intact with simple Classical details and is a landmark building in the small town of Cowwarr. There are no other hotels in the Shire that are constructed of concrete before the Cowwarr Hotel. Recommended for the Heritage Overlay as part of this Study.

Cowwarr Butter Factory (former), 2730 Traralgon-Maffra Rd, Cowwarr – 1918 building designed by Melbourne architect C J Rice, and constructed of reinforced concrete by Melbourne builder G Mc Alpine. The one and two-storey building is in the Arts and Crafts style. It is significant for its architectural style and concrete construction for this type of factory, and its historical associations. (VHR H1282)

Foster Building, 67-71 Johnson St, Maffra – a 1908 two-storey commercial building designed by local architect Stephen Ashton and constructed of hollow concrete blocks, which is a different technique to the Cowwarr buildings which were constructed using form work. It is significant as an intact early example of concrete block construction in Victoria, with unusual moulded Classical details. The shopfronts on the ground floor have been altered. (VHR H2308).

Management Guidelines

Whilst landowners are not obliged to undertake restoration works, these guidelines provide recommendations to facilitate the retention and enhancement of the culturally significant place, its fabric and its setting, when restoration works or alterations to the building are proposed. They also identify issues particular to the place and provide further detailed advice where relevant. The guidelines are not intended to be prescriptive and a pragmatic approach will be taken when considering development proposals. Alternative approaches to those specified in the guidelines will be considered where it can be demonstrated that a desirable development outcome can be achieved that does not impact on a place's heritage integrity.

This exterior of the building is in very good condition, however, there are concerns about render on the interior walls softening and falling off (Cr Crossley & Brian Wheatley, pers. comm. April 2016). There are some recommendations and guidelines below for future development and heritage enhancement.

1. **Setting**
   - 1.1. Retain clear views of the front and side elevations from along Main and Cricket streets.
   - 1.2. Ensure signs and services such as power poles, bus shelters, signs, etc are located so that they do not impact on the important views.
   - 1.3. New interpretation storyboards should be placed to the side of the building not directly in front of it.
   - 1.4. Paving
     - 1.4.1. Could be pressed granitic sand, asphalt or concrete.

2. **Additions and New Structures**
   - 2.1. New structures should be restricted to the area shown in the blue polygon on the aerial map below.
   - 2.2. Sympathetic extensions are preferred. E.g. New parts that are in the same view lines as the historic building as seen from Main Street, should be parallel and perpendicular to the existing building, no higher than the existing building, similar proportions, height, wall colours, steep gable or hip roofs, with rectangular timber framed windows with a vertical axis. But the parts that are not visible in those views could be of any design, colours and materials.
   - 2.3. Where possible, make changes that are easily reversible. E.g. The current needs might mean that a doorway in the concrete wall is not used, or located where an extension is desired. Rather than bricking up the doorway, frame it up with timber and sheet it over with plaster, weatherboards, etc.
   - 2.4. If an extension is to have a concrete slab floor, ensure it will not reduce the air flow under the historic building, if there is a sub floor cavity and timber floor.
   - 2.5. New garden beds
     - 2.5.1. These should be a minimum of 500mm from the walls, preferably further, and the ground lowered so that the finished ground level of the garden bed is a minimum of 250mm lower than the ground level which is under the floor, inside the building. Slope the soil and garden bed away from the building, and fill the area between the garden bed and walls, with very coarse gravel up to the finished level of the garden bed. The coarse gravel will have air gaps between the stones which serves the function of allowing moisture at the base of the wall to evaporate and it visually alerts gardeners and maintenance staff that the graveled space has a purpose. The reason that garden beds are detrimental to the building, is by a combination of: watering around the base of the wall and the ground level naturally builds up. The ground level rises, due to

mulching and leaf litter and root swelling, above a safe level such that it blocks sub floor ventilation, and the wall is difficult to visually monitor on a day to day basis, due to foliage in the way.

3. Accessibility

3.1. Ramps

3.1.1. Removable ramp construction

3.1.1.1. A metal framed ramp which allows air to flow under it, to ensure the subfloor vents of the building are not obstructing good airflow under the floor, which will allow the wall structure to evaporate moisture, reduce termite and rot attack to the subfloor structure and reduce rising damp in brick/stone walls.

3.1.1.2. If it is constructed of concrete next to brick walls this may cause damp problems in the future.

3.1.1.3. Ensure water drains away from the subfloor vents, and walls and any gap between the wall and the ramp remains clear of debris. Insert additional sub floor vents if the ramp has blocked any of them.

3.1.1.4. The hand rails on the ramp should not be a feature, which would detract from the architecture. Plain thin railings painted in the same colour as the walls, so that they blend in, would be appropriate.

3.2. Metal banisters may be installed at the front steps. They are functional and minimalist and they have a minor visual impact on the architecture and therefor they are a suitable design for an accessible addition.

4. Care and Maintenance

4.1. Retaining and restoring the heritage fabric is always a preferable heritage outcome than replacing original fabric with new.

4.2. Subfloor ventilation is critical. Check that sub floor vents are not blocked by paint or other matter, and introduce additional ones if necessary. Ensure the exterior ground level is 250mm or more, lower than the ground level inside the building. Good subfloor ventilation works for free, and is therefore very cost effective. Do not rely on fans being inserted under the floor as these are difficult to monitor, they can breakdown as they get clogged with dust, etc, and there are ongoing costs for servicing and electricity.

4.3. Engineering: If a structural engineer is required, it is recommended that one experienced with historic buildings and the Burra Charter principle of doing 'as little as possible but as much as necessary', be engaged. Some of them are listed on Heritage Victoria's Directory of Consultants and Contractors.

5. Services

5.1. Ensure new services and conduits, down pipes etc, are not conspicuous. Locate them at the rear of the building whenever possible, and when that is not practical, paint them the same colour as the building or fabric behind them, or enclose them behind a screen the same colour as the building fabric that also provides adequate ventilation around the device. Therefore, if a conduit goes up a red brick wall, it should be painted red, and when it passes over say, a cream coloured detail, it should be painted cream.

6. **Signage** (including new signage and locations and scale of adjacent advertising signage)

6.1. Ensure all signage is designed to fit around the significant architectural design features, not over them.

NOTE: The blue shaded area is the preferred location for additions and new development

Resources

Wellington Shire Heritage Advisor

Young, David (2008), "Salt Attack and Rising Damp, a guide to salt damp in historic and older buildings" Technical Guide, prepared for Heritage Victoria. Download from their web site or ask Wellington Shire's heritage advisor to email a copy to you.

The following fact sheets contain practical and easy-to-understand information about the care and preservation of war heritage and memorabilia commonly found in local communities across Victoria. They can be downloaded at <http://www.dpc.vic.gov.au/index.php/veterans/victorian-veterans-virtual-museum/preserving-veterans-heritage/preserving-war-heritage-and-memorabilia>:

- Finding-the-right-conservator-tradespeople-and-materials
- General-Principles
- Honour-rolls (wooden)
- Useful-resources-and-contacts.

Locality:	**HEYFIELD**
Place address:	**GEORGE STREET**
Citation date	2016
Place type (when built):	Soldiers' Memorial
Recommended heritage protection:	Local government level Local Planning Scheme: Yes Vic Heritage Register: No Heritage Inventory (Archaeological): Yes

Place name: **Heyfield Soldiers' Memorial and Pencil Pines**

Architectural Style:	Inter War Classical Cenotaph with Pillar
Designer / Architect:	Not Known

Statement of Significance

This statement of significance is based on the history, description and comparative analysis in this citation. The Criteria A-H is the Heritage Council Criteria for assessing cultural heritage significance (HERCON). Level of Significance, Local, State, National, is in accordance with level of Government legislation.

What is significant?

The Soldiers' Memorial and Pencil Pines at Heyfield, including the land to the extent shown on the map, the 7 Pencil Pines (*Cupressus sempervirens stricta*) and the landscape setting are significant.

How is it significant?

The Heyfield Soldiers' Memorial and Pencil Pines are historically, socially, aesthetically and scientifically significant at a local level to Wellington Shire. It is also locally significant for its potential to yield information.

Why is it significant?

The Soldiers' Memorial is **historically significant at a local level.** It was unveiled on this site in 1923 in commemoration of local soldiers who served in WW1. It is also significant for the memorial plaques attached, in recognition of the soldiers from the district who served in WW2 and later conflicts. (Criterion A & D)

The Heyfield Soldiers' Memorial is **socially significant at a local level** for the volunteers who raised funds for the monument, and Heyfield Soldiers Welfare League who organised the monument, funding and unveiling ceremony. It is significant for the Anzac Day and other remembrance services held there over the past 92 years, until present day. (Criteria A & G)

Heyfield Soldiers' Memorial **is aesthetically significant at a local level** for the WW1 cenotaph–pillar monument, constructed of Orbost granite, Harcourt granite and bluestone, with white marble plaques, surmounted by a cast iron column and electrically lit orb (recently replaced with a metal cross which is not significant). The row of seven Pencil Pines (*Cupressus sempervirens stricta)* is significant. (Criterion E)

Heyfield Soldiers' Memorial **is scientifically significant at a local level** for the craftsmanship of the artisans with stonemasonry skills, which are now rarely used for new monuments. It also has potential to yield archaeological evidence in the land around the monument. (Criteria B, C & F)

Statutory Recommendations

This place is recommended for inclusion in the Schedule to the Heritage Overlay of the Wellington Shire Planning Scheme with the boundaries as shown on the map.

External Paint Controls	Yes, including cleaning
Internal Alteration Controls	No
Tree Controls	Yes
Fences & Outbuildings	No
Prohibited Uses May Be Permitted	No
Incorporated Plan	No
Aboriginal Heritage Place	Not assessed

Map of recommended boundary for Heritage Overlay

KEY

Recommended for Heritage Overlay

Title boundary

Heyfield Soldiers' Memorial and Pencil Pines
George St, Heyfield

Project: Wellington Shire Stage 2 Heritage Study
Client: Wellington Shire Council
Author: Heritage Intelligence Pty Ltd
Date: 12/2/16

History

Thematic context

This place is associated with the following themes from the *Wellington Shire Thematic History* (2005):

8. Governing and administering:

- 8.7 War and Defence

9. Developing cultural institutions and way of life:

- 9.2. Memorials

The following is based on information taken from the *Wellington Shire Thematic Environmental History* (Context 2005:45-6):

Memorials are erected throughout the Shire in honour of pioneers and district explorers, significant events and people, and those who served in world wars and other conflicts.

The soldiers' memorials that are spread throughout the Shire show the impact that the two world wars, and subsequent conflicts, had on so many communities and families within the Shire. It must be remembered that while commonly referred to today as 'war memorials', these memorials were originally erected in honour of, and to commemorate, the soldiers and those who made the ultimate sacrifice for their country. The memorials were often funded by the community and erected with great community pride, in honour of the locals who died or served and returned.

The group of Rosedale memorials comprises two soldiers memorials and an Angus McMillan memorial. Among the names listed on the soldiers memorials are those of James Wilfred Harrap and Ernest Merton Harrap, brothers from Willung who were killed on the same day at the battle for Polygon Wood near Ypres in 1917. Listed on the Briagolong soldiers' memorial are the names of six Whitelaw brothers, three of whom were killed on active service and one who died later from wounds received. A memorial to their mother, Annie Whitelaw, was erected at her grave in honour of her sacrifice, and to all mothers of sons who served at the front. Soldiers' memorials also remain at Maffra, Stratford and Yarram, to name a few. While St James Anglican Church in Heyfield stands as a Soldiers' Memorial Church. There are also remnants of avenues of honour. The pine trees at Stratford lining the route of the former highway were planted as a memorial to soldiers who served in the First World War. Many of the memorials also have plantings, such as a lone pine, planted in connection with the memorial.

Among the many other memorials in the Shire are those to district pioneers. The cairns erected to Angus McMillan and Paul Strzelecki in 1927 follow their routes through the Shire and were part of an orchestrated campaign of the Victorian Historical Memorials Committee to infuse a sense of history into a landscape that had no ancient monuments.

The struggle for road access in isolated areas is remembered by a cairn dedicated to the Country Roads Board, erected in 1935 at the intersection of the Binginwarri and Hiawatha roads. Transforming a landscape from dryland grazing to irrigated pasture is symbolised by a dethridge wheel mounted on a cairn on the Nambrok Denison estate. A memorial is planned at site of the West Sale Holding Centre to commemorate the migrants who came to settle in postwar Australia. Bronze plaques, designed by Sale artist Annemieke Mein and on display in Sale, document the contributions of several famous Gippslanders, including singer Ada Crossley and writer Mary Grant Bruce.

Place history

Public meetings were held in October 1916 to discuss, and subsequently form, the Heyfield Soldiers Welfare League, established in the interest of the welfare of returning soldiers. The meetings also addressed the best way 'to recognise the sacrifice made by those of our boys who had fallen in the

field' during World War I. It was decided that a memorial would be erected at Heyfield, and not join with Maffra in erecting a large memorial in that location. It was also confirmed that an Honour Roll would be compiled (*Gippsland Times*, 12 Oct 1916:2).

The World War I memorial was erected on the north side of George Street at the end of Temple Street, and unveiled on 7 October 1923, by the Honourable G. H. Wise in front of a large crowd (*Gippsland Times*, 11 Oct 1923:7).

Addresses were given by the Chairman and Honourable G. M. Davis, Mr W. West, Mr J. W. McLachlan, Miss L. A. And the Methodist Minister Reverend G. B. Campbell. The 'Last Post' was sounded and the proceedings concluded with the National Anthem (*Gippsland Times,* 11 Oct 1923:7).

Reporting on the opening, a local article described the memorial as a 'granite column, electrically lighted, with a fine pedestal. The panels are of Orbost granite and the piers of Harcourt granite. An iron railing surrounds it. The cost of the memorial which is erected in honour of Heyfield, Seaton, Glenmaggie and Denison fallen soldiers was £277, the money being raised by public subscription' (*Gippsland Times* 11 Oct 1923:7). Photos of the unveiling of the memorial (Figures H1-H4) showed the memorial with its orb at the top, panels bearing names around the bottom half of the memorial and a pebbled area immediately surrounding the memorial, enclosed by timber posts with an iron railing (since removed) (HDHS).

A memorial panel was added between the piers to commemorate those fallen during World War II. Plaques were later added near the base of the memorial, in commemoration of the Korean and Vietnam War.

The electric orb from the top of the memorial is known to have been in place until at least 2009 (Figure H4). Photos dating to 2013 show that the orb was missing from the top of the memorial by this date, and that one flagpole was erected (Flickr 2015). In 2015, the missing orb atop the column of the cenotaph was replaced with a cross (HDHS). The area surrounding the monument has been recently (post-2002) landscaped, with the addition of rose beds and a row of 7 Italian Cypress (*Cupressus sempervirens stricta*) behind a picket fence at the rear. Two flagpoles are located to the east of the memorial.

Figure H1. Photo of the unveiling of the memorial on 7 October 1923 (HDHS).

Figure H2. Photo at the unveiling of the memorial on 7 October 1923 (HDHS).

Figure H3. Photo at the unveiling of the memorial on 7 October 1923 (HDHS).

Figure H4a. A detail of the hollow cast iron column surmounted by an electrically lit orb. Figure H4b. Heyfield Cenotaph, 1952, Victorian Railways photo, (MDHS No. 00783VMFF.)

Sources

Context Pty Ltd (2005), 'Wellington Shire Heritage Study Thematic Environmental History'.

Flickr, photo by LJ Gervasoni of 'Heyfield War Memorial', <https://www.flickr.com/> accessed 8 Dec 2015.

Gippsland Times, articles provided by the Heyfield & Districts Historical Society.

Heyfield & Districts Historical Society (HDHS) collection: historical information and photos generously provided by Louise Hill-Coleman and Merryn Stevenson, provided Nov 2015.

Description

This section describes the place in 2016. Refer to the Place History for additional important details describing historical changes in the physical fabric.

The remaining parts of the original design, materials and finishes of the monument are particularly impressive. Four different types of stone have been expertly crafted to enhance the complex design. Bluestone is a strong and durable stone and its sombre grey colour is used to unify the design of this memorial. At the base it is used for the solid quarry-faced stepped plinth, the finely tooled pedestal, the base and capitals of the cenotaph piers, as well as the top of the cenotaph with finely carved ornaments on each corner. The base of the column is also bluestone.

When comparing the two photos in Figures D5a and D5b, as well as the contemporary description of the monument, the changes that have occurred appear to have primarily altered the top. The column,

its capital and top, appear to have been altered from a dark coloured (Orbost granite?) column with an electrically lighted orb on top; to a bright white painted cast iron column with a Corinthian capital, and a very recent simple square unpainted metal cross. When comparing the 1923 photo and the 2015 photo it is clear, in the 1923 photo, that the light grey Harcourt granite piers are a lot lighter in colour than the column and capital, which indicates that the column was not painted white, and it may have been originally the same Orbost granite which is still intact as the cenotaph panels.

The original fence of timber piers and an iron railing may have been temporary, as the simplistic design and low quality materials is at odds with the monument itself. This fence has since been removed.

The area surrounding the monument has been recently (post-2002) landscaped, with the addition of rose beds and a row of 7 Italian Cypress (*Cupressus sempervirens stricta*) behind a picket fence at the rear. Two flagpoles are located to the east of the memorial.

Figure D1. The bluestone quarry-faced stepped plinth, finely tooled pedestal, and the base and capitals of the cenotaph piers. Hand crafted marble plaques for WW1 and a new machine made bronze and paint plaque for the Korean War.

Figure D2. Detail of damaging repairs using a 'plastic type' substance in the joins instead of

lime mortar, and a hole in the bluestone.

Figure D3. Detail of the top of the cenotaph showing finely tooled bluestone, polished Harcourt granite piers and Orbost granite panels, with some water damage occurring at the top of the panels.

Figure D4. Detail of white painted rusting cast iron column with recent metal cross above.

Figure D5a. The original form of the monument in 1923.

Figure D5b. The monument in 2015.

Sources

All photos taken in 2015 by Heritage Intelligence Pty Ltd as part of Wellington Shire Stage 2 Heritage Study.

Comparative analysis

In Victoria, 1,366 monuments that were erected to commemorate various conflicts were recorded in the study by Rowe (2008), however, less than 9% of these have protection with a Heritage Overlay.

Obelisks, pillars, cenotaphs, cairns, statuary and ornamental structures are the most common forms for war memorials in Victoria. Initially, these memorials were more commonly known as 'Soldiers' Memorials' or 'Fallen Soldiers' Memorials after the Boer War and during the First World War (Rowe 2008:1:36). In Victoria, 95 monuments are in the form of a Pillar. The most famous cenotaph in Victoria is the Shrine of Remembrance.

In Wellington Shire there are numerous memorials, but only 9 are monuments to commemorate conflicts, of which 2 are obelisks, 2 are flag staffs on low cairns, 1 drinking fountain, 2 statues on pedestals, 1 pillar-cenotaph, and 1 obelisk-cenotaph. The two obelisks are very similar in design with some variation in the wording and decorative features, which is unusual, however, the Briagolong memorial is particularly distinguished from the Stratford one by being flanked by 2 smaller WW2 obelisks, similar in design and colour to the WW1 monument.

According to Rowe (2008:1:17), one of the most common forms of commemorating the contribution and sacrifice of those who served in the Second World War was to add to an existing First World War memorial, largely in the form of an additional plaque or inscription, or possibly additional features, such as a memorial wall or war trophies. This can be seen on the Maffra monument.

Very few monuments are known to have been 'electrically lighted' at the time of unveiling and so this was a rare and significant part of the original design, concept and feature of the memorial.

Two other memorials known to have been electrically lit with an orb on top, after the monument was built, are Somerville (the electrically lit orb replaced the original 1922 oil lamp in 1930, but the latter has now been replaced with the reconstructed oil lamp lit with discreetly placed solar cells), and Toora which has an electrical wire strung to it from a power pole.)

Management Guidelines

Whilst landowners are not obliged to undertake restoration works, these guidelines provide recommendations to facilitate the retention and enhancement of the culturally significant place, its fabric and its setting, when restoration works or alterations to the building are proposed. They also identify issues particular to the place and provide further detailed advice where relevant. The guidelines are not intended to be prescriptive and a pragmatic approach will be taken when considering development proposals. Alternative approaches to those specified in the guidelines will be considered where it can be demonstrated that a desirable development outcome can be achieved that does not impact on a place's heritage integrity.

1. Location and Setting

1.1. Ensure all future roadworks, services and landscaping works respect the original location of this monument. Manage design developments which make it practical to leave the monument there.

1.2. Retain the formal tall Pencil Pines and (although recent, it is appropriate) backdrop of a low picket fence behind the monument and the informal landscaping of tall trees beyond. The existing concrete apron and path up to the front of the monument could be retained, but long term, a compacted granitic sand path would be more appropriate or a fine sandy exposed aggregate concrete surface would be a more durable option to actual granitic sand.

1.3. Retain a passive, contemplate style of park e.g. no active recreational facilities, advertising signs, or facilities such as a toilet block, on the site, etc.

1.4. Retain clear views to the monument from the street.

1.5. Do not put signage in the view lines to the monument.

1.6. New memorials should be placed to the side of the WW1 monument, outside the existing concrete apron, not behind or in front of it.

2. Care and Maintenance

2.1. Refer to the Resources list below. These were written by Jenny Dickens, Senior Conservator, Heritage Victoria. They are in plain English, well illustrated and have very important instructions. Further assistance is available from the Shire's heritage advisor.

2.2. The biggest risk to memorials is permanent damage by the use of cleaning materials, agents and methods. E.g. acid washing dissolves marble, which cannot be undone, sand and water blasting remove the stonemasons skilled decorative works, the polished surfaces, lettering and details.

2.3. Memorials are meant to develop a patina of age to imbue them with a sense of timelessness, and gravity of the memories. They are not meant to look bright, white and super clean, (apart from when they were built).

2.4. This memorial is in good condition, but requires some maintenance and repairs.

2.5. Water damage

2.5.1. Remove all the 'plastic' substance that has been squeezed into the joints (Fig D2). Never use modern products on these historic stone monuments as they will cause expensive

damage. Replace the plastic with lime mortar. Traditional mortar mixes were commonly 1:3, lime:sand. This work must be done by a skilled mason or bricklayer who is very experienced with historic masonry and knows how to make and apply the correct mortar, without cement.

2.5.2. The fact that mortar has fallen out is the "canary in the mine". It is a warning that water is getting into the monument. The plastic will seal the water in, causing much more, long term damage. Never seal historic stone or bricks.

2.5.3. There is also water damage occurring at the intersection of the top of the cenotaph Orbost granite panels (Fig D3).

2.5.4. Cast iron column. This is rusting and the rust will run down the expensive and historic stone monument and lettering and cause very expensive damage. Repair the column (Fig D4).

2.5.5. Never sand, water or soda blast the stone as it will permanently pit the surface, remove the lettering and make the stone quickly become porous and dirty.

3. Restoration

3.1. Research the original materials, design and colours of the column.

3.1.1. The orb may have been the same as the one on the Toora monument which is still working.

3.2. Apply for a government grant to restore the column and electric orb.

Resources

The following fact sheets contain practical and easy-to-understand information about the care and preservation of war heritage and memorabilia commonly found in local communities across Victoria. They can be downloaded at <http://www.dpc.vic.gov.au/index.php/veterans/victorian-veterans-virtual-museum/preserving-veterans-heritage/preserving-war-heritage-and-memorabilia>:

- Avenues-of-honour-and-other-commemorative-plantings
- Finding-the-right-conservator-tradespeople-and-materials
- General-Principles
- Useful-resources-and-contact
- War-Memorials.

Locality:	**HEYFIELD**
Place address:	**2-6 GEORGE STREET**
Citation date	2016
Place type (when built):	Church
Recommended heritage protection:	Local government level Local Planning Scheme: Yes Vic Heritage Register: No Heritage Inventory (Archaeological): No

Place name: **St Michael's Catholic Church**

Architectural Style:	Interwar Gothic
Designer / Architect:	A. A. Fritsch
Construction Date:	1916

Statement of Significance

This statement of significance is based on the history, description and comparative analysis in this citation. The Criteria A-H is the Heritage Council Criteria for assessing cultural heritage significance (HERCON). Level of Significance, Local, State, National, is in accordance with the level of Government legislation.

What is significant?

St Michael's Catholic Church at 2-6 Main Street, Heyfield, is significant. The original form, materials and detailing as constructed in 1916 are significant, as are the c1969 and c2000, transepts which were built in a sympathetic style.

Later outbuildings, and alterations and additions to the building are not significant.

How is it significant?

St Michael's Catholic Church is locally significant for its historical, social and aesthetic values to the Shire of Wellington.

Why is it significant?

St Michael's Catholic Church is **historically and socially significant at a local level** as it represents the early period of Heyfield as an established a service and social centre for the surrounding farming and pastoral district. The first Catholic Church, a small weatherboard building, was built on the site in 1889. The existing brick church was built in 1916, by community fundraising, and has continued to serve the local community for 100 years. In 1954, St Michaels Catholic Primary School moved to the surrounding site, from Cowwarr. The modern transepts were built in c1969 and c2000, in a sympathetic style. The church continues to serve the primary school and local community today. The church is also significant for its association with Diocesan Architect A. A. Fritsch. (Criteria A, G & H)

St Michael's Catholic Church **is aesthetically significant at a local level** as a highly intact and fine Interwar Gothic church in the Shire. Elements representing the architectural style include the gabled roof form, clad in terracotta tiles, parapeted gables, and rendered dressings and coping to the gabled parapets, buttresses, brick plinth, and sills and lintels of the openings. Also notable are the window details, including the pointed arch, rose window, foil motifs, tracery and leadlight. As well as the crosses to the apex of the gables, buttresses, tuck pointed brickwork and exposed rafter ends to the eaves. The interior space and historic finishes of the nave and chancel are imbued with the rituals and aesthetics associated with worship, marriages, christenings, confirmation and funerals. The 1916 church and c1969 and c2000 transepts are in excellent condition and retain a high degree of integrity. (Criterion E)

Statutory Recommendations

This place is recommended for inclusion in the Schedule to the Heritage Overlay of the Wellington Shire Planning Scheme to the extent of the title boundary as shown on the map.

External Paint Controls	Yes
Internal Alteration Controls	Yes
Tree Controls	No
Outbuildings or fences which are not exempt under Clause 43.01-3	No
Prohibited Uses May Be Permitted	No
Incorporated Plan	No

Aboriginal Heritage Place	Not assessed

Map of recommended boundary for Heritage Overlay

KEY

Recommended for Heritage Overlay

Title boundary

St Michael's Catholic Church
2-6 George St, Heyfield

Project: Wellington Shire Stage 2 Heritage Study
Client: Wellington Shire Council
Author: Heritage Intelligence Pty Ltd
Date: 12/2/16

History

Locality history

The first European contact in the area was made by both Angus McMillan and Paul Strzelecki in 1840 when they crossed the Thomson River near present Heyfield. Hayfield pastoral run was occupied in 1841, supposedly named for the tall waving grass covering the plain. A small settlement known as Heyfield Bridge was soon established on the north side of the Thomson River. Heyfield township was surveyed in 1864 and was part of Maffra Shire from 1875 (Context 2005:39; Fletcher & Kennett 2005:65). In 1883, a railway line from Traralgon extended to Heyfield and in 1898, James Tyson's Heyfield Run was subdivided and 114 lots were sold for dairying and cropping. Further subdivision occurred in the town after 1900. Heyfield became a service centre for the surrounding farming and pastoral district (Fletcher & Kennett 2005:65-6). The town became busy when work started on the Glenmaggie Weir in the 1920s, and a tramline was built from Heyfield to the weir site to transport materials needed for the huge project (Context 2005:22). In 1922 a new butter factory was built, with cattle sales held in the town fortnightly (Fletcher & Kennett 2005:65-6). In the 1940s the Victorian Rivers and Water Supply Commission began works in the area, employing several hundred men to raise the walls of the Glenmaggie Weir and carry out irrigation works. After this project was completed in 1960, about 60 families remained in the area (Fletcher & Kennett 2005:66).

Heyfield grew substantially from the 1950s as the centre of a saw milling industry (Context 2005:39). Between 1933 and 1954 the population of the town quadrupled from approximately 500, to peak at 2,184 people in 1954 (Victorian Places). The alpine timber industry was to not only transform the alpine ash forests and send roads threading into this isolated area, but also to transform Heyfield, below the mountains on the red gum plains (Context 2005:21). After the 1939 fires with their horrific loss of life and the destruction of Victoria's main mountain ash forests and hardwood timber supplies, the state's timber industry was restructured. The Forests Commission surveyed the untapped and inaccessible alpine reserves of timber. Saw mills would be relocated to towns away from the forests and milling operations would be centralised in the towns to be known as conversion centres; one town nominated was Heyfield (Context 2005:21). In 1950, during the heart of the post-war timber shortage, seven saw mills were established in Heyfield which was quickly transformed into a timber town (Context 2005:21). It is suggested that the one town had the most mills in the southern hemisphere, in the 1950s (HDHS). Streets of mill workers houses were hastily built on the perimeter of the town - 185 houses altogether - giving workers proper housing and access to educational, health and shopping facilities that they had been denied when they lived in the forests. Most of the 1950s mill houses are now in private hands, some have been renovated (Context 2005:21). In the 1950s, a soldiers' settlement was also established in the newly irrigated farms to the south of Heyfield (Fletcher & Kennett 2005:66).

By 1958, the Heyfield Sawmillers Logging Company was formed to co-ordinate operations over concerns of diminishing reserves of millable timber (Fletcher & Kennett 2005:66). As logging allocations have been reduced over the second half of the twentieth century, companies in Heyfield have amalgamated until the situation in 2001 where one company, Neville Smith Pty Ltd, owns the two remaining saw mills. Because of the shrinking allocations, in the 2000s, timber is trucked to Heyfield from all parts of Victoria (Context 2005:22). Since the town's population peak in 1954 (totalling 2,184 people), the population reduced to 1,830 by 1971 and steadily reduced to a total of 1,459 in 2011 (Victorian Places). The town is suggested to retain the largest mill in the southern hemisphere (HDHS).

In 1994, Wellington Shire was created by the amalgamation of the former Shires of Alberton, Avon and Maffra, the former City of Sale, most of the former Shire of Rosedale, as well as an area near Dargo which was formerly part of Bairnsdale Shire. In 2011, timber logging and milling accounted for 11.4% of employment in the Heyfield area, with farming totalling 6.6% (Victorian Places).

Thematic context

This place is associated with the following themes from the *Wellington Shire Thematic History* (2005):

9. Developing Cultural Institutions and Way of Life

- 9.1 Religion

The following is based on information taken from the *Wellington Shire Thematic History* (Context 2005:45):

In many towns throughout the shire, churches occupy prominent sites, illustrating their importance to the community that built them. Complexes consisting of churches, halls, residences and schools have evolved. They are places where people have performed some of their most important ceremonies, and often contain memorials to local people through stained glass windows, monuments and plaques.

The first church services took place in private homes, schools and halls, held by travelling clergyman and parsons who travelled Gippsland and tended to all denominations. The Reverend E.G. Pryce, based in Cooma, made two sweeping journeys into Gippsland from the Monaro in the 1840s, conducting marriages and baptisms as he went. When Bishop Perry, the Anglican bishop of Melbourne, visited Gippsland in 1847, he chose a site for a church at Tarraville. The church, designed by J.H.W. Pettit and surveyor George Hastings, was opened in 1856. Still standing near the Tarra River, it is an evocative reminder of the early settlement period when settlers began transplanting the institutions that they knew from Britain, replicating the architecture.

Selection lead to many new settlements and reserves for churches were gazetted, or land was donated by local parishioners for the purpose. Churches were built throughout the shire in the Anglican and Catholic, and Presbyterian and Methodists (later Uniting) denominations. Building churches was the result of a significant community effort, often in the acquisition of land, and in the construction and furnishing of the churches.

Place history

The Crown Grant for 2-6 George Street (lot 1, Section 10, Township of Heyfield) was granted to J. Knox in April 1884 (Township Plan).

Tenders for the first St Michael's Church in Heyfield were called for in May 1889 (*Back to Heyfield* 1971:14). The church was officially opened and blessed on 29 September 1889 by Father O'Donaghue, administrator of the Diocese of Sale. The church was a small weatherboard building (40ft by 20ft), presumably on the same site as the existing church. The building ceased to serve as a church upon construction of the new brick church in 1916. The weatherboard church was sold to Pat O'Connor, who relocated the building to the corner of Mary and Anderson streets to serve as a shearing shed (FitzGerald 1991:62).

The foundation stone on the facade of the existing church reads 'A. M. D. G., This memorial stone of St Michael's Church was blessed by the most Reverend Patrick Phelan D. D., Bishop of Sale' on 20 August 1916. The stone notes that Reverend MacMahon was the Pastor (of the Parish), A. A. Fritsch FRVIA was the architect and Mayes was the builder.

A local article reported on 22 December 1916 that 'the dedication of the beautiful Gothic church at Heyfield under the patronship of St Michael took place on Sunday last'. The Most Reverend Dr Phelan, Bishop of Sale, blessed the building and commended the Catholic community on their 'magnificent generosity in undertaking a building which, as far as he was aware, stood without a rival in the diocese and outside Gippsland as a gem of architectural beauty in the Ecclesiastical Gothic form'. He acknowledged the contractor, Mr 'Meyers' and the architect Mr A. A. Fritsch. Reverend D.

McMahon announced that further fundraising would occur to further cover some of the remaining cost of the church (*Traralgon Record*, 22 Dec 1916:4).

An early photo (Figure H1), which may date to soon after the completion of the church, showed the facade as it appears in 2015, including the stained glass windows (prior to the addition of the transepts) (Fitzgerald 1991:62). At the south end of the church, a small room projected off the chancel to the west. A second early photo (date not known) (Figure H2) showed the church and its entrance porch, and the vestry at the south end. The front (north) boundary was enclosed by a timber post and rail fence with a timber pedestrian gate (both since removed) (HDHS).

A photo dating between c1909 and c1940 (Figure H3) showed the church from the east (SLV). The entrance porch was located at the front of the church, and to the rear (south) was the chancel and a vestry projecting off the chancel towards the east, which remains. An entrance door was located at the south end of the east facade (since covered by the transept).

In 1954, St Michaels Catholic Primary School moved to the surrounding site, from Cowwarr (the school was called St Joseph's in Cowwarr). The school was run by nuns until 1987 (FitzGerald 1991:58). A photo dating to the c1960s (Figure H4) showed the church with its nave and chancel (prior to the addition of the transepts). On the northern boundary were brick piers with steel gates, with a simple wire and metal pole fence. A small building is located to the rear (south of the building) which probably served as the school or church (this has not been confirmed; since demolished) (HDHS).

In 1969, a large brick transept was added to the church (*Back to Heyfield* 1971:14). It is believed that the second transept was added c2000 (HDHS). In 2015, the church remains part of the grounds of St Michael's Primary School.

A. A. Fritsch, architect

Augustus Andrew Fritsch (1866-1933) was the son of Augustus G. Fritsch and Christina Holzer, whose respective fathers had co-founded a prominent Hawthorn brickworks. Fritsch was articled to architect John Beswicke (of Wilson & Beswicke) and travelled Europe and the United States before he returned to Melbourne and opened his own office in 1888. Fritsch first commissions were residential projects, before a commission for a Roman Catholic presbytery in Malvern (1894) begun his long association with the Catholic Church (Reeves 2012:264).

Fritsch designed mostly in red brick and developed a distinctive style, influenced by Baroque, Romanesque and Byzantine sources, he became Victoria's premier Catholic architect. As the Diocesan architect, Fritsch designed Catholic buildings at Rochester (1909), Kyabram (1910), Bairnsdale (1913), Yarram (1915), Heyfield (1916), Cowwarr (1918), Flemington (1923) and Elwood (1929). He designed churches, presbyteries, schools and convents throughout Victoria and elsewhere (Reeves 2012:264).

Fritsch worked with Walter Burley Griffin on the design of Newman College at the University of Melbourne (1915-1918), although it is said that Fritsch made little contribution to the project. However, Griffin's use of rough stonework may have inspired Fritsch in his design of one of his most key designs, the large domed church of Our Lady of Victories in Camberwell (1918). Fritsch's son, Augustus Alfonso Fritsch (1882-1973) joined his office c1918 and became a partner in 1932. After Fritsch's (senior) death in 1933, the practice Fritsch & Fritsch continued successfully into the 1940s as Victoria's key architectural office for the Catholic denomination (Reeves 2012:264).

Figure H1. Early photo of the church which may date to soon after the completion of the church. The transepts were not built at this date (FitzGerald 1991:62).

Figure H2. An early photo of the church (date not known), showing the original extent. A timber post and rail fence lined the front boundary (HDHS).

Figure H3. The church between c1909 and 1940, as viewed from the east, before the construction of the transepts (SLV).

Figure H4. Photo dating to c1960s. St Michaels Catholic Primary School occupied the site by this date. The transepts had still not been built by this date. On the northern boundary were brick piers with steel gates, with a simple wire and metal pole fence. (HDHS).

Sources

Back to Heyfield (1971).

Context Pty Ltd (2005), *Wellington Shire Heritage Study Thematic Environmental History*, prepared for Wellington Shire Council

FitzGerald, Leanne (1991), *Heyfield 1841-1991, a pictorial history*, Upper Ferntree Gully.

Fletcher, Meredith & Linda Kennett (2005), Wellington Landscapes, *History and Heritage in a Gippsland Shire*, Maffra.

Heyfield & Districts Historical Society (HDHS) collection: historical information and photos generously provided by Louise Hill-Coleman and Merryn Stevenson, provided Nov 2015.

Reeves, Simon, 'A. A. Fritsch' in Goad, Philip & Julie Willis (2012), *The Encyclopedia of Australian Architecture*, Port Melbourne [Vic.].

State Library of Victoria (SLV), picture collection, image no. H41.233/11, <http://www.slv.vic.gov.au/>, accessed 18 January 2016.

Township of Heyfield Plan

Traralgon Record

Victorian Places, 'Heyfield', <http://www.victorianplaces.com.au/ >, accessed 24 February 2016.

Description

This section describes the place in 2016. Refer to the Place History for additional important details describing historical changes in the physical fabric.

St Michael's Catholic Church is an Interwar Gothic church, built in 1916 and designed by Diocesan Architect A. A. Fritsch. The church is within the grounds of St Michael's Primary School, at the corner of George and Davis streets, at the north-west end of the township. The building is set back from George Street, which it fronts, with a modern fence lining the boundary. The 1916 church is in excellent condition and retains a high level of integrity.

Figure D1. The tuck pointed red-brick church has a gabled roof clad with terracotta tiles, and rendered dressings and coping (overpainted) to the gable parapets, buttresses, brick plinth, and sills and lintels of the openings. At the apex of each gabled roof is a large cross. The façade has a large opening at the gabled end with a pointed-arch; inset is a quatrefoil motif above three rectangular windows with leadlight. Central to the façade is the gabled entrance porch, which imitates the nave behind. The porch has a pointed-arch window with leadlight (in a diaper pattern), while buttresses articulate the corners of the façade and porch, as typical of the style.

Two substantial transepts were built (c1969 and c2000), projecting to the east and west. They are red-brick constructions with gabled roofs clad with terracotta tiles, and timber strapping to the gabled ends, and are sympathetic in design to the 1916 church.

Figure D2 & D3. Projecting rafter ends are exposed beneath the eaves of the church. The two front bays of the side elevations of the 1916 church remain visible. Each bay has a pointed-arch window; set within is a trefoil above a pair of leadlight windows (with a diaper pattern and inset cross) with a foil motif at the peak. Either side of the entrance porch are timber doors, entered via bluestone steps.

Figure D4. The rear (south) of the church retains the original chancel and two vestry buildings, which project off the chancel to the east and west, all of which continue the detail of the nave. Each have gabled roofs clad with terracotta tiles and panels of roughcast render (overpainted green) with wide timber strapping to the gabled ends, supported by timber brackets. The vestry projecting to the west is the larger vestry, with a one-over-four double hung sash window. The south elevation of the chancel has a wide pointed-arch opening with a leadlight rose window.

Figure D1. The tuckpointed red-brick church has a gabled roof clad with terracotta tiles, with rendered dressings and coping (overpainted) to the gable parapets, buttresses, plinth, and sills and lintels of the openings. Central to the façade is the gabled entrance porch, below the large pointed-arch window to the gabled end. Two substantial transepts were constructed (c1969 and c2000), projecting to the east and west.

Figure D2. Projecting rafter ends are exposed beneath the eaves of the church. The two front bays of the side elevations of the 1916 church remain visible. Each bay has a pointed-arch window; set within is a trefoil above a pair of leadlight windows (with a diaper pattern and

inset cross) with a foil motif at the peak.

Figure D3. Either side of the entrance porch are timber doors, entered via bluestone steps.

Figure D4. The rear (south) of the church retains the original chancel and two vestry buildings, which project off the chancel to the east and west, all of which continue the detail of the nave. The south elevation of the chancel has a wide pointed-arch opening with a leadlight rose window.

Sources

All photos taken in 2015 by Heritage Intelligence Pty Ltd as part of Wellington Shire Stage 2 Heritage Study.

Comparative Analysis

While the comparative analysis has compared this church architecturally to others within Wellington Shire, it must be recognised that although it may be of less architectural significance than another within the large shire, it remains of very high historical and social significance to the local community and architecturally representative of the town.

St Michael's Catholic Church, Heyfield – an intact 1916 Interwar Gothic face-brick building with elaborate decorative rendered dressings. Large sympathetic brick transepts were constructed c1969 and c2000, which are significant. The church is now located on school grounds.

Comparable places:

Baptist Church, 209-13 York Street, Sale – an intact 1902 modest brick church in the Federation Gothic style, with face-brick walls and decorative rendered dressings. It is significant as the sole illustration of the Federation Gothic style applied to a local church (according to the HO204 citation - since this earlier citation, other examples have been documented in this Study).

Comparable places recommended for the Heritage Overlay as part of this Study:

St Patrick's Catholic Church, 1 Avon St, Briagolong – highly intact 1905 brick Federation Gothic church. It is face-brick with decorative rendered dressings.

St James Anglican Soldiers Memorial Church & Memorials, Heyfield – a substantial and intact brick Interwar Gothic church built in 1920. The face-brick church has a dominant corner tower which holds the entrance.

Holy Trinity Anglican Church & Memorials, 95-99 Commercial Road, Yarram –Interwar Arts and Crafts brick church built in 1918, with a later intrusive brick narthex. The original fabric is highly intact.

Management Guidelines

Whilst landowners are not obliged to undertake restoration works, these guidelines provide recommendations to facilitate the retention and enhancement of the culturally significant place, its fabric and its setting, when restoration works or alterations to the building are proposed. They also identify issues particular to the place and provide further detailed advice where relevant. The guidelines are not intended to be prescriptive and a pragmatic approach will be taken when considering development proposals. Alternative approaches to those specified in the guidelines will be considered where it can be demonstrated that a desirable development outcome can be achieved that does not impact on a place's heritage integrity.

This building is in excellent condition and well maintained, with recent sympathetic additions which are subtly distinguishable from the historic building, however, there are some recommendations below, particularly regarding hard surfaces against the walls, and some guidelines for future development and heritage enhancement.

1. **Setting** (Views, fencing, landscaping, paths, trees, streetscape)
   1.1. Retain clear views of the front section and side elevation from along both streets.
   1.2. Ensure signs and services such as power poles, bus shelters, signs, etc are located so that they

do not impact on the important views.

1.3. New interpretation storyboards should be placed to the side of the building not directly in front of it.

1.4. Paving

1.4.1. For Interwar era historic buildings, appropriate paving could be pressed granitic sand, asphalt or concrete. If concrete is selected, a surface with sand-coloured- size exposed aggregate would be better with the Gothic style.

1.4.2. Ensure any new asphalt or concrete does not adhere to the building itself. Insert 10mm x 10mm grey polyurethane seal over a zipped Ableflex joint filler around the plinth, to ensure concrete does not adhere to it, and to allow expansion and joint movement and prevent water from seeping below the building.

2. **Additions and New Structures**

2.1. New structures should be restricted to area shown in the blue polygon on the aerial map below.

2.2. Sympathetic extensions are preferred. E.g. New parts that are in the same view lines as the historic building as seen from the Street, should be parallel and perpendicular to the existing building, no higher than the existing building, similar proportions, height, wall colours, steep gable or hip roofs, with rectangular timber framed windows with a vertical axis. But the parts that are not visible in those views could be of any design, colours and materials.

2.3. Where possible, make changes that are easily reversible. E.g. The current needs might mean that a doorway in a brick wall is not used, or located where an extension is desired. Rather than bricking up the doorway, frame it up with timber and sheet it over with plaster, weatherboards, etc.

2.4. To avoid damage to the brick walls, signs should be attached in such a way that they do not damage the brickwork. Preferably fix them into the mortar rather than the bricks.

2.5. If an extension is to have a concrete slab floor, ensure it will not reduce the air flow under the historic brick building.

2.6. Avoid hard paths against the walls. Install them 500mm away from the walls and 250mm lower than the ground level inside the building. Fill the gap between the path and wall with very coarse gravel to allow moisture to evaporate from the base of the wall. See section 7.

2.7. New garden beds

2.7.1. These should be a minimum of 500mm from the walls, preferably further, and the ground lowered so that the finished ground level of the garden bed is a minimum of 250mm lower than the ground level which is under the floor, inside the building. Slope the soil and garden bed away from the building, and fill the area between the garden bed and walls, with very coarse gravel up to the finished level of the garden bed. The coarse gravel will have air gaps between the stones which serves the function of allowing moisture at the base of the wall to evaporate and it visually alerts gardeners and maintenance staff that the graveled space has a purpose. The reason that garden beds are detrimental to the building, is by a combination of: watering around the base of the wall and the ground level naturally builds up. The ground level rises, due to mulching and leaf litter and root swelling, above a safe level such that it blocks sub floor ventilation, and the wall is difficult to visually monitor on a day to day basis, due to foliage in the way.

3. Accessibility

3.1. Ramps

3.1.1. Removable ramp construction

3.1.1.1. A metal framed ramp which allows air to flow under it, to ensure the subfloor

vents of the building are not obstructing good airflow under the floor, which will allow the wall structure to evaporate moisture, reduce termite and rot attack to the subfloor structure and reduce rising damp in brick/stone walls.

3.1.1.2. If it is constructed of concrete next to brick walls this may cause damp problems in the future.

3.1.1.3. Ensure water drains away from the subfloor vents, and walls and any gap between the wall and the ramp remains clear of debris. Insert additional sub floor vents if the ramp has blocked any of them.

3.1.1.4. The hand rails on the ramp should not be a feature, which would detract from the architecture. Plain thin railings painted in the same colour as the walls, so that they blend in, would be appropriate.

3.2. Metal banisters may be installed at the front steps. They are functional and minimalist and they have a minor visual impact on the architecture and therefor they are a suitable design for an accessible addition.

4. **Reconstruction and Restoration**

If an opportunity arises, consider restoring and reconstructing the following.

4.1. Roofing, spouting and down pipes

4.1.1. Use galvanised corrugated iron roofing, spouting, down pipes and rain heads.

4.1.2. Don't use Zincalume or Colorbond.

4.1.3. Use Ogee half-round or quad profile spouting, and round diameter down pipes.

4.2. Brick and Stone Walls

4.2.1. Mortar: Match the lime mortar, do not use cement mortar. Traditional mortar mixes were commonly 1:3 lime:sand.

4.2.2. Tuck pointing is now a rare craft and expensive to repair or reconstruct, which makes caring for the existing remnants particularly important.

4.3. Paint and Colours (also see Paint Colours and Paint Removal)

4.3.1. Note, even though some paints claim to 'breathe', there are no paints available, that adequately allow the brick and render 'breathe'.

4.3.2. Paint removal: It is recommended that the paint be removed chemically from the rendered surfaces, (never sand, water or soda blast the building as this will permanently damage the bricks, mortar and render. Never seal the bricks or render as that will create perpetual damp problems). Removal of the paint will not only restore the elegance of the architecture, but it will remove the ongoing costs of repainting it every 10 or so years.

4.3.3. However, if it is decided to repaint the render, it should be in the same colour as existing or a light grey to match the original unpainted render colour.

4.4. Remove any dark grey patches to the mortar joints - this is cement mortar which will damage the bricks, as noted above, and reduce the longevity of the walls. Repoint those joints with lime mortar. The mortar is not the problem it is the messenger, altering you to a damp problem (also see Water Damage and Damp)

4.5. Modern products: Do not use modern products on these historic brick or render as they will cause expensive damage. Use lime mortar to match existing.

4.6. **Do not seal** the bricks or render with modern sealants or with paint. Solid masonry buildings **must be able to evaporate water** when water enters from leaking roofs, pipes, pooling of water, storms, etc. The biggest risk to solid masonry buildings is permanent damage by the use of cleaning materials, painting, and sealing agents and methods. None of the modern products that claim to 'breathe' do this adequately for historic solid masonry buildings.

5. Care and Maintenance

5.1. Retaining and restoring the heritage fabric is always a preferable heritage outcome than replacing original fabric with new.

5.2. Key References

5.2.1. Obtain a copy of "Salt Attack and Rising Damp" by David Young (2008), which is a free booklet available for download from Heritage Victoria website. It is in plain English, well illustrated and has very important instructions and should be used by tradesmen, Council maintenance staff and designers.

5.2.2. Further assistance is available from the Shire's heritage advisor.

5.3. Roofing, spouting and down pipes

5.3.1. Use galvanised corrugated iron roofing, spouting, down pipes and rain heads. It is preferable to use short sheet corrugated iron and lap them, rather than single long sheets, but it is not essential.

5.3.2. Do not use Zincalume or Colorbond.

5.3.3. Use Ogee or quad profile spouting, and round diameter down pipes.

5.4. Joinery

5.4.1. It is important to repair rather than replace where possible, as this retains the historic fabric. This may involve cutting out rotten timber and splicing in new timber, which is a better heritage outcome than complete replacement.

6. Water Damage and Damp

6.1. Signs of damp in the walls include: lime mortar falling out of the joints, moss growing in the mortar, white (salt) powder or crystals on the brickwork, existing patches with grey cement mortar , or the timber floor failing. These causes of damp are, in most cases, due to simple drainage problems, lack of correct maintenance, inserting concrete next to the solid masonry walls, sealing the walls, sub floor ventilation blocked, or the ground level too high on the outside.

6.2. Always remove the **source** of the water damage first (see Care and Maintenance).

6.3. Water falling, splashing or seeping from damaged spouting and down pipes causes severe and expensive damage to the brick walls.

6.4. Repairing damage from damp may involve lowering of the ground outside so that it is lower than the ground level inside under the floor, installation of agricultural drains, running the downpipes into drainage inspection pits instead of straight into the ground. The reason for the pits is that a blocked drain will not be noticed until so much water has seeped in and around the base of the building and damage commenced (which may take weeks or months to be visible), whereas, the pit will immediately fill with water and the problem can be fixed before the floor rots or the building smells musty.

6.5. Damp would be exacerbated by watering plants near the walls. Garden beds and bushes should be at least half a metre away from walls.

6.6. Cracking: Water will be getting into the structure through the cracks (even hairline cracks in paint) and the source of the problem needs to be remedied before the crack is filled with matching mortar, or in the case of paint on brick, stone or render, the paint should be chemically removed, to allow the wall to breathe properly and not retain the moisture.

6.7. Subfloor ventilation is critical. Check that sub floor vents are not blocked and introduce additional ones if necessary. Ensure the exterior ground level is 250mm or more, lower than the ground level inside the building. Good subfloor ventilation works for free, and is therefore very cost effective. Do not rely on fans being inserted under the floor as these are difficult to monitor, they can breakdown as they get clogged with dust, etc, and there are ongoing costs for servicing and electricity.

6.8. Engineering: If a structural engineer is required, it is recommended that one experienced

with historic buildings and the Burra Charter principle of doing 'as little as possible but as much as necessary', be engaged. Some of them are listed on Heritage Victoria's Directory of Consultants and Contractors.

6.9. Never install a concrete floor inside a solid masonry building, as it will, after a year or so, cause long term chronic damp problems in the walls.

6.10. Never use cement mortar, always match the original lime mortar. Cement is stronger than the bricks and therefore the bricks will eventually crumble, leaving the cement mortar intact! Lime mortar lasts for hundreds of years. When it starts to powder, it is the 'canary in the mine', alerting you to a damp problem – fix the source of the damp problem and then repoint with lime mortar.

6.11. Do not install a new damp proof course (DPC) until the drainage has been fixed, even an expensive DPC may not work unless the ground has been lowered appropriately.

7. Paint Colours and Paint Removal

7.1. A permit is required if you wish to paint a previously unpainted exterior, and if you wish to change the colours from the existing colours.

7.2. Even if the existing colour scheme is not original, or appropriate for that style of architecture, repainting using the existing colours is considered maintenance and no planning permit is required.

7.3. If it is proposed to change the existing colour scheme, a planning permit is required and it would be important to use colours that enhance the architectural style and age of the building.

7.4. Rather than repainting, it would be preferred if earlier paint was chemically removed from rendered surfaces, revealing the original finish.

7.5. Chemical removal of paint will not damage the surface of the stone, bricks or render or even the delicate tuck pointing, hidden under many painted surfaces. Removal of the paint will not only restore the elegance of the architecture, but it will remove the ongoing costs of repainting it every 10 or so years.

7.6. Sand, soda or water blasting removes the skilled decorative works of craftsmen as well as the fired surface on bricks and the lime mortar from between the bricks. It is irreversible and reduces the life of the building due to the severe damp that the damage encourages. Never seal the bricks or render as that will create perpetual damp problems.

8. Services

8.1. Ensure new services and conduits, down pipes etc, are not conspicuous. Locate them at the rear of the building whenever possible, and when that is not practical, paint them the same colour as the building or fabric behind them, or enclose them behind a screen the same colour as the building fabric that also provides adequate ventilation around the device. Therefore, if a conduit goes up a red brick wall, it should be painted red, and when it passes over say, a cream coloured detail, it should be painted cream.

9. **Signage** (including new signage and locations and scale of adjacent advertising signage)

9.1. Ensure all signage is designed to fit around the significant architectural design features, not over them.

NOTE: The blue shaded area is the preferred location for additions and new development

Resources

Wellington Shire Heritage Advisor

Young, David (2008), "Salt Attack and Rising Damp, a guide to salt damp in historic and older buildings" Technical Guide, prepared for Heritage Victoria.

The following fact sheets contain practical and easy-to-understand information about the care and preservation of war heritage and memorabilia commonly found in local communities across Victoria. They can be downloaded at <http://www.dpc.vic.gov.au/index.php/veterans/victorian-veterans-virtual-museum/preserving-veterans-heritage/preserving-war-heritage-and-memorabilia>:

- Finding-the-right-conservator-tradespeople-and-materials
- General-Principles
- Honour-rolls (wooden)
- Outdoor-heritage
- Useful-resources-and-contacts.

Locality: Place	**HEYFIELD**
address: Citation	**24 GEORGE STREET**
date	2016 Hotel
Place type (when built):	Local government level Local Planning Scheme: Yes Vic
Recommended heritage protection:	Heritage Register: No Heritage Inventory (Archaeological): No

Place name: **Railway Hotel**

Architectural Style: Victorian, Federation Free Classical

Designer / Architect:

Construction Date: c1885, c1918, 1940

Statement of Significance

This statement of significance is based on the history, description and comparative analysis in this citation. The Criteria A-H is the Heritage Council Criteria for assessing cultural heritage significance (HERCON). Level of Significance, Local, State, National, is in accordance with the level of Government legislation.

What is significant?

The Railway Hotel at 24 George St, Heyfield, is significant. The form, materials and detailing as constructed in c1885 and c1918 are significant.

Later outbuildings, and alterations and additions to the building are not significant.

How is it significant?

The Railway Hotel is locally significant for its historical, social and aesthetic values to the Shire of Wellington.

Why is it significant?

The Railway Hotel is **historically and socially significant at a local level** as it illustrates the establishment and development of Heyfield from its early period, when the railway came to the town in 1883 which ended the region's isolation, and when the town grew as a result of the growing timber industry in the region, which quadrupled the town's population between 1933 and 1954. Publicans Bridget and Thomas Clark purchased the land on the south side of George Street in 1884 and the hotel was completed for them in 1885. The hotel may have first served as the Temperance Hotel, which also operated as a boarding house. The Railway Hotel is mentioned in the Wise Post Office Directories for the first time in 1895. The hotel was run by a number of publicans, including the Clark family, Thompson, John Morgan and Patrick Sullivan (husband of the Clark's daughter). In 1911, under Morgan, the hotel offered accommodation, billiards and horses and buggies for hire. The Clarks also owned two shops and cottages, and the weatherboard Commercial Bank on the same property, fronting George Street. Thomas Clark died in 1918 and it is possible that this made money available for the owner, his wife, to upgrade the façade to brick, for her son-in-law P. Sullivan who was the publican. However in 1920, following Bridget Clark's death, the hotel was sold out of the Clark family. This was also about the time when work started on a new butter factory, cattle sales held in the town fortnightly and construction commenced on the Glenmaggie Weir nearby. In 1940 the hotel underwent alterations, additions and renovations, designed by Maffra architect Stephen P. Ashton. These additions may have comprised the construction of the plain street façade along part of the Pearson St elevation, retaining the Victorian buildings within. Further alterations to the interior were carried out in the early 2000s. Despite being vacant in late 2015, the hotel is of social significance as a building that has served as a social and entertainment centre for the community for over 130 years, since its opening in 1885. (Criteria A, & G)

The Railway Hotel **is aesthetically significant at a local level** as a representative example of a hotel with an intact c1918 façade in the Federation Free Classical Style, constructed onto a timber Victorian building completed in 1885. The hipped roof form and timber rear elevations (and probably the internal structure) date to the Victorian period, while the decorative parapeted brick facades on George St and Pearson Streets (overpainted) to the north and west elevations date to c1918, which reflect the Federation Free Classical style. The Federation Free Classical style is evident in the engaged piers at the corners and ends of the building, which extend from ground level above the verandah to the top of the parapet, the bold cornice moulding below the parapet, and the form and detail of the parapet comprising the arched sections of smooth and rough-cast render, with the largest section containing the

words 'Railway Hotel' in relief. Also notable in the tuck pointed brickwork below the verandah, the profile and form of the verandah with a slightly-concave roof, corrugated iron cladding, and timber frieze with vertical slats. Also significant is the chamfered corner entrance, the openings to the c1918 brick structure (any modern doors and windows are not significant), rendered sills to the windows, and the leadlight highlights that reflect an Art Nouveau influence of the c1918 period, that has been retained above the doors on the corner and George Street entrances. The hotel is also aesthetically significant as a landmark historic building on the streetscape corner of Pearson and George Street Heyfield. (Criterion D)

Statutory Recommendations

This place is recommended for inclusion in the Schedule to the Heritage Overlay of the Wellington Shire Planning Scheme to the boundaries as shown on the map.

External Paint Controls	Yes
Internal Alteration Controls	No
Tree Controls	No
Outbuildings or fences which are not exempt under Clause 43.01-3	No
Prohibited Uses May Be Permitted	No
Incorporated Plan	No
Aboriginal Heritage Place	Not assessed

Map of recommended boundary for Heritage Overlay

[extended to cover the verandah]

KEY

Recommended for Heritage Overlay

Title boundary

Railway Hotel
24 George St, Heyfield

Project: Wellington Shire Stage 2 Heritage Study
Client: Wellington Shire Council
Author: Heritage Intelligence Pty Ltd
Date: 12/2/16

History

Locality history

The first European contact in the area was made by both Angus McMillan and Paul Strzelecki in 1840 when they crossed the Thomson River near present Heyfield. Hayfield pastoral run was occupied in 1841, supposedly named for the tall waving grass covering the plain. A small settlement known as Heyfield Bridge was soon established on the north side of the Thomson River. Gold was discovered in the Great Dividing Range in the 1860s, and Heyfield was located on route which stimulated the growth of the town. Heyfield township was surveyed in 1864 and was part of Maffra Shire from 1875. The town had two hotels by the early 1860s and a sawmill operated during this early period. By the 1870s the town had a tannery, flourmill, a brickworks, school and Anglican and Methodist churches. A bridge over the Thomson River was built in 1876, on James Tyson's Heyfield Run (Context 2005:39; Fletcher & Kennett 2005:65).

In 1883, a railway line from Traralgon extended to Heyfield. The railway ended the region's isolation as it significantly shortened the travelling time to Melbourne and stimulated industries. Heyfield's business centre gradually moved towards the railway station. In 1898, James Tyson's Heyfield Run was subdivided and 114 lots were sold for dairying and cropping. Further subdivision occurred in the town after 1900. Heyfield became a service centre for the surrounding farming and pastoral district (Fletcher & Kennett 2005:65-6). The town became busy when work started on the Glenmaggie Weir in the 1920s, and a tramline was built from Heyfield to the weir site to transport materials needed for the huge project (Context 2005:22). In 1922 a new butter factory was built, with cattle sales held in the town fortnightly (Fletcher & Kennett 2005:65-6). In the 1940s the Victorian Rivers and Water Supply Commission began works in the area, employing several hundred men to raise the walls of the Glenmaggie Weir and carry out irrigation works. After this project was completed in 1960, about 60 families remained in the area (Fletcher & Kennett 2005:66).

Heyfield grew substantially from the 1950s as the centre of a saw milling industry (Context 2005:39). Between 1933 and 1954 the population of the town quadrupled from approximately 500, to peak at 2,184 people in 1954 (Victorian Places). The alpine timber industry was to not only transform the alpine ash forests and send roads threading into this isolated area, but also to transform Heyfield, below the mountains on the red gum plains (Context 2005:21). After the 1939 fires with their horrific loss of life and the destruction of Victoria's main mountain ash forests and hardwood timber supplies, the state's timber industry was restructured. The Forests Commission surveyed the untapped and inaccessible alpine reserves of timber. Saw mills would be relocated to towns away from the forests and milling operations would be centralised in the towns to be known as conversion centres; one town nominated was Heyfield (Context 2005:21). In 1950, during the heart of the post-war timber shortage, seven saw mills were established in Heyfield which was quickly transformed into a timber town (Context 2005:21). It is suggested that the one town had the most mills in the southern hemisphere, in the 1950s (HDHS). Streets of mill workers houses were hastily built on the perimeter of the town – 185 houses altogether – giving workers proper housing and access to educational, health and shopping facilities that they had been denied when they lived in the forests. Most of the 1950s mill houses are now in private hands, some have been renovated (Context 2005:21). In the 1950s, a soldiers' settlement was also established in the newly irrigated farms to the south of Heyfield (Fletcher & Kennett 2005:66).

By 1958, the Heyfield Sawmillers Logging Company was formed to co-ordinate operations over concerns of diminishing reserves of millable timber (Fletcher & Kennett 2005:66). As logging allocations have been reduced over the second half of the twentieth century,

companies in Heyfield have amalgamated until the situation in 2001 where only one company, Neville Smith Pty Ltd, owns the two remaining saw mills. Because of the shrinking allocations, in the 2000s, timber is trucked to Heyfield from all parts of Victoria (Context 2005:22). Since the town's population peak in 1954 (totalling 2,184 people), the population reduced to 1,830 by 1971 and steadily reduced to a total of 1,459 in 2011 (Victorian Places). The town is suggested to retain the largest mill in the southern hemisphere (HDHS).

In 1994, Wellington Shire was created by the amalgamation of the former Shires of Alberton, Avon and Maffra, the former City of Sale, most of the former Shire of Rosedale, as well as an area near Dargo which was formerly part of Bairnsdale Shire. In 2011, timber logging and milling accounted for 11.4% of employment in the Heyfield area, with farming totalling 6.6% (Victorian Places).

Thematic context

This place is associated with the following themes from the *Wellington Shire Thematic History* (2005):

9. Developing cultural Institutions and Way of Life

Hotels were often one of the first buildings erected in a new settlement, as the social centre for the growing community, as a resting place on a coaching route and in the northern part of the Shire, en route to the goldfields. They provided lodgings and stables for travellers and before the establishment of public, commercial and government buildings, the rooms could also serve as meeting rooms for local groups, public meetings and travelling doctors who periodically tended the community.

Some of the earliest remaining hotels in the study area are the Exchange Hotel, Rosedale (c1863), Macalister Hotel in Maffra (c1863, 1922 additions), Railway Hotel in Heyfield (1885, 1940 additions) and Briagolong Hotel (1874; altered). Later hotels appeared once the towns were further established and provided competition to the earlier hotels, such as the Maffra Hotel (1900). In the twentieth century, earlier buildings were replaced, or re-built due to fires, such as the Tinamba Hotel (1924), Cricket Club Hotel in Cowwarr (1929), and Commercial Hotel in Heyfield (1930). The hotels continue to serve as social and entertainment venues for the present communities.

Place history

Bridget Maria Clark, housekeeper, received the Crown Grant for four lots on the south side of George Street (lots 1-4, section 8, Township of Heyfield; which extended from Pearson to Clark Street) in April and August 1884 (Township Plan; LV:V1634/F620). Bridget retained ownership of the land until her death in 1920 (Will & Probate). Bridget Maria Clark was the wife of Thomas Clark and mother to a number of daughters and a son John James Clark (Will & Probate). Clark Street to the east was named after the family (FitzGerald 1991:10).

The date of construction of the Railway Hotel is not generally agreed upon, however, it is agreed that it was constructed for owners Thomas and Bridget Clark (EGRPC 1980; MDHS 1985; HDHS). The Clarks moved to Heyfield from Toongabbie in 1876-7, where they had run a hotel (MDHS 1985). One source notes that the Heyfield hotel was built in 1876 (EGRPC 1980), while a second states that it was built in 1878 (HDHS). However, in May 1885 a local newspaper advertised that tenders would be received by Thomas Clarke of Heyfield, 'for the completion of the erection of Clarke's hotel, Heyfield' (*Traralgon Record*, 8 May 1885:3). The date of this request for tenders and the fact that Clark received the Crown Grants for the land in 1884 strongly suggest that the hotel was built (or definitely completed) in 1885.

An article in October 1887 noted that Bridget Maria Clark was the owner of the Temperance Hotel, where she lived, which also operated as a boarding house (*Maffra Spectator*, 13 Oct

1887:3; 12 Oct 1887:2). In 1891, local newspaper articles reported on a meeting held at 'Mr T Clark's Palace Hotel' (*Traralgon Record*, 12 Jun 1891:2; 15 Jun 1891:3). The Temperance Hotel, Heyfield still served as a boarding house in 1892 (*Maffra Spectator*, 2 Jun 1892:3). It has not been confirmed if this refers to the existing Railway Hotel or another building owned or occupied by the Clark's, however, a journal (date not confirmed; probably early 20th century) notes that there were four hotels in Heyfield in the 'early days'. It stated that 'Tom Clark conducted the Railway Hotel which was formerly a boarding house' (Farvis).

The Railway Hotel is mentioned in the Wise Post Office Directories for the first time in 1895 (FitzGerald 1991:21), named after the nearby station. By 1895, local articles referred to Thomas Clark of the Railway Hotel, Heyfield (*Gippsland Times*, 17 Oct 1895:3; 25 Feb 1897:3). Catherine Clark was the publican between 1895 and 1898, followed by Bridget M. Clark until 1901. Some later publicans included (but is not limited to) John Morgan in 1911, Patrick Sullivan in 1931, Mrs E. Carmichael in 1941 and G. Hosie in 1951 (FitzGerald 1991:21).

Bridget Clark subdivided the lots (around the existing hotel) and on-sold or leased them out from 1899, but retained the hotel and its property (LV:V1657/F252). A photo dating to c1895 (Figure H1) showed the corner timber building with a low parapet reading 'Thompson's Railway Hotel'. A hipped roof with two brick chimneys ran parallel to George Street, while a second hipped roof ran parallel with Pearson Street. A chamfered corner held the main entrance to the hotel, below a skillion-roof verandah that continued along the two main elevations (FitzGerald 1991:21).

In 1911, the Victorian Post Office Directory listed John Morgan as the proprietor of the Railway Hotel, located opposite the railway station, with 'superior accommodation for travellers; only best brands all liquor and cigars; charges moderate; billiards; horses and buggies for hire' (VPO Directory 1911). A photo dating to c1911 (Figure H2) showed 'Morgan's Railway Hotel' painted on a low parapet along the main facade (fronting George Street). The hotel had a verandah, hipped roof and retained two brick chimneys (since removed) (HDHS; FitzGerald 1991:20).

Upon his death in 1915, Thomas Clark (1839 -1915) had lived in Heyfield for over 30 years. He was 'identified with storekeeping and hotelkeeping business in the town' (*Gippsland Times*, 29 Apr 1915:2). The license was transferred from Mrs B. M. Clark to Mr P. Sullivan of Stratford (*Gippsland Times*, 14 Feb 1918:2). Patrick Sullivan was the husband of the Clark's second daughter, Kate Clark (*Gippsland Times*, 25 Feb 1897:3) whilst Kate's mother Bridget Clark, continued to own the hotel. The existing brick façade, parapet and timber verandah may date from soon after Thomas Clark's death, as the Clark's owned a lot of property and his death may have made finances available for his wife who owned the hotel to spend money on upgrading it for her son-in-law P. Sullivan, who had the licence of the hotel. The Federation Free Classical architectural style of the existing brick façade and parapet and timber verandah is also consistent with this date. The quality of the design indicates the work of a competent and experienced architect, and it may have been by Mr S. P. Ashton, but no evidence has yet been found.

At the time of Bridget Maria Clark's death in August 1920, she had let the Railway Hotel for 3 pounds per week to P. Sullivan. Upon the same land, Bridget Clark also owned two shops with a cottage attached and a 'weatherboard building used as a bank' (Figure H5) let at 1 pound per week (Will & Probate). The weatherboard building was the Commercial Bank, located to the east on George Street (demolished) (FitzGerald 1991:20). Clark also owned land elsewhere in Heyfield and the greater area, including a house on the south side of Mustons Lane, just west of Licola Road, where she lived at the time of her death (lots 8, 9, 14 & 15, Section B) (Will & Probate).

In August 1920, the hotel was transferred into the ownership of Ellen O'Brien of Cowwarr, and Aletitia Garvey, married woman of Glenmaggie. In January 1928, the hotel was sold to Patrick Sullivan (licensed victualler) and Catherine Sullivan, both of the Railway Hotel (LV:V1657/F252; V5369/F755).

The hotel was owned by Myrtle Coloe, married woman of Heyfield from 1936 (LV: V5369/F755). In June 1939, tenders were called for the 'alterations, additions and renovation to the Railway Hotel, Heyfield'. The architect was Mr S. P. Ashton of Queen Street, Maffra. Tenders closed in April 1940 (*Gippsland Times*, 5 Jun 1939:8; 4 Apr 1940:8). The location and appearance of the alterations are unknown, but they retained the c1918 brick façade and verandah, and appear to have retained the original Victorian building hipped roof forms.

In the 1940s, the hotel provided accommodation (*Gippsland Times*, 5 Fen 1945:3). A photo dating to the c1970s (Figure H3) showed the hotel with a timber frieze (with vertical slats) running the length of the verandah at this date. The roof cladding was coloured green and 'Railway Hotel' was written on the shorted parapet fronting Pearson Street (HDHS).

By 2005 the owners had carried out extensive renovations but had 'reserved the hotel's special character' (Context 2005). Modern additions have been added to the rear (east) of the hotel, while outbuildings remain to the south of the hotel. One building to the south serves as a residence (Colliers). The early stables have been demolished (HDHS).

In 2015, the building continues to serve as a hotel with nine rooms of accommodation recently constructed (Visit Heyfield 2015; Colliers).

Stephen P. Ashton, architect

Stephen Percy Ashton (b.1882 d.1954) was a Maffra-based architect (*Gippsland Times*, 30 Aug 1943:2; 1 Nov 1934:5). In 1905, Ashton was appointed Clerk of Works on the Upper Maffra's Mechanics' Institute, to extend it and install acetylene gas lighting (VHD). He constructed a shop at 75 Johnson Street, Maffra (1908). Ashton designed the Foster Building in Maffra (1908), an early example of concrete block construction in Victoria, which is a technique which began to be adopted in Victoria in about 1905, when American block-making machinery became readily available (VHD).

In 1915, Ashton was given a send off at the Maffra Metropolitan Hotel, before departing for military service as a Lieutenant in the Light Horse Regiment. An article reported that 'no man would be more missed out of the town' as 'his services had been indispensable to the hospital and other charities' including the 'artistic manner in which he had carried out stage settings and decorations in the cause of charity' (*Maffra Spectator*, 18 Nov 1915:3; AWM).

During the post-war period, Ashton designed the Commonwealth Milk Factory in Maffra, as well as the large brick sugar store of the Maffra Beet Sugar Factory, both in 1922 (Context 2005:12, 14). Ashton also designed further buildings using concrete and concrete block construction, including the Cowwarr Cricket Club Hotel (1929) and the Cowwarr Public Hall (1930) (VHD). In the 1930s, Ashton served as a Maffra Shire Councillor while continuing to practice as an architect (*Gippsland Times*, 1 Nov 1934:5). His later works included the Sister Muriel Peck Memorial Infant Welfare Centre (1951) and St Philip's On-The-Hill in Morwell East (1952).

Figure H1. A photo dating to c1895 of the 'Thompson's Railway Hotel'. The photo shows the corner weatherboard building with a low parapet reading 'Thompson's Railway Hotel'. A hipped roof with two brick chimneys ran parallel to George Street, while a second hipped roof ran parallel with Pearson Street. A chamfered corner held the main entrance to the hotel, below a slightly concave skillion-roof verandah that continued along the two main elevations (FitzGerald 1991:21).

Figure H2. This photo dating to c1911 showed 'Morgan's Railway Hotel'. The hotel had a verandah, hipped roof and retained two brick chimneys (since removed) (HDHS).

Figure H3. Photo dating to c1970s that shows the hotel with a timber parapet on the right hand side, and timber frieze (with vertical slats) running the length of the slightly concave skillion verandah at this date. The roof cladding was coloured green and 'Railway Hotel' was written on the shorted parapet fronting Pearson Street (HDHS).

Figure H4. Photo showing the unpainted red brickwork, and the window and door fenestration which appears to match the Victorian era windows shown in Figures H1 and H2. The highly decorative turned timber posts and timber verandah valence are typical of the Federation era design (see inset detail). Although this photo was taken in 1975 the building, including the verandah, as seen in this photo, is virtually unchanged from its appearance when it was built c1918.

Source: Doris Kemp "History of the Maffra Shire to 1975" p112 113. Photo 1974-5.

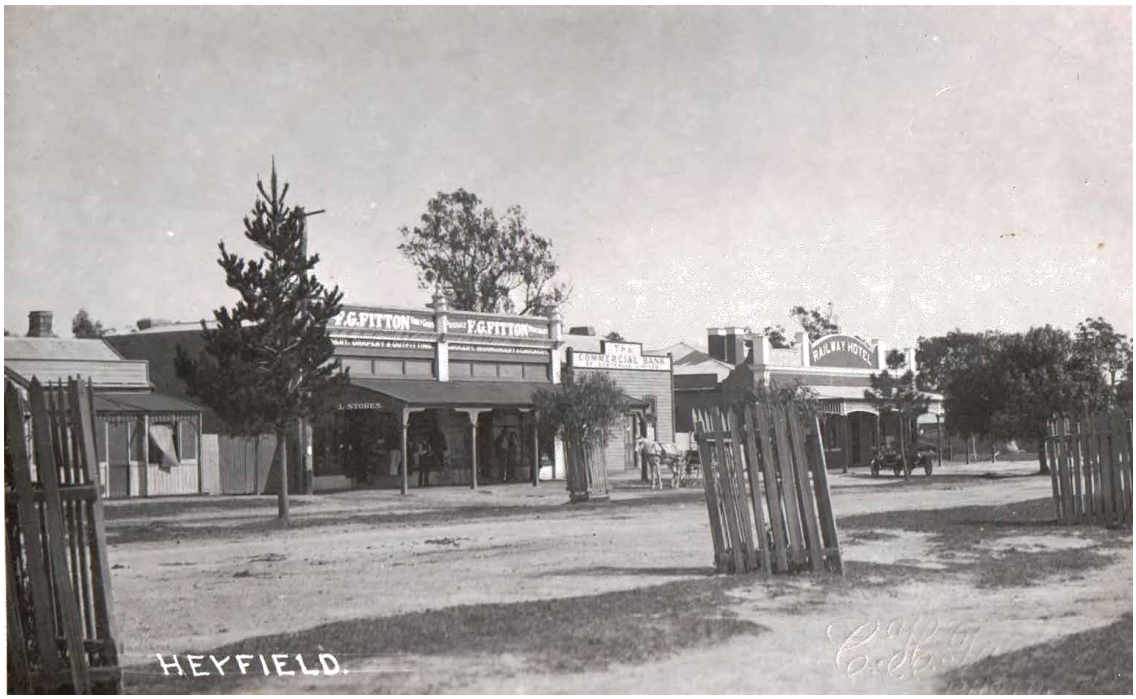

Figure H5. c. 1920s view of George St, Heyfield. Showing the George St elevation soon after it was constructed, was the same as in the 1975 photo in Figure H4. The tones of the colour scheme is also evident, such as the unpainted red brickwork, dark and light coloured rendered parapet, unpainted galvanised iron roof cladding, dark coloured verandah fascia and posts, and light coloured timber slatted verandah. It also shows the timber Commercial bank building owned by Bridget Clark.

Source: Heyfield & Districts Historical Society (HDHS) collection.

Sources

Australian War Memorial, 'Stephen Percy Ashton', <https://www.awm.gov.au/>, accessed 10 Dec 2015.

Bairnsdale Advertiser (and Tambo and Omeo Chronicle)

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FitzGerald, Leanne (1991), *Heyfield 1841-1991, a pictorial history*, Upper Ferntree Gully.

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Township of Heyfield Plan

Traralgon Record (and Morwell, Mirboo, Toongabbie, Heyfield, Tyers and Callignee Advertiser) [Traralgon].

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Visit Heyfield Region, 'Railway Hotel, Heyfield', <http://www.visitheyfield.com.au/>, accessed 9 Dec 2015.

Will & Probate of Bridget Maria Clarke, PROV, VPRS 7591/P2/Unit 635; VPRS 28/P3/Unit 1115

Description

This section describes the place in 2016. Refer to the Place History for additional important details describing historical changes in the physical fabric.

The Railway Hotel was built on the site c1885, with major additions to the façade, parapet and verandah c1918. The roof form and rear elevations (and probably the internal structure) date to the Victorian period (the Victorian era chimney's are missing), while the highly decorated parapeted brick facades and timber verandah with splayed corner linking the north and west elevations date to c1918, and they reflect the Federation Free Classical style. The plain parapet along Pearson St is not part of the c1918s building. The c1918 fabric of the building is in good condition and retains a high level of integrity.

The hotel is located on the corner of, and fronts both, George and Pearson streets. The building sits on the title boundaries and has a return verandah with splayed corner which extends over the pedestrian footpath.

Aerial. The building is formed by a large hipped roof section that fronts George Street and a smaller hipped roof section which fronts Pearson Street, which date to the early Victorian development of the hotel (and are evident in a c1895 photo). Adjoining both of these sections at the centre of the plan is a narrow hipped roof section (date not confirmed). A hipped roof verandah extends along the north and west elevations of the hotel which dates from c1918. The roof and verandah are clad with corrugated iron (the building does not appear to retain any Victorian chimneys).

A number of modern additions and outbuildings extend to the rear (south) of the hotel, to the rear of the property.

Figure D1. The two main elevations of the hotel have a brick parapeted facade (overpainted) which extends above the verandah roof to form an ornate parapet, which conceals the Victorian buildings with hipped roofs behind them. The north elevation, corner bay and adjacent bay on the west elevation retain tuck pointing to the bricks (overpainted). An entrance is located on the chamfered corner, entered by two concrete steps. The parapet extends across the entire north elevation and part of the west elevation, past the corner entrance. The rendered (overpainted) parapet is formed by rendered engaged piers which extend from ground level. In between the piers are shorter sections which rise in a slight arch, faced with rough-cast render. At the centre of the north parapet is a large section which rises in a larger arch, with the words 'Railway Hotel' in relief. Below the parapet on both elevations is a bold cornice mould.

A modern sign projects from the parapet at the corner.

Figures D1 & D2. The hipped verandah has a slightly-concave profile and is clad with corrugated iron, supported by (new –s ee Figure H4)) stop-chamfered timber posts which have been spliced in to the top of the original turned timber posts (just below the timber valance). The verandah has a timber frieze with vertical slats that date from the original c1918 structure. A shorter parapet constructed of simple panels is located at the south end of the west elevation (date not confirmed).

Figures D1, 2 & 3. The openings to the north and west elevations appear to be very similar in layout to the Victorian facades (see Figures H1 & H2). The windows have a rendered sill with a wide rendered band below (overpainted), dating to the c1918 development.

All of the doors and windows to the north and west elevations are modern alterations.

Figure D4. The corner entrance and entrance on George Street retain leadlight highlights with an Art Nouveau influence which date from the c1918 works.

Figure D5. The rear (south) elevations, dating to the Victorian period, are clad in weatherboard, with the hipped roofs evident above.

Figure D1. The two main elevations of the hotel have a brick envelope (overpainted) which extends above the verandah roof to form an ornate parapet, which conceals the Victorian hipped roof. An entrance is located on the chamfered corner. The parapet extends across the entire north elevation and part of the west elevation, past the corner entrance.

Figure D2. A shorter parapet constructed of simple panels is located at the south end of the west elevation (date not confirmed).

Figure D3. The openings to the north and west elevations appear to be very similar to the Victorian era openings, in the Victorian facades (see Figures H1 & H2). Note the concave verandah structure.

Figure D4. The corner entrance retains leadlight highlights with an Art Nouveau influence dating from the c1918 construction.

Figure D5. The rear (south) elevations, dating to the Victorian period, are clad in weatherboard, with the hipped roofs evident above.

Sources

All photos taken in 2015 by Heritage Intelligence Pty Ltd as part of Wellington Shire Stage 2 Heritage Study.

Comparative Analysis

Railway Hotel, Heyfield – c1885 single-storey timber Victorian hotel with a new rendered brick facade built c1918 in the Federation Free Classical style. The Federation facade is highly intact with the original roof forms and earlier timber elevations evident at the rear of the

building. It is a dominant single-storey building on a corner lot addressing two streets. Recommended for the Heritage Overlay as part of this Study.

Comparable places:

Macalister Hotel, 2 Johnson Street, Maffra – c1863 Victorian single-storey building with a new rendered façade built in 1922 in the Free Classical style with Egyptian Revival influences in the decoration to the openings. A highly intact Interwar façade that probably retains remnants of the original c1863 building (at least the roof form) which was the first hotel in Maffra. It is a landmark building at the northern entrance to Maffra. Recommended for the Heritage Overlay as part of this Study.

Rosedale Hotel, 29-31 Lyons St, Rosedale – built as a single-storey building in 1858 with additions dating to 1927. It is a two-storey brick construction with a facade, roof form and parapet that dates to the Interwar period. It is significant as an important early hotel complex in Gippsland, for its association with builder William Allen (and others), for the plan of the complex, and for its contribution to the townscape. Retains the 1858 stables and a two-storey kitchen and staff quarters built 1863. (VHR H645)

Ship Inn Hotel (former) & Cordyline tree, 73 Tarraville Rd, Port Albert – c1856 intact single-storey weatherboard hotel with timber shingle roof below the later corrugated iron roof. It is significant as the oldest hotel building in Port Albert and among the early hotels in Gippsland, and for its historical associations. (HO135)

Latrobe Hotel (former), 511 Raymond St, Sale – a small Victorian single-storey brick building (1900). Every window and door opening has been filled in, thus presenting a blank rendered and painted wall to the street which has compromised the integrity of the front elevation of the building. The existing citation for this building states that it is significant as a rare example of an early hotel unusually located in a residential area of Sale, as a hostel later run by the Church of England and as an important landmark building. (HO185)

Commercial Hotel (former), 20 Reeve St, Tarraville – c1854 double-fronted timber building of a residential scale with a high-hipped roof. It is significant as one of the oldest hotels in Gippsland, for its integrity, and as a remnant of the commercial strip on Reeve Street. The verandah has been largely in-filled on at least two elevations, including the façade but this is easily reversible. (HO40).

Management Guidelines

Whilst landowners are not obliged to undertake restoration works, these guidelines provide recommendations to facilitate the retention and enhancement of the culturally significant place, its fabric and its setting, when restoration works or alterations to the building are proposed. They also identify issues particular to the place and provide further detailed advice where relevant. The guidelines are not intended to be prescriptive and a pragmatic approach will be taken when considering development proposals. Alternative approaches to those specified in the guidelines will be considered where it can be demonstrated that a desirable development outcome can be achieved that does not impact on a place's heritage integrity.

The building facades are in good condition, however, there are some recommendations below especially relating to sub floor ventilation, down pipe outlets into drainage pits, and some guidelines for future development and heritage enhancement.

1. **Setting**
   1.1. Retain clear views of the two street elevations.

1.2. Ensure signs and services such as power poles, bus shelters, signs, etc are located so that they do not impact on the important views.
1.3. New interpretation storyboards should be placed to the side of the building not directly in front of it, if possible.
1.4. Paving
1.5. Appropriate paving could be pressed granitic sand, asphalt or concrete. If concrete is selected, a surface with sand-coloured- size exposed aggregate would be better with the historic building.
1.6. Ensure the asphalt or concrete does not adhere to the building itself. Insert 10mm x 10mm grey polyurethane seal over a zipped Ableflex joint filler around the plinth, to ensure concrete does not adhere to it, and to allow expansion and joint movement and prevent water from seeping below the building.

2. **Additions and New Structures**
2.1. New structures should be restricted to the rear of the property as shown in the blue polygon on the aerial map below.
2.2. Sympathetic extensions are preferred. E.g. New parts that are in the same view lines as the historic building as seen from the street, should be parallel and perpendicular to the existing building, no higher than the existing building, similar proportions, height, wall colours, steep gable or hip roofs, with rectangular timber framed windows with a vertical axis. But the parts that are not visible in those views could be of any design, colours and materials.
2.3. Where possible, make changes to the original fabric, that are easily reversible. E.g. The current needs might mean that a doorway in a brick wall is not used, or located where an extension is desired. Rather than bricking up the doorway, frame it up with timber and sheet it over with plaster, weatherboards, etc.
2.4. To avoid damage to the brick walls, signs should be attached in such a way that they do not damage the brickwork. Preferably fix them into the mortar rather than the bricks.
2.5. If an extension is to have a concrete slab floor, ensure it will not reduce the air flow under the historic brick building.
2.6. Avoid hard paths against the walls. Install them 500mm away from the walls and 250mm lower than the ground level inside the building. Fill the gap between the path and wall with very coarse gravel to allow moisture to evaporate from the base of the wall. See section 7.

3. **Accessibility**
3.1. Ramps
3.1.1. Removable ramp construction
3.1.1.1. A metal framed ramp which allows air to flow under it, to ensure the subfloor vents of the building are not obstructing good airflow under the floor, which will allow the wall structure to evaporate moisture, reduce termite and rot attack to the subfloor structure and reduce rising damp in brick/stone walls.
3.1.1.2. If it is constructed of concrete next to brick walls this may cause damp problems in the future.
3.1.1.3. Ensure water drains away from the subfloor vents, and walls and any gap between the wall and the ramp remains clear of debris. Insert additional sub floor vents if the ramp has blocked any of them.
3.1.1.4. The hand rails on the ramp should not be a feature, which would detract from the architecture. Plain thin railings painted in the same colour as the walls, so that blend in, would be appropriate

3.2. Metal banisters may be installed at the front steps. They are functional and minimalist and they have a minor visual impact on the architecture and therefor they are a suitable design for an accessible addition.

4. **Reconstruction and Restoration**

If an opportunity arises, consider restoring and reconstructing the following.

4.1. Roofing, spouting and down pipes

4.1.1. Use galvanised corrugated iron roofing, spouting, down pipes and rain heads.

4.1.2. Don't use Zincalume or Colorbond or plastic.

4.1.3. Use Ogee profile spouting, and round diameter down pipes.

4.2. Fences

4.2.1. Construct a paling timber or galvanised corrugated iron fence with timber capping along the street boundaries.

4.3. Verandah

4.3.1. Replace the existing timber posts with turned timber posts to match the original Federation ones (See Figure H4).

4.3.2. Repair the verandah with concave timber structure, timber valance and reclad with galvanised corrugated iron, (unpainted), not Colorbond or Zincalume.

5. Brick Walls

5.1. Mortar: Match the lime mortar, do not use cement mortar. Traditional mortar mixes were commonly 1:3 lime:sand.

5.2. Tuck pointing is now a rare craft and expensive to repair or reconstruct, which makes caring for the existing remnants particularly important.

5.3. Paint and Colours (also see Paint Colours and Paint Removal)

5.3.1. It is recommended to paint the exterior of the building using original colours (paint scrapes may reveal the colours) to enhance the historic architecture and character.

5.3.2. Note, even though some paints claim to 'breathe', there are no paints available, that adequately allow the walls to 'breathe'.

5.3.3. Paint removal: It is recommended that the paint be removed chemically from the bricks (never sand, water or soda blast the building as this will permanently damage the bricks, mortar, tuck pointing and render. Never seal the bricks or render as that will create perpetual damp problems). Removal of the paint will not only restore the elegance of the architecture, but it will remove the ongoing costs of repainting it every 10 or so years.

5.4. Remove any dark grey patches to the mortar joints - this is cement mortar which will damage the bricks, as noted above, and reduce the longevity of the walls. Repoint those joints with lime mortar. The mortar is not the problem it is the messenger, alerting you to a damp problem (also see Water Damage and Damp)

5.5. Modern products: Do not use modern products on these historic bricks as they will cause expensive damage. Use lime mortar to match existing.

5.6. **Do not seal** the bricks with modern sealants or with paint. Solid masonry buildings **must be able to evaporate water** when water enters from leaking roofs, pipes, pooling of water, storms, etc. The biggest risk to solid masonry buildings is permanent damage by the use of cleaning materials, painting, and sealing agents and methods. None of the modern products that claim to 'breathe' do this adequately for historic solid masonry buildings.

6 . Care and Maintenance

6.1. Retaining and restoring the heritage fabric is always a preferable heritage outcome than replacing original fabric with new.

6.2. Key References

6.2.1. Obtain a copy of "Salt Attack and Rising Damp" by David Young (2008), which is a free booklet available for download from Heritage Victoria website. It is in plain English, well illustrated and has very important instructions and should be used by tradesmen, Council maintenance staff and designers.

6.2.2. Further assistance is available from the Shire's heritage advisor.

6.3. Roofing, spouting and down pipes

6.3.1. Use galvanised corrugated iron roofing, spouting, down pipes and rain heads. It is preferable to use short sheet corrugated iron and lap them, rather than single long sheets, but it is not essential.

6.3.2. Do not use Zincalume or Colorbond.

6.3.3. Use Ogee profile spouting, and round diameter down pipes.

6.4. Joinery

6.4.1. It is important to repair rather than replace where possible, as this retains the historic fabric. This may involve cutting out rotten timber and splicing in new timber, which is a better heritage outcome than complete replacement.

6.4.2. The original external timber doors and windows require careful repair and painting.

7. Water Damage and Damp

7.1. Signs of damp in the walls include: lime mortar falling out of the joints, moss growing in the mortar, white (salt) powder or crystals on the brickwork, existing patches with grey cement mortar, or the timber floor failing. These causes of damp are, in most cases, due to simple drainage problems, lack of correct maintenance, inserting concrete next to the solid masonry walls, sealing the walls, sub floor ventilation blocked, or the ground level too high on the outside.

7.2. Always remove the **source** of the water damage first (see Care and Maintenance).

7.3. Water falling, splashing or seeping from damaged spouting and down pipes causes severe and expensive damage to the brick walls.

7.4. Repairing damage from damp may involve lowering of the ground outside so that it is lower than the ground level inside under the floor, installation of agricultural drains, running the downpipes into drainage inspection pits instead of straight into the ground. The reason for the pits is that a blocked drain will not be noticed until so much water has seeped in and around the base of the building and damage commenced (which may take weeks or months to be visible), whereas, the pit will immediately fill with water and the problem can be fixed before the floor rots or the building smells musty.

7.5. Cracking: Water will be getting into the structure through the cracks (even hairline cracks in paint) and the source of the problem needs to be remedied before the crack is filled with matching mortar, or in the case of paint on brick, stone or render, the paint should be chemically removed, to allow the wall to breathe properly and not retain the moisture.

7.6. Subfloor ventilation is critical. Check that sub floor vents are not blocked by the concrete verandah floor or paint, and introduce additional vents if necessary. Ensure the exterior ground level is 250mm or more, lower than the ground level inside the building. Good subfloor ventilation works for free, and is therefore very

cost effective. Do not rely on fans being inserted under the floor as these are difficult to monitor, they can breakdown as they get clogged with dust, etc, and there are ongoing costs for servicing and electricity.

7.7. Engineering: If a structural engineer is required, it is recommended that one experienced with historic buildings and the Burra Charter principle of doing 'as little as possible but as much as necessary', be engaged. Some of them are listed on Heritage Victoria's Directory of Consultants and Contractors.

7.8. Never install a concrete floor inside a solid masonry building, as it will, after a year or so, cause long term chronic damp problems in the walls.

7.9. Never use cement mortar, always match the original lime mortar. Cement is stronger than the bricks and therefore the bricks will eventually crumble, leaving the cement mortar intact! Lime mortar lasts for hundreds of years. When it starts to powder, it is the 'canary in the mine', alerting you to a damp problem – fix the source of the damp problem and then repoint with lime mortar.

7.10. Do not install a new damp proof course (DPC) until the drainage has been fixed, even an expensive DPC may not work unless the ground has been lowered appropriately.

8. Paint Colours and Paint Removal

8.1. A permit is required if you wish to paint a previously unpainted exterior, and if you wish to change the colours from the existing colours.

8.2. Even if the existing colour scheme is not original, or appropriate for that style of architecture, repainting using the existing colours is considered maintenance and no planning permit is required.

8.3. If it is proposed to change the existing colour scheme, a planning permit is required and it would be important to use colours that enhance the architectural style and age of the building.

8.4. Rather than repainting, it would be preferred if earlier paint was chemically removed from brick and rendered surfaces, revealing the original finish.

8.5. Chemical removal of paint will not damage the surface of the stone, bricks or render or even the delicate tuck pointing, hidden under many painted surfaces. Removal of the paint will not only restore the elegance of the architecture, but it will remove the ongoing costs of repainting it every 10 or so years.

8.6. Sand, soda or water blasting removes the skilled decorative works of craftsmen as well as the fired surface on bricks and the lime mortar from between the bricks. It is irreversible and reduces the life of the building due to the severe damp that the damage encourages. Never seal the bricks or render as that will create perpetual damp problems.

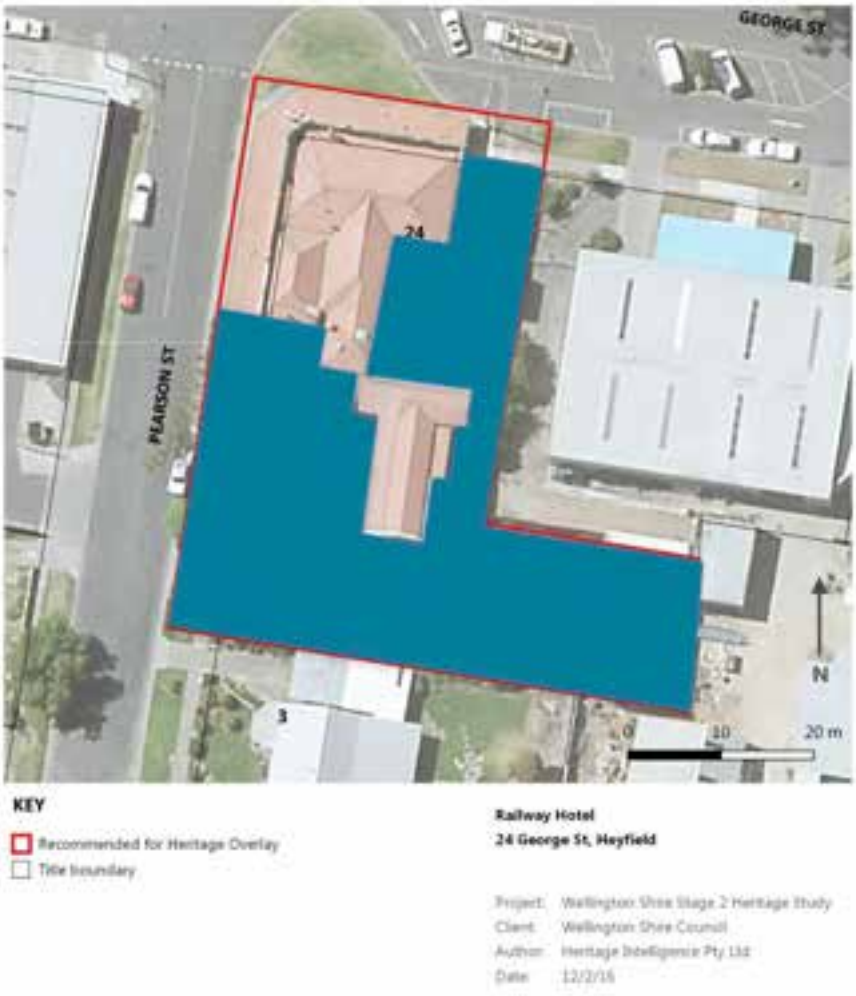
9. Services

9.1. Ensure new services and conduits, down pipes etc, are not conspicuous. Locate them at the rear of the building whenever possible, and when that is not practical, paint them the same colour as the building or fabric behind them, or enclose them behind a screen the same colour as the building fabric that also provides adequate ventilation around the device. Therefore, if a conduit goes up a red brick wall, it should be painted red, and when it passes over say, a cream coloured detail, it should be painted cream.

10. **Signage** (including new signage and locations and scale of adjacent advertising signage)

10.1. Ensure all signage is designed to fit around the significant architectural design features, not over them.

NOTE: The blue shaded area is the preferred location for additions and new development



Resources

Wellington Shire Heritage Advisor

Young, David (2008), "Salt Attack and Rising Damp, a guide to salt damp in historic and older buildings" Technical Guide, prepared

Locality:	**HEYFIELD**
Place address:	**6 MACFARLANE ST**
Citation date	2016
Place type (when built):	Residence
Recommended heritage protection:	Local government level Local Planning Scheme: Yes Vic Heritage Register: No Heritage Inventory (Archaeological): No
Place name:	**Police Station (former)**

Architectural Style: Victorian Italianate

Designer / Architect: Not Known

Construction Date: c1860

Statement of Significance

This statement of significance is based on the history, description and comparative analysis in this citation. The Criteria A-H is the Heritage Council Criteria for assessing cultural heritage significance (HERCON). Level of Significance, Local, State, National, is in accordance with the level of Government legislation.

What is significant?

The former police station at 6 Macfarlane Street, Heyfield, is significant. The original form, materials and detailing as constructed in c1860 to c1900 are significant. The early (pre-1890s) gabled-roof weatherboard outbuilding on the west boundary is significant.

Modern outbuildings and non-original alterations and additions to the buildings are not significant.

How is it significant?

The former police station at 6 Macfarlane Street, Heyfield, is locally significant for its historical and aesthetic values to Wellington Shire.

Why is it significant?

The former police station is **historically significant at a local level** as it is a physical remnant of the earliest development in the township of Heyfield, when it was known as Heyfield Bridge. The residence was built c1860 for owner Denis O'Brien, prior to the survey of the town in 1864. Later owner, James Knox, who was a well-known figure and publican in Heyfield and wider Gippsland, let the residence out to serve as a police station and residence for 30 pounds a year. The first Heyfield police station opened at 6 Macfarlane Street on 18 September 1878. The title records state that 6 MacFarlane was officially leased to The Board of Land and Works by Knox from November 1886. The residence served as a police station and was occupied by a single police officer in the 1880s and 1890s, probably until 1904 when Knox sold the land. The surviving outbuilding from this period, the weatherboard stables, are significant. The police station moved to a number of different buildings in the town after its original site at 6 Macfarlane Street. The house at 6 Macfarlane Street appears to have served again as a residence from this date. Between August 1950 and January 1974, the Heyfield and District Co-operative Butter Factory and Electric Supply Co. Limited, Heyfield, owned the property, during which time it probably served as a worker's house. (Criterion A)

The former police station is **aesthetically significant at a local level** for its fine Victorian Italianate architectural details. The Victorian Italianate details include the asymmetrical plan, m-hip roof, decorative timber bargeboards and finial to the gabled-end of the facade, simple entrance with a highlight, and verandah comprising the stop-chamfered timber posts and remaining cast-iron frieze mounted in a timber frame, and cast-iron brackets. (Criterion D & E)

Statutory Recommendations

This place is recommended for inclusion in the Schedule to the Heritage Overlay of the Wellington Shire Planning Scheme to the extent of the title boundary as shown on the map.

External Paint Controls	No
Internal Alteration Controls	No
Tree Controls	No

Outbuildings or fences which are not exempt under Clause 43.01-3	Yes, stables
Prohibited Uses May Be Permitted	No
Incorporated Plan	No
Aboriginal Heritage Place	Not assessed

Map of recommended boundary for Heritage Overlay

KEY

Recommended for Heritage Overlay

Title boundary

Police Station (former)
6 MacFarlane St, Heyfield

Project: Wellington Shire Stage 2 Heritage Study
Client: Wellington Shire Council
Author: Heritage Intelligence Pty Ltd
Date: 12/2/16

History

Locality history

The first European contact in the area was made by both Angus McMillan and Paul Strzelecki in 1840 when they crossed the Thomson River near present Heyfield. Hayfield pastoral run was occupied in 1841, supposedly named for the tall waving grass covering the plain. A small settlement known as Heyfield Bridge was soon established on the north side of the Thomson River. Gold was discovered in the Great Dividing Range in the 1860s, and Heyfield was located on route which stimulated the growth of the town. Heyfield township was surveyed in 1864 and was part of Maffra Shire from 1875. The town had two hotels by the early 1860s and a sawmill operated during this early period. By the 1870s the town had a tannery, flourmill, a brickworks, school and Anglican and Methodist churches. A bridge over the Thomson River was built in 1876, on James Tyson's Heyfield Run (Context 2005:39; Fletcher & Kennett 2005:65).

In 1883, a railway line from Traralgon extended to Heyfield. The railway ended the region's isolation as it significantly shortened the travelling time to Melbourne and stimulated industries. Heyfield's business centre gradually moved towards the railway station. In 1898, James Tyson's Heyfield Run was subdivided and 114 lots were sold for dairying and cropping. Further subdivision occurred in the town after 1900. Heyfield became a service centre for the surrounding farming and pastoral district (Fletcher & Kennett 2005:65-6). The town became busy when work started on the Glenmaggie Weir in the 1920s, and a tramline was built from Heyfield to the weir site to transport materials needed for the huge project (Context 2005:22). In 1922 a new butter factory was built, with cattle sales held in the town fortnightly (Fletcher & Kennett 2005:65-6). In the 1940s the Victorian Rivers and Water Supply Commission began works in the area, employing several hundred men to raise the walls of the Glenmaggie Weir and carry out irrigation works. After this project was completed in 1960, about 60 families remained in the area (Fletcher & Kennett 2005:66).

Heyfield grew substantially from the 1950s as the centre of a saw milling industry (Context 2005:39). Between 1933 and 1954 the population of the town quadrupled from approximately 500, to peak at 2,184 people in 1954 (Victorian Places). The alpine timber industry was to not only transform the alpine ash forests and send roads threading into this isolated area, but also to transform Heyfield, below the mountains on the red gum plains (Context 2005:21). After the 1939 fires with their horrific loss of life and the destruction of Victoria's main mountain ash forests and hardwood timber supplies, the state's timber industry was restructured. The Forests Commission surveyed the untapped and inaccessible alpine reserves of timber. Saw mills would be relocated to towns away from the forests and milling operations would be centralised in the towns to be known as conversion centres; one town nominated was Heyfield (Context 2005:21). In 1950, during the heart of the post-war timber shortage, seven saw mills were established in Heyfield which was quickly transformed into a timber town (Context 2005:21). It is suggested that the one town had the most mills in the southern hemisphere, in the 1950s (HDHS). Streets of mill workers houses were hastily built on the perimeter of the town – 185 houses altogether – giving workers proper housing and access to educational, health and shopping facilities that they had been denied when they lived in the forests. Most of the 1950s mill houses are now in private hands, some have been renovated (Context 2005:21). In the 1950s, a soldiers' settlement was also established in the newly irrigated farms to the south of Heyfield (Fletcher & Kennett 2005:66).

By 1958, the Heyfield Sawmillers Logging Company was formed to co-ordinate operations over concerns of diminishing reserves of millable timber (Fletcher & Kennett 2005:66). As logging allocations have been reduced over the second half of the twentieth century, companies in Heyfield have amalgamated until the situation in 2001 where one company, Neville Smith Pty Ltd, owns the two remaining saw mills. Because of the shrinking allocations, in the 2000s, timber is trucked to Heyfield from all parts of Victoria (Context 2005:22). Since the town's population peak in 1954

(totalling 2,184 people), the population reduced to 1,830 by 1971 and steadily reduced to a total of 1,459 in 2011 (Victorian Places). The town is suggested to retain the largest mill in the southern hemisphere (HDHS).

In 1994, Wellington Shire was created by the amalgamation of the former Shires of Alberton, Avon and Maffra, the former City of Sale, most of the former Shire of Rosedale, as well as an area near Dargo which was formerly part of Bairnsdale Shire. In 2011, timber logging and milling accounted for 11.4% of employment in the Heyfield area, with farming totalling 6.6% (Victorian Places).

Thematic context

This place is associated with the following themes from the *Wellington Shire Thematic History* (2005):

7. Building Settlements and Towns

- 7.3 Small Farming Centres

- 7.6 Timber Towns

8. Governing and Administering

Place history

The former police station located on lot 3 (section 1, Township of Heyfield). D. O'Brien received the Crown Grant for the lot in October 1864 (Township Plan). A local history states however, that Denis O'Brien purchased lot 3 at a freehold auction in 1860 for four pounds and 18 shillings, after (presumably after, the history is not clear) he had improved the property and increased its value to 50 pounds. It was one of eight lots within the Heyfield Bridge township that had been 'built on' by 1860 (FitzGerald 1991:3-4). This suggests that the existing house at 6 Macfarlane Street was built c1860, as a residence, for owner Denis O'Brien. A map in FitzGerald (1991:4) shows that the other developed lots were also located in this section of Macfarlane Street, and on adjacent corners to the north and east.

In February 1876, the property was sold to Fanny Susannah Clow, wife of William Clow, stockman of Heyfield. In December 1876, Fanny Armstrong (formerly Clow) sold the lot 3 (the western half of the current 6 Macfarlane St) to James Knox, innkeeper of Heyfield (LV:V586/F086; V913/F492). Knox was a well-known and esteemed figure in Gippsland. He was a prominent figure on the goldfields of Walhalla and Woodspoint, with the mail contract between the two towns. He was a publican at Thomson's Hotel, Heyfield before building the Metropolitan Hotel in Maffra (1889-90) (*Heyfield Herald*, 21 Feb 1918:2; *Gippsland Times*, 15 Dec 1879:1).

The first police station was opened in Heyfield on 18 September 1878, located in Macfarlane Street between Bessant Street and the bridge. The building was rented for this purpose from James Knox for thirty pounds per year (FitzGerald 1991:71). The title records state that the property was officially leased to The Board of Land and Works by Knox from November 1886 (end date of lease not confirmed in titles; probably until 1904 when Knox sold the property) (LV:V913/F492). The Board of Land and Works (1857-1964) was responsible for matters relating to public works and public lands, including local government (PROV, VA744).

It is believed that (mounted) Constable Arthur was the first officer to man the station between 1878 and 1880. In the 1880s the station was manned by Constable Walsh, followed by Constable Paddy Cox in the 1890s (FitzGerald 1991:71).

An early in-house report on the Heyfield police station (while it was manned by one officer; exact date not known) records that it was a four-roomed weatherboard dwelling with an office, an iron roof, electric lighting and water tanks, all in fair repair. Exact measurements of the rooms are provided. It was located on one acre of land (66ft by 270ft) and the station was located approximately 12 metres (40ft) from the street. The fences were paling (timber picket) and cyclone fence in good

repair (since removed). There was a stable and a one-cell lockup, both in good repair (FitzGerald 1991:72). The lockup no longer remains on the site.

A photo dating to the 1890s (Figure H1) showed Constable Paddy Cox and a small girl in front of the police station. The facade at this date showed the roof clad with corrugated iron, corbelled brick chimneys (since removed or altered), the projecting gable bay with a decorative timber bargeboard and finial (they remain in 2015) above a one-over one sash window (without a hood; since added). The concave hipped verandah had a cast iron frieze and brackets (remnants of this original lace as remains in 2015). The front boundary was lined with a timber picket fence (since removed). A large weatherboard gabled building is located to the right (west) of the house (as remains in 2015) (FitzGerald 1991:72).

In April 1904, Knox sold the property to Joseph H Pearson, Heyfield tinsmith (LV:V913/F492; V2983/F403). It may have been at this date that the residence ceased serving as a police station and residence. Pearson retained the property until his death in 1939, when it was passed to Amelia Pearson, Heyfield spinster in 1940 (LV:V2983/F403).

The police station moved to a number of different buildings in the town after its original site at 6 Macfarlane Street. First it moved to the other end of Macfarlane Street near Clark Street. Then it is thought to have moved to Mary Street, then to Pearson Street, then it returned to Mary Street (where the swimming pool is now located). It moved to its current site in 1955 (FitzGerald 1991:71). Prior to this in 1925, a local newspaper article reported that Mr McLachlan M.L.A. had requested that a new police station be built by the Government, due to the condition of the existing one. The request was denied by the Chief Secretary who informed that the buildings would be continued to be leased in Heyfield (*Gippsland Times*, 14 Sep 1925:5).

Between August 1950 and January 1974, the Heyfield and District Co-operative Butter Factory and Electric Supply Co. Limited, Heyfield, owned the property at 6 Macfarlane Street (LV:V2983/F403). During this period it probably served as a worker's house. An addition was constructed to the rear (south) of the house under this ownership.

Later alterations to the house included the in-fill of the verandah (Context 2005), however, by 2015, the in-fill and a later verandah floor had been removed (facilitating the reconstruction of the original verandah and cast iron lace). Remnants of the original cast-iron frieze remain in section of the verandah in 2015.

An aerial in 2015 indicates that outbuildings are located to the rear (south) of the house. An early gabled-roof outbuilding remains on the west boundary, which is probably the original police stables; it is evident in the 1890s photo (Figure H1). A shed is located on the east boundary to the rear of the house. The original lock-up no longer remains on the site.

Figure H1. Constable Paddy Cox and a small girl in front of the police station in the 1890s. The facade at this date showed the roof clad with corrugated iron, corbelled brick chimneys (since removed or altered), the projecting gable bay with a decorative timber bargeboard and finial (the bargeboards remain in 2015; the finial has been replaced with similar) above a one-over-one sash window. The hipped verandah had a cast iron frieze in a timber frame and brackets. To the rear (right) of the house is a weatherboard outbuilding which was probably the original police stables (FitzGerald 1991:72).

Sources

Context Pty Ltd (2005), *Wellington Shire Heritage Study & Thematic Environmental History*, prepared for Wellington Shire Council.

Farvis, Luton (DATE), journal extracts provided by the Heyfield & Districts Historical Society.

FitzGerald, Leanne (1991), *Heyfield 1841-1991, a pictorial history*, Upper Ferntree Gully.

Fletcher, Meredith & Linda Kennett (2005), Wellington Landscapes, *History and Heritage in a Gippsland Shire*, Maffra.

Gippsland Times

Heyfield & Districts Historical Society (HDHS) collection: historical information and photos generously provided by Louise Hill-Coleman and Merryn Stevenson, provided Nov 2015.

Heyfield Herald

Land Victoria (LV), Certificates of Title, as cited above.

Township of Heyfield Plan

Public Records Office Victoria (PROV), Description for Agency VA744, 'Board of Land and Works', <http://www.access.prov.vic.gov.au/>, accessed 1 Feb 2016.

Victorian Places, 'Heyfield', <http://www.victorianplaces.com.au/ >, accessed 24 February 2016.

Description

This section describes the place in 2016. Refer to the Place History for additional important details describing historical changes in the physical fabric.

The residence and former police station at 6 Macfarlane Street, Heyfield, dates to c1860 and is a Victorian Italianate timber house. It is located on the earliest developed strip in Heyfield Township, on the south side of Macfarlane Street, north of the Thomson River at the southern end of the township. The house is set back behind a small front yard and modern fence, oriented parallel with the street (and sits on an angle within the lot). The c1860s house is constructed of a timber frame, clad in timber weatherboards, with timber joinery. Changes to the front elevation from that seen in Figure H1 include: an additional window under the verandah, a window hood to the front gable, reduced height of the chimney on the south face of the roof, solar cells on the north face of the roof, the chimney behind the gable end has been demolished, most of the cast iron has been removed from the verandah (possibly whilst the verandah is being repaired), and the verandah floor has been replaced. Overall, it is in good condition and retains a medium level of integrity.

Figure D1. The weatherboard house has a shallow-pitched M-hip roof with a projecting gable bay to the right side of the façade, clad in (painted original?) corrugated iron. One red-brick chimney remains (one has been removed), which has been reduced in height with the corbelled top section removed.

The east elevation has a pair of timber-framed double-hung one-over-one sash windows covered by one timber hood supported by timber brackets (the timber hoods are later additions, dating to c1990s). Modern solar panels are attached to the northern roof plane of the house and modern additions are being built onto the rear (south) elevation. A modern solid Colorbond deck fence lines the front boundary.

Figure D2. The façade has a projecting gabled bay to the right side, with the original decorative bargeboard and timber finial (finial not original). Below is a single one-over one timber sash window with a timber window hood (later addition, c1990s). To the left of the façade is a hipped roof verandah clad with corrugated iron, supported by stop chamfered timber posts (the verandah structure and floor are in the process of being restored in 2015). Remaining in place is a section of cast-iron frieze in a timber frame. A photo dating to the 1890s (Figure H1) illustrates the original composition of the verandah and its detail. The cast-iron brackets remain on site (and should be reinstated). The (later) timber verandah floor has been removed (and is in the process of being reconstructed). Beneath the verandah is a later glazed entrance door with a highlight, and two one-over-one timber-framed sash windows.

Figure D3. The west elevation has openings covered by window hoods (later additions, dating to c1990s).

Figure D4. Immediately behind the house on the west boundary is a long weatherboard building with a steeply pitched gabled-roof (probably the original police stables; it is evident in the 1890s photo, Figure H1). From the street, a timber-framed window hood is located on the east elevation, similar to those on the house (probably also dates to c1990s). This early outbuilding is in good condition, and as visible from the street retains a high level of integrity.

Figure D1. The facade and eastern elevation of the house. The weatherboard house has a shallow-pitched M-hip roof with a projecting gable bay to the right of the façade, clad in corrugated iron. One red-brick chimney remains (one has been removed) and this has had the corbelled top section removed.

Figure D2. The facade with the projecting gabled bay to the right, with its decorative bargeboard and (not original) finial, and the hipped-roof verandah with most of the original cast iron removed. The remainder is located on the site below.

Figure D3. The west elevation has openings covered by c1990s window hoods.

Figure D4. The long weatherboard building to the rear of the house, with a steeply pitched gabled-roof (probably the original police stables; it is evident in the 1890s photo, Figure H1).

Sources

All photos taken in 2015 by Heritage Intelligence Pty Ltd as part of Wellington Shire Stage 2 Heritage Study.

Comparative analysis

The c1860 residence is very early and very large for a small town at that time. The design is representative of houses designed in the Victorian Italianate style, with intricate timber fretwork to the bargeboards, but the use of cast iron decoration is very early (indicating that it may have been added in the 1870s -1880s when it was very common and readily available). The house is intact with reversible additions (window hoods) and slight alterations. The stables, dating to the police occupation of the place, remain on the site. It is one of a small number of remaining buildings that were constructed in this earliest building phase in Heyfield, which was focused in this southern part of the town.

Management Guidelines

Whilst landowners are not obliged to undertake restoration works, these guidelines provide recommendations to facilitate the retention and enhancement of the culturally significant place, its fabric and its setting, when restoration works or alterations to the building are proposed. They also identify issues particular to the place and provide further detailed advice where relevant. The guidelines are not intended to be prescriptive and a pragmatic approach will be taken when considering development proposals. Alternative approaches to those specified in the guidelines will be considered where it can be demonstrated that a desirable development outcome can be achieved that does not impact on a place's heritage integrity.

1. Setting

1.1. Paving

1.1.1. For Victorian era historic houses, the most appropriate paving is gravel, pressed granitic sand, asphalt or bricks. Concrete is not recommended but if required should have a surface of sand coloured and size, exposed aggregate.

2. Additions and New Structures

2.1. New structures should be restricted to the rear of the property as shown on the aerial map below.

2.2. If an extension is to have a concrete slab floor, ensure it will not reduce the air flow under the historic masonry building.

3. Accessibility

3.1. Ramps

3.1.1. Removable ramp construction:

3.1.1.1. A metal framed ramp which allows air to flow under it, to ensure the subfloor vents of the building are not obstructing good airflow under the floor which will allow the wall structure to evaporate moisture and reduce termite and rot attack to the subfloor structure.

3.2. Metal bannisters may be installed at the front steps. They are functional and minimalist and they have a minor visual impact on the architecture and therefor they are a suitable design

for an accessible addition.

4. Reconstruction and Restoration

If an opportunity arises, consider restoring and reconstructing the following.

4.1. Clad the roof in the original product, unpainted galvanised corrugated iron, (which, unlike Colorbond, does not grow lichen, and unlike Zincalume, does not remain highly reflective for years).

4.2. Roofing, spouting and down pipes

4.2.1. Use galvanised corrugated iron roofing, spouting, down pipes and rain heads.

4.2.2. Do not use Zincalume or Colorbond.

4.2.3. Use ogee profile spouting, and round diameter down pipes.

4.3. Reconstruct the missing cast iron decoration as shown in Figure H1.

4.4. Ensure good subfloor ventilation is maintained around the whole building to minimise damp conditions which encourage rot and termites.

4.5. Where possible, ensure services are located so that they can't be seen from the street.

4.6. Fences

4.6.1. Reconstruct the front picket fence as shown in the historic photo Figure H1. The existing Colorbond fence could be reused in the rear garden.

NOTE: The blue shaded area is the preferred location for additions and new development:

Locality:	**HEYFIELD**
Place address:	**46 MACFARLANE STREET**
Citation date	2016
Place type (when built):	Church (Primitive Methodist)
Recommended heritage protection:	Local government level Local Planning Scheme: Yes Vic Heritage Register: No Heritage Inventory (Archaeological): No

Place name: **Heyfield Uniting Church and Memorial**

Architectural Style:	Victorian Romanesque
Designer / Architect:	Not known
Construction Date:	1874, 1913

Statement of Significance

This statement of significance is based on the history, description and comparative analysis in this citation. The Criteria A-H is the Heritage Council Criteria for assessing cultural heritage significance (HERCON). Level of Significance, Local, State, National, is in accordance with the level of Government legislation.

What is significant?

Heyfield Uniting Church and Memorial at 46 Macfarlane Street, Heyfield, is significant. The form, materials and detailing as constructed in 1874 and 1913 are significant. The Honour Roll held within the church is significant. The interior of the porch, nave and chancel are significant.

Later outbuildings, fence, and alterations and additions to the building are not significant.

How is it significant?

Heyfield Uniting Church and Memorial is locally significant for its historical, social and aesthetic values to the Shire of Wellington.

Why is it significant?

Heyfield Uniting Church and Memorial is **historically and social significant at a local level** as they illustrate the early development of the township of Heyfield in the 1870s, as well as the later period in the early 1900s when Heyfield was established as a service and social centre for the surrounding farming and pastoral district. The church was built in 1874, with additions in the same style built in 1913. It was built by funds raised by the local community and has continually served the local community for over 140 years since its opening in December 1874. The church was remodelled in 1913, when the porch to the facade, chancel and buttresses were constructed. The church holds the Heyfield Methodist Church World War I Honour Roll, commemorating those who served in the war. (Criteria A & G)

Heyfield Uniting Church is **aesthetically significant at a local level** as it is an intact example of a picturesque Victorian Romanesque brick church, which is rare in Wellington Shire, but occasionally favoured by the Methodist and other protestant churches. The church underwent additions and structural reinforcement in 1913, which was a period when the town experienced growth. The Romanesque architectural style is evident in the robustness of the form and details, the gabled roof with a pronounced and distinctive rendered parapeted gable to the facade that has ruled incised lines to create an ashlar effect, the circular opening with a trefoil vent, and round headed windows and door ways. Also notable of the style are the rendered plinth, buttresses, the string courses to the facade which imitate the profile of the roof, and the entrance porch which imitates the details of the nave. The 1913 entrance porch has a small pointed-arch window to Macfarlane Street and a round-arched entrance off its east side. Other notable elements include the chancel and vestry at the south end, and the semi-circular arched openings with multipane clear-glass windows and a border of blue and red-coloured glass. The interior space and historic finishes of the nave are imbued with the rituals and aesthetics associated with worship, marriages, christenings and funerals. (Criterion E)

Statutory Recommendations

This place is recommended for inclusion in the Schedule to the Heritage Overlay of the Wellington Shire Planning Scheme to the extent of the title boundary as shown on the map.

External Paint Controls	Yes
Internal Alteration Controls	Yes

Tree Controls	No
Outbuildings or fences which are not exempt under Clause 43.01-3	No
Prohibited Uses May Be Permitted	No
Incorporated Plan	No
Aboriginal Heritage Place	Not assessed

Map of recommended boundary for Heritage Overlay

KEY

Recommended for Heritage Overlay

Title boundary

Heyfield Uniting Church and Memorial
46 Macfarlane St, Heyfield

Project: Wellington Shire Stage 2 Heritage Study
Client: Wellington Shire Council
Author: Heritage Intelligence Pty Ltd
Date: 12/2/16

History

Locality history

The first European contact in the area was made by both Angus McMillan and Paul Strzelecki in 1840 when they crossed the Thomson River near present Heyfield. Hayfield pastoral run was occupied in 1841, supposedly named for the tall waving grass covering the plain. A small settlement known as Heyfield Bridge was soon established on the north side of the Thomson River. Gold was discovered in the Great Dividing Range in the 1860s, and Heyfield was located on route which stimulated the growth of the town. Heyfield township was surveyed in 1864 and was part of Maffra Shire from 1875. The town had two hotels by the early 1860s and a sawmill operated during this early period. By the 1870s the town had a tannery, flourmill, a brickworks, school and Anglican and Methodist churches. A bridge over the Thomson River was built in 1876, on James Tyson's Heyfield Run (Context 2005:39; Fletcher & Kennett 2005:65).

In 1883, a railway line from Traralgon extended to Heyfield. The railway ended the region's isolation as it significantly shortened the travelling time to Melbourne and stimulated industries. Heyfield's business centre gradually moved towards the railway station. In 1898, James Tyson's Heyfield Run was subdivided and 114 lots were sold for dairying and cropping. Further subdivision occurred in the town after 1900. Heyfield became a service centre for the surrounding farming and pastoral district (Fletcher & Kennett 2005:65-6). The town became busy when work started on the Glenmaggie Weir in the 1920s, and a tramline was built from Heyfield to the weir site to transport materials needed for the huge project (Context 2005:22). In 1922 a new butter factory was built, with cattle sales held in the town fortnightly (Fletcher & Kennett 2005:65-6). In the 1940s the Victorian Rivers and Water Supply Commission began works in the area, employing several hundred men to raise the walls of the Glenmaggie Weir and carry out irrigation works. After this project was completed in 1960, about 60 families remained in the area (Fletcher & Kennett 2005:66).

Heyfield grew substantially from the 1950s as the centre of a saw milling industry (Context 2005:39). Between 1933 and 1954 the population of the town quadrupled from approximately 500, to peak at 2,184 people in 1954 (Victorian Places). The alpine timber industry was to not only transform the alpine ash forests and send roads threading into this isolated area, but also to transform Heyfield, below the mountains on the red gum plains (Context 2005:21). After the 1939 fires with their horrific loss of life and the destruction of Victoria's main mountain ash forests and hardwood timber supplies, the state's timber industry was restructured. The Forests Commission surveyed the untapped and inaccessible alpine reserves of timber. Saw mills would be relocated to towns away from the forests and milling operations would be centralised in the towns to be known as conversion centres; one town nominated was Heyfield (Context 2005:21). In 1950, during the heart of the post-war timber shortage, seven saw mills were established in Heyfield which was quickly transformed into a timber town (Context 2005:21). It is suggested that the one town had the most mills in the southern hemisphere, in the 1950s (HDHS). Streets of mill workers houses were hastily built on the perimeter of the town – 185 houses altogether – giving workers proper housing and access to educational, health and shopping facilities that they had been denied when they lived in the forests. Most of the 1950s mill houses are now in private hands, some have been renovated (Context 2005:21). In the 1950s, a soldiers' settlement was also established in the newly irrigated farms to the south of Heyfield (Fletcher & Kennett 2005:66).

By 1958, the Heyfield Sawmillers Logging Company was formed to co-ordinate operations over concerns of diminishing reserves of millable timber (Fletcher & Kennett 2005:66). As logging allocations have been reduced over the second half of the twentieth century, companies in Heyfield have amalgamated until the situation in 2001 where one company, Neville Smith Pty Ltd, owns the two remaining saw mills. Because of the shrinking allocations, in the 2000s, timber is trucked to Heyfield from all parts of Victoria (Context 2005:22). Since the town's population peak in 1954

(totalling 2,184 people), the population reduced to 1,830 by 1971 and steadily reduced to a total of 1,459 in 2011 (Victorian Places). The town is suggested to retain the largest mill in the southern hemisphere (HDHS).

In 1994, Wellington Shire was created by the amalgamation of the former Shires of Alberton, Avon and Maffra, the former City of Sale, most of the former Shire of Rosedale, as well as an area near Dargo which was formerly part of Bairnsdale Shire. In 2011, timber logging and milling accounted for 11.4% of employment in the Heyfield area, with farming totalling 6.6% (Victorian Places).

Thematic context

This place is associated with the following themes from the *Wellington Shire Thematic History* (2005):

9. Developing Cultural Institutions and Way of Life

- 9.1 Religion

The following is based on information taken from the *Wellington Shire Thematic History* (Context 2005:45):

In many towns throughout the shire, churches occupy prominent sites, illustrating their importance to the community that built them. Complexes consisting of churches, halls, residences and schools have evolved. They are places where people have performed some of their most important ceremonies, and often contain memorials to local people through stained glass windows, monuments and plaques.

The first church services took place in private homes, schools and halls, held by travelling clergyman and parsons who travelled Gippsland and tended to all denominations. The Reverend E.G. Pryce, based in Cooma, made two sweeping journeys into Gippsland from the Monaro in the 1840s, conducting marriages and baptisms as he went. When Bishop Perry, the Anglican bishop of Melbourne, visited Gippsland in 1847, he chose a site for a church at Tarraville. The church, designed by J.H.W. Pettit and surveyor George Hastings, was opened in 1856. Still standing near the Tarra River, it is an evocative reminder of the early settlement period when settlers began transplanting the institutions that they knew from Britain, replicating the architecture.

Selection lead to many new settlements and reserves for churches were gazetted, or land was donated by local parishioners for the purpose. Churches were built throughout the shire in the Anglican and Catholic, and Presbyterian and Methodists (later Uniting) denominations. Building churches was the result of a significant community effort, often in the acquisition of land, and in the construction and furnishing of the churches.

Place history

The Crown Grant for the lot (that extended to River Street to the south) was granted to J. Peck & Co. in February 1874. At this date the land totalled one acre (Township Plan). Henry Walker and George Blore raised money for the construction of the Primitive Methodist Church, and were later amongst the first Trustees (FitzGerald 1991:63).

The Primitive Methodist Church was built on the corner of Macfarlane and Dudley streets in 1874 and was opened on 27 December 1874. The Reverend G. Oglethorpe and Reverend W. Williams delivered three sermons on the day (*Gippsland Times*, 22 Dec 1874:2). The church was never appointed a resident minister (FitzGerald 1991:63).

A photo dating to 1903 (Figure H1) showed a wedding party at the church, prior to the addition of the porch. The front elevation remained face brick with cement render coping (all since overpainted). 'Primitive Methodist Church 1874' was written in the circle surrounding the trefoil-shaped vent in the gable-end. The entrance porch was framed by a bold triangular, pointed arch moulding reflecting the parapet behind, with a brick semi circular arched doorway (it is not known if these features remain

on the interior of the porch). A timber picket fence ran along the front boundary (since removed) (HDHS).

The original church had a shingle roof and six-inch pine floorboards internally. Both of these were removed when the church was remodelled in 1913. Further additions at this date included the porch to the facade, a chancel added to the rear (south) of the church and buttresses added to the side elevations (FitzGerald 1991:63).

A photo dating to post-1913 (Figure H2) showed the church with the chancel, entrance porch and buttresses added to the side elevations of the church. The church exterior remained unpainted. There was no cross at the peak of the parapet at this date and the roof was clad with corrugated iron. The front boundary was enclosed with a timber-framed fence by this date (since removed) (HDHS).

The church holds the Heyfield Methodist Church World War I Honour Roll (Vic War Heritage Inventory). In 1963, new flooring was laid 6" higher than the previous floor (Aitken 2016). The centenary of the church was celebrated in 18 September 1966, however, it is believed to have celebrated the first service in Heyfield, as the current church is known to have been constructed in 1874 (FitzGerald 1991:63).

In 2015, it serves as the Uniting Church. A large recent building is located to the rear (south) of the church. A metal pole and chain wire fence runs along the front (north) boundary, with pedestrian and vehicular gates (with mild-steel details).

Figure H1. A wedding party at the church in 1903, in front of the original entrance porch, before the existing porch and buttresses were constructed (HDHS).

Figure H2. A photo dating post-1913, after the existing porch, vestry and buttresses to the side elevations were constructed (HDHS).

Sources

Aitken, Julie & Road, Chairperson, Heyfield UCA, feedback received 23 May 2016.

Context Pty Ltd (2005), *Wellington Shire Heritage Study Thematic Environmental History*, prepared for Wellington Shire Council

FitzGerald, Leanne (1991), *Heyfield 1841-1991, a pictorial history*, Upper Ferntree Gully.

Fletcher, Meredith & Linda Kennett (2005), Wellington Landscapes, *History and Heritage in a Gippsland Shire*, Maffra.

Gippsland Times, articles provided by the Heyfield & Districts Historical Society.

Heyfield & Districts Historical Society (HDHS) collection: historical information and photos generously provided by Louise Hill-Coleman and Merryn Stevenson, provided Nov 2015.

Township of Heyfield Plan.

Victorian Places, 'Heyfield', <http://www.victorianplaces.com.au/ >, accessed 24 February 2016.

Victorian War Heritage Inventory, Victorian Heritage Database entry for 'Heyfield Methodist Church Honour Roll (First World War)', <http://vhd.heritagecouncil.vic.gov.au/> accessed 8 Dec 2015.

Description

This section describes the place in 2016. Refer to the Place History for additional important details describing historical changes in the physical fabric, particularly in regards to additions constructed in 1913.

The Victorian Romanesque church at 46 Macfarlane Street was built in 1874 as the Primitive Methodist Church, and now serves as the Uniting Church. The modest-sized building is located at the southern end of Heyfield township, on the south side of Macfarlane Street, on the corner of Dudley Street. The church sits close to the front title boundary, at the east end of the property. The 1874 church, and the 1913 additions, retain a high level of integrity and are in good condition.

Figure D1. The brick (overpainted) church is modest in size and detail. The church has a gabled roof with a rendered (overpainted) parapeted gable to the facade (with ruled incised lines to create an ashlar effect) and sits on a rendered plinth. The roof is clad with (recent) corrugated iron with ridge vents. The pitch of the roof is repeated by two string courses on the gabled-end of the facade. A cross appears at the peak of the gable. Beneath the string courses is a small trefoil-shaped vent within a circular brick opening. At the centre of the facade is a small 1913 entrance porch, which imitates the parapeted gable of the nave behind. The porch (dating to 1913) has a small pointed-arch window facing Macfarlane Street.

The front boundary is lined with an interwar metal pole and chain wire fence with pedestrian and vehicular gates (with mild-steel curvilinear details). The fence and gates are a common design. To the south of the church is a modern weatherboard hall.

Figure D2 & D3. The side elevations comprise three bays created by buttresses (added in 1913). Each bay has a single semi-circular arched window. The buttresses have been reinforced externally with metal rods. A chancel (built in 1913) at the southern end of the church has a window of the same design on its west elevation. A small outbuilding is located on the western boundary, behind the church (probably facilities).

Figure D3. The vestry projects to the east off the chancel, entered by a door facing north. Another timber door is located on the third bay of the east elevation of the church. The entrance porch has a semi-circular arched door and opening on its east side.

Figure D4. A detail of the semi-circular arched windows shows that they are multipane windows with a border of blue and red-coloured glass. The round segmented section at the top may be a hopper window.

Figure D1. The brick (overpainted) church is modest in size and detail. The church has a gabled roof with a rendered (overpainted) parapeted gable to the facade. At the centre of the facade is a small entrance porch (1913), which imitates the details of the parapeted gable of the nave behind.

Figure D2. The west elevation. The side elevations comprise three bays created by buttresses (added in 1913). Each bay has a single semi-circular arched window. A chancel at the southern end of the church has a window of the same design on its west elevation.

Figure D3. The east elevation. The vestry projects to the east off the vestry and is entered by a door facing north. Another timber door is located on the third bay of the east elevation. The entrance porch has a semi-circular arched door and opening on its east side.

Figure D4. A detail of the semi-circular arched windows shows that they are multipane windows with a border of blue and red-coloured glass. The round segmented section at the top may be an

openable, hopper window.

Sources

All photos taken in 2015 by Heritage Intelligence Pty Ltd as part of Wellington Shire Stage 2 Heritage Study.

Comparative analysis

While the comparative analysis has compared this church architecturally to others within Wellington Shire, it must be recognised that although it may be of less architectural significance than another within the large shire, it remains of very high historical and social significance to the local community and architecturally representative of the town.

Heyfield Uniting Church and Memorial, Heyfield – a modest 1874 brick church with simple rendered details (overpainted), in the Victorian Romanesque idiom, with a porch and vestries built in 1913 in the same style.

Comparable places:

St Mark's Anglican Church, 55 Albert St, Rosedale – a modest, intact 1866-67 Romanesque church of rendered brick. It is significant for its unusual Romanesque architectural details, as one of the earliest surviving churches in Gippsland and for its historical associations, including with local builder William Allen. (VHR H0599)

St Rose of Lima Catholic Church, 4-6 Queen St, Rosedale – 1874-75 rendered brick church in the Victorian Free Gothic with sympathetic additions built c1906. The church retains a high level of integrity and was built by local builder William Allen.

St Andrews Uniting Church, 46-52 Queen St, Rosedale – a highly intact 1869 Victorian Free Gothic church of face-brick with rendered dressings, built by local builder William Allen. To the rear of the church is an attached 1960s cream-brick hall.

Management Guidelines

Whilst landowners are not obliged to undertake restoration works, these guidelines provide recommendations to facilitate the retention and enhancement of the culturally significant place, its fabric and its setting, when restoration works or alterations to the building are proposed. They also identify issues particular to the place and provide further detailed advice where relevant. The guidelines are not intended to be prescriptive and a pragmatic approach will be taken when considering development proposals. Alternative approaches to those specified in the guidelines will be considered where it can be demonstrated that a desirable development outcome can be achieved that does not impact on a place's heritage integrity.

1. **Setting**
   - 1.1. Retain clear views of the front section and side elevations from along Macfarlane Street.
   - 1.2. Ensure signs and services such as power poles, bus shelters, signs, etc are located so that they do not impact on the important views.
   - 1.3. New interpretation storyboards, should be placed to the side of the building not directly in front of it.
   - 1.4. Paving
     - 1.4.1. For Victorian to Interwar era historic buildings, appropriate paving could be pressed

granitic sand, asphalt or concrete. If concrete is selected, a surface with sand-coloured-size exposed aggregate would be better with the Romanesque style.

2. **Additions and New Structures**

2.1. New structures should be restricted to the rear and far west of the property, as shown on the blue polygon on the aerial map below.

2.2. Sympathetic extensions are preferred. E.g. New parts that are in the same view lines as the historic building as seen from Macfarlane Street, should be parallel and perpendicular to the existing building, no higher than the existing building, similar proportions, height, wall colours, steep gable or hip roofs, timber framed windows with a vertical axis, but parts not visible in those views could be of any design, colours and materials.

2.3. If an extension is to have a concrete slab floor, ensure it will not reduce the air flow under the historic brick building.

2.4. Avoid hard paths against the walls. Install them 500mm away from the walls and 250mm lower than the ground level inside the building. Fill the gap between the path and the wall with very course gravel to allow moisture to evaporate from the base of the wall.

2.5. New garden beds

2.5.1. These should be a minimum of 500mm from the walls, preferably further, and the ground lowered so that the finished ground level of the garden bed is a minimum of 250mm lower than the ground level which is under the floor, inside the building. Slope the soil and garden bed away from the building, and fill the area between the garden bed and walls, with very coarse gravel up to the finished level of the garden bed. The coarse gravel will have air gaps between the stones which serves the function of allowing moisture at the base of the wall to evaporate and it visually alerts gardeners and maintenance staff that the graveled space has a purpose. The reason that garden beds are detrimental to the building, is by a combination of: watering around the base of the wall and the ground level naturally builds up. The ground level rises, due to mulching and leaf litter and root swelling, above a safe level such that it blocks sub floor ventilation, and the wall is difficult to visually monitor on a day to day basis, due to foliage in the way.

3. Accessibility

3.1. Ramps

3.1.1. Removable ramp construction

3.1.1.1. A metal framed ramp which allows air to flow under it, to ensure the subfloor vents of the building are not obstructing good airflow under the floor which will allow the wall structure to evaporate moisture and reduce termite and rot attack to the subfloor structure.

3.1.1.2. If it is constructed with the concrete next to brick walls this may cause damp problems in the future.

3.1.1.3. Ensure water drains away from the subfloor vents, and walls and any gap between the wall and the ramp remains clear of debris. Insert additional sub floor vents if the ramp has blocked any of them.

3.1.1.4. The hand rails on the ramp should not be a feature, which would detract from the architecture. Plain thin railings painted in the same colour as the walls, so that they blend in, would be appropriate.

3.2. Metal banisters may be installed at the front steps. They are functional and minimalist and they have a minor visual impact on the architecture and therefore they are a suitable design for an accessible addition.

4. **Reconstruction and Restoration**

If an opportunity arises, consider restoring and reconstructing the following.

4.1. Roofing, spouting and down pipes

4.1.1. Use galvanised corrugated iron roofing, spouting, down pipes and rain heads.

4.1.2. Do not use Zincalume or Colorbond.

4.1.3. Use ogee profile spouting, and round diameter down pipes.

4.2. Fences

4.2.1. Reconstruct a timber picket fence 1.4m high or lower, across the front boundary, to the same design as the one shown in Fig H1.

4.3. Paint and Colours

4.3.1. It is recommended to paint the exterior joinery of the building using original colours (paint scrapes may reveal the colours) to enhance the historic architecture and character.

4.3.2. Paint removal. It is strongly recommended that the paint be removed chemically (never sand, water or soda blast the building as this will permanently damage the bricks, mortar and render and never seal the bricks or render as that will create perpetual damp problems). Removal of the paint will not only restore the elegance of the architecture, but it will remove the ongoing costs of repainting it every 10 or so years.

4.3.3. It is clear that there have been rising damp problems as there is evidence of rough patching with rough finish render, now painted over. Removal of the paint will help reduce damp in the walls, but it will expose the patching. The patching should be removed by an expert bricklayer or stonemason, and replaced with lime mortar. (See the manual by David Young "Salt Attack and Rising Damp" regarding cement mortar patching.)

5. Care and Maintenance

5.1. Key References

5.1.1. Obtain a copy of "Salt Attack and Rising Damp" by David Young (2008), which is a free booklet available for download from Heritage Victoria website. It is in plain English, well illustrated and has very important instructions and should be used by tradesmen, Council maintenance staff and designers.

5.1.2. Further assistance is available from the Shire's heritage advisor.

5.2. Roofing, spouting and down pipes

5.2.1. Use galvanised corrugated iron roofing, spouting, down pipes and rain heads. It is preferable to use short sheet corrugated iron and lap them, rather than single long sheets, but it is not essential.

5.2.2. Do not use Zincalume or Colorbond.

5.2.3. Use Ogee profile spouting, and round diameter down pipes.

5.3. Joinery

5.3.1. It is important to repair rather than replace when possible, as this retains the historic fabric. This may involve cutting out rotten timber and splicing in new timber, which is a better heritage outcome than complete replacement.

5.3.2. The original external timber doors and windows are in good condition.

6. Water Damage and Damp

6.1. Signs of damp in the walls, include: lime mortar falling out of the joints, white (salt) powder or crystals on the brickwork patches with grey cement mortar, or the timber floor failing. These causes of damp are, in most cases, due to simple drainage problems, lack of correct maintenance or inserting concrete next to the solid masonry walls, sealing the walls, sub floor ventilation blocked, or the ground level too high on the outside.

6.2. The sub floor vents for this building are well above ground level and clear, which is excellent. Removing the source and repairing damage from damp, may involve installation of agricultural drains, running the downpipes into drainage inspection pits instead of straight into the ground. The reason for the pits is that a blocked drain will not be noticed until so much water has seeped in and around the base of the building and damage commenced (which may take weeks or months to be visible), whereas, the pit will immediately fill with water and the problem can be fixed before the floor rots or the building smells musty.

6.3. Water falling or seeping from damaged spouting and down pipes causes severe and expensive damage to the brick walls.

6.4. There are no garden beds next to the walls of this church which is good. Damp would be exacerbated by watering plants near the walls. Garden beds and bushes should be at least half a metre from the walls.

6.5. Cracking. Water will be getting into the structure through the cracks (even hairline cracks in paint) and the source of the problem needs to be remedied before the crack is filled with matching mortar, or in the case of paint, the paint should be chemically removed.

6.6. Engineering: If a structural engineer is required, it is recommended that one experienced with historic buildings and the Burra Charter principle of doing "as little as possible but as much as necessary", be engaged. Some of them are listed on Heritage Victoria's Directory of Consultants and Contractors.

6.7. Never use cement mortar, always match the original lime mortar. Cement is stronger than the bricks and therefore the bricks will eventually crumble, leaving the cement mortar intact! Lime mortar lasts hundreds of years. When it starts to powder it is the 'canary in the mine', alerting you to a damp problem – fix the source of the damp problem and then repoint with lime mortar.

6.8. Remove any dark grey patches to the mortar joints. This is cement mortar which will damage the bricks and longevity of the walls. Repoint those joints with lime mortar. The mortar is not the problem it is the messenger.

6.9. Modern Products: Do not use modern products on these historic brick walls as they will cause expensive damage. Use lime mortar to match existing.

6.10. **Do not seal** the brick walls or plinth with modern sealants, or paint. Solid masonry buildings **must be able to evaporate water** when it enters from leaking roofs, pipes, pooling of water, storms, etc. The biggest risk to solid masonry buildings is permanent damage by the use of cleaning materials, painting, sealing agents and methods. None of the modern products that claim to 'breathe' do this adequately for historic solid masonry buildings.

6.11. Never install a concrete floor inside a solid masonry building, as it will, after a year or so, cause long term chronic damp problems in the walls.

7. Paint Colours

7.1. Even if the existing colour scheme is not original or appropriate for that style of architecture, repainting using the existing colours is maintenance and no planning permit is required. However, if it is proposed to change the existing colour scheme, a planning permit is required and it would be important to use colours that enhance the architectural style and age of the building, and it would be preferred if the paint was chemically removed from brick and rendered surfaces, rather then repainted.

7.2. Chemical removal of paint will not damage the surface of the bricks or render. Removal of the paint will not only restore the elegance of the architecture, but it will remove the ongoing costs of repainting it every 10 or so years.

7.3. Sand, soda or water blasting removes the skilled decorative works of craftsmen as well as the fired surface on bricks and the lime mortar from between the bricks. It is irreversible and reduces the life of the building due to the severe damp that the damage encourages. Never

seal the bricks or render as that will create perpetual damp problems.

8. **Services**

8.1. Ensure new services and conduits, down pipes etc, are not conspicuous. To do this, locate them at the rear of the building whenever possible, and when that is not practical, paint them the same colour as the building or fabric behind them or enclose them behind a screen the same colour as the building fabric, that provides adequate ventilation around the device. Therefore if a conduit goes up a red brick wall, it should be painted red, and when it passes over say, a cream coloured detail, it should be painted cream.

9. **Signage**

9.1. Ensure all signage is designed to fit around the significant architectural design features, not over them.

Resources

Wellington Shire Heritage Advisor

Young, David (2008), "Salt Attack and Rising Damp, a guide to salt damp in historic and older buildings" Technical Guide, prepared for Heritage Victoria.

NOTE: The blue shaded area is the preferred location for additions and new development:

Locality:	**HEYFIELD**
Place address:	**7 TEMPLE STREET**
Citation date	2016
Place type (when built):	Post office
Recommended heritage protection:	Local government level Local Planning Scheme: Yes Vic Heritage Register: No Heritage Inventory (Archaeological): No
Place name:	**Post Office (former)**

Architectural Style:	Inter War Stripped Classical
Designer / Architect:	Not known
Construction date:	1924

Statement of Significance

This statement of significance is based on the history, description and comparative analysis in this citation. The Criteria A-H is the Heritage Council Criteria for assessing cultural heritage significance (HERCON). Level of Significance, Local, State, National, is in accordance with the level of Government legislation.

What is significant?

The post office at 7 Temple Street, Heyfield is significant. The original form, materials and detailing as constructed in 1924 are significant.

Outbuildings, alterations and additions to the building are not significant.

How is it significant?

The Heyfield Post Office is locally significant for its historic, social and aesthetic values to the Shire of Wellington.

Why is it significant?

The Heyfield Post Office is **aesthetically significant at a local level** as a representative example of a very intact Inter War Stripped Classical architectural style post office. Built in 1924, the trabeated treatment of the façade is significant. It is a domestic scaled building with openings in vertical classical proportions, divided into vertical bays which are delineated by red brick pilasters with a brick plinth, and brick capitals which support a plain rendered entablature. The notable architectural elements of the building include the flat roofed porch, the low-pitched hipped roof clad with orange coloured terracotta tiles, wide timber-lined eaves and two external red brick chimney stacks, red brick walls with a band of decorative smooth render that runs beneath the eaves of the whole building and porch. The entrance porch to the left of the facade is reached by wide bluestone steps and also has brick pilasters with brick capitals and plinth, flanked either side with symmetrically placed small windows supporting a plain entablature above. (Criterion E)

The Heyfield Post Office **is historically significant at a local level.** Built in 1924, it illustrates the importance of the town as an established commercial centre for the surrounding pastoral and agricultural district and coincides with the new butter factory and work starting on the Glenmaggie Weir in the 1920s. (Criterion A)

The Heyfield Post Office **is socially significant at a local level** for its importance as a meeting place for people in the town and the outlying districts for over 90 years. (Criterion G)

Statutory Recommendations

This place is recommended for inclusion in the Schedule to the Heritage Overlay of the Wellington Shire Planning Scheme to the extent of the title boundary as shown on the map.

External Paint Controls	Yes
Internal Alteration Controls	No
Tree Controls	No
Outbuildings or fences which are not exempt under Clause 43.01-3	No
Prohibited Uses May Be Permitted	No
Incorporated Plan	No

Aboriginal Heritage Place	Not assessed

Map of recommended boundary for Heritage Overlay

KEY

Recommended for Heritage Overlay

Title boundary

Post Office

7 Temple St, Heyfield

Project: Wellington Shire Stage 2 Heritage Study
Client: Wellington Shire Council
Author: Heritage Intelligence Pty Ltd
Date: 12/2/16

History

Locality history

The first European contact in the area was made by both Angus McMillan and Paul Strzelecki in 1840 when they crossed the Thomson River near present Heyfield. Hayfield pastoral run was occupied in 1841, supposedly named for the tall waving grass covering the plain. A small settlement known as Heyfield Bridge was soon established on the north side of the Thomson River. Heyfield township was surveyed in 1864 and was part of Maffra Shire from 1875 (Context 2005:39; Fletcher & Kennett 2005:65). In 1883, a railway line from Traralgon extended to Heyfield and in 1898, James Tyson's Heyfield Run was subdivided and 114 lots were sold for dairying and cropping. Further subdivision occurred in the town after 1900. Heyfield became a service centre for the surrounding farming and pastoral district (Fletcher & Kennett 2005:65-6). The town became busy when work started on the Glenmaggie Weir in the 1920s, and a tramline was built from Heyfield to the weir site to transport materials needed for the huge project (Context 2005:22). In 1922 a new butter factory was built, with cattle sales held in the town fortnightly (Fletcher & Kennett 2005:65-6). In the 1940s the Victorian Rivers and Water Supply Commission began works in the area, employing several hundred men to raise the walls of the Glenmaggie Weir and carry out irrigation works. After this project was completed in 1960, about 60 families remained in the area (Fletcher & Kennett 2005:66).

Heyfield grew substantially from the 1950s as the centre of a saw milling industry (Context 2005:39). Between 1933 and 1954 the population of the town quadrupled from approximately 500, to peak at 2,184 people in 1954 (Victorian Places). The alpine timber industry was to not only transform the alpine ash forests and send roads threading into this isolated area, but also to transform Heyfield, below the mountains on the red gum plains (Context 2005:21). After the 1939 fires with their horrific loss of life and the destruction of Victoria's main mountain ash forests and hardwood timber supplies, the state's timber industry was restructured. The Forests Commission surveyed the untapped and inaccessible alpine reserves of timber. Saw mills would be relocated to towns away from the forests and milling operations would be centralised in the towns to be known as conversion centres; one town nominated was Heyfield (Context 2005:21). In 1950, during the heart of the post-war timber shortage, seven saw mills were established in Heyfield which was quickly transformed into a timber town (Context 2005:21). It is suggested that the one town had the most mills in the southern hemisphere, in the 1950s (HDHS). Streets of mill workers houses were hastily built on the perimeter of the town - 185 houses altogether - giving workers proper housing and access to educational, health and shopping facilities that they had been denied when they lived in the forests. Most of the 1950s mill houses are now in private hands, some have been renovated (Context 2005:21). In the 1950s, a soldiers' settlement was also established in the newly irrigated farms to the south of Heyfield (Fletcher & Kennett 2005:66).

By 1958, the Heyfield Sawmillers Logging Company was formed to co-ordinate operations over concerns of diminishing reserves of millable timber (Fletcher & Kennett 2005:66). As logging allocations have been reduced over the second half of the twentieth century, companies in Heyfield have amalgamated until the situation in 2001 where one company, Neville Smith Pty Ltd, owns the two remaining saw mills. Because of the shrinking allocations, in the 2000s, timber is trucked to Heyfield from all parts of Victoria (Context 2005:22). Since the town's population peak in 1954 (totalling 2,184 people), the population reduced to 1,830 by 1971 and steadily reduced to a total of 1,459 in 2011 (Victorian Places). The town is suggested to retain the largest mill in the southern hemisphere (HDHS).

In 1994, Wellington Shire was created by the amalgamation of the former Shires of Alberton, Avon and Maffra, the former City of Sale, most of the former Shire of Rosedale, as well as an area near Dargo which was formerly part of Bairnsdale Shire. In 2011, timber logging and milling accounted for 11.4% of employment in the Heyfield area, with farming totalling 6.6% (Victorian Places).

Thematic context

This place is associated with the following themes from the *Wellington Shire Thematic History* (2005):

5. Transport and communications

- 5.6 Communications

The following is based on information taken from the *Wellington Shire Thematic Environmental History* (Context 2005:30-1):

From the earliest days of settlement, the first residents of the shire maintained contact with the outside world via mail that was carried on horseback by settlers or travellers. The first post office in the shire was established at Alberton in 1843 and the mail was brought by coastal steamers. From 1848 a regular service was established with the mail coming overland from Melbourne through Sale. A post office was opened at Sale in 1848. With increasing population, regular mail services were established to post offices in stores, hotels and homesteads, such as Rosedale where the first post office was conducted in Henry Luke's store or at Won Wron where the school housed the post office. Loose bags of mail were left for settlers to collect and distribute. Postal services eventually reached the most isolated communities. One of the oldest post office buildings still existing in the shire is the former Port Albert post office. Built in 1865, it closed in 1972 and is now a private home.

The telegraph line from Melbourne reached Sale and Port Albert in 1864. Rosedale was connected in 1867 and this link to civilisation gradually reached many scattered communities. From the 1890s, the telephone network spread throughout the region. The Yarram district was connected in the early 1900s. Glenmaggie was linked in 1906, the line coming six miles from Heyfield, strung on trees and fences. In recent times, consolidation and improvement of services has seen the introduction of automatic telephone exchanges and the closure of small post offices, while modern telecommunications have improved links with the world.

Place history

The first post office in Heyfield opened on 24 September 1870 with A. Crooks as the postmistress (*Back to Heyfield* 1971). This very small timber building was located at 75 Temple Street, to the south of the existing post office (FitzGerald 1991:27).

An article in February 1924 informed the public that a site for the new post office building had been chosen. It would be located on Temple Street, next to the police reserve (*Gippsland Times*, 11 Feb 1924:3). The existing post office was built and opened on the site in 1924 (FitzGerald 1991:27).

A photo dating to c1927 (HDHS), soon after it was completed, showed a group of cyclists parked in front of the building (Figure H1). The facade of the post office appeared as it does in 2015, with a tiled hipped roof, simple brick chimney and face-brick walls. The words 'Heyfield Post [Office]' appeared under the eaves of the projecting bay. A small sign on the facade reads 'Commonwealth Savings Bank of Australia' which suggests the building also served as a branch.

A photo dating to 1944 (NAA) showed the facade and part of the north elevation, also as they appear in 2015 (Figure H2). A second photo that also dated to 1944 (NAA) showed the rear of the post office, with a small timber outbuilding in the backyard (Figure H3). A photo (dating to post-1948, as dated by the 1948 car; Figure H4) showed two brick chimneys (remain in 2015) and the facade and south elevation of the post office, as they appear in 2015 (HDHS).

On 1 August 1952, it became an official post office (*Back to Heyfield* 1971). Later alterations have been made to the doorways within the recessed porch. It is not known at what date the building ceased to serve as a post office. In 2015, the interior retains some of the original timber work benches.

Figure H1. Photo of the post office taken c1927, soon after the post office was built, illustrating the original colour scheme of unpainted render and dark-tone timber joinery. (HDHS).

Figure H2. The facade and part of the north elevation of the post office in 1944 (NAA).

Figure H3. The rear elevation in 1944, with a round arched doorway and a small timber outbuilding to the rear of the post office (NAA).

Figure H4. The facade and south elevation, photo dates to post-1948 (HDHS).

Sources

Back to Heyfield (1971).

Context Pty Ltd (2005), *Wellington Shire Heritage Study Thematic Environmental History*, prepared for Wellington Shire Council.

FitzGerald, Leanne (1991), *Heyfield 1841-1991, a pictorial history*, Upper Ferntree Gully.

Fletcher, Meredith & Linda Kennett (2005), Wellington Landscapes, *History and Heritage in a Gippsland Shire*, Maffra.

Heyfield & Districts Historical Society (HDHS) collection: historical information and photos generously provided by Louise Hill-Coleman and Merryn Stevenson, provided Nov 2015.

National Archives of Australia (NAA), 'Heyfield Post Office', item nos. B5919: 095 & 13/252, < http://www.naa.gov.au/> accessed 10 Dec 2015.

Victorian Places, 'Heyfield', <http://www.victorianplaces.com.au/ >, accessed 24 February 2016.

Description

This section describes the place in 2016. Refer to the Place History for additional important details describing historical changes in the physical fabric.

The Heyfield post office was built in 1924, during the interwar period in the Stripped Classical style. The building is located near the front title boundary, on the east side of Temple Street. The 1924 post office is in very good condition and retained a high level of integrity.

Figure D1. The single-storey face-red brick building is domestic in scale and has a low-pitched hipped roof clad with orange-coloured terracotta tiles. The roof form comprises a projecting bay at the right side of the facade and at the left side of the rear (east) elevation (as evident in the aerial of the map). Two red brick chimneys remain at the north and south ends of the building. Engaged brick pilasters with capitals and bases break up the facade into vertical bays, appearing between the windows of the projecting bay to the right of the facade, and repeated either side of the entrance, forming piers with entablature above, representing a classical trabeated facade.

Figure D2. The wide eaves of the roof are timber lined, under which is a band of smooth render that runs around the entire building. Upon the decorative render is the name 'Heyfield Post Office', under the eaves of the projecting bay to the facade.

Figure D3. To the left of the facade is a partly enclosed porch with a separate roofline, under which is the entrance to the interior of the post office, (one entrance is bricked up, with another entrance open to the right of the porch).. The porch is entered by two bluestone steps to a flat floor clad in original pavers. The porch opening is enclosed by a modern retracting security gate. A modern telephone box is located in front of the entrance porch.

Figure D4. The red brick chimney stack stands externally on the north elevation. The wide eaves and band of smooth decorative render continue under the eaves on both the outside and inside porch and main portion of the building. Two small windows, with one narrow decorative lintel, are located on the north wall of the entrance porch and one on the left side of the porch which may indicate early telephone booths.

Figure D5. The south elevation comprises the external chimney breast of the second chimney. This is flanked by one-over-one timber sash windows. The smooth band of render continues beneath the wide eaves.

Figure D1. The façade of the post office. The two chimneys are out of view in this photo.

Figure D2. The wide eaves which are timber lined, and the name of the post office on the smooth band of decorative render.

Figure D3. The entrance porch to the left of the facade, which is under a separate roofline.

Figure D4. The chimney stack stands on the exterior of the elevation. Three small windows are

located on the entrance porch.

Figure D5. The southern elevation with the external chimney stack flanked by one-over-one sash windows.

Sources

All photos taken in 2015 by Heritage Intelligence Pty Ltd as part of Wellington Shire Stage 2 Heritage Study.

Comparative analysis

The size, grandeur and architectural style of post offices tend to reflect the size and status of the town and the era, in which they are built. All of the extant ones in Wellington Shire have very high to excellent integrity and are in very good condition and are all built in red brickwork.

The Heyfield Post Office, built in 1924, in the Stripped Classical style, is a domestic scaled building with openings in vertical classical proportions, divided into vertical bays which are delineated by red brick pilasters with brick capitals, supporting a plain rendered entablature. Stratford, once the seat of government for the Avon Shire, is a fine complex comprising an 1885 council chambers, courthouse, and post office with residence, of the Victorian Free Classical style. The post office has Queen Anne half-timbered projecting gables (added c1900) which gives the post office and its residence a more domestic scale and homely appearance compared with the more forbidding taller and windowless façade of the court house adjacent. The fine Federation Freestyle 1913 post office in Yarram, was built when Yarram was the seat of government for the Shire of Alberton, and it is the only one of its type in Wellington Shire. One of the oldest post office buildings still existing in the shire is the former Port Albert post office. Built in 1865, it closed in 1972 and is now a private home. A larger and very impressive post office was built in Sale, which was the largest city in the area at the time, but it has been demolished, although the clock tower was rebuilt in a different location as a street feature.

Management Guidelines

Whilst landowners are not obliged to undertake restoration works, these guidelines provide recommendations to facilitate the retention and enhancement of the culturally significant place, its fabric and its setting, when restoration works or alterations to the building are proposed. They also identify issues particular to the place and provide further detailed advice where relevant. The guidelines are not intended to be prescriptive and a pragmatic approach will be taken when considering development proposals. Alternative approaches to those specified in the guidelines will be considered where it can be demonstrated that a desirable development outcome can be achieved that does not impact on a place's heritage integrity.

1. Additions and new buildings

1.1. Retain clear views of the front elevation.

1.2. New structures should be restricted to the rear of the property and concealed behind the heritage fabric when viewed from Temple Street. The aerial image below shows the area recommended for new structures shaded in blue. It is preferable that they are not identical in design, so that the original building fabric is discernable, but sympathetic in scale, roof form, colours and materials.

2. Accessibility

2.1. A removable ramp can be installed at the front of the building, or one could be constructed at the rear, forming a new entry. The ramp should not be solid concrete, rather, a metal framed ramp which allows air to flow under it, to ensure the subfloor vents of the building are not obstructing good airflow under the floor which will allow the wall structure to evaporate moisture and reduce termite and rot attack to the subfloor structure and damp in the brick walls. Ensure water drains are away from the subfloor vents, and walls and the gap between the wall and the ramp remains clear of debris. Insert additional sub floor vents if the ramp has blocked any of them. The hand rails on the ramp should not be a feature, which would detract from the architecture. Plain thin railings painted in the same colour as the walls, so that they blend in, would be appropriate.

2.2. Metal bannisters can be installed at the front steps. They are functional and minimalist and they have a minor visual impact on the architecture and therefor they are a suitable design for an accessible addition.

3. Reconstruction and Restoration

3.1. The building is over 90 years old and the exterior of the building is in remarkably good condition (the interior was not inspected).

3.2. The poor condition of the concrete paving in front of the building is an opportunity to remove it carefully, without damaging the brickwork.

3.2.1. Preferably, retain pressed granitic sand in place of the concrete, but if paving is required, use concrete finished with exposed aggregate of similar size and colour to granitic sand and separate the concrete from the brick building and bluestone steps, with Ablefex.

3.2.2. The ground/concrete surface must not be any higher than it is now, or the subfloor vents will not function properly. Sub floor ventilation is cheap to install and free to run. Replacing and repairing damp damaged brickwork and timber floors, caused by blocking sub floor vents is expensive.

3.3. The rendered band under the eaves, around the building, and entry porch has been painted, however, these architectural features were not designed to be painted, see Fig H1 for original

colour scheme. They were a light coloured unpainted rendered. It is strongly recommended that the next time the cost of a repaint is considered, remove the paint chemically (never sand, water or soda-blast the building as this will permanently damage the bricks, mortar and render and never seal the bricks or render as that will create perpetual damp problems). Removal of the paint will not only restore the architecture, but it will remove the ongoing costs of repainting it every 10 or so years. However, if it is decided to repaint the render, it should be one colour only, similar to white Portland cement.

3.4. It is recommended that a heritage specialist industrial cleaner be engaged to remove the paint, but Haymes Peelaway may be used. The former bank at Rosedale was recently cleaned of paint using an approved chemical method. If an opportunity arises, consider relocating the telephone booth to the side or rear, and away from the front of the building.

3.5. Remove items such as the oil tank when no longer required.

3.6. Remove the Victorian era spears from the top of the metal gates, as they are out of character with the inter war design of this building. This is recommended but not a requirement.

4. Care and Maintenance

4.1. Obtain a copy of "Salt Attack and Rising Damp" by David Young (2008), which is a free booklet available for download from Heritage Victoria website. It is in plain English, well illustrated and has very important instructions and should be used by tradesmen and Council maintenance staff. Further assistance is available from the Shire's heritage advisor.

4.2. The orange terracotta roof should be maintained to avoid future expensive repairs. The roof has not been inspected but it is evident from Temple Street that lichen is growing on parts of it (this is not doing any harm and is better left untouched as lichen attaches with roots which remove parts of the tile surface if removed, and they grow again in the crevices left by the roots).

4.3. The timber windows require regular repainting, preferably using the original colour scheme. Paint scrapes may reveal the original colours. These windows can be retrofitted with double glazing and draught proofed, from inside, without altering the original window joinery.

4.4. If there is damp in the walls, or the timber floor is failing, it is imperative that the drainage is fixed first. This may involve the lowering of the ground outside so that it is lower than the ground inside under the floor, installation of agricultural drains, running the downpipes into drainage inspection pits instead of straight into the ground. The reason for the pits is that a blocked drain will not be noticed until so much water has seeped in and around the base of the building and damage commenced (which may take weeks or months to be visible), whereas, the pit will immediately fill with water and the problem can be fixed before the floor rots or the mortar falls out, the bricks start to crumble, and the building smells musty.

4.5. Ensure good subfloor ventilation is maintained at all times to reduce the habitat for termites and rot of the subfloor structure. Subfloor ventilation is critical with solid masonry buildings. Check that sub floor vents are not blocked and introduce additional ones if necessary. Ensure the exterior ground level is 250mm or more, lower than the ground level inside the building. Good subfloor ventilation works for free, and is therefore cost effective.

4.6. Never install a concrete floor inside a solid masonry building as it will, after a year or so, cause long term chronic damp problems in the walls. Do not install a new damp proof course (DPC) until the drainage has been fixed, even an expensive DPC may not work unless the ground has been lowered appropriately.

4.7. Never seal solid masonry buildings, they **must be able to evaporate water** which enters from leaking roofs, pipes, pooling of water, storms, etc. Use appropriate cleaning materials, agents and methods, as recommended by the Shire's heritage advisor. The biggest risk to solid masonry buildings is permanent damage by the use of cleaning materials, agents and

methods. Sand and water blasting removes the skilled decorative works of craftsmen as well as the fired surface on bricks and the lime mortar from between the bricks. It is irreversible and reduces the life of the building due to the severe damp that the damage encourages.

4.8. Never use cement mortar, always match the original lime mortar. Traditional mortar mixes were commonly 1:3, lime:sand. Cement is stronger than the bricks and therefore the bricks will eventually crumble, leaving the cement mortar intact! Lime mortar lasts hundreds of years. When it starts to powder it is the 'canary in the mine', alerting you to a damp problem – fix the source of the damp problem and then repoint with lime mortar.

4.8.1. Remove any dark grey patches to the mortar joints. This is cement mortar which will damage the bricks and longevity of the walls. Repoint those joints with lime mortar. The mortar is not the problem it is the messenger.

5. Signage

5.1. Ensure all signage is designed to fit around the significant architectural design features, not over them.

5.2. Retain the Heyfield Post Office signage. If the place is not used as a post office in the future, do not remove the sign, if necessary, remove the paint so that the sign is not a feature, and if necessary, place a removable sign over the writing in such a way that the original writing will not be damaged.

6. Services

6.1. Ensure new services and conduits, down pipes etc, are not conspicuous. To do this, locate them at the rear of the building whenever possible, and when that is not practical, paint them the same colour as the building or fabric behind them. Therefore if a conduit goes up a red brick wall, as is the case on the front façade (north side) it should be painted red, and when it passes over say, a cream coloured detail, it should be cream.

Resources

Young, David (2008), "Salt Attack and Rising Damp, a guide to salt damp in historic and older buildings" Technical Guide, prepared for Heritage Victoria.

NOTE. The blue shaded area is the preferred location for additions and new development.

Locality:	**HEYFIELD**
Place address:	**15 TEMPLE STREET**
Citation date	2016
Place type (when built):	Memorial Church
Recommended heritage protection:	Local government level Local Planning Scheme: Yes Vic Heritage Register: No Heritage Inventory (Archaeological): No

Place name: **St James Anglican Soldiers Memorial Church & Memorials**

Architectural Style:	Interwar Gothic
Designer / Architect:	Clegg and Morrow (Not confirmed)
Construction Date:	1920

Statement of Significance

This statement of significance is based on the history, description and comparative analysis in this citation. The Criteria A-H is the Heritage Council Criteria for assessing cultural heritage significance (HERCON). Level of Significance, Local, State, National, is in accordance with the level of Government legislation.

What is significant?

St James Anglican Soldiers Memorial Church & Memorials at 15 Temple Street, Heyfield, is significant. The original form, materials and detailing as constructed in 1920 are significant. The memorial windows, memorial items held by the church, and Dr John Graves Memorial Park, are significant. The interior of the porch, nave, chancel and tower are significant.

Later outbuilding, and alterations and additions to the building are not significant.

How is it significant?

St James Anglican Soldiers Memorial Church & Memorials are locally significant for their historical, social and aesthetic values to the Shire of Wellington.

Why is it significant?

St James Anglican Soldiers Memorial Church & Memorials are **historically and socially significant at a local level** as they represent the early period of Heyfield, as an established service and social centre for the surrounding farming and pastoral district. The Anglican Soldiers Memorial Church is the second church built for the denomination in Heyfield, the first was built in 1874 and remains, as part of the primary school opposite. The existing Soldiers' Memorial Church was built in 1920. The community raised the funds to construct and furbish the church with a number of memorials, including memorial windows in memory of particular soldiers who fell in WW1. Mrs Rebecca Mills of 'Powerscourt' donated a window 'The Great Sacrifice' in memory of all fallen boys. Other memorials included a font, a litany desk, a lectern, sanctuary chair, sacred vessels and an alms dish, as well as other items. The church is significant as it has continued to serve the community for almost 100 years, since its construction as a Soldiers' Memorial Church. Dr John Graves Memorial Park is located on the property south of the church. (Criteria A & G)

St James Anglican Soldiers Memorial Church **is aesthetically significant at a local level** as a large picturesque Interwar Gothic church in the Shire. The 1920 church and bell tower are in excellent condition and retain an excellent degree of integrity. Notable elements of the architectural style include the steeply-pitched roof form (clad with terracotta tiles), parapeted gables with crosses at the peak, the bell tower and its castellation, buttresses, rendered dressings and coping, and pointed-arch windows with pictorial or geometric coloured leadlight. Also notable are the timber ledged and framed doors on the side elevations and vestries, which have a bold pointed-arch pediment with a trefoil motif, surmounted by a label moulding stopped by rosettes. Chancel and vestry buildings to the east of the church have the same treatment as the nave of the church. The memorial leadlight windows are also aesthetically significant. The interior space and historic finishes of the nave are imbued with the rituals and aesthetics associated with worship, marriages, christenings and funerals. (Criterion E)

Statutory Recommendations

This place is recommended for inclusion in the Schedule to the Heritage Overlay of the Wellington Shire Planning Scheme to the extent of the title boundary as shown on the map.

External Paint Controls	Yes
Internal Alteration Controls	Yes
Tree Controls	No
Outbuildings or fences which are not exempt under Clause 43.01-3	No
Prohibited Uses May Be Permitted	No
Incorporated Plan	No
Aboriginal Heritage Place	Not assessed

Map of recommended boundary for Heritage Overlay

KEY

Recommended for Heritage Overlay

Title boundary

St James Anglican Soldiers Memorial Church
15 Temple St, Heyfield

Project: Wellington Shire Stage 2 Heritage Study
Client: Wellington Shire Council
Author: Heritage Intelligence Pty Ltd
Date: 12/2/16

History

Locality history

The first European contact in the area was made by both Angus McMillan and Paul Strzelecki in 1840 when they crossed the Thomson River near present Heyfield. Hayfield pastoral run was occupied in 1841, supposedly named for the tall waving grass covering the plain. A small settlement known as Heyfield Bridge was soon established on the north side of the Thomson River. Heyfield township was surveyed in 1864 and was part of Maffra Shire from 1875 (Context 2005:39; Fletcher & Kennett 2005:65). In 1883, a railway line from Traralgon extended to Heyfield and in 1898, James Tyson's Heyfield Run was subdivided and 114 lots were sold for dairying and cropping. Further subdivision occurred in the town after 1900. Heyfield became a service centre for the surrounding farming and pastoral district (Fletcher & Kennett 2005:65-6). The town became busy when work started on the Glenmaggie Weir in the 1920s, and a tramline was built from Heyfield to the weir site to transport materials needed for the huge project (Context 2005:22). In 1922 a new butter factory was built, with cattle sales held in the town fortnightly (Fletcher & Kennett 2005:65-6). In the 1940s the Victorian Rivers and Water Supply Commission began works in the area, employing several hundred men to raise the walls of the Glenmaggie Weir and carry out irrigation works. After this project was completed in 1960, about 60 families remained in the area (Fletcher & Kennett 2005:66).

Heyfield grew substantially from the 1950s as the centre of a saw milling industry (Context 2005:39). Between 1933 and 1954 the population of the town quadrupled from approximately 500, to peak at 2,184 people in 1954 (Victorian Places). The alpine timber industry was to not only transform the alpine ash forests and send roads threading into this isolated area, but also to transform Heyfield, below the mountains on the red gum plains (Context 2005:21). After the 1939 fires with their horrific loss of life and the destruction of Victoria's main mountain ash forests and hardwood timber supplies, the state's timber industry was restructured. The Forests Commission surveyed the untapped and inaccessible alpine reserves of timber. Saw mills would be relocated to towns away from the forests and milling operations would be centralised in the towns to be known as conversion centres; one town nominated was Heyfield (Context 2005:21). In 1950, during the heart of the post-war timber shortage, seven saw mills were established in Heyfield which was quickly transformed into a timber town (Context 2005:21). It is suggested that the one town had the most mills in the southern hemisphere, in the 1950s (HDHS). Streets of mill workers houses were hastily built on the perimeter of the town - 185 houses altogether - giving workers proper housing and access to educational, health and shopping facilities that they had been denied when they lived in the forests. Most of the 1950s mill houses are now in private hands, some have been renovated (Context 2005:21). In the 1950s, a soldiers' settlement was also established in the newly irrigated farms to the south of Heyfield (Fletcher & Kennett 2005:66).

By 1958, the Heyfield Sawmillers Logging Company was formed to co-ordinate operations over concerns of diminishing reserves of millable timber (Fletcher & Kennett 2005:66). As logging allocations have been reduced over the second half of the twentieth century, companies in Heyfield have amalgamated until the situation in 2001 where one company, Neville Smith Pty Ltd, owns the two remaining saw mills. Because of the shrinking allocations, in the 2000s, timber is trucked to Heyfield from all parts of Victoria (Context 2005:22). Since the town's population peak in 1954 (totalling 2,184 people), the population reduced to 1,830 by 1971 and steadily reduced to a total of 1,459 in 2011 (Victorian Places). The town is suggested to retain the largest mill in the southern hemisphere (HDHS).

In 1994, Wellington Shire was created by the amalgamation of the former Shires of Alberton, Avon and Maffra, the former City of Sale, most of the former Shire of Rosedale, as well as an area near Dargo which was formerly part of Bairnsdale Shire. In 2011, timber logging and milling accounted for 11.4% of employment in the Heyfield area, with farming totalling 6.6% (Victorian Places).

Thematic context

This place is associated with the following themes from the *Wellington Shire Thematic History* (2005):

9. Developing Cultural Institutions and Way of Life

- 9.1 Religion

- 9.2. Memorials

The following is based on information taken from the *Wellington Shire Thematic History* (Context 2005:45-6):

Churches

In many towns throughout the shire, churches occupy prominent sites, illustrating their importance to the community that built them. Complexes consisting of churches, halls, residences and schools have evolved. They are places where people have performed some of their most important ceremonies, and often contain memorials to local people through stained glass windows, monuments and plaques.

The first church services took place in private homes, schools and halls, held by travelling clergyman and parsons who travelled Gippsland and tended to all denominations. The Reverend E.G. Pryce, based in Cooma, made two sweeping journeys into Gippsland from the Monaro in the 1840s, conducting marriages and baptisms as he went. When Bishop Perry, the Anglican bishop of Melbourne, visited Gippsland in 1847, he chose a site for a church at Tarraville. The church, designed by J.H.W. Pettit and surveyor George Hastings, was opened in 1856. Still standing near the Tarra River, it is an evocative reminder of the early settlement period when settlers began transplanting the institutions that they knew from Britain, replicating the architecture.

Selection lead to many new settlements and reserves for churches were gazetted, or land was donated by local parishioners for the purpose. Churches were built throughout the shire in the Anglican and Catholic, and Presbyterian and Methodists (later Uniting) denominations. Building churches was the result of a significant community effort, often in the acquisition of land, and in the construction and furnishing of the churches.

Memorials

Memorials are erected throughout the Shire in honour of pioneers and district explorers, significant events and people, and those who served in world wars and other conflicts.

The soldiers' memorials that are spread throughout the Shire show the impact that the two world wars, and subsequent conflicts, had on so many communities and families within the Shire. It must be remembered that while commonly referred to today as 'war memorials', these memorials were originally erected in honour of, and to commemorate, the soldiers and those who made the ultimate sacrifice for their country. The memorials were often funded by the community and erected with great community pride, in honour of the locals who died or served and returned.

The group of Rosedale memorials comprises two soldiers memorials and an Angus McMillan memorial. Among the names listed on the soldiers memorials are those of James Wilfred Harrap and Ernest Merton Harrap, brothers from Willung who were killed on the same day at the battle for Polygon Wood near Ypres in 1917. Listed on the Briagolong soldiers' memorial are the names of six Whitelaw brothers, three of whom were killed on active service and one who died later from wounds received. A memorial to their mother, Annie Whitelaw, was erected at her grave in honour of her sacrifice, and to all mothers of sons who served at the front. Soldiers' memorials also remain at Maffra, Stratford and Yarram, to name a few. While St James Anglican Church in Heyfield stands as a Soldiers' Memorial Church. There are also remnants of avenues of honour. The pine trees at Stratford lining the route of the former highway were planted as a memorial to soldiers who served in the First

World War. Many of the memorials also have plantings, such as a lone pine, planted in connection with the memorial.

Place history

The first Church of England built in Heyfield was sited facing Harbeck Street on land that was granted to the Church of England in 1865. The foundation stone for the small brick church was laid on 11 November 1874, by Miss Marie Temple, who also contributed 40 pounds towards the building costs (FitzGerald 1991:60; Context 2005). In 2015, the church remains and is incorporated as part of the Heyfield Primary School. A vicarage was dedicated by Bishop Pain on 4 October 1904 and cost approximately 460 pounds (location not known) (*Back to Heyfield* 1971:13).

Before 1920, the church on Harbeck Street was proving too small to serve the needs of the steadily growing community so it was decided to build a new church. The site of Ms Temple's home in Temple Street opposite was purchased, on the corner of Harbeck Street and Temple Street (which is named after Marie Temple, an early resident) (FitzGerald 1991:10, 60). M. Temple had owned the one acre of land (lot 9, section 9, Township of Heyfield) since December 1880, when it was purchased from the Crown (Township Plan).

In 1919, Clegg & Morrow, architects of Melbourne, designed an Anglican Church for Heyfield. The dates for the architectural drawings (not viewed) suggest that they designed the existing Anglican Church (AAI). The foundation stone for the new Church of England on Temple Street was laid on 20 May 1920. The foundation stone reads 'To the glory of God and in memory of the men who made the supreme sacrifice in the Great War 1914-1919. This foundation stone was laid by the Right Reverend A. V. Green, D.D. May 20th 1920.' In November 1921, the Soldier's Memorial Church of St James was dedicated to the Reverend G. H. Cranswick, the Bishop of Gippsland. The cost of the building was 2,600 pounds (FitzGerald 1991:60; *Back to Heyfield* 1971:12).

An article in the *Gippsland Times* in 1921 (17 Feb 1921:3) reports that many people had contributed towards the memorial church, in memory of particular soldiers who fell in the war. The article notes that Mrs J. Mills of 'Powerscourt' donated a window 'The Great Sacrifice' in memory of all fallen boys. The window design is taken from a painting by James Clark which was printed in the 1915 Christmas supplement of the London illustrated journal, *The Graphic*, which reproduced the painting. The image was quickly popularised and adapted for commemorative stained glass, including three known examples in Australia. Mrs Rebecca Mills was a benefactor to several of the district's Anglican churches, having also donated a commemorative window to St John's in Maffra, in addition to supporting returned servicemen (Vic War Heritage Inventory).

The following memorials were placed within the church, as listed in *Back To Heyfield* (1971:13): a blackwood font in memory of Private Alfred Muston; the memorial window 'The Greater Sacrifice'; a litany desk in honour of the men in Toongabbie; a lectern as a thank offering for peace; a sanctuary chair in memory of Private Ernest Pallot; sacred vessels as a thank offering for peace; an alms dish in memory of former Sunday School scholars who fell in World War I; a 'set of frontals Dossals Riddels' and Sanctuary carpet; kneelers for communion rails; linen for the Holy Table; and furniture for the Clergy vestry.

An early photo (Figure H1) showed the substantial church towering above slight figures who stand in the un-landscaped grounds. The facade and north elevation of the church were visible, with the large bell tower, as they appear today. A long vertical air vent is located at the facade's gable-end (since covered with a large cross). The small room (possibly a vestry) projects off the chancel at the eastern end. A second black and white photo of the church (date not known; Figure H2) shows the church, tower and chancel end from the south-east. A timber-framed and wire fence runs along the front of the church, in close proximity (since removed). A young palm is located behind (since removed) (FitzGerald 1991:60).

Between 1954 and 1984, a timber church hall was located on the site. The hall was the former Mechanics Institute which was built on MacFarlane Street in the early 1880s. It was moved to Temple Street in 1954 and used as St James' Anglican Church hall until it was demolished in 1984. It was a weatherboard building with ornate bargeboards and pinnacles, in a Picturesque Gothic style (FitzGerald 1991:14). A photo dating to the c1970s (Figure H3) shows the church hall located near the southern boundary (HDHS). On 11 November 1974, the church celebrated its centenary (FitzGerald 1991:60).

In 2015, a playground and small sheds are located to the south-east of the church, and a large modern building is located adjacent to the south. The church is called St James Anglican Soldiers Memorial Church and on the property to the south is Dr John Graves Memorial Park. A relocated electric lamp post stands in the park to the south of the church (origins unknown).

Figure H1. An early photo of the substantial church towering above slight figures who stand in the un-landscaped grounds (HDHS).

Figure H2. Photo of the church and chancel end from the south-east. A timber-framed wire fence runs along the front of the church, in close proximity (since removed) (Back to Heyfield 1991:60).

Figure H3. A c1970s photo of the church and hall. Between 1954 and 1984, a timber church hall was located on the site. The hall was the former Mechanics Institute which was built on MacFarlane Street in the early 1880s. It was moved to Temple Street in 1954 and used as St James' Anglican Church hall until it was demolished in 1984. (HDHS).

Sources

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Fletcher, Meredith & Linda Kennett (2005), Wellington Landscapes, *History and Heritage in a Gippsland Shire*, Maffra.

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Heyfield & Districts Historical Society (HDHS) collection: historical information and photos generously provided by Louise Hill-Coleman and Merryn Stevenson, provided Nov 2015.

Township of Heyfield Plan

Victorian Places, 'Heyfield', <http://www.victorianplaces.com.au/ >, accessed 24 February 2016.

Victorian War Heritage Inventory, entry for 'Stained Glass Window at Heyfield St. James' Anglican Church', accessed via the Victorian Heritage Database, <http://vhd.heritagecouncil.vic.gov.au/> 9 Dec 2015.

Description

This section describes the place in 2016. Refer to the Place History for additional important details describing historical changes in the physical fabric.

St James Anglican Soldiers Memorial Church is a substantial Interwar Gothic church built in 1920. It is located on the east side of Temple Street, on the corner of Harbeck Street. The church has a deep set back from Temple Street, with a large driveway dividing the church and its associated modern buildings from Dr John Graves Memorial Park on the south-west corner of the property. The 1920 church is in excellent condition and retains an excellent level of integrity.

Figure D1. The substantial (handmade) red-brick church has a steeply-pitched gable roof clad in terracotta tiles that is hidden from Temple Street by a parapeted gable, with a cross at the peak. A dominant and tall castellated bell tower is located to the left of the facade. The top portion of the tower has tall narrow louvered vents, while the bottom portion has pointed-arch windows with label moulding. Brick buttresses repeat on the corners of the facade and tower (where they extend to the height of the tower). Rendered dressings and coping (that remain unpainted) appears on the parapets, buttresses, door and window surrounds (the windows with rendered quoining) and tower castellation. A large cross has been placed over a vent at the top of the gabled-end of the facade. In front of the church is a flagpole.

Figure D2 & D3. The gabled roof of the nave and eastern sections of the church are clad with terracotta tiles, as evident from the side elevations. The side elevations are divided into four bays by tall buttresses. Each bay consists of one pointed-arch window with pictorial or geometric coloured leadlight. Timber ledged and framed doors on the side elevations and vestries have a bold pointed-arch pediment with a trefoil motif, surmounted by a label moulding stopped by rosettes. The main entrance to the church is on the east side of the bell tower.

The north elevation contains two pictorial leadlight memorial windows towards the chancel end.

Figure D4. At the east end of the nave are vestries, which project to the north and south off the central chancel, which have the same treatment as the nave of the church. The chancel is a faceted bay, also with the same treatment as the nave. Buttresses at the corners of the bay separate pointed-arch windows with leadlight and a central small window in a triangular shape, with leadlight (with a floral motif).

Figure D5 & Aerial. To the south-east of the church are various outbuildings including small sheds and a modern brick building. At the south-west section of the property is Dr John Graves Memorial Park, which provides a setting for the church. At the centre of the park is an electric lamp (date not known).

Figure D1. The substantial (handmade) red-brick church has a steeply-pitched gable roof that is hidden from Temple Street by a parapeted gable, with a cross at the peak of the gable. A dominant and tall castellated bell tower is located to the left of the facade.

Figure D2. The north elevation. The gabled roof of the nave and eastern sections of the church are clad with terracotta tiles, as evident from the side elevations. The side elevations are broken into four bays by tall buttresses. Each bay consists of one pointed-arch window with quoining, and pictorial or geometric coloured leadlight. The north elevation contains two pictorial leadlight memorial windows towards the chancel end.

Figure D3. The south elevation. Timber ledged and framed doors on the side elevations and vestries have a bold pointed-arch pediment with a trefoil motif, surmounted by a label moulding stopped by rosettes. At the east end of the nave are vestries, which project to the north and south off the central chancel, which have the same treatment as the main portion of the church.

Figure D4. The east end of the church. The chancel is a faceted bay, also with the same treatment as the nave. Buttresses at the corners of the bay separate pointed-arch windows surrounded with quoining, with leadlight and a central small window in a triangular shape, with leadlight (with a floral motif).

Figure D5. To the south-east of the church are various outbuildings including a modern brick building. At the south-west section of the property is Dr John Graves Memorial Park, which provides a setting for the church. At the centre of the park is an electric lamp (date not known).

Sources

All photos taken in 2015 by Heritage Intelligence Pty Ltd as part of Wellington Shire Stage 2 Heritage Study.

Comparative Analysis

St James Anglican Soldiers Memorial Church & Memorials, Heyfield – a substantial and intact brick Interwar Gothic church built in 1920. The face-brick church has a dominant corner tower which holds the entrance.

Comparable places:

St Columba's Church complex & Login Reserve, 131-71 Raymond Street, Sale – built in 1955, it is the second church built on the site. It is an intact substantial brick building with a corner tower, reflecting a simplified post-war Gothic idiom. (HO274)

Wesleyan Methodist Church (former), 14 Hobson Street, Stratford – a substantial 1873 intact brick church in the Victorian Gothic style. It is face-brick with decorative brick quoining. Now serves as the historical society premises. (HO52)

Comparable places recommended for the Heritage Overlay as part of this Study:

St Michael's Catholic Church, Heyfield – an intact 1916 Interwar Gothic face-brick building with elaborate decorative rendered dressings. Large sympathetic brick transepts were constructed c1969 and c2000, which are significant. The church is now located on school grounds.

St Andrews Uniting Church and Hall, 109-113 Commercial Road, Yarram – a Federation Free Gothic brick church with bands of decorative render and rendered dressings, built in 1895, with the tower spire completed in 1921. The site also comprises an Interwar hall built in 1929, with a 1955 addition

built in the same style to the rear. The hall is constructed with rendered brick base and fibro-cement cladding to the top 2/3. The buildings are highly intact.

Holy Trinity Anglican Church, Hall, Rectory & Memorials, McFarlane St, Stratford – comprises an 1868 Victorian Free Gothic church with additions dating to the 1880s and 1907, a 1901 timber hall in the Federation Carpenter Gothic style, and a large Federation Arts and Crafts brick rectory built in 1910. The three buildings are highly intact and retain their historical association (the hall has been moved from one end of the site to the current location).

Management Guidelines

Whilst landowners are not obliged to undertake restoration works, these guidelines provide recommendations to facilitate the retention and enhancement of the culturally significant place, its fabric and its setting, when restoration works or alterations to the building are proposed. They also identify issues particular to the place and provide further detailed advice where relevant. The guidelines are not intended to be prescriptive and a pragmatic approach will be taken when considering development proposals. Alternative approaches to those specified in the guidelines will be considered where it can be demonstrated that a desirable development outcome can be achieved that does not impact on a place's heritage integrity.

This building is in excellent condition and very well maintained, however, there are some recommendations below especially relating to the level of the concrete paving on the south and east elevations, damp and mortar joints, sub floor ventilation, and some guidelines for future development and heritage enhancement.

1. **Setting** (views, fencing, landscaping, paths, trees, streetscape)
   - 1.1. Retain clear views of the front section and side elevations from along Temple Street.
   - 1.2. Ensure signs and services such as power poles, bus shelters, signs, etc are located so that they do not impact on the important views.
   - 1.3. New interpretation storyboards, should be placed to the side of the building not directly in front of it.
   - 1.4. Paving
     - 1.4.1. For Inter war era historic buildings, appropriate paving could be pressed granitic sand, asphalt or concrete. If concrete is selected, a surface with sand-coloured- size exposed aggregate would be better.
     - 1.4.2. Ensure the asphalt or concrete does not adhere to the building itself. Insert 10mm x 10mm grey polyurethane seal over a zipped Ableflex joint filler around the plinth, to ensure concrete does not adhere to it, and to allow expansion joint movement and prevent water from seeping below the building.

2. **Additions And New Structures**
   - 2.1. New structures should be restricted to the rear of the property as shown in the blue polygon on the aerial map below.
   - 2.2. Sympathetic extensions are preferred. E.g. New parts that are in the same view lines as the historic building as seen from Temple Street, should be parallel and perpendicular to the existing building, no higher than the existing building, similar proportions, height, wall colours, steep gable or hip roofs, with rectangular timber framed windows with a vertical axis. But parts not visible in those views could be of any design, colours and materials.
   - 2.3. Where possible, make changes that are easily reversible. E.g. The current needs might mean

that a doorway in a brick wall is not used, or located where an extension is desired. Rather than bricking up the doorway, frame it up with timber and sheet it over with plaster, weatherboards, etc.

2.4. To avoid damage to the brick walls, signs should be attached in such a way that they do not damage the brickwork. Preferably fix them into the mortar rather than the bricks.

2.5. If an extension is to have a concrete slab floor, ensure it will not reduce the air flow under the historic brick building.

2.6. Avoid hard paths against the walls. Install them 500mm away from the walls and 250mm lower than the ground level inside the building. Fill the gap between the path and the wall with very course gravel to allow moisture to evaporate from the base of the wall.

2.7. New garden beds

2.7.1. These should be a minimum of 500mm from the walls, preferably further, and the ground lowered so that the finished ground level of the garden bed is a minimum of 250mm lower than the ground level which is under the floor, inside the building. Slope the soil and garden bed away from the building, and fill the area between the garden bed and walls, with very coarse gravel up to the finished level of the garden bed. The coarse gravel will have air gaps between the stones which serves the function of allowing moisture at the base of the wall to evaporate and it visually alerts gardeners and maintenance staff that the graveled space has a purpose. The reason that garden beds are detrimental to the building, is by a combination of: watering around the base of the wall and the ground level naturally builds up. The ground level rises, due to mulching and leaf litter and root swelling, above a safe level such that it blocks sub floor ventilation, and the wall is difficult to visually monitor on a day to day basis, due to foliage in the way.

3. Accessibility

3.1. In the case of this building the ground level and concrete has been raised to meet the level of the floor at some doorways (at the base of the tower), and this is not good practice for the longevity of the building structure.

3.2. Ramps

3.2.1. Removable ramp construction

3.2.1.1. A metal framed ramp which allows air to flow under it, to ensure the subfloor vents of the building are not obstructing good airflow under the floor which will allow the wall structure to evaporate moisture and reduce termite and rot attack to the subfloor structure and rising damp in brick/stone walls.

3.2.1.2. If it is constructed with the concrete next to brick walls this may cause damp problems in the future.

3.2.1.3. Ensure water drains away from the subfloor vents, and walls and any gap between the wall and the ramp remains clear of debris. Insert additional sub floor vents if the ramp has blocked any of them.

3.2.1.4. The hand rails on the ramp should not be a feature, which would detract from the architecture. Plain thin railings painted in the same colour as the walls, so that they blend in, would be appropriate.

3.3. Metal bannisters may be installed at the front steps. They are functional and minimalist and they have a minor visual impact on the architecture and therefore they are a suitable design for an accessible addition.

4. **Reconstruction and Restoration**

If an opportunity arises, consider restoring and reconstructing the following.

4.1. Demolish concrete paving currently against the walls, particularly on the south, west and east

elevations and lower the ground level (see details below).

4.2. Roofing, spouting and down pipes

4.2.1. Use galvanised spouting, down pipes and rain heads.

4.2.2. Don't use plastic, Zincalume or Colorbond.

4.2.3. Use round diameter down pipes.

4.3. Mortar to the brick walls

4.3.1. Match the lime mortar, do not use cement mortar. Traditional mortar mixes were commonly 1:3, lime:sand.

4.4. Paint and Colours

4.4.1. Do not paint the brickwork or cement render to maintain the historic architecture and character and allow the fabric to evaporate moisture from the bricks, mortar and render.

4.4.2. Maintaining the unpainted finish will not only respect the elegance of the architecture, but it avoids the ongoing costs of repainting it every 10 or so years.

4.5. Fences

4.5.1. Reconstruct the timber and wire fence along the Temple Street boundary (see Fig H2).

5. Care and Maintenance

5.1. In the case of this building, concrete paving is already surrounding the building. This appears to be not causing any problems at present on the north side, facing Harbeck St, as the ground and concrete level is three bricks lower than the sub floor vents and the damp proof course (seen as black mortar). However, on the south, west and east sides the ground and concrete level is the same level as the damp proof course and there are signs of ongoing damp problems along there. Please see further notes below and refer to "Salt Attack and Rising Damp" manual noted below.

5.2. Key References

5.2.1. Obtain a copy of "Salt Attack and Rising Damp" by David Young (2008), which is a free booklet available for download from Heritage Victoria website. It is in plain English, well illustrated and has very important instructions and should be used by tradesmen, Council maintenance staff and designers.

5.2.2. Further assistance is available from the Shire's heritage advisor.

5.3. Roofing, spouting and down pipes

5.3.1. Use galvanised spouting, down pipes and rain heads..

5.3.2. Do not use plastic Zincalume or Colorbond.

5.3.3. Use round diameter down pipes.

5.4. Joinery

5.4.1. It is important to repair rather than replace when possible, as this retains the historic fabric. This may involve cutting out rotten timber and splicing in new timber, which is a better heritage outcome than complete replacement.

6. Water Damage and Damp

6.1. Signs of damp in the walls include: lime mortar falling out of the joints, moss growing in the mortar, white (salt) powder or crystals on the brickwork patches with grey cement mortar, or the timber floor is failing. These causes of damp are, in most cases, due to simple drainage problems, lack of correct maintenance or inserting concrete next to the solid masonry walls, sealing the walls, sub floor ventilation blocked, or the ground level too high on the outside.

6.2. Removing the source and repairing damage from damp may involve lowering of the ground outside so that it is lower than the ground inside under the floor, installation of agricultural drains, and running the downpipes into drainage inspection pits instead of straight into the

ground (which is already being done at this church, which is excellent). The reason for the pits is that a blocked drain will not be noticed until so much water has seeped in and around the base of the building and damage commenced (which may take weeks or months to be visible), whereas, the pit will immediately fill with water and the problem can be fixed before the floor rots or the building smells musty.

6.3. Water falling or seeping or splashing from damaged spouting and down pipes causes severe and expensive damage to the brick walls.

6.4. Engineering: If a structural engineer is required, it is recommended that one experienced with historic buildings and the Burra Charter principle of doing "as little as possible but as much as necessary", be engaged. Some of them are listed on Heritage Victoria's Directory of Consultants and Contractors.

6.5. Never use cement mortar, always match the original lime mortar. Cement is stronger than the bricks and therefore the bricks will eventually crumble, leaving the cement mortar intact! Lime mortar lasts hundreds of years. When it starts to powder it is the 'canary in the mine', alerting you to a damp problem – fix the source of the damp problem and then repoint with lime mortar.

6.6. Remove the dark grey patches to the mortar joints. This is cement mortar which will damage the bricks and longevity of the walls. Repoint those joints with lime mortar. The mortar is not the problem it is the messenger.

6.7. Modern Products: Do not use modern products on these historic bricks or render as they will cause expensive damage. Use lime mortar to match existing.

6.8. **Do not seal** the bricks or render with modern sealants or paint. Solid masonry buildings **must be able to evaporate water** when enters from leaking roofs, pipes, pooling of water, storms, etc. The biggest risk to solid masonry buildings is permanent damage by the use of cleaning materials, painting, sealing agents and methods. None of the modern products that claim to 'breathe' do this adequately for historic solid masonry buildings.

6.9. Sand, soda or water blasting removes the skilled decorative works of craftsmen as well as the fired surface on bricks and the lime mortar from between the bricks. It is irreversible and reduces the life of the building due to the severe damp that the damage encourages. Never seal the bricks or render as that will create perpetual damp problems.

6.10. Subfloor ventilation is critical. Check that sub floor vents are not blocked and introduce additional ones if necessary. Ensure the exterior ground level is 250mm or more, lower than the ground level under the floor inside the building. Good subfloor ventilation works for free, and is therefore very cost effective. Do not rely on fans being inserted under the floor as these are difficult to monitor, they will breakdown as they get clogged with dust, etc, and there are ongoing costs for servicing and electricity.

6.11. Never install a concrete floor inside a solid masonry building, as it will, after a year or so, cause long term chronic damp problems in the walls. Do not install a new damp proof course (DPC) until the drainage has been fixed, even an expensive DPC may not work unless the ground has been lowered appropriately.

7. Services

7.1. Ensure new services and conduits, down pipes etc, are not conspicuous. To do this, locate them at the rear of the building whenever possible, and when that is not practical, paint them the same colour as the building or fabric behind them or enclose them behind a screen the same colour as the building fabric, that provides adequate ventilation around the device. Therefore if a conduit goes up a red brick wall, it should be painted red, and when it passes over say, a cream coloured detail, it should be painted cream.

8. **Signage**

8.1. Ensure all signage is designed to fit around the significant architectural design features, not over them.

Resources

Wellington Shire Heritage Advisor

Young, David (2008), "Salt Attack and Rising Damp, a guide to salt damp in historic and older buildings" Technical Guide, prepared for Heritage Victoria.

The following fact sheets contain practical and easy-to-understand information about the care and preservation of war heritage and memorabilia commonly found in local communities across Victoria. They can be downloaded at <http://www.dpc.vic.gov.au/index.php/veterans/victorian-veterans-virtual-museum/preserving-veterans-heritage/preserving-war-heritage-and-memorabilia>:

- Finding-the-right-conservator-tradespeople-and-materials
- General-Principles
- Honour-rolls (wooden)
- Useful-resources-and-contacts.

NOTE: The blue shaded area is the preferred location for additions and new development:

Locality:	**HEYFIELD**
Place address:	**22-40 TEMPLE STREET**
Citation date	2016
Place type (when built):	Church, Primary School
Recommended heritage protection:	Local government level Local Planning Scheme: Yes Vic Heritage Register: No Heritage Inventory (Archaeological): No
Place name:	**Heyfield Primary School and 1875 Church of England (former)**

Architectural Style:	Victorian Free Gothic (church); Federation Queen Anne (school)
Designer / Architect:	Not known

Construction Date: 1875 (church); 1907 (school)

Statement of Significance

This statement of significance is based on the history, description and comparative analysis in this citation. The Criteria A-H is the Heritage Council Criteria for assessing cultural heritage significance (HERCON). Level of Significance, Local, State, National, is in accordance with the level of Government legislation.

What is significant?

Heyfield Primary School (1907 and addition) and the former Church of England (1875) at 22-40 Temple Street, Heyfield, are significant. The form, materials and detailing of the 1907 school (and its weatherboard addition) and the 1875 church, as originally constructed, are significant.

The entrance gates and centenary arch on the eastern boundary and the World War I Honour Roll held in the school are significant.

Later outbuildings and school buildings are not significant. Later alterations and additions to the buildings are not significant. The poured-concrete construction to the rear of the 1875 church is not significant.

How is it significant?

Heyfield Primary School and the former Church of England are locally significant for their historical, social and aesthetic values to the Shire of Wellington.

Why is it significant?

The 1875 former Church of England is **historically and socially significant at a local level** as it illustrates the early development period of Heyfield, when it grew as a town on the route to the goldfields in the Great Dividing Range. The foundation stone for the church was laid on 11 November 1874, by Miss Marie Temple and the church built in 1875. By 1920, the church was proving too small to serve the needs of the steadily growing community so it was decided to build a new church; this was St James' Church Anglican Memorial Church, built in 1920 on land purchased from Marie Temple. It appears that the church fronting Harbeck Street continued to deliver services. In 1955, the Church of England transferred ownership of the land on Harbeck Street to the Education Department and the building probably ceased serving as a church at this date. Today the church serves as a multipurpose room for Heyfield Primary School. The 1875 church is significant for having served the community spiritually for over 70 years, and for serving the primary school for over 60 years. (Criteria A & G)

The 1875 Church of England is **aesthetically significant at a local level** as an early modest brick church in the Victorian Free Gothic style. Its notable architectural details include the steep gabled roof clad in corrugated iron, parapeted gable to the facade, face brick construction with English bond, buttresses and rendered dressings and coping. Also notable are the pointed-arch window and door openings with radiating voussoirs above, the corbelled brick detail below the roofline on the side elevations and the round vents to the gabled ends. The 1875 church is in good condition and has high integrity. The views of the front (south) elevation facing Harbeck Street, and the view of the west elevation facing Davis St are significant and need to be retained (Criterion E)

Heyfield Primary School is **historically and socially significant at a local level** as it illustrates the period of Heyfield when it was established as a service centre for the surrounding farming and pastoral district. State School No. 1108 opened on the corner of Temple and Harbeck streets in 1871, however, it was destroyed by fire in July 1906. The existing weatherboard building was built in 1907, with a weatherboard addition in the same style built soon after, which is also significant. The school was opened in October 1907. Today the original school building serves as the junior school. The

school also holds a World War I Honour Roll which lists the names of 'old scholars who enlisted for active service'. At the school entrance on the eastern boundary facing Temple St, a gateway with brick piers, a metal gate and arch above reads 'Centenary 1871-1971', under which a path leads directly to the entrance of the 1907 school building. The 1907 school building and its weatherboard addition are significant for having served the Heyfield community for over 100 years. (Criteria A & G)

Heyfield Primary School is **aesthetically significant at a local level** as a very fine example of a timber Federation Queen Anne school building that is highly intact. The 1907 weatherboard building and the western addition with the hipped roof built soon after in the same architectural style, are both significant. The Queen Anne style is evident in the asymmetrical plan and a complex hip-and-gabled roof, the tall tuck pointed brick chimneys with rendered caps and pots, wide timber-lined eaves, bands of roughcast render with timber strapping and large ornate timber brackets. Also significant are the bracketed flying gables with rough-cast render and timber strapping creating a half-timbered effect, and the flying timber valence to the western gable. Also notable is the rendered plinth and the single and groupings of three or six-paned hopper windows, which often dominate the design. The entrance to the school on the east boundary has a c1971 gate with brick piers and metal pedestrian gates (with attached palings). Above is a metal arch with letters reading 'Centenary 1871-1971'. The 1907 timber school is in very good condition and has an excellent degree of integrity. Views of the school building from Temple Street are significant. (Criterion E)

Statutory Recommendations

This place is recommended for inclusion in the Schedule to the Heritage Overlay of the Wellington Shire Planning Scheme to the extent as shown on the map.

External Paint Controls	Yes
Internal Alteration Controls	No
Tree Controls	No
Outbuildings or fences which are not exempt under Clause 43.01-3	Yes, school entrance gateway and arch
Prohibited Uses May Be Permitted	No
Incorporated Plan	No
Aboriginal Heritage Place	Not assessed

Map of recommended boundary for Heritage Overlay

KEY

Recommended for Heritage Overlay

Title boundary

Heyfield Primary School &
Church of England (first)
22-40 Temple St, Heyfield

Project: Wellington Shire Stage 2 Heritage Study
Client: Wellington Shire Council
Author: Heritage Intelligence Pty Ltd
Date: 12/2/16

History

Locality history

The first European contact in the area was made by both Angus McMillan and Paul Strzelecki in 1840 when they crossed the Thomson River near present Heyfield. Hayfield pastoral run was occupied in 1841, supposedly named for the tall waving grass covering the plain. A small settlement known as Heyfield Bridge was soon established on the north side of the Thomson River. Gold was discovered in the Great Dividing Range in the 1860s, and Heyfield was located on route which stimulated the growth of the town. Heyfield township was surveyed in 1864 and was part of Maffra Shire from 1875. The town had two hotels by the early 1860s and a sawmill operated during this early period. By the 1870s the town had a tannery, flourmill, a brickworks, school and Anglican and Methodist churches. A bridge over the Thomson River was built in 1876, on James Tyson's Heyfield Run (Context 2005:39; Fletcher & Kennett 2005:65).

In 1883, a railway line from Traralgon extended to Heyfield. The railway ended the region's isolation as it significantly shortened the travelling time to Melbourne and stimulated industries. Heyfield's business centre gradually moved towards the railway station. In 1898, James Tyson's Heyfield Run was subdivided and 114 lots were sold for dairying and cropping. Further subdivision occurred in the town after 1900. Heyfield became a service centre for the surrounding farming and pastoral district (Fletcher & Kennett 2005:65-6). The town became busy when work started on the Glenmaggie Weir in the 1920s, and a tramline was built from Heyfield to the weir site to transport materials needed for the huge project (Context 2005:22). In 1922 a new butter factory was built, with cattle sales held in the town fortnightly (Fletcher & Kennett 2005:65-6). In the 1940s the Victorian Rivers and Water Supply Commission began works in the area, employing several hundred men to raise the walls of the Glenmaggie Weir and carry out irrigation works. After this project was completed in 1960, about 60 families remained in the area (Fletcher & Kennett 2005:66).

Heyfield grew substantially from the 1950s as the centre of a saw milling industry (Context 2005:39). Between 1933 and 1954 the population of the town quadrupled from approximately 500, to peak at 2,184 people in 1954 (Victorian Places). The alpine timber industry was to not only transform the alpine ash forests and send roads threading into this isolated area, but also to transform Heyfield, below the mountains on the red gum plains (Context 2005:21). After the 1939 fires with their horrific loss of life and the destruction of Victoria's main mountain ash forests and hardwood timber supplies, the state's timber industry was restructured. The Forests Commission surveyed the untapped and inaccessible alpine reserves of timber. Saw mills would be relocated to towns away from the forests and milling operations would be centralised in the towns to be known as conversion centres; one town nominated was Heyfield (Context 2005:21). In 1950, during the heart of the post-war timber shortage, seven saw mills were established in Heyfield which was quickly transformed into a timber town (Context 2005:21). It is suggested that the one town had the most mills in the southern hemisphere, in the 1950s (HDHS). Streets of mill workers houses were hastily built on the perimeter of the town – 185 houses altogether – giving workers proper housing and access to educational, health and shopping facilities that they had been denied when they lived in the forests. Most of the 1950s mill houses are now in private hands, some have been renovated (Context 2005:21). In the 1950s, a soldiers' settlement was also established in the newly irrigated farms to the south of Heyfield (Fletcher & Kennett 2005:66).

By 1958, the Heyfield Sawmillers Logging Company was formed to co-ordinate operations over concerns of diminishing reserves of millable timber (Fletcher & Kennett 2005:66). As logging allocations have been reduced over the second half of the twentieth century, companies in Heyfield have amalgamated until the situation in 2001 where one company, Neville Smith Pty Ltd, owns the two remaining saw mills. Because of the shrinking allocations, in the 2000s, timber is trucked to Heyfield from all parts of Victoria (Context 2005:22). Since the town's population peak in 1954

(totalling 2,184 people), the population reduced to 1,830 by 1971 and steadily reduced to a total of 1,459 in 2011 (Victorian Places). The town is suggested to retain the largest mill in the southern hemisphere (HDHS).

In 1994, Wellington Shire was created by the amalgamation of the former Shires of Alberton, Avon and Maffra, the former City of Sale, most of the former Shire of Rosedale, as well as an area near Dargo which was formerly part of Bairnsdale Shire. In 2011, timber logging and milling accounted for 11.4% of employment in the Heyfield area, with farming totalling 6.6% (Victorian Places).

Thematic context

This place is associated with the following themes from the *Wellington Shire Thematic History* (2005):

8. Governing and Administering

- 8.4 Education

9. Developing Cultural Institutions and Way of Life

- 9.1 Religion

The following is based on information taken from the *Wellington Shire Thematic History* (Context 2005:45):

In many towns throughout the shire, churches occupy prominent sites, illustrating their importance to the community that built them. Complexes consisting of churches, halls, residences and schools have evolved. They are places where people have performed some of their most important ceremonies, and often contain memorials to local people through stained glass windows, monuments and plaques.

The first church services took place in private homes, schools and halls, held by travelling clergyman and parsons who travelled Gippsland and tended to all denominations. The Reverend E.G. Pryce, based in Cooma, made two sweeping journeys into Gippsland from the Monaro in the 1840s, conducting marriages and baptisms as he went. When Bishop Perry, the Anglican bishop of Melbourne, visited Gippsland in 1847, he chose a site for a church at Tarraville. The church, designed by J.H.W. Pettit and surveyor George Hastings, was opened in 1856. Still standing near the Tarra River, it is an evocative reminder of the early settlement period when settlers began transplanting the institutions that they knew from Britain, replicating the architecture.

Selection lead to many new settlements and reserves for churches were gazetted, or land was donated by local parishioners for the purpose. Churches were built throughout the shire in the Anglican and Catholic, and Presbyterian and Methodists (later Uniting) denominations. Building churches was the result of a significant community effort, often in the acquisition of land, and in the construction and furnishing of the churches.

Place history

The first Church of England built in Heyfield was sited facing Harbeck Street on land (lot 6, section 10, Township of Heyfield) that was granted to the Church of England in 1865. State School No. 1108 opened on the corner of Temple and Harbeck streets in 1871, but burnt down in 1906. The existing weatherboard school was built in 1907. In 2015, first Church of England is incorporated as part of the Heyfield Primary School.

Church

The foundation stone for the church was laid on 11 November 1874, by Miss Marie Temple, who also contributed 40 pounds towards the building costs by laying a cheque down on the foundation stone. Miss Temple is said to have been instrumental in the founding of the Church of England in Heyfield (FitzGerald 1991:60). Tenders were called for the 'erection of a Church of England at Heyfield' in May

1875, with plans held by 'N. Guthridge' at Sale (*Gippsland Times*, 13 May 1875:2). It has not been confirmed if this is associated with architect Thomas Guthridge of Sale. It is thought that Dean MacCartney dedicated the building and opened it for public worship (Context 2005; *Back to Heyfield* 1971:12). The church was built from bricks made by the Drew family (possibly of Deniliquin), with some bricks being extremely small (Context 2005). In the late 1880s, Miss Temple was known to have regularly and 'energetically' conducted the Sunday School (*The Maffra Spectator*, 13 Feb 1888:3).

The annual report of the church published in a local newspaper in January 1887 stated that during the past year the board of guardians' had a 'substantial and tasteful fence' erected around the grounds (see Figures H1 & H2; since removed). Internally, the ceiling had been 'enhanced by the neat and substantial ceiling', a communion platform installed and carpeted (since removed). Further desired improvements identified were the addition of a vestry and porch (*Gippsland Times*, 14 Mar 1887:3). There is no physical or historic evidence that a porch was constructed.

Early photos of the church (date not confirmed; post-1886 when the fence was erected) showed the facade as it appears today (Figures H1 & H2), with the pair of (bricked) blind windows flanking the entrance door. Details of the facade are all unpainted at this date. The east elevation formed three bays. The photos showed the timber picket fence along the front boundary on Harbeck Street and a vehicular and pedestrian gate (all since removed). In one of the early photos (Figure H1) a structure that is probably a bell tower was located to the west of the church (since removed) (HDHS).

By 1920, the church was proving too small to serve the needs of the steadily growing community so it was decided to build a new church. The site of Ms Temple's home in Temple Street opposite was purchased. The foundation stone for the new Soldier's Memorial Church of St James was laid on 20 May 1920, to be the (FitzGerald 1991:60). It appears that the church on Harbeck Street continued to deliver services, as an article in the *Gippsland Times* in 1942 (17 Aug 1942:2) reported that on the prior Tuesday, the Right Revered D. B. Blackwood, Bishop of Gippsland, consecrated St James' Church, the 'beautiful little ... ancient church'.

In 1955, the Church of England transferred ownership of the land on Harbeck Street to the Education Department (gazetted in 1954) (LV:V8075/F646). The building probably ceased serving as a church at this date.

A hipped-roof addition has been added to the rear (north) elevation of the church. Internally, the original north elevation of the church remains. The addition c1930s, is a poured cement construction (since lightly rendered and painted), with two early brick chimney stacks on the northern end, suggesting that the concrete walled structure replaced an earlier timber structure. A small plaque commemorates the gifting of a flagpole to the school from the Commonwealth Government on 13 December 2004 (the flagpole has been moved to another location).

In 2015, the church serves as a multipurpose room for the primary school. The interior walls were later clad with cement sheet but the ceiling has retained the early timber lining. The timber floor (underneath carpet) is in poor condition, almost certainly due to a lack of adequate sub floor ventilation, which is easy and economical to remedy (see details in the Management Guidelines below).

School

State School No. 1108 opened on the corner of Temple and Harbeck streets in 1871 (FitzGerald 1991:54). The earliest known school committee was appointed in November 1871 (VGG, issue 70, 3 Nov 1871:1906). In 1872, the two acres was officially reserved for the state school (Township Plan). In these early years the school had an official enrolment of forty students, but had an average attendance of twenty students (FitzGerald 1991:54).

On 7 July 1906 the original school and its contents was destroyed by fire, along with all early student records. The fire was treated as suspicious, as it was the third fire in Heyfield in six months (*Gippsland*

Times, 9 Jul 1906:3). While waiting for the construction of a new school, classes were held at both the Rechabite Hall on Dudley Street and at the Mechanics Institute (FitzGerald 1991:54). In November 1906, local papers reported that after a lengthy wait to hear back from the Education Department, they had responded with the news that the re-building was authorised and handed to the Public Works Department. The school would be a 'new building of wood to seat 120 children, out-offices and repairs to fencing, &c.' (*Maffra Spectator*, 29 Nov 1906:3). By January 1907, parents of the school were growing impatient at the delay of the new construction (*Age*, 17 Jan 1907:6), however, the existing school was built in 1907. The official opening was postponed several times (due to the lack of attendance by a Shire representative), but the school was finally opened in October 1907 (*The Maffra Spectator* 17 Oct, 1907:3).

An early photo of the school (Figure H3) showed the school children and teachers posing in front of the east (front) and south elevations (HDHS). At this date the western portion of this school building had not been built. The large southern elevation and its gabled-end appeared as it does in 2015, with an entrance left of the window bay, with highlights above (since covered over) and a timber staircase (since replaced). The east elevation had (left to right) two high windows, next to the hipped-roof bay (with a lower roofline) which had an ornate pinnacle at its peak (since removed). To the right was the gable-end of the northern bay, with detail that remains in 2015. A brick chimney with a rendered cap is evident atop the corrugated iron roof, which had air vents along the ridges (air vents since removed).

The western portion of the school building was probably built soon after, as it is stylistically similar and has the same chimneys as those of the early photograph. The school's attendance rates peaked in 1957 with 562 students enrolled. By the school's centenary in 1971, 293 students were enrolled (FitzGerald 1991:54).

Today, the first Church of England (1875) is incorporated as part of the Heyfield Primary School and serves as a multi-purpose room.

In 2015, the original school building serves as the junior school. The school also holds a World War I Honour Roll which lists the names of 'old scholars who enlisted for active service (Vic War Heritage Inventory; HDHS). Later additions to the school building included the gabled-roof entrance porch to the east elevation.

At the eastern entrance, brick piers support gates and a metal arch, which reads 'Centenary 1871-1971', under which a path leads directly to the entrance (with new porch) of the 1907 school building.

A Lacebark Tree (*Brachychiton discolour*) stands to the right of the entrance gates in the school grounds, and dates to c1920 (Hawker 2016) and requires better access to water, under the bitumen and decking.

Figure H1. Early photos (date not confirmed; post-1886 when the fence was erected) showed the facade as it appears today, facing Harbeck Street. The east elevation formed three bays . A structure that is probably a bell tower was located to the west of the church (since removed) (HDHS).

Figure H2. Early photos (date not known; post-1886) showed the timber picket fence along the front boundary on Harbeck Street and a vehicular and pedestrian gate (all since removed). (HDHS).

Figure H3. An early photo, before the addition of the western portion of the school building. The large southern elevation and its gabled-end appeared as it does in 2015, with an entrance left of the window bay, with highlights above (since covered over) and a timber staircase (since replaced). The east elevation had (left to right) two high windows, next to the hipped-roof bay (with a lower roofline) which had an ornate pinnacle at its peak (since removed) (HDHS).

Sources

Back to Heyfield (1971).

Context Pty Ltd (2005), *Wellington Shire Heritage Study & Thematic Environmental History*, prepared for Wellington Shire Council

FitzGerald, Leanne (1991), *Heyfield 1841-1991, a pictorial history*, Upper Ferntree Gully.

Fletcher, Meredith & Linda Kennett (2005), Wellington Landscapes, *History and Heritage in a Gippsland Shire*, Maffra.

Gippsland Times

Hawker, John, Heritage Officer (Horticulture) at Heritage Victoria, personal communication via email, 13 January 2016.

Land Victoria (LV), Certificates of Title, as cited above.

Heyfield & Districts Historical Society (HDHS) collection: historical information and photos generously provided by Louise Hill-Coleman and Merryn Stevenson, provided Nov 2015.

Maffra Spectator

The Age

Township of Heyfield Plan

Victorian Government Gazette (VGG), as cited above.

Victorian Places, 'Heyfield', <http://www.victorianplaces.com.au/ >, accessed 24 February 2016.

Victorian War Heritage Inventory, Victorian Heritage Database entry for 'Heyfield State School Honour Roll (First World War)', <http://vhd.heritagecouncil.vic.gov.au/> accessed 11 Dec 2015.

Description

This section describes the place in 2016. Refer to the Place History for additional important details describing historical changes in the physical fabric.

1875 Church of England

The 1875 church is a small red-brick church in the Victorian Free Gothic style. It fronts Harbeck Street and was built with a deep setback from the street. The church is now part of the school grounds and used as a multipurpose room. The 1875 church is in good condition and retains a very good level of integrity.

Figure D1 & Aerial. The small modest church is constructed of red-brick in an English bond, with a brick plinth and gabled roof clad in (recent) corrugated iron and a rendered (overpainted) parapeted gable to the facade (south elevation). On the side elevations, a row of decorative corbelled bricks project below the roofline.

To the rear (north) is a later (poured concrete) construction with a hipped roof clad in (recent) corrugated iron, connected to early brick chimneys. This concrete addition is not significant.

Figure D2. The facade (although difficult to see behind close foliage) has a central entrance with a pointed-arch and double timber ledged and framed doors, with a rendered surround. The entrance is reached by two steps. To either side are two single pointed-arch blind windows. Buttresses support the corners of the facade.

Figure D1, D3 & D4. The side elevations have a corbelled brick decoration to the eaves, and comprise three bays divided by four tall buttresses with rendered coping. Each bay has a single pointed-arch window with plain glass and a rendered surround (overpainted) and radiating (half) voussoirs (overpainted) at the arch.

The east elevation has an entrance door in the third (northern) bay that is a later alteration (incorporating an early door). The top portion of the original pointed-arch window has been retained above the door and closed up. There do not appear to be any sub floor vents.

Figure D5. The north elevation of the 1875 church has a small round vent to the top of the gabled-end.

To the rear (north) of the church is the c1930s concrete construction addition with timber-framed two-over-two sash windows to the side elevations and a timber-ledged and framed door. To the rear of this addition are two earlier large external brick chimney stacks with corbelled caps. This concrete addition is not significant. The concrete extension appears to have blocked any sub floor ventilation to the 1875 building, which will promote damp, rot, termites and timber floor failure.

School

The 1907 weatherboard school (and its addition) fronts Temple Street and has a medium setback from the street. It is an impressive example of a Federation Queen Anne school building. The 1907 building, and the weatherboard addition in the same architectural style, are in very good condition and retain a high level of integrity.

Figure D6 & Aerial. The building has an asymmetrical plan and a complex hip-and-gabled roof clad with Colourbond. It retains three original tall tuckpointed brick chimneys, each with a tall rendered cap (with wide mouldings) and a chimney pot (all overpainted). The weatherboard building sits on a rendered masonry (overpainted) plinth.

The wide timber-lined eaves are supported by large ornate timber brackets. The multiple gabled ends have a flying gable with roughcast render and timber strapping (with curvilinear details) to the gabled ends, creating a half timbered effect, supported by a row of brackets (all overpainted). Central

is a rectangular vent to the roof space. Below each gable are large groupings of three or six-paned hopper windows.

Other windows to the building are single or groupings of multi-paned hopper windows, often positioned high beneath the eaves.

Modern sky-lights have been added to some roof planes.

Figure D7. The facade comprises a large gabled-end to the right side and a central entrance. The central entrance is a wide opening that enters a projecting hipped-bay (with an almost pyramidal roof form). The roof has lost its original ornate pinnacle to the peak (probably with the replacement of the roof cladding). Windows sit beneath the eaves of the central bay, alternating with panels of roughcast render and timber strapping.

A modern gabled entrance porch is a later addition.

Figure D8. The south elevation of the 1907 building has a large gabled bay. To the left of the window bay is an original entrance door with a highlight (covered over) and a modern set of stairs with an enclosed entrance porch (see Figure H3).

The western section of the building with a hipped roof was not constructed in 1907 (see Figure H3) but probably soon after, as it has the same architectural details and chimney as the 1907 building, however it does not sit on a masonry plinth.

Figure D9. The west elevation has a large flying timber valence to the gabled-end, supported by timber brackets, with similar curvilinear details as the timber strapping of the other gables.

Attached to the west elevation is a modern building with a low flat roofline.

Figure D10. The entrance to the school on the east boundary is a gate with brick piers and metal gates (with attached palings). Above is a metal arch with letters reading 'Centenary 1871-1971', suggesting this entrance was built in 1971. Inside the boundary to the right of the entrance is a large Lacebark Tree (*Brachychiton discolour*), which dates to c1920. It is not in good condition as it appears to be suffering stress from possum damage (Hawker 2016).

Church

Figure D1. The east elevation. The modest church is constructed of red-brick in an English bond, with a brick plinth and gabled roof clad in (recent) corrugated iron and a rendered (overpainted) parapeted gable to the facade (south elevation).

Figure D2. The facade (although difficult to see behind close foliage) has a central entrance with a pointed-arch and double timber ledged and framed doors, with a rendered surround (overpainted). The entrance is reached by two steps. To either side are two single pointed-arch

blind windows (see Figs H1 & H2.)

Figure D3. The west elevation. The side elevations comprise three bays, divided by four tall buttresses with rendered coping. Each bay has a single pointed-arch window with plain glass and a rendered surround (overpainted) and radiating (half) voussoirs (overpainted) at the arch. There are no sub floor vents.

Figure D4. Architectural details: corbelled eaves decoration, rendered buttress coping, pointed

arch with voussoirs. The bricks and coping were not designed to be painted.

Figure D5. The north elevation of the 1875 church has a small round vent to the top of the gabled-end. To the rear (north) of the church is the concrete construction addition which is not significant. To the rear of this addition are two early large external brick chimney stacks with corbelled caps.

School

Figure D6. The front (east) elevation faces Temple Street. The weatherboard building has an asymmetrical plan and a complex hip-and-gabled roof recently clad with Colourbond. The wide timber-lined eaves are supported by large ornate timber brackets. The multiple gabled ends have a flying gable with roughcast render and timber strapping (with curvilinear details) to the gabled

ends, creating a half timbered effect, supported by a row of brackets (all overpainted).

Figure D7. The facade facing Temple Street, comprises a large gabled-end to the right side and a central entrance. The central entrance is a wide opening that enters a projecting hipped-bay. Windows sit beneath the eaves of the bay, alternating with panels of roughcast render and timber strapping.

Figure D8. The south elevation (facing Harbeck Street) of the 1907 building has a large gabled bay. The western section of the building with a hipped roof was not constructed in 1907 (see Figure H3) but probably soon after, as it has the same architectural details and chimney as the 1907 building, however it does not sit on a masonry plinth.

Figure D9. The west elevation has a large flying timber valence to the gabled-end, supported by timber brackets, with similar curvilinear details as the timber strapping of the other gables.

Figure D10. The entrance to the school on the east boundary is a gate with brick piers and metal gates (with attached palings). Above is a metal arch with letters reading 'Centenary 1871-1971', suggesting this entrance was built in 1971. Inside the boundary to the right of the entrance is a large Lacebark Tree (*Brachychiton discolour*).

Sources

All photos taken in 2015 by Heritage Intelligence Pty Ltd as part of Wellington Shire Stage 2 Heritage Study.

Comparative Analysis

The 1875 Church of England (former) is a modest brick church in the Victorian Free Gothic style, with a later concrete addition to one end. It is one of the earliest churches in the region, the first Anglican Church in Heyfield, and an intact and simple example of the Victorian Gothic idiom in the Shire.

Heyfield Primary School, built in 1907, is a timber Federation Queen Anne school building which remains highly intact, with an entrance porch addition to the facade. It is a very good example of the style in the Shire. Other known examples of timber schools in this style in Gippsland include Lindenow, Fernbank, Buln Buln, Nilma and Neerim South.

Management Guidelines

Whilst landowners are not obliged to undertake restoration works, these guidelines provide recommendations to facilitate the retention and enhancement of the culturally significant place, its fabric and its setting, when restoration works or alterations to the building are proposed. They also identify issues particular to the place and provide further detailed advice where relevant. The guidelines are not intended to be prescriptive and a pragmatic approach will be taken when considering development proposals. Alternative approaches to those specified in the guidelines will be considered where it can be demonstrated that a desirable development outcome can be achieved that does not impact on a place's heritage integrity.

The 1907 timber school is in very good condition and has an excellent degree of integrity. The 1875 church is in good condition and has very good integrity. There is no visible ventilation to the sub floor space of the 1875 church building and the sub floor vents in the 1907 school building are in poor condition and up to 50% blocked by paint. The floor in the 1875 church building is failing and this is almost certainly due to a lack of sub floor ventilation, which is not expensive or complicated to introduce. Overall the buildings are well maintained however there are some recommendations below, mainly regarding sub floor ventilation to both buildings, and removal of paint from the exterior brick and render of the 1875 building.

1. **Setting** (Views, fencing, landscaping, paths, trees, streetscape)
   - 1.1. Retain clear views of the front section and side elevations from the public realm.
   - 1.2. Ensure signs and services such as power poles, bus shelters, signs, etc are located so that they do not impact on the important views.
   - 1.3. New interpretation storyboards, should be placed to the side of the building not directly in front of it.
   - 1.4. Paving.
     - 1.4.1. Ensure the asphalt or concrete does not adhere to the building itself. Insert 10mm x 10mm grey polyurethane seal over a zipped Ableflex joint filler around the plinth, to ensure concrete does not adhere to it, and to allow expansion joint movement and prevent water from seeping below the building

2. **Additions And New Structures**
   - 2.1. New structures should be restricted to the areas shown in the blue polygon on the aerial map below.
   - 2.2. Sympathetic extensions are preferred. E.g. New parts that are in the same view lines as the historic building as seen from the street, should be parallel and perpendicular to the existing building, no higher than the existing building, similar proportions, height, wall colours, steep gable or hip roofs, rectangular timber framed windows with a vertical axis, but parts

not visible in those views could be of any design, colours and materials.

2.3. Where possible, make changes that are easily reversible. E.g. The current needs might mean that a doorway in a brick wall is not used, or located where an extension is desired. Rather than bricking up the doorway, frame it up with timber and sheet it over with plaster, weatherboards, etc.

2.4. To avoid damage to the brick walls, signs should be attached in such a way that they do not damage the brickwork. Preferably fix them into the mortar rather than the bricks.

2.5. If an extension is to have a concrete slab floor, ensure it will not reduce the air flow under the historic buildings.

2.6. Avoid hard paths against the walls of the 1875 church building. Install them 500mm away from the walls and 250mm lower than the ground level inside the building. Fill the gap between the path and the wall with very course gravel to allow moisture to evaporate from the base of the wall.

2.7. New garden beds

2.7.1. These should be a minimum of 500mm from the walls, preferably further, and the ground lowered so that the finished ground level of the garden bed is a minimum of 250mm lower than the ground level which is under the floor, inside the building. Slope the soil and garden bed away from the building, and fill the area between the garden bed and walls, with very coarse gravel up to the finished level of the garden bed. The coarse gravel will have air gaps between the stones which serves the function of allowing moisture at the base of the wall to evaporate and it visually alerts gardeners and maintenance staff that the graveled space has a purpose. The reason that garden beds are detrimental to the building, is by a combination of: watering around the base of the wall and the ground level naturally builds up. The ground level rises, due to mulching and leaf litter and root swelling, above a safe level such that it blocks sub floor ventilation, and the wall is difficult to visually monitor on a day to day basis, due to foliage in the way.

3. Accessibility

3.1. Ramps

3.1.1. Removable ramp construction

3.1.1.1. A metal framed ramp which allows air to flow under it, to ensure the subfloor vents of the building are not obstructing good airflow under the floor which will allow the wall structure to evaporate moisture and reduce termite and rot attack to the subfloor structure and rising damp in brick/stone walls.

3.1.1.2. If it is constructed with the concrete next to brick walls this may cause damp problems in the future.

3.1.1.3. Ensure water drains away from the subfloor vents, and walls and any gap between the wall and the ramp remains clear of debris. Insert additional sub floor vents if the ramp has blocked any of them.

3.1.1.4. The hand rails on the ramp should not be a feature, which would detract from the architecture. Plain thin railings painted in the same colour as the walls, so that they blend in, would be appropriate.

3.2. Metal bannisters may be installed at the front steps. They are functional and minimalist and they have a minor visual impact on the architecture and therefor they are a suitable design for an accessible addition.

4. **Reconstruction and Restoration**

If an opportunity arises, consider restoring and reconstructing the following.

4.1. Roofing, spouting and down pipes

4.1.1. Use galvanised corrugated iron roofing, spouting, down pipes and rain heads.

4.1.2. Don't use Zincalume or Colorbond.

4.1.3. Use Ogee profile spouting, and round diameter down pipes.

4.2. Brick Walls and plinth

4.2.1. Mortar. Match the lime mortar, do not use cement mortar. Traditional mortar mixes were commonly 1:3, lime:sand.

4.3. Paint and Colours

4.3.1. It is recommended to continue to paint the exterior of the 1907 timber building using the existing or original colours (paint scrapes may reveal the colours) to enhance the historic architecture and character.

4.3.2. Paint removal on the 1875 brick building. It is strongly recommended that the paint be removed chemically (never sand, water or soda blast the building as this will permanently damage the bricks, mortar and render and never seal the bricks or render as that will create perpetual damp problems.) Removal of the paint will not only restore the elegance of the architecture, but it will remove the ongoing costs of repainting it every 10 or so years.

5. Care and Maintenance

5.1. Key References

5.1.1. Obtain a copy of "Salt Attack and Rising Damp" by David Young (2008), which is a free booklet available for download from Heritage Victoria website. It is in plain English, well illustrated and has very important instructions and should be used by tradesmen, Council maintenance staff and designers.

5.1.2. Further assistance is available from the Shire's heritage advisor.

5.2. Roofing, spouting and down pipes

5.2.1. Use galvanised corrugated iron roofing, spouting, down pipes and rain heads. It is preferable to use short sheet corrugated iron and lap them, rather than single long sheets, but it is not essential.

5.2.2. Do not use Zincalume or Colorbond.

5.2.3. Use Ogee profile spouting, and round diameter down pipes.

5.3. Joinery, and other original timber fabric.

5.3.1. It is important to repair rather than replace when possible, as this retains the historic fabric. This may involve cutting out rotten timber and splicing in new timber, which is a better heritage outcome than complete replacement.

6. Water Damage and Damp

6.1. Signs of damp in the brick walls (and plinth on the 1907 building) , include: lime mortar falling out of the joints, moss growing in the mortar, white (salt) powder or crystals on the brickwork patches with grey cement mortar, render falling off, or the timber floor failing. These causes of damp are, in most cases, due to simple drainage problems, lack of correct maintenance or inserting concrete next to the solid masonry walls, sealing the walls, sub floor ventilation blocked, or the ground level too high on the outside.

6.2. Removing the source and repairing damage from damp, may involve lowering of the ground outside so that it is lower than the ground inside under the floor, and installation of agricultural drains, running the downpipes into drainage inspection pits instead of straight into the ground. The reason for the pits is that a blocked drain will not be noticed until so much water has seeped in and around the base of the building and damage commenced (which may take weeks or months to be visible), whereas, the pit will immediately fill with water and the problem can be fixed before the floor rots or the building smells musty.

6.3. Water falling, seeping or splashing from damaged spouting and down pipes causes severe and expensive damage to the brick walls.

6.4. Damp would be exacerbated by watering plants near the walls. Garden beds and bushes should be at least half a metre from the walls.

6.5. Engineering: If a structural engineer is required, it is recommended that one experienced with historic buildings and the Burra Charter principle of doing "as little as possible but as much as necessary, be engaged. Some of them are listed on Heritage Victoria's Directory of Consultants and tradesmen.

6.6. Never use cement mortar, always match the original lime mortar. Cement is stronger than the bricks and therefore the bricks will eventually crumble, leaving the cement mortar intact! Lime mortar lasts hundreds of years. When it starts to powder it is the 'canary in the mine', alerting you to a damp problem – fix the source of the damp problem and then repoint with lime mortar.

6.7. Remove the dark grey patches to the mortar joints. This is cement mortar which will damage the bricks and longevity of the walls. Repoint those joints with lime mortar. The mortar is not the problem it is the messenger.

6.8. Modern Products: Do not use modern products on these historic brick walls and plinth as they will cause expensive damage. Use lime mortar to match existing.

6.9. **Do not seal** the bricks and render with modern sealants, or with paint. Solid masonry buildings **must be able to evaporate water** when enters from leaking roofs, pipes, pooling of water, storms, etc. The biggest risk to solid masonry buildings is permanent damage by the use of cleaning materials, painting, sealing agents and methods. None of the modern products that claim to 'breathe' do this adequately for historic solid masonry buildings.

6.10. Subfloor ventilation is critical. There is (no?) ventilation to the sub floor space of the 1875 building and the sub floor vents in the 1907 building are in poor condition and up to 50% blocked by paint. Check that sub floor vents are not blocked and introduce additional ones if necessary. Ensure the exterior ground level is 250mm or more, lower than the ground level inside the building. Good subfloor ventilation works for free, and is therefore very cost effective. Do not rely on fans being inserted under the floor as these are difficult to monitor, they will breakdown as they get clogged with dust, paint, etc, and there are ongoing costs for servicing and electricity.

6.11. Never install a concrete floor inside a solid masonry building, as it will, after a year or so, cause long term chronic damp problems in the walls. Do not install a new damp proof course (DPC) until the drainage has been fixed, even an expensive DPC may not work unless the ground has been lowered appropriately.

7. Paint Colours

7.1. Even if the existing colour scheme is not original or appropriate for that style of architecture, repainting using the existing colours is maintenance and no planning permit is required. However, if it is proposed to change the existing colour scheme, a planning permit is required and it would be important to use colours that enhance the architectural style and age of the building, and it would be preferred if the paint was chemically removed from brick, stone and rendered surfaces, rather then repainted.

7.2. Chemical removal of paint will not damage the surface of the stone, bricks or render or even the delicate Tuck Pointing, hidden under many painted surfaces. . Removal of the paint will not only restore the elegance of the architecture, but it will remove the ongoing costs of repainting it every 10 or so years.

7.3. Sand, soda or water blasting removes the skilled decorative works of craftsmen as well as the fired surface on bricks and the lime mortar from between the bricks. It is irreversible and reduces the life of the building due to the severe damp that the damage encourages. Never

seal the bricks or render as that will create perpetual damp problems.

8. **Services**

8.1. Ensure new services and conduits, down pipes etc, are not conspicuous. To do this, locate them at the rear of the building whenever possible, and when that is not practical, paint them the same colour as the building or fabric behind them or enclose them behind a screen the same colour as the building fabric, that provides adequate ventilation around the device. Therefore if a conduit goes up a red brick wall, it should be painted red, and when it passes over say, a cream coloured detail, it should be painted cream.

9. **Signage** (including new signage and locations and scale of adjacent advertising signage).

9.1. Ensure all signage is designed to fit around the significant architectural design features, not over them.

NOTE: The blue shaded area is the preferred location for additions and new development:

Resources

Wellington Shire Heritage Advisor

Young, David (2008), "Salt Attack and Rising Damp, a guide to salt damp in historic and older buildings" Technical Guide, prepared for Heritage Victoria.

The following fact sheets contain practical and easy-to-understand information about the care and preservation of war heritage and memorabilia commonly found in local communities across Victoria. They can be downloaded at <http://www.dpc.vic.gov.au/index.php/veterans/victorian-veterans-virtual-museum/preserving-veterans-heritage/preserving-war-heritage-and-memorabilia>:

- Antique-and-heritage-munitions: Firing weapons, artillery and ammunition
- Avenues-of-honour-and-other-commemorative-plantings
- Donating-war-related-memorabilia
- Finding-the-right-conservator-tradespeople-and-materials
- General-Principles
- Honour-rolls (wooden)
- Medals-and-medallions
- Metal-objects: including swords and edged weapons
- Outdoor-heritage
- Paper-and-books
- Photographs
- Uniforms-costumes-and-textiles
- Useful-resources-and-contacts
- War-Memorials
- Wooden-objects: Cannon, tanks, and other large military objects.

Locality:	**HEYFIELD**
Place address:	**66 TEMPLE STREET**
Citation date	2016
Place type (when built):	Hotel
Recommended heritage protection:	Local government level Local Planning Scheme: Yes Vic Heritage Register: No Heritage Inventory (Archaeological): No

Place name: **Commercial Hotel**

Architectural Style:	Interwar Mediterranean
Designer / Architect:	Not known
Construction Date:	1930

Statement of Significance

This statement of significance is based on the history, description and comparative analysis in this citation. The Criteria A-H is the Heritage Council Criteria for assessing cultural heritage significance (HERCON). Level of Significance, Local, State, National, is in accordance with the level of Government legislation.

What is significant?

The Commercial Hotel at 66 Temple Street, Heyfield, is significant. The original form, materials and detailing as constructed in 1930 are significant.

Later outbuildings, and alterations and additions to the building are not significant.

How is it significant?

The Commercial Hotel is locally significant for its historical, social and aesthetic values to the Shire of Wellington.

Why is it significant?

The Commercial Hotel is **historically and socially significant at a local level** as it illustrates the period of Heyfield when it was established as a service and social centre for the surrounding farming and pastoral district, following the construction of the Glenmaggie Weir in the 1920s. The first Commercial Hotel in Heyfield was constructed in Davis Street c1864, which burnt down in December 1930. The existing Commercial Hotel was built in 1930 for owner W. H. Haines. Throughout its history, the hotel has been the site of many celebratory drinks, held after the cattle sales nearby, particularly the Autumn Sales. The 1930 hotel is significant for having continually served the local community and farmers as a social and entertainment centre, for over 80 years until present day. (Criteria A & G)

The Commercial Hotel is **aesthetically significant at a local level** for its intact architectural qualities reflecting the Interwar Mediterranean style with Spanish Mission influences. The two-storey brick building has an inconspicuous roof form, dominant central entrance porch and extensive decorative brickwork defined with dark-coloured clinker bricks. The Interwar Mediterranean style is evident in the symmetrical façade, massing and proportions of the building and the dominant rendered (overpainted) entrance loggia porch and balustrade. The porch comprises three wide semi-circular arches which form a loggia for the recessed entrance. The floor of the porch appears to be terrazzo. The porch extends above to form a balustrade which has a cross motif to the face, alternating with projecting panels below short twisted columns (typical of the Spanish Mission Style) which support the roof the first-floor balcony. On the face of the balcony are the words 'Commercial 1930 Hotel' in relief. Other notable elements of the building are the hipped roof clad in terracotta tiles, bands of decorative render below the eaves and at the centre of the building, and decorative use of the dark-coloured clinker bricks to the exterior. The windows are generally wide one-over-one or four-over-one (with vertical glazing bars) sash windows. The openings at the ends of the ground floor are framed with projecting square-arches of red and clinker bricks, with an inset band of decorative render, and are flanked with narrow square-headed windows (one at the south end retains the original leadlight). The openings to the building generally have a row of soldier clinker bricks to the lintel, while windows also have angled sills of red or clinker bricks. The two main windows to the first floor have a square-arch frame of inset clinker bricks. Also significant are the two wide chimney stacks on the south elevation, with large vertical panels of decorative render in an ornate shape, framed in clinker bricks. (Criterion E)

Statutory Recommendations

This place is recommended for inclusion in the Schedule to the Heritage Overlay of the Wellington Shire Planning Scheme to the boundaries as shown on the map.

External Paint Controls	Yes
Internal Alteration Controls	No
Tree Controls	No
Outbuildings or fences which are not exempt under Clause 43.01-3	No
Prohibited Uses May Be Permitted	No
Incorporated Plan	No
Aboriginal Heritage Place	Not assessed

Map of recommended boundary for Heritage Overlay

KEY

Recommended for Heritage Overlay

Title boundary

Commercial Hotel
66 Temple St, Heyfield

Project: Wellington Shire Stage 2 Heritage Study
Client: Wellington Shire Council
Author: Heritage Intelligence Pty Ltd
Date: 12/2/16

History

Locality history

The first European contact in the area was made by both Angus McMillan and Paul Strzelecki in 1840 when they crossed the Thomson River near present Heyfield. Hayfield pastoral run was occupied in 1841, supposedly named for the tall waving grass covering the plain. A small settlement known as Heyfield Bridge was soon established on the north side of the Thomson River. Heyfield township was surveyed in 1864 and was part of Maffra Shire from 1875 (Context 2005:39; Fletcher & Kennett 2005:65). In 1883, a railway line from Traralgon extended to Heyfield and in 1898, James Tyson's Heyfield Run was subdivided and 114 lots were sold for dairying and cropping. Further subdivision occurred in the town after 1900. Heyfield became a service centre for the surrounding farming and pastoral district (Fletcher & Kennett 2005:65-6). The town became busy when work started on the Glenmaggie Weir in the 1920s, and a tramline was built from Heyfield to the weir site to transport materials needed for the huge project (Context 2005:22). In 1922 a new butter factory was built, with cattle sales held in the town fortnightly (Fletcher & Kennett 2005:65-6). In the 1940s the Victorian Rivers and Water Supply Commission began works in the area, employing several hundred men to raise the walls of the Glenmaggie Weir and carry out irrigation works. After this project was completed in 1960, about 60 families remained in the area (Fletcher & Kennett 2005:66).

Heyfield grew substantially from the 1950s as the centre of a saw milling industry (Context 2005:39). Between 1933 and 1954 the population of the town quadrupled from approximately 500, to peak at 2,184 people in 1954 (Victorian Places). The alpine timber industry was to not only transform the alpine ash forests and send roads threading into this isolated area, but also to transform Heyfield, below the mountains on the red gum plains (Context 2005:21). After the 1939 fires with their horrific loss of life and the destruction of Victoria's main mountain ash forests and hardwood timber supplies, the state's timber industry was restructured. The Forests Commission surveyed the untapped and inaccessible alpine reserves of timber. Saw mills would be relocated to towns away from the forests and milling operations would be centralised in the towns to be known as conversion centres; one town nominated was Heyfield (Context 2005:21). In 1950, during the heart of the post-war timber shortage, seven saw mills were established in Heyfield which was quickly transformed into a timber town (Context 2005:21). It is suggested that the one town had the most mills in the southern hemisphere, in the 1950s (HDHS). Streets of mill workers houses were hastily built on the perimeter of the town - 185 houses altogether - giving workers proper housing and access to educational, health and shopping facilities that they had been denied when they lived in the forests. Most of the 1950s mill houses are now in private hands, some have been renovated (Context 2005:21). In the 1950s, a soldiers' settlement was also established in the newly irrigated farms to the south of Heyfield (Fletcher & Kennett 2005:66).

By 1958, the Heyfield Sawmillers Logging Company was formed to co-ordinate operations over concerns of diminishing reserves of millable timber (Fletcher & Kennett 2005:66). As logging allocations have been reduced over the second half of the twentieth century, companies in Heyfield have amalgamated until the situation in 2001 where one company, Neville Smith Pty Ltd, owns the two remaining saw mills. Because of the shrinking allocations, in the 2000s, timber is trucked to Heyfield from all parts of Victoria (Context 2005:22). Since the town's population peak in 1954 (totalling 2,184 people), the population reduced to 1,830 by 1971 and steadily reduced to a total of 1,459 in 2011 (Victorian Places). The town is suggested to retain the largest mill in the southern hemisphere (HDHS).

In 1994, Wellington Shire was created by the amalgamation of the former Shires of Alberton, Avon and Maffra, the former City of Sale, most of the former Shire of Rosedale, as well as an area near Dargo which was formerly part of Bairnsdale Shire. In 2011, timber logging and milling accounted for 11.4% of employment in the Heyfield area, with farming totalling 6.6% (Victorian Places).

Thematic context

This place is associated with the following themes from the *Wellington Shire Thematic History* (2005):

9. Developing cultural Institutions and Way of Life

Hotels were often one of the first buildings erected a in new settlement, as the social centre for the growing community, as a resting place on a coaching route and in the northern part of the Shire, en route to the goldfields. They provided lodgings and stables for travellers and before the establishment of public, commercial and government buildings, the rooms could also serve as meeting rooms for local groups, public meetings and travelling doctors who periodically tended the community.

Some of the earliest remaining hotels in the study area are the Exchange Hotel, Rosedale (c1863), Macalister Hotel in Maffra (c1863, 1922 additions), Railway Hotel in Heyfield (1885, 1940 additions) and Briagolong Hotel (1874; altered). Later hotels appeared once the towns were further established and provided competition to the earlier hotels, such as the Maffra Hotel (1900). In the twentieth century, earlier buildings were replaced, or re-built due to fires, such as the Tinamba Hotel (1924), Cricket Club Hotel in Cowwarr (1929), and Commercial Hotel in Heyfield (1930). The hotels continue to serve as social and entertainment venues for the present communities.

Place history

The first Commercial Hotel in Heyfield was a two-storey wooden building, constructed in Davis Street c1864 for a Mr Theobald (owner and first licensee). It remained open until at least 1901 (Fitzgerald 1991:17-8; *Gippsland Times* 15 Dec 1930:6). An article in *The Ballarat Star* in 1892 (5 Mar 1892:3) advertised the sale of the Commercial Hotel, Heyfield, which included 7 acres of land close to the railway station and a hotel with '20 rooms, including billiards, 2 dining rooms, bath &c. 8 stalled-stable'. The article advertised that it was the 'only hotel doing good business.' The 'Old Commercial Hotel' burnt down in December 1930 (*Gippsland Times* 15 Dec 1930:6).

The existing Commercial Hotel was built in 1930 for owner W. H. Haines (FitzGerald 1991:25; *Gippsland Times*, 3 Aug 1933:8). A photo of the hotel (Figure H1), dating to soon after its completion in 1930, showed the facade of the building with the tiled hipped roof, four-over-one timber sash windows, and one-over-one timber sash windows in the recessed central sections (HDHS). It appears to have had leadlight in the narrow timber windows on the ground floor at this date (since removed at the north end). The photo showed the recessed entrance and original pair of timber doors (both sets of doors and their surrounds have since been replaced). The decorative render to the facade was unpainted and the raised letters at the top of the porch read 'Commercial Haines Hotel 1930'. Mr and Mrs W. H. Haines were the licensees of the hotel 'for many years' until May 1945 (*Gippsland Times* 21 May 1945:2).

A photo dating to 1946 showed the brick hotel from a distance, with its hipped roof and arched porch to the facade, as it appears in 2015 (FitzGerald 1991:25). The licensee in 1946 was 'the popular' Mr W. F. Ryan, who got the place looking 'spic and span' (*Gippsland Times*, 4 Nov 1946:4).

The hotel has been the site of many celebratory drinks, held after the cattle sales nearby, particularly the Autumn Sales (Context 2005).

In 2015, the facade of the building reads 'Commercial Hotel 1930' in raised lettering (the word 'Haines' since removed). Modern alterations include the in-fill of the right arch of the entrance porch and the replacement of the entrance doors. A modern single-storey addition has been later added off the north elevation, serving as a drive-through bottle shop.

Figure H1. The hotel soon after its completion in 1930. The original timber entrance doors were evident and the render unpainted. It appears to have had leadlight in the narrow windows on the ground floor at this date (since removed at the north end) (HDHS).

Figure H2. A photo dating to 1946 which shows the hotel from a distance with its hipped roof and arched porch to the facade. (FitzGerald 1991:25).

Sources

Context Pty Ltd (2005), *Wellington Shire Heritage Study & Thematic Environmental History*, prepared for Wellington Shire Council

FitzGerald, Leanne (1991), *Heyfield 1841-1991, a pictorial history*, Upper Ferntree Gully.

Fletcher, Meredith & Linda Kennett (2005), Wellington Landscapes, *History and Heritage in a Gippsland Shire*, Maffra.

Gippsland Times

Heyfield & Districts Historical Society (HDHS) collection: historical information and photos generously provided by Louise Hill-Coleman and Merryn Stevenson, provided Nov 2015.

The Ballarat Star

Victorian Places, 'Heyfield', <http://www.victorianplaces.com.au/ >, accessed 24 February 2016.

Description

This section describes the place in 2016. Refer to the Place History for additional important details describing historical changes in the physical fabric.

Built during the Interwar period, the 1930 hotel is a symmetrical two-storey building which is Interwar Mediterranean in style with a dominant rendered arched loggia entrance porch, but with twisted columns that show a Spanish Mission influence. The building is located on the west side of Temple Street, one of Heyfield's main commercial streets, and sits flush with the front (east) title boundary. The 1930 hotel is in very good condition and retains a high level of integrity.

Figure D1. The two-storey red-brick building has a hipped roof clad with terracotta tiles with timber-lined eaves. The symmetrical facade has a two-storey hipped-roof bay at either end and a central rendered (overpainted) entrance porch (in the recessed section of the facade) which extends to the first floor to form a balustrade for a balcony. The balcony has four short twisted-columns in the Spanish Mission style, which support the balcony roof (which is an extension of the main roofline) which is timber-lined. The face of the porch has a row of cross motifs to the balcony, above the words 'Commercial 1930 Hotel' in relief. The entrance below is recessed behind three wide semi-circular arches and comprises one wide one-over-one timber sash window and double entrance doors with highlights (with modern doors). The northern arch has been recently in-filled. The floor of the porch appears to be terrazzo.

Bands of (overpainted) decorative render run across the facade above the ground level and beneath the eaves (which continues on the side elevations). A second entrance is located in the bay at the north end of the facade. It is framed by a projecting square-arch of red and dark-coloured clinker bricks, with an inset band of decorative render. This entrance has sidelights and highlights and a modern door.

A modern sign projects from the porch.

Figure D2. A window at the south end of the facade has the same projecting square-arch frame. The main windows to the facade are wide four-over-one sash windows (with vertical glazing bars to the top sash), while other windows are wide one-over-one sash windows. Two narrow windows flank the openings at each end of the facade at ground level; one at the south end retains its original leadlight (while the other three have plain glass).

The openings to the building generally have a row of soldier (dark-coloured) clinker bricks to the lintel, while windows have angled sills of red or clinker bricks. The two main windows to the first floor also have a square-arch frame of inset clinker bricks (Figure D1).

Figure D3. The south elevation has wide one-over-one sash windows. Two wide chimney stacks project from the elevation with a large vertical panel of decorative render in an ornate shape, framed in clinker bricks. Rectangular chimneys appear above the roofline with clinker brick details. A small (original) skillion-roofed brick addition projects off the east elevation.

Figure D4. The north elevation has windows in the same style, to the first floor. The two bands of rendered decoration extend onto this elevation. The ground floor has a modern addition attached, which serves at the drive-through bottle shop.

Aerial. Large brick additions extend to the rear (east) of the hotel. Outbuildings are located to the rear of the hotel. The date of these additions have outbuildings has not been confirmed.

Figure D1. The two-storey red-brick building has a hipped roof clad with terracotta tiles with timber-lined eaves. The symmetrical facade has a two-storey hipped-roof bay at either end and a central rendered (overpainted) entrance porch (in the recessed section of the facade) which extends to the first floor to form a balustrade for a balcony.

Figure D2. The openings to the building generally have a row of soldier (dark-coloured) clinker

bricks to the lintel, while windows have angled sills of red or clinker bricks. Two narrow windows flank the openings at each end of the facade at ground level; one at the south end retains its original leadlight (while the other three have plain glass).

Figure D3. The south elevation has wide one-over-one sash windows. Two wide chimney stacks project from the elevation with a large vertical panel of decorative render in an ornate shape, framed in clinker bricks.

Figure D4. The north elevation has windows in the same style, to the first floor. The ground floor has a modern addition attached, which serves at the drive-through bottle shop.

Sources

All photos taken in 2015 by Heritage Intelligence Pty Ltd as part of Wellington Shire Stage 2 Heritage Study.

Comparative Analysis

Commercial Hotel, Heyfield – 1920 two-storey brick hotel in the Interwar Mediterranean style. The hotel is highly intact, retaining the face-brick exterior and a dominant rendered entrance loggia porch and balustrade with its twisted columns to the first floor. There are no other known hotel buildings in this style, in Wellington Shire.

Management Guidelines

Whilst landowners are not obliged to undertake restoration works, these guidelines provide recommendations to facilitate the retention and enhancement of the culturally significant place, its fabric and its setting, when restoration works or alterations to the building are proposed. They also identify issues particular to the place and provide further detailed advice where relevant. The guidelines are not intended to be prescriptive and a pragmatic approach will be taken when considering development proposals. Alternative approaches to those specified in the guidelines will be considered where it can be demonstrated that a desirable development outcome can be achieved that does not impact on a place's heritage integrity.

This building is in good condition and well maintained, however, there are some recommendations below especially relating to sub floor ventilation, down pipe outlets into drainage pits, the ceiling of the upstairs verandah and the eaves soffit and some guidelines for future development and heritage enhancement.

1. **Setting**
   - 1.1. Retain clear views of the front facade the street.
   - 1.2. Ensure signs and services such as power poles, bus shelters, signs, etc are located so that they do not impact on the important views.
   - 1.3. New interpretation storyboards should be placed to the side of the building not directly in front of it.
2. **Additions and New Structures**
   - 2.1. New structures should be restricted to the area shown in the blue polygon on the aerial map below. The recent drive through facility is not significant and could be demolished.
   - 2.2. Sympathetic extensions are preferred. E.g. New parts that are in the same view lines as the historic building as seen from the street, should be parallel and perpendicular to the existing building, no higher than the existing building, similar proportions, height, wall colours, steep hip roofs, with rectangular windows with a vertical axis. But the parts that are not visible in those views could be of any design, colours and materials.
   - 2.3. Where possible, make changes that are easily reversible. E.g. The current needs might mean that a doorway in a brick wall is not used, or located where an extension is desired. Rather than bricking up the doorway, frame it up with timber and sheet it over with plaster, weatherboards, etc.
   - 2.4. To avoid damage to the brick walls, signs should be attached in such a way that they do not damage the brickwork. Preferably fix them into the mortar rather than the bricks.
   - 2.5. If an extension is to have a concrete slab floor, ensure it will not reduce the air flow under the historic brick building.
   - 2.6. Avoid hard paths against the walls. Install them 500mm away from the walls and 250mm lower than the ground level inside the building. Fill the gap between the path and wall with very coarse gravel to allow moisture to evaporate from the base of the wall. See section 7.

3. **Accessibility**
   - 3.1. Ramps

3.1.1. Removable ramp construction

3.1.1.1. A metal framed ramp which allows air to flow under it, to ensure the subfloor vents of the building are not obstructing good airflow under the floor, which will allow the wall structure to evaporate moisture, reduce termite and rot attack to the subfloor structure and reduce rising damp in brick/stone walls.

3.1.1.2. If it is constructed of concrete next to brick walls this may cause damp problems in the future.

3.1.1.3. Ensure water drains away from the subfloor vents, and walls and any gap between the wall and the ramp remains clear of debris. Insert additional sub floor vents if the ramp has blocked any of them.

3.1.1.4. The hand rails on the ramp should not be a feature, which would detract from the architecture. Plain thin railings painted in the same colour as the walls, so that they blend in, would be appropriate.

3.2. Metal banisters may be installed at the front steps. They are functional and minimalist and they have a minor visual impact on the architecture and therefor they are a suitable design for an accessible addition.

4. **Reconstruction and Restoration**

If an opportunity arises, consider restoring and reconstructing the following.

4.1. Reopen the blocked front arch

4.2. Roofing, spouting and down pipes

4.2.1. Use quad profile spouting, and round diameter down pipes.

4.2.2. The terra cotta tiled roof has lichen growing on them, but it is best practice to leave it there. The lichen is doing no harm, whereas removal of it can do damage as the root system will leave small holes in the surface, which encourages the regrowth of lichen, and make the tiles less water proof.

5. Brick and rendered Walls

5.1. Mortar: Match the lime mortar, do not use cement mortar. Traditional mortar mixes were commonly 1:3 lime:sand.

5.2. Paint and Colours (also see Paint Colours and Paint Removal)

5.2.1. The bricks should not be painted.

5.2.2. Paint removal: It is recommended that the paint be removed chemically from the rendered surfaces, (never sand, water or soda blast the building as this will permanently damage the bricks, mortar and render. Never seal the bricks or render as that will create perpetual damp problems). Removal of the paint will not only restore the elegance of the architecture, but it will remove the ongoing costs of repainting it every 10 or so years.

5.2.3. However, if it is decided to repaint the render, it should closely resemble the light grey colour of 'new render'.

5.3. Remove any dark grey patches to the mortar joints - this is cement mortar which will damage the bricks, as noted above, and reduce the longevity of the walls. Repoint those joints with lime mortar. The mortar is not the problem it is the messenger, alerting you to a damp problem (also see Water Damage and Damp).

5.4. Modern products: Do not use modern products on these historic, brick and rendered walls as they will cause expensive damage. Use lime mortar to match existing.

5.5. **Do not seal** the brick and render with modern sealants or with paint. Solid masonry buildings **must be able to evaporate water** when water enters from leaking roofs, pipes, pooling of water, storms, etc. The biggest risk to solid masonry buildings is permanent damage by the use of cleaning materials, painting, and sealing agents and methods. None of

the modern products that claim to 'breathe' do this adequately for historic solid masonry buildings.

6. Care and Maintenance

6.1. Retaining and restoring the heritage fabric is always a preferable heritage outcome than replacing original fabric with new.

6.2. Key References

6.2.1. Obtain a copy of "Salt Attack and Rising Damp" by David Young (2008), which is a free booklet available for download from Heritage Victoria website. It is in plain English, well illustrated and has very important instructions and should be used by tradesmen, Council maintenance staff and designers.

6.2.2. Further assistance is available from the Shire's heritage advisor.

6.3. Roofing, spouting and down pipes

6.3.1. Use galvanised spouting, down pipes and rain heads.

6.3.2. Do not use Zincalume or Colorbond.

6.3.3. Use quad profile spouting, and round diameter down pipes.

6.4. Joinery

6.4.1. The ceiling of the upstairs verandah is failing in places as is part of the eaves soffit. It is important to repair rather than replace where possible, as this retains the historic fabric. This may involve cutting out rotten timber and splicing in new timber, which is a better heritage outcome than complete replacement.

6.4.2. The original external timber doors and windows require careful repair and painting.

7. Water Damage and Damp

7.1. Signs of damp in the walls include: lime mortar falling out of the joints, moss growing in the mortar, white (salt) powder or crystals on the brickwork, existing patches with grey cement mortar, or the timber floor failing. These causes of damp are, in most cases, due to simple drainage problems, lack of correct maintenance, inserting concrete next to the solid masonry walls, sealing the walls, sub floor ventilation blocked, or the ground level too high on the outside.

7.2. Always remove the **source** of the water damage first (see Care and Maintenance).

7.3. Water falling, splashing or seeping from damaged spouting and down pipes causes severe and expensive damage to the brick walls.

7.4. Repairing damage from damp may involve lowering of the ground outside so that it is lower than the ground level inside under the floor, installation of agricultural drains, running the downpipes into drainage inspection pits instead of straight into the ground. The reason for the pits is that a blocked drain will not be noticed until so much water has seeped in and around the base of the building and damage commenced (which may take weeks or months to be visible), whereas, the pit will immediately fill with water and the problem can be fixed before the floor rots or the building smells musty.

7.5. Damp would be exacerbated by watering plants near the walls. Garden beds and bushes should be at least half a metre away from walls.

7.6. Cracking: Water will be getting into the structure through the cracks (even hairline cracks in paint) and the source of the problem needs to be remedied before the crack is filled with matching mortar, or in the case of paint on brick, stone or render, the paint should be chemically removed, to allow the wall to breathe properly and not retain the moisture.

7.7. Subfloor ventilation is critical. Check that sub floor vents are not blocked and introduce additional ones if necessary. Ensure the exterior ground level is 250mm or more, lower than the ground level inside the building. Good subfloor ventilation works for free, and is

therefore very cost effective. Do not rely on fans being inserted under the floor as these are difficult to monitor, they can breakdown as they get clogged with dust, etc, and there are ongoing costs for servicing and electricity.

7.8. Engineering: If a structural engineer is required, it is recommended that one experienced with historic buildings and the Burra Charter principle of doing 'as little as possible but as much as necessary', be engaged. Some of them are listed on Heritage Victoria's Directory of Consultants and Contractors.

7.9. Never install a concrete floor inside a solid masonry building, as it will, after a year or so, cause long term chronic damp problems in the walls.

7.10. Never use cement mortar, always match the original lime mortar. Cement is stronger than the bricks and therefore the bricks will eventually crumble, leaving the cement mortar intact! Lime mortar lasts for hundreds of years. When it starts to powder, it is the 'canary in the mine', alerting you to a damp problem – fix the source of the damp problem and then repoint with lime mortar.

7.11. Do not install a new damp proof course (DPC) until the drainage has been fixed, even an expensive DPC may not work unless the ground has been lowered appropriately.

8. Paint Colours and Paint Removal

8.1. A permit is required if you wish to paint a previously unpainted exterior, and if you wish to change the colours from the existing colours.

8.2. Even if the existing colour scheme is not original, or appropriate for that style of architecture, repainting using the existing colours is considered maintenance and no planning permit is required.

8.3. If it is proposed to change the existing colour scheme, a planning permit is required and it would be important to use colours that enhance the architectural style and age of the building.

8.4. Rather than repainting, it would be preferred if earlier paint was chemically removed from brick, stone and rendered surfaces, revealing the original finish.

8.5. Chemical removal of paint will not damage the surface of the stone, bricks or render or even the delicate tuck pointing, hidden under many painted surfaces. Removal of the paint will not only restore the elegance of the architecture, but it will remove the ongoing costs of repainting it every 10 or so years.

8.6. Sand, soda or water blasting removes the skilled decorative works of craftsmen as well as the fired surface on bricks and the lime mortar from between the bricks. It is irreversible and reduces the life of the building due to the severe damp that the damage encourages. Never seal the bricks or render as that will create perpetual damp problems.

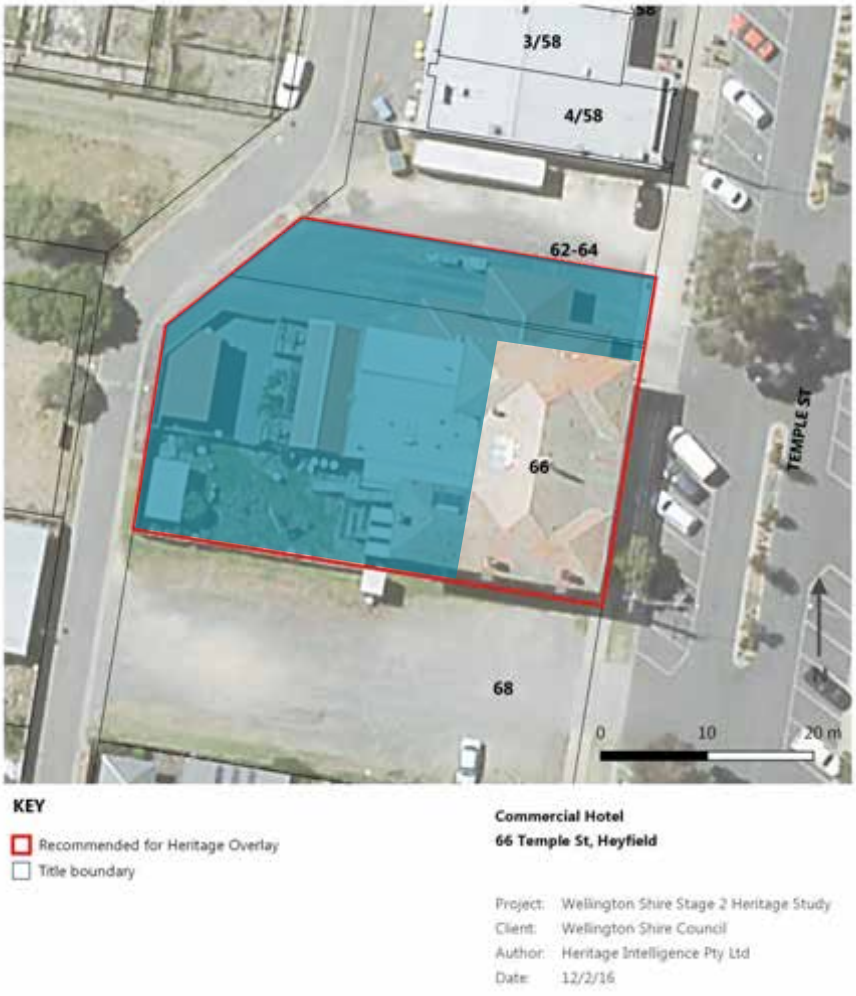
9. Services

9.1. Ensure new services and conduits, down pipes etc, are not conspicuous. Locate them at the rear of the building whenever possible, and when that is not practical, paint them the same colour as the building or fabric behind them, or enclose them behind a screen the same colour as the building fabric that also provides adequate ventilation around the device. Therefore, if a conduit goes up a red brick wall, it should be painted red, and when it passes over say, a cream coloured detail, it should be painted cream.

10. **Signage** (including new signage and locations and scale of adjacent advertising signage)

10.1. Ensure all signage is designed to fit around the significant architectural design features, not over them.

NOTE: The blue shaded area is the preferred location for additions and new development



Resources

Wellington Shire Heritage Advisor

Young, David (2008), "Salt Attack and Rising Damp, a guide to salt damp in historic and older buildings" Technical Guide, prepared for Heritage Victoria.

Locality:	**MAFFRA**
Place address:	**APEX PARK, MCMAHON DRIVE**
Citation date	2016
Place type (when built):	Factory office, weighbridge
Recommended heritage protection:	Local government level Local Planning Scheme: Yes Vic Heritage Register: No Heritage Inventory (Archaeological): No

Place name: **Beet Sugar Factory Office (former) and Weighbridge**

Architectural Style:	Federation Free Classical
Designer / Architect:	Not known
Construction Date:	c1897

Statement of Significance

This statement of significance is based on the history, description and comparative analysis in this citation. The Criteria A-H is the Heritage Council Criteria for assessing cultural heritage significance (HERCON). Level of Significance, Local, State, National, is in accordance with the level of Government legislation.

What is significant?

The former Beet Sugar Factory office and Weighbridge at Apex Park on McMahon Drive, Maffra, are significant. The original form, materials and detailing of both elements as constructed c1897 are significant. The foundation stone and flagpole located in front of the weigh bridge are significant.

Later outbuildings and additions and alterations to the building are not significant, including the modern additions to the rear (south-west) of the office. The very large modern shed to the rear of the former office is not significant.

How is it significant?

The former Beet Sugar Factory office and Weighbridge is locally significant or its historical, social, aesthetic and scientific values to the Shire of Wellington.

Why is it significant?

The former Beet Sugar Factory office and Weighbridge **is historically significant at a local level** as one of the few physical remnants of the beet sugar industry in Maffra and the Maffra Beet Sugar Factory, which was the only beet sugar factory to operate in the southern hemisphere. From 1897 the new venture of beet growing had begun in Maffra, which had a lasting effect on the town's economy. The Maffra Sugar Company was formed by local landowners in 1896, and a factory built near the railway station, opening in 1898. It commenced manufacturing sugar from sugar beet, however, the factory was closed in 1899 after its second season, to be reopened again by the Department of Agriculture in 1910. In the early twentieth century, the growing of beet sugar became important. To stimulate beet production, further government investment was expended on buying part of the Boisdale Estate and subdividing it into small closer settlement allotments where farmers were required to grow 10 acres of beet. However, with the rise of the local dairying industry, shortage of labour, high wage demands and increasing food prices, the beet industry declined and the factory closed in 1948. The main factory building was demolished in 1964. In 1975 the factory office was donated to the Maffra & District Historical Society and was relocated to its current site, along with the operable weighbridge and adjacent flagpole. The only remnants of the Maffra Beet Sugar Factory are the large 1922 brick sugar store on the original site and the factory's office and weighbridge.

The former Beet Sugar Factory office and Weighbridge **is socially significant at a local level** for the community effort in saving the building, weighbridge and early flagpole, relocating them, and maintaining them, as well as providing a community facility as a historical society and museum to present day. (Criterion G)

The former Beet Sugar Factory office **is aesthetically significant at a local level** as a representative example of the Federation Free Classical architectural style, usually used for domestic buildings, but here it is used on a commercial purpose-designed goods-receiving weighbridge office, creating a unique design. The interior of the c1897 office building retains the timber lined ceiling, walls and floor, and the original fireplace. (Criterion E)

The former Beet Sugar weighbridge **is scientifically (technically) significant at a local level** as a cast iron heavy duty weighing instrument, German built during the Federation period. It is a 'Full Capacity Proportional Steelyard Weighbridge with a Boemer weighbridge mechanism that has a capacity of 10,000kgs. The maker was noted as 'Gebr Boemer. Magdeburg. Nevst.' which appears to

note a location in Germany. It is suggested that it is an operating weighbridge; this and its German make is believed to be rare in Victoria, however, this requires further research. (Criterion F)

Statutory Recommendations

This place is recommended for inclusion in the Schedule to the Heritage Overlay of the Wellington Shire Planning Scheme to the boundaries as shown on the map.

External Paint Controls	Yes
Internal Alteration Controls	Yes, c1897 building only
Tree Controls	No
Outbuildings or fences which are not exempt under Clause 43.01-3	Yes, weighbridge
Prohibited Uses May Be Permitted	No
Incorporated Plan	No
Aboriginal Heritage Place	Not assessed

Map of recommended boundary for Heritage Overlay

KEY

Recommended for Heritage Overlay

Title boundary

Beet Sugar Factory Office (former) and weighbridge
McMahon Dve, Maffra

Project: Wellington Shire Stage 2 Heritage Study
Client: Wellington Shire Council
Author: Heritage Intelligence Pty Ltd
Date: 12/2/16

History

Locality history

The first Europeans known to have reached this part of Gippsland was Angus McMillan and his party in January 1840, when they reached the Macalister River, downstream from the current town of Maffra. In 1842, New South Wales squatter Lachlan Macalister established the Boisdale Run in the region. Macalister may have named a sheep fold on the run 'Maffra' after one of Macalister's properties in New South Wales (which was named after a town in Portugal). In 1845, 640 acres of the Boisdale Run was designated as a Native Police Reserve, located in what was referred to as 'Green Hills' at the time. These 640 acres would become the site of the Maffra township (MDHS web).

With the discovery of gold in the hills to the north-west, travellers would cross the Macalister River in Green Hills. In 1862 Job Dan built a punt across the Macalister River at this point and the following year, in 1863, the Avon Roads Board surveyed a town at the crossing, which was named Maffra after Macalister's sheep fold. The town of Maffra was gazetted in 1864 (MDHS web). By 1866 the town had two hotels, a bakery, butchers, post office, blacksmith, two stores and a bridge (MDHS web; Fletcher & Kennett 2005:68). Avon District Roads Board was formed in 1864 and proclaimed a Shire in 1865, with Stratford serving as the administrative centre (Context 2005:38). The first selectors in the area grew wheat, oats and barley, but with the improvements in transport, selectors changed their focus to the beet growing and dairying (Fletcher & Kennett 2005:68).

The town's population grew from the late 1860s, with the establishment of churches, a school, and the national bank, with further commercial growth from the 1870s. Soon the town comprised a new hotel, more substantial churches replacing the earlier timber buildings, a newspaper, post office, two cheese factories and a flour mill (MDHS web; Fletcher & Kennett 2005:68-9). By the 1870s, Maffra and the surrounding district had prospered and councillors exerted pressure to move the seat of government to Maffra. This was achieved briefly from 1873 to 1874, before Maffra formed its own Shire in 1875. A courthouse and the railway station opened in Maffra in 1887; the latter ended the region's isolation, significantly shortening the travel time to Melbourne. It also stimulated industries, with cattle and dairy products sent to the Melbourne markets from Maffra (Context 2005:38, 29).

By 1903, Maffra had a National, Commercial and Victoria Bank, along with the Metropolitan, Maffra and Macalister hotels. The town also comprised State School No. 861, the Shire hall, a courthouse and Mechanics Institute at this date. While the four churches built by this date were the Anglican, Presbyterian, Wesleyan and Catholic. Maffra had become a 'great centre of the Gippsland cattle trade' in the northern part of the Shire, with cattleyards operated by three auction firms. In 1903, the beet sugar industry was 'being experimented with by the State Government' (*Australian handbook* 1903).

From 1897 the new venture of beet growing had begun in Maffra, which had a lasting effect on the town's economy. Standing on the outskirts of Maffra near the railway station are the remains of the Maffra sugar beet factory, the only beet sugar factory to operate in the southern hemisphere. The Maffra Sugar Company was formed by local landowners in 1896, and a factory built near the railway station, opening in 1898, the same date as the Commercial Bank was opened. It commenced manufacturing sugar from sugar beet, a root crop grown in temperate climates. However, the factory was closed in 1899 after its second season, to be reopened again by the Department of Agriculture in 1910. In the early twentieth century, the growing of beet sugar became important. To stimulate beet production, further government investment was expended on buying part of the Boisdale Estate and subdividing it into small closer settlement allotments where farmers were required to grow 10 acres of beet. However, with the rise of the local dairying industry, shortage of labour, high wage demands and increasing food prices, the beet industry declined and the factory closed in 1948. Still standing on the factory site is the large brick sugar store designed by Maffra architect Steve Ashton in 1922. The

factory's office and weigh station have been moved to Apex Park and are now the home of the Maffra Sugar Beet Museum (Context 2005:13-14).

The Maffra Sale area grew to become a major cheese-producing region in Victoria, with private operators and companies operating in the region. Subdivision of large estates in the Maffra Sale area also increased dairy production. The private subdivision of the Boisdale Estate in the 1890s inevitably created dairy farms, while the government closer settlement and soldier settlement schemes further increased the number of dairy farms. A series of milk factories were built near the railway station in Maffra, including Nestles, the Commonwealth Milk Factory and the Maffco Factory. Of particular note is the Commonwealth Milk Factory designed by Steve Ashton and completed in 1922 (Context 2005:12). After a series of takeovers, in 2015 there is now one large factory in Maffra, Murray Goublurn (Fletcher & Kennett 2005:68).

In the twentieth century, the town of Maffra was firmly established as the administrative, commercial and social centre of an agricultural and pastoral district. Dairying was widespread in the shire, facilitated by water for irrigation supplied from Glenmaggie Reservoir on the Macalister River. In 1994, Wellington Shire was created by the amalgamation of the former Shires of Alberton, Avon and Maffra, the former City of Sale, most of the former Shire of Rosedale, as well as an area near Dargo which was formerly part of Bairnsdale Shire (Context 2005:39).

Thematic context

This place is associated with the following themes from the *Wellington Shire Thematic History* (2005):

3. Developing Primary Production

- 3.3 Crops; Sugar Beet

Maffra Beet Sugar Industry

The process of extracting sugar from beets began in France c1800. During the early period, the beet contained about 4% sugar and was extracted via crude methods that yielded only 10 pounds of sugar per ton of beets (Hitchins 2014). The Maffra Beet Sugar Company was formed by local landowners in 1896 with considerable government investment (Context 2005:13). The Maffra Beet Sugar Factory opened in 1898, but closed after two unsuccessful seasons in 1899. It re-opened under the ownership of the Victorian Government in 1910 and operated until its closure in 1948 (Hitchins 2014). Apart from a short-lived beet sugar factory in Melbourne in the 1800s, it was the only Beet Sugar Factory in the southern hemisphere (MDHS; context 2005:13).

In 1911, the general manager of the Maffra Beet Sugar Factory, Mr G. S. Dyer, reported at a meeting that the average percentage of sugar was now 15% and Dyer saw no reason why this could not raise to 30%, increasing the prospects of the beet grower above cane growers. However, the production increase did not eventuate, as a result of a number of factors including poor seasons and the government support of the sugar cane industry in Queensland, and the beet sugar industry declined in Australia by the 1960s (Hitchins 2014).

Place history

Following the formation of the Maffra Beet Sugar Company in 1896, the government supported factory was constructed near the railway station, west of Sale Road and south of Railway Place. The Beet Sugar Factory buildings were constructed c1897 by builders Waring & Rowden from Melbourne, for 9,392 pounds (Hitchins 2014).

The foundation stone (relocated to the current site of the office and weighbridge) has the inscription: 'Maffra Beet Sugar Company Limited Memorial Stone, laid by Mrs A. M. Foster on 19th June 1897. Directors Allan McLean M.L.A. Chairman, A. M. Foster, F. H. Forrest, C. G. Glassford, F. Horstman, J.

Mills, J. McDonald. J. W. Allane Treasurers Representative. J. Salatnay C. E. Enginneer, Fred C. Barley Secretary. Waring & Rowden builders.'

The Brunswick Machinery Company of Germany, supplied the sugar manufacturing machinery, the weighbridge, lights and all connections and fittings, for just over 32,700 pounds (Hitchins 2014). The weighbridge is a 'Full Capacity Proportional Steelyard Weighbridge with a Boemer weighbridge mechanism that has a capacity of 10,000kgs. The maker was noted as 'Gebr Boemer. Magdeburg. Nevst.' which appears to be a location in Germany (MDHS).

The factory office, built c1897, served as the office for the manager, the office staff, and had a strong room. The weighbridge was originally located in front of the office, used to determine the quantity of beet delivered to the factory by local farmers. The factory opened in 1898 (MDHS).

Early photos showed the factory office in its original context (Figure H1). The office was built near Sale Road (east of the remaining brick store building), facing Railway Place. Other early photos showed office's facade and elevation to the right. What is probably the earliest photo showed the facade of the office, with the parapet reading '1896, Maffra Beet Sugar Company Limited' (Figure H2). The hipped roof was clad in corrugated iron, with a brick chimney to the left of the facade. A flagpole stood at the peak of the parapet and below was a three part window (remains in 2015). To the left was the small hipped roof section of the office, with the entrance and three part window. The entrance had simple timber brackets (remain in 2015) and a sign above that read 'office' (since removed).

Other early photos showed the office, behind people and carts of beets, however, the weighbridge was not apparent in front of the building in this photo (Figures H3 & H4). In these photos the parapet read '1896, Maffra Beet Sugar Factory'. The sign 'office' had been removed from above the entrance (or not yet added, depending on the date of these photos, which could not be confirmed). Timber brackets were located at the cornice, below the parapet (remain in 2015). A wide corbelled-brick chimney was located on the right section of the building. The right hand side of the building comprised a skillion-roofed verandah (since removed) covering an entrance door and window.

Dry summers affected the first two annual crops and resulted in a lack of supply of beets. Inefficient factory operations also contributed to low extraction of sugar, which was less than half the potential production. As a result, the factory closed in 1899 and the Victorian Government assumed ownership (Hitchins 2014).

In 1910, the factory reopened under the Department of Agriculture, after expert advice was sought (Context 2005:13-14). The factory became an asset to Maffra, despite the industry facing a number of setbacks. In 1917, the factory made its first profit due to the worldwide shortage of sugar during World War I and banning of sugar imports into Australia (Hitchins 2014). But the lack of supply of beets remained an issue. To stimulate beet production, further government investment was expended on buying part of Foster's Boisdale Estate and subdividing it into small closer settlement allotments where farmers were to grow 10 acres of beet as a condition of lease/purchase. But this measure did not increase the supply of beets. A major problem throughout its history was insufficient rainfall and as a result, the Glenmaggie Weir was constructed (1919) by the State Rivers and Water Supply Commission to irrigate the district. However, the irrigation scheme stimulated the dairy industry (Hitchins 2014; Context 2005:13-14). The factory remained profitable through to World War II, and the plant was remodelled in the 1920s, reaching peak production in the early 1940s (Hitchins 2014).

With the rise of the local dairying industry, shortage of labour, high wage demands and increasing food prices, the beet industry declined and the factory closed in 1948. The machinery was auctioned off in 1953 and the main factory building was demolished in 1964. The factory office was donated to the Maffra & District Historical Society and was relocated to its current site, along with the operable weighbridge, in 1975 (Pearce 1991:31; Hitchins 2014).

In 1978, the former factory office opened as the Maffra Sugar Beet Museum (Hitchins 2014). A photo of the office in its new location on McMahon Street (MDHS) showed the facade and elevation to the left (Figure H5). The parapet was over-painted and a window hood covered the single window to the left of the facade. The elevation to the left showed the timber portion and two skillion-roofed portions, the first of brick, the second of timber. The photos showed that by this date, a small window had been inserted on the right hand side of the facade.

In 2015, the only remnants of the Beet Sugar Factory are the large 1922 brick store on Sale Road and the factory office, (reportedly operating) weighbridge and flagpole, relocated to the Maffra township (Hitchins 2014). In 2015, the parapet of the office building reads '1896, Maffra Beet Sugar Factory'. The building continues to serve as the Maffra Sugar Beet Museum, housing the collection of the Maffra & District Historical Society. To the rear of the building is assorted farm machinery. A large modern shed stands at the rear of the site.

Figure H1. The office in its original context at the factory site, at far left (MDHS, ID. P02179VMFF). The photo dates to pre-1926, when the new brick store building was constructed.

Figure H2. An early photo (date not known) of the office at its original location. The parapet reads 'Maffra Beet Sugar Company Limited' (MDHS, ID. P02172VMFF).

Figure H3. An early photo of the office (date not known), showing the verandah on the elevation to the right (since removed) and chimneys (MDHS, ID. P02174VMFF).

Figure H4. An early photo (date not known) of the office (MDHS, ID. P02176VMFF).

Figure H5. The office after its relocation to its current site (date of photo not known). The parapet was void of a name (MDHS, ID. P02175VMFF).

Sources

Australian handbook (1903), as cited in Victorian Places 'Maffra',
<http://www.victorianplaces.com.au/maffra>, accessed Feb 2016.

Context Pty Ltd (2005), *Wellington Shire Heritage Study*, and vol 2: 'Wellington Shire Heritage Study Thematic Environmental History', prepared for Wellington Shire Council.

Fletcher, Meredith & Linda Kennett (2005), Wellington Landscapes, *History and Heritage in a Gippsland Shire*, Maffra.

Hitchins, Pauline 'Rise and fall of the local sugar beet industry' as published in *Times-Spectator* 28 February 2014.

Maffra & District Historical Society (MDHS) collection: historical information and photos generously provided by Linda Barraclough, Pauline Hitchins & Carol Kitchenn, provided Nov 2015 & website 'Maffra Township History', <http://www.maffra.net.au/heritage/histown.htm>, accessed 2 Feb 2016.

Pearce, Florence (1991), *The Street Where You Live, Historic Buildings of Maffra*, Boisdale [Vic.].

Description

This section describes the place in 2016. Refer to the Place History for additional important details describing historical changes in the physical fabric.

The former Beet Sugar Factory office (c1897) and weighbridge were originally located on the site of the Maffra Beet Sugar Factory near the railway station, west of Sale Road and south of Railway Place. The building, weighbridge and foundation stone of a factory building were relocated to their current site in 1975. They are now located in Apex Park on the south side of McMahon Drive, at the southern end of Empire Place, to the south of the Maffra township.

Figure D1. The c1897 building is a commercial purpose-designed goods-receiving weighbridge office in the Federation Free Classical. The former office is a single-storey asymmetrical weatherboard building with a hipped roof clad in corrugated iron. Two corbelled red brick chimneys remain on the southern and northern ends of the building (probably reconstructed to their original design following the building's relocation in 1975). A projecting bay at the right of the façade is the dominating element of the façade, with a tall timber parapet. The parapet reads '1896 Maffra Beet Sugar Factory' (replicating an earlier appearance that was removed). The parapet has a flagpole at the peak and is supported below with timber brackets at the cornice. Below is a three part window with a one-over-one double hung sash window flanked by two in narrower proportions. To the left of the projecting bay is a small room with a lower roofline, comprising a three part window of the same design and a recessed entrance. At the left of the façade is a two-over-two double-hung sash window with a windowhood (not known if original). At the far right of the façade is a small timber framed window (does not appear in early photos, existed by c1975). The c1897 office building is in good condition and retains a high level of integrity.

In front of the c1897 building is the contemporary weighbridge, an early flagpole and the foundation stone of what was likely a major Beet Sugar Factory building.

Figure D2. The entrance has a pair of original simple timber brackets. In the recessed portion is a small timber-framed window on the left wall. A pair of paneled doors with bolection moulds has highlights, and sidelights above a timber panel.

Figure D3. The north-west elevation has four-paneled timber door (above ground level) and one-over-one double-hung sash window, which marked an original entrance to the building (a skillion-profile verandah has been removed). The rear (south-west) elevation has two openings which have been in=filled with weatherboard. To the right are a brick addition with a skillion-profile roof (post-1975), followed by a second timber addition (probably post-1975).

A collection of historic agricultural machinery remains to the rear of the building.

Figure D4. The two later additions with a skillion-profile roof are evident on the south-east elevation. The brick addition appears to also form the base of the chimney (built after its relocation in 1975). The original c1897 portion of the weatherboard building retains a two-over-one double-hung sash window.

A very large modern shed is located behind the office.

Figure D5. The weighbridge has been located in front of the office on the current site. Made by the Brunswick Machinery Company of Germany, the weighbridge is reportedly a 'Full Capacity Proportional Steelyard Weighbridge with a Boemer weighbridge mechanism that has a capacity of 10,000kgs. The maker was noted as 'Gebr Boemer. Magdeburg. Nevst.' which appears to be a location in Germany. Evident from above are the timber lengths, in a metal frame at the short ends. The weighbridge is in fair condition (the level of integrity from the original design is not known). It is suggested that it is an 'operating weighbridge'; this and its German make is believed to be rare in Victoria, however, this requires further research.

Figure D6. A foundation stone is located in front of the office and weighbridge. It is a large ashlar bluestone with tooled edges and a smooth front with incised lettering.

Figure D7. View of the interior of the c1897 office building, showing the timber lined ceiling, walls and floor, and the fireplace.

Figure D1. The facade of the former office, comprising the parapet to the projecting bay, and entrance in the section to the left. In front of the office is the original weighbridge, a foundation stone for the Beet Sugar Factory and early flagpole.

Figure D2. The recessed entrance to the office, with its simple timber brackets and the pair of panelled timber doors, with highlights and sidelights.

Figure D3. The north-west elevation with its original timber door and window, with the verandah removed. The rear elevation has two openings that have been in-filled with weatherboard, and two later additions to the rear.

Figure D4. The south-east elevation, showing the two later additions with a skillion-profile roof. The brick section appears to form part of the chimney (reconstructed after its relocation in 1975).

Figure D5. The original weighbridge as evident from above ground.

Figure D6. The large foundation stone in front of the office and weighbridge.

Figure D7. View of interior showing the timber lined ceiling, walls and floor, and the fireplace.

Sources

All photos taken in 2015 by Heritage Intelligence Pty Ltd as part of Wellington Shire Stage 2 Heritage Study.

Comparative analysis

The c1897 Beet Sugar Factory Office (former) is a modest weatherboard building which retains a high degree of integrity and is in very good condition. The significant weighbridge was relocated along with the building to the current site, retaining its physical and historical association.

The building is a representative example of the Federation Free Classical style, which is more commonly seen in domestic buildings of this era, but the plan and form was designed to serve the function of a goods-receiving office, in association with the weighbridge, and this is reflected in the unique external form. There are no other historic commercial buildings of the type in the shire with associated functioning historic weighbridges from Germany.

Management Guidelines

Whilst landowners are not obliged to undertake restoration works, these guidelines provide recommendations to facilitate the retention and enhancement of the culturally significant place, its fabric and its setting, when restoration works or alterations to the building are proposed. They also identify issues particular to the place and provide further detailed advice where relevant. The guidelines are not intended to be prescriptive and a pragmatic approach will be taken when considering development proposals. Alternative approaches to those specified in the guidelines will be considered where it can be demonstrated that a desirable development outcome can be achieved that does not impact on a place's heritage integrity.

This building is in good condition, however, there are some recommendations below especially relating to sub floor ventilation, down pipe outlets into drainage pits, and some guidelines for future development and heritage enhancement.

1. **Setting** (views, fencing, landscaping, paths, trees, streetscape).
   - 1.1. Retain clear views of the front section and side elevations from along from the street.
   - 1.2. Ensure signs and services such as power poles, bus shelters, signs, etc are located so that they do not impact on the important views.
   - 1.3. New interpretation storyboards, should be placed to the side of the building not in front of it.
   - 1.4. Paving
     - 1.4.1. For Victorian and Federation era historic buildings, the most appropriate paving is pressed granitic sand, however, if hard paving is preferred, asphalt is the most appropriate. Concrete is not recommended but if required should have a surface of sand coloured and size exposed aggregate.
     - 1.4.2. Ensure the concrete does not adhere to the monument itself. Insert 10mm x 10mm grey polyurethane seal over a zipped Ableflex joint filler around the stone plinth, to protect the stone from concrete adhering to it and to allow expansion joint movement and prevent water from seeping below the monument.

2. **Additions And New Structures**
   - 2.1. New structures should be restricted to the rear of the property and concealed behind the heritage fabric when viewed from the Street, as shown on the aerial below.
   - 2.2. However, together with 1.1, appropriately designed and sympathetic extensions could be built to the sides if necessary. E.g. Parts that are in the same view lines as the historic building should be parallel and perpendicular to the existing building, single storey, similar proportions, height, wall colours, rectangular timber framed windows with a vertical axis, but parts not visible in those views could be of any design, colours and materials.
   - 2.3. If an extension is to have a concrete slab floor, ensure it will not reduce the air flow under the

historic masonry building.

2.4. Avoid concrete paths against the walls. Install them 500mm away from the walls and 250mm lower than the ground level inside the building. Fill the gap between the path and the wall with very course gravel to allow moisture to evaporate from the base of the wall.

2.5. New garden beds

2.5.1. These should be a minimum of 500mm from the walls, preferably further, and the ground lowered so that the finished ground level of the garden bed is a minimum of 250mm lower than the ground level which is under the floor, inside the building. Slope the soil and garden bed away from the building, and fill the area between the garden bed and walls, with very coarse gravel up to the finished level of the garden bed. The coarse gravel will have air gaps between the stones which serves the function of allowing moisture at the base of the wall to evaporate and it visually alerts gardeners and maintenance staff that the graveled space has a purpose. The reason that garden beds are detrimental to the building, is by a combination of: watering around the base of the wall and the ground level naturally builds up. The ground level rises, due to mulching and leaf litter and root swelling, above a safe level such that it blocks sub floor ventilation, and the wall is difficult to visually monitor on a day to day basis, due to foliage in the way.

3. Accessibility

3.1. Ramps

3.1.1. Removable ramp construction

3.1.1.1. A metal framed ramp which allows air to flow under it, to ensure the subfloor vents of the building are not obstructing good airflow under the floor which will allow the wall structure to evaporate moisture and reduce termite and rot attack to the subfloor structure.

3.1.1.2. Ensure water drains away from the subfloor vents, and walls and any gap between the wall and the ramp remains clear of debris. Insert additional sub floor vents if the ramp has blocked any of them.

3.1.1.3. The hand rails on the ramp should not be a feature, which would detract from the architecture. Plain thin railings painted in the same colour as the walls, so that they blend in, would be appropriate.

3.1.2. Metal banisters are appropriate at the front steps. They are functional and minimalist and they have a minor visual impact on the architecture and therefor they are a suitable design for an accessible addition.

4. Reconstruction and Restorations

If an opportunity arises, consider restoring and reconstructing the following.

4.1. Roofing, spouting and down pipes

4.1.1. Use galvanised corrugated iron roofing, spouting, down pipes and rain heads.

4.1.2. Do not use Zincalume or Colorbond.

4.1.3. Use Ogee profile spouting, and round diameter down pipes.

4.2. Fences

4.2.1. If fences are required, they could be timber paling, unpainted corrugated iron with or without a timber capping, or simple dark coloured metal rods (not pool fencing, Colorbond, or Zincalume). It is preferable to have no fence at all in front of the building as that is more appropriate for its original function as a commercial building.

4.3. Paint and Colours

4.3.1.1. The existing paint colours in 2016 are very appropriate for this building.

5. Care and Maintenance

5.1. Further assistance is available from the Shire's heritage advisor.

5.2. Roofing, spouting and down pipes

5.2.1. Use galvanised corrugated iron roofing, spouting, down pipes and rain heads.

5.2.2. Do not use Zincalume or Colorbond.

5.2.3. Use Ogee profile spouting, and round diameter down pipes.

6. Water Damage & Damp

6.1. Never use modern products on these historic buildings as they will cause expensive damage.

6.2. Do note seal the fabric with modern sealants. Allow the structure to evaporate water from the surface and to expel water that may enter from cracks, corrosion, etc.

6.3. This building appears to have no sub floor ventilation. An easy solution to this is to remove the base boards, cut 50mm off the long side of one of them, and fix them back on the studs with a 50mm gap between them. The gap can be vermin proofed with small chicken wire (or similar product that won't be eaten by vermin but has holes big enough not to get blocked by dust etc) fixed to the inside of the base boards.

6.4. Signs of damp include: lime mortar falling out of the joints, patches with grey cement mortar, or the timber floor failing. It is imperative that the drainage is fixed first. This may involve the lowering of the ground outside so that it is lower than the ground inside under the floor, installation of agricultural drains, running the downpipes into drainage inspection pits instead of straight into the ground. The reason for the pits is that a blocked drain will not be noticed until so much water has seeped in and around the base of the building and damage commenced (which may take weeks or months to be visible), whereas, the pit will immediately fill with water and the problem can be fixed before the floor rots or the timber rots, and the building smells musty.

6.5. Damp would be exacerbated by watering plants near the wall, therefore garden beds and shrubs should be a minimum of 500mm out from the wall.

6.6. Ensure good subfloor ventilation is maintained at all times to reduce the habitat for termites and rot of the subfloor structure.

6.7. Ensure the exterior ground level is 250mm or more, lower than the ground level inside the building under the floor. Good subfloor ventilation works for free, and is therefore very cost effective. Do not rely on fans being inserted under the floor as these are difficult to monitor, they will breakdown as they get clogged with dust, etc, and there are ongoing costs for servicing and electricity.

6.8. Never install a concrete floor inside the historic building as it will, after a year or so, cause long term chronic damp problems.

7. Signage (including new signage and locations and scale of adjacent advertising signage)

7.1. Ensure all signage is designed to fit around the significant architectural design features, not over them.

8. Services

8.1. Ensure new services and conduits, down pipes etc, are not conspicuous. To do this, locate them at the rear of the building whenever possible, and when that is not practical, paint them the same colour as the building or fabric behind them or enclose them behind a screen the same colour as the building fabric, that provides adequate ventilation around the device. Therefore if a conduit goes up a red brick wall, as is the case on the south façade of the post office, it should be painted red, and when it passes over say, a cream coloured detail, it should be cream.

Resources

Wellington Shire Heritage Advisor

Young, David (2008), "Salt Attack and Rising Damp, a guide to salt damp in historic and older buildings" Technical Guide, prepared for Heritage Victoria.

The following fact sheets contain practical and easy-to-understand information about the care and preservation of war heritage and memorabilia commonly found in local communities across Victoria. They can be downloaded at <http://www.dpc.vic.gov.au/index.php/veterans/victorian-veterans-virtual-museum/preserving-veterans-heritage/preserving-war-heritage-and-memorabilia>:

- Antique-and-heritage-munitions: Firing weapons, artillery and ammunition
- Avenues-of-honour-and-other-commemorative-plantings
- Donating-war-related-memorabilia
- Finding-the-right-conservator-tradespeople-and-materials
- General-Principles
- Honour-rolls (wooden)
- Medals-and-medallions
- Metal-objects: including swords and edged weapons
- Outdoor-heritage
- Paper-and-books
- Photographs
- Uniforms-costumes-and-textiles
- Useful-resources-and-contacts
- War-Memorials
- Wooden-objects: Cannon, tanks, and other large military objects.

NOTE: The blue shaded area is the preferred location for additions and new development:

Locality:	**MAFFRA**
Place address:	**14 CHURCH STREET**
Citation date	2016
Place type (when built):	Church, Hall, Rectory, Memorials, Trees, Lych Gate, Columbarium, Fence
Recommended heritage protection:	Local government level Local Planning Scheme: Yes Vic Heritage Register: No Heritage Inventory (Archaeological): No
Place name:	**St John's Anglican Church Complex**

Architectural Style:	Victorian Gothic (former Guild Hall); Federation Gothic w/ Queen Anne components (Church); Interwar Arts and Crafts (Lych Gate); Federation Arts and Crafts Bungalow style (Rectory)
Designer / Architect:	W. A. Butler (church); Stephen P. Ashton (Lych Gate)
Builder	John Ashton (former Guild Hall), Alex Hardie (rectory)
Construction Date:	1889 (former Guild Hall); 1900 (church), 1912 (rectory)

Statement of Significance

This statement of significance is based on the history, description and comparative analysis in this citation. The Criteria A-H is the Heritage Council Criteria for assessing cultural heritage significance (HERCON). Level of Significance, Local, State, National, is in accordance with the level of Government legislation.

What is significant?

St John's Anglican Church complex at 14 Church Street, Maffra, is significant. The complex consists of the following significant elements which create a picturesque composition:

- St John's Anglican Church, the interior and exterior as built in 1900 are significant, designed by architect W. A. Butler of Inskip & Butler
- Memorials held within the church, including stained glass windows and honour roll
- The timber Guild Hall (former), built in 1889 by John Ashton
- The timber Rectory, built in 1912
- Lych Gate with Optus sectile, built in 1929, designed by architect Steve P. Ashton
- Columbarium and memorial brick and wrought iron fence and gates, built c1950s
- Cut-Leaf Turkey Oak or 'Gallipoli Oak', planted c1920
- The timber post and hairpin-wire fence, with vehicular gates, along the front boundary of the rectory

The original form, materials and detailing of each building or element listed, are significant as originally constructed.

Later outbuildings, and alterations and additions to the buildings or elements are not significant, including St John's Parish Centre (1968).

How is it significant?

St John's Anglican Church complex is locally significant for its historical, social, aesthetic and scientific values to the Shire of Wellington.

Why is it significant?

St John's Anglican Church complex is **historically significant at a local level** as it illustrates the earliest and continuing development of Maffra as a commercial and social centre for the district. The first Anglican church was built on the site in 1871, and the existing brick church was constructed in 1900, designed by Diocesan Architect W. A. Butler of Inskip & Butler. It was noted at the time that 'the church has been so designed and placed on the ground, that it can at any future time be extended and altered without interfering with its proportions and distinctive character.' The church houses a number of memorials, installed throughout its history. These include a stained glass window commemorating Louie B. Riggall V.A.D. (1919), and a pair of windows depicting the Crucifixion and Resurrection, donated by Rebecca Mills (1919). Both of these are believed to have been made by Brooks, Robinson & Co. of Melbourne. Other significant memorials are the stained glass window from St Clement's Anglican Church that commemorated local community members, St John's Anglican Church World War I Honour Roll and the Optus sectile mosaic to Mrs Rebecca Millls OBE, located on the Lych Gate. (Criterion A)

The timber hall to the north of the church was originally built as a Guild Hall in 1889, constructed by local builder John Ashton. The hall, relocated farther from the road after World War II, has served many local community groups throughout its history. The existing rectory was built in 1912, replacing an earlier rectory, to the north-east of the church. It continues to serve as a rectory today. In 1929 a Lych Gate was constructed, designed voluntarily by Maffra architect Steve P. Ashton, in memory of philanthropist Rebecca Mills. This gate was erected by public subscription and was dedicated on ANZAC Day in 1929. Mills was a local philanthropist, known for her generosity to the Anglican Church and for supporting returned servicemen following World War I. The columbarium, memorial fence and gates along the main boundaries were constructed c1950s, in memory of a number of parishioners. (Criterion A & H)

St John's Anglican Church complex is **historically significant at a local level** for its association with the prominent family of local builders and architects, the Ashtons. Generations of Ashtons worked on the church complex throughout its history. The association with philanthropist Rebecca Mills is also significant. (Criterion H)

St John's Anglican Church complex is **socially significant at a local level** for its continuing service to parishioners and the wider community since its construction in 1900. The church continues to hold services today and the hall provides a public space, known as the Geoff Webster Centre. (Criterion G)

St John's Anglican Church complex is **aesthetically significant at a local level** as a complex that has multiple fine architectural buildings reflecting the architectural styles from when they were built. The highly intact 1900 brick church reflects the Federation Gothic style with dominant Queen Anne components, as represented by the steeply-pitched gabled roof, parapeted gables, buttresses, decorative rendered dressings and coping, decorative scalloped bargeboards, bellcote, and the tracery and leadlight to the windows and doors, including the rendered quoining. Also notable are the dominant Queen Anne gable ends with Arts and Crafts strapwork decoration and timber doors with elaborate decorative hinges and timber strapping to the gabled-ends. The interior space and historic finishes of the church nave, chancel, apse, and organ chamber are imbued with the rituals and aesthetics associated with worship, marriages, christenings and funerals. The 1900 brick church is in very good condition and retains a very high level of integrity. (Criterion E)

The 1889 (former) Guild Hall is aesthetically significant as an intact representative example of a Victorian Gothic weatherboard hall, with a galvanised gabled roof and rhythmic pointed-arch motif

in the many windows to the façade and side elevations. The 1889 timber hall is in excellent condition and retains an excellent level of integrity. (Criterion D)

The 1912 rectory is significant for its architectural details reflecting the Federation Arts and Crafts Bungalow style, in elements such as the shallow-pitched hip-and-gabled roof clad in tiles, exposed rafter ends to the eaves, the tall (rendered) brick chimneys with rough-cast render to the cap, and the gabled-bays with rough-cast render and timber strapping to the gabled-end, creating a half timbering effect. Also notable are the windows that are groups of two or three (probably casement) timber windows with coloured highlights, and the entrance with a sidelight and multipaned highlight. (Criteria D & E)

The 1929 Lych Gate is a very fine example of an Interwar Arts and Crafts style gateway reflecting the Arts and Crafts components of the church it is associated with. The gate is notable for its gabled roof clad with slate, timber supports and tracery, internal seats, and brick balustrade of glazed bricks. The lych gate is in excellent condition and retains an excellent level of integrity. (Criterion E)

The setting, comprising the church, hall, rectory and its fence, Turkey Oak, Lych Gate, columbarium and memorial fence and gates, is aesthetically significant as a highly intact Anglican Church complex. (Criterion E)

The Cut-Leaf Turkey Oak (*Quercus cerris F. Laciniata)*, is **historically, socially, aesthetically and scientifically significant** as an outstanding specimen of a form uncommon in cultivation in Victoria. The Turkey Oak was planted c1920 near the chancel end of the church. It is believed to have grown from an Acorn brought back from Gallipoli by a local who had served in WW1. It is referred to today as the 'Gallipoli Oak'. This is one of perhaps 1-10 known specimens in Victoria and is an outstanding specimen of a form uncommon in cultivation in Victoria. An attractive tree with a well-shaped canopy, it exhibits very deeply lobed fine leaves. (Further research is required to determine of the Turkey Oak is of State or National significance) (Criteria A, B, E, F & G)

Statutory Recommendations

This place is recommended for inclusion in the Schedule to the Heritage Overlay of the Wellington Shire Planning Scheme to the extent of the title boundary as shown on the map.

External Paint Controls	Yes
Internal Alteration Controls	Yes - church entry, nave, chancel, apse, organ-chamber; Lych Gate
Tree Controls	Yes - Turkey Oak
Outbuildings or fences which are not exempt under Clause 43.01-3	Yes - Lych Gate; 1950s brick columbarium, fence and gates; timber and wire fence to rectory
Prohibited Uses May Be Permitted	No
Incorporated Plan	No
Aboriginal Heritage Place	Not assessed

Map of recommended boundary for Heritage Overlay

KEY

Recommended for Heritage Overlay

Title boundary

St John's Anglican Church complex
14 Church St, Maffra

Project: Wellington Shire Stage 2 Heritage Study
Client: Wellington Shire Council
Author: Heritage Intelligence Pty Ltd
Date: 12/2/16

History

Locality history

The first Europeans known to have reached this part of Gippsland was Angus McMillan and his party in January 1840, when they reached the Macalister River, downstream from the current town of Maffra. In 1842, New South Wales squatter Lachlan Macalister established the Boisdale Run in the region. Macalister may have named a sheep fold on the run 'Maffra' after one of Macalister's properties in New South Wales (which was named after a town in Portugal). In 1845, 640 acres of the Boisdale Run was designated as a Native Police Reserve, located in what was referred to as 'Green Hills' at the time. These 640 acres would become the site of the Maffra township (MDHS web).

With the discovery of gold in the hills to the north-west, travellers would cross the Macalister River in Green Hills. In 1862 Job Dan built a punt across the Macalister River at this point and the following year, in 1863, the Avon Roads Board surveyed a town at the crossing, which was named Maffra after Macalister's sheep fold. The town of Maffra was gazetted in 1864 (MDHS web). By 1866 the town had two hotels, a bakery, butchers, post office, blacksmith, two stores and a bridge (MDHS web; Fletcher & Kennett 2005:68). Avon District Roads Board was formed in 1864 and proclaimed a Shire in 1865, with Stratford serving as the administrative centre (Context 2005:38). The first selectors in the area grew wheat, oats and barley, but with the improvements in transport, selectors changed their focus to the beet growing and dairying (Fletcher & Kennett 2005:68).

The town's population grew from the late 1860s, with the establishment of churches, a school, and the national bank, with further commercial growth from the 1870s. Soon the town comprised a new hotel, more substantial churches replacing the earlier timber buildings, a newspaper, post office, two cheese factories and a flour mill (MDHS web; Fletcher & Kennett 2005:68-9). By the 1870s, Maffra and the surrounding district had prospered and councillors exerted pressure to move the seat of government to Maffra. This was achieved briefly from 1873 to 1874, before Maffra formed its own Shire in 1875. A courthouse and the railway station opened in Maffra in 1887; the latter ended the region's isolation, significantly shortening the travel time to Melbourne. It also stimulated industries, with cattle and dairy products sent to the Melbourne markets from Maffra (Context 2005:38, 29).

By 1903, Maffra had a National, Commercial and Victoria Bank, along with the Metropolitan, Maffra and Macalister hotels. The town also comprised State School No. 861, the Shire hall, a courthouse and Mechanics Institute at this date. While the four churches built by this date were the Anglican, Presbyterian, Wesleyan and Catholic. Maffra had become a 'great centre of the Gippsland cattle trade' in the northern part of the Shire, with cattleyards operated by three auction firms. In 1903, the beet sugar industry was 'being experimented with by the State Government' (*Australian handbook* 1903).

From 1897 the new venture of beet growing had begun in Maffra, which had a lasting effect on the town's economy. Standing on the outskirts of Maffra near the railway station are the remains of the Maffra sugar beet factory, the only beet sugar factory to operate in the southern hemisphere. The Maffra Sugar Company was formed by local landowners in 1896, and a factory built near the railway station, opening in 1898, the same date as the Commercial Bank was opened. It commenced manufacturing sugar from sugar beet, a root crop grown in temperate climates. However, the factory was closed in 1899 after its second season, to be reopened again by the Department of Agriculture in 1910. In the early twentieth century, the growing of beet sugar became important. To stimulate beet production, further government investment was expended on buying part of the Boisdale Estate and subdividing it into small closer settlement allotments where farmers were required to grow 10 acres of beet. However, with the rise of the local dairying industry, shortage of labour, high wage demands and increasing food prices, the beet industry declined and the factory closed in 1948. Still standing on the factory site is the large brick sugar store designed by Maffra architect Steve Ashton in 1922. The

factory's office and weigh station have been moved to Apex Park and are now the home of the Maffra Sugar Beet Museum (Context 2005:13-14).

The Maffra Sale area grew to become a major cheese-producing region in Victoria, with private operators and companies operating in the region. Subdivision of large estates in the Maffra Sale area also increased dairy production. The private subdivision of the Boisdale Estate in the 1890s inevitably created dairy farms, while the government closer settlement and soldier settlement schemes further increased the number of dairy farms. A series of milk factories were built near the railway station in Maffra, including Nestles, the Commonwealth Milk Factory and the Maffco Factory. Of particular note is the Commonwealth Milk Factory designed by Steve Ashton and completed in 1922 (Context 2005:12). After a series of takeovers, in 2015 there is now one large factory in Maffra, Murray Goublurn (Fletcher & Kennett 2005:68).

In the twentieth century, the town of Maffra was firmly established as the administrative, commercial and social centre of an agricultural and pastoral district. Dairying was widespread in the shire, facilitated by water for irrigation supplied from Glenmaggie Reservoir on the Macalister River. In 1994, Wellington Shire was created by the amalgamation of the former Shires of Alberton, Avon and Maffra, the former City of Sale, most of the former Shire of Rosedale, as well as an area near Dargo which was formerly part of Bairnsdale Shire (Context 2005:39).

Thematic context

This place is associated with the following themes from the *Wellington Shire Thematic History* (2005):

9. Developing Cultural Institutions and Way of Life

- 9.1 Religion

The following is based on information taken from the *Wellington Shire Thematic History* (Context 2005:45):

In many towns throughout the shire, churches occupy prominent sites, illustrating their importance to the community that built them. Complexes consisting of churches, halls, residences and schools have evolved. They are places where people have performed some of their most important ceremonies, and often contain memorials to local people through stained glass windows, monuments and plaques.

The first church services took place in private homes, schools and halls, held by travelling clergyman and parsons who travelled Gippsland and tended to all denominations. The Reverend E.G. Pryce, based in Cooma, made two sweeping journeys into Gippsland from the Monaro in the 1840s, conducting marriages and baptisms as he went. When Bishop Perry, the Anglican bishop of Melbourne, visited Gippsland in 1847, he chose a site for a church at Tarraville. The church, designed by J.H.W. Pettit and surveyor George Hastings, was opened in 1856. Still standing near the Tarra River, it is an evocative reminder of the early settlement period when settlers began transplanting the institutions that they knew from Britain, replicating the architecture.

Selection lead to many new settlements and reserves for churches were gazetted, or land was donated by local parishioners for the purpose. Churches were built throughout the shire in the Anglican and Catholic, and Presbyterian and Methodists (later Uniting) denominations. Building churches was the result of a significant community effort, often in the acquisition of land, and in the construction and furnishing of the churches.

Place history

The one acre (lots 1 & 2, section 22) fronting Church Street, between McMillan and Thomson streets, was reserved for use by the Church of England in 1871 (Township Plan).

Church

The first brick church was built on the site in 1871, with the foundation stone laid in September 1871 (Pearce 1991:23). J. Carpenter provided drawings and specifications for the brick building, to cost 500 pounds (Context 2005). The first church was pulled down in January 1900, to make way for the construction of the new church (*Maffra Spectator*, 29 Jan 1900:3).

The foundation stone of the existing church has the inscription: 'St John's Church. The Foundation Stone of the First Church was laid by Mrs H. Gordon Glassford of Mewburn Park on September 1st 1871. This Stone was laid by her daughter Miss Gordon Glassford on February 8th 1900. "Laus Deo" (Praise be to God)'. The architect's of the new church were noted on the stone as Inskip & Butler. The church is also referred to as St John The Evangelist Anglican Church (Context 2005).

In January 1900, tenders were accepted for the erection of a Church of England in Maffra, designed by architects Inskip & Butler (BE&M). By June 1900, the new church building was complete, after four months of construction. At this date a detailed article published in the *Maffra Spectator* (4 Jun 1900:3) reported on the design of the building and progress on the site. It was reported that 'the new building is universally admired as a very pretty, well-proportioned specimen of ecclesiastical Gothic architecture ... the entrance porch is of unplastered red brick ; the dressings round the doors and windows are of stone-coloured cement. The handsome crimson baize-covered doors lead into the church. The floor space is 12ft longer than in the old church' at 34 ft (approx 10.3m) long. 'The chancel is approached by three blue-stone steps in the centre of a wall, and there is a further step to the apse, while the altar is also raised upon platforms 8ft x 5ft. A portion of the vestry has been boarded off as an organ-chamber. This space is furnished with a side window, and some handsome Gothic panelling in wood takes the place of the brick arch provided for in the original plan. A deep moulding of wood runs round the walls, from which the ceiling springs supported by rafters and principals. An arch of wood spans the apse. The windows, except those in the apse, are provided with Hopper ventilators. The walls are hollow, and the roof is carried over the walls so that the spouting is two feet clear of the building. When the walls were nearly built the Central Board of Health alarmed the Incumbent and Guardians by requiring three tie-rods to be put through so substantial a building. A compromise has been effected by altering and carrying up under the eaves two buttresses on one side of the building. Mr W. A. Butler, the Diocesan Architect, visited the building on Tuesday, and gave it his final approval subject to a few details which he left to the Incumbent to see carried out.' The article concludes that 'the church has been so designed and placed on the ground, that it can at any future time be extended and altered without interfering with its proportions and distinctive character. The fencing is being raised and painted and the large gates removed to another position. Two small gates will give entrance to and exit from the grounds.' Pine trees on the site had been removed during construction (*Maffra Spectator*, 4 Jun 1900:3).

In 1918, 'renovations' were carried out to the church (details not known) by contractor J. H. Apps. During this period, services were held in the Guild Hall (*Gippsland Times*, 14 Jan 1918:3). The interior of the church is shown in an early photo dating to 1924, showing the chancel end (Figure H1).

A historic photo (MDHS) showed the north-east and south-east elevations (Figure H2). The south-east elevation showed the chancel below the projecting gablet. The north-east elevation comprised three bays, with pairs of windows. Both elevations appeared as they do in 2015. The property was bound by a painted picket fence. Trees were planted on the inside of the boundary along Thomson Street. Two of these trees appear to be the Oak and Cut-Leaf Turkey Oak which remain in 2015. Although this photo is said to date between 1900 and 1929, the Turkey Oak is a substantial size by this date (thought to be planted c1920).

A second photo reportedly dating between 1900 and 1929 (Figure H3) showed the north-west and south-west elevations (MDHS). A cross was located on each of the two peaks of the gabled roof (since removed at the southern end). The north-west facade (without the 1968 addition attached) comprised a pair of windows. The south-west elevation comprised the projecting bay with the bellcote, and the

large entrance bay to the right, all appeared as they do in 2015. A large tree appears to the right of the photo (since removed).

A photo dating to 1932 (Figure H4) showed the north-west and north-east elevations of the church (SLV). The roof was clad with galvanised corrugated iron. The north-west elevation (before the 1968 addition was attached) comprised a pair of windows. The same style of windows were evident on the north-east elevation, between the buttresses. The bellcote projected from the south-east elevation. At the southern end of the roof, the gablet could be seen.

Memorials within the Church

The church retains a number of memorial windows. To the left of the altar is a triptych stained glass window that commemorates Louisa (Louie) B. Riggall V.A.D. (1868-1918) 'who gave her life for the sick and wounded at Rouen, August 31st 1918' as noted on the inscription (Figure H5). The window was installed in March 1919 and unveiled by the Bishop of Gippsland on 30 March 1919 in the presence of her family and friends of Maffra. The window was the gift of her family and was made by Brooks, Robinson & Co. of Melbourne. The subject, the Raising of Lazarus, was chosen to illustrate 'Service' and 'the ministry in particular of women'. A mosaic-style portrait to Sister Riggall was also erected in the Maffra Memorial Hall (now the library) in 1935. Louie was an artist before she 'joined the Voluntary Aid Detachments of the British Red Cross (Australian branch) and began her war service at Broadmeadows before travelling to Egypt in October 1915. After working in the 14 Australian General Hospital for nine months, she spent time in England before being placed in charge of the Red Cross store at 1 General Hospital Rouen, France, where her fluency in French was an invaluable asset. Lieutenant-Colonel Murdoch officially recorded the success of her work and she was mentioned in despatches. Her death was caused by a cerebral hemorrhage; she was buried at St. Sever Cemetery, Rouen' (Vic War Heritage Inventory). Louie Riggall was one of only three women from the Australian Red Cross to die while on overseas service in WW2. She was the only one from Victoria, and the only one to die in a war zone (the other two died in England) (MDHS). A mosaic memorial of Riggall also remains at the Maffra Memorial Hall, forming part of a significant *opus sectile* memorial.

A pair of windows depicting the Crucifixion and Resurrection was erected by Rebecca (Mrs John) Mills of Powerscourt, 'to the glory of God and to perpetuate the memory of the men of this parish who fell in the Great War 1914 1918'. The windows were made by Brooks, Robinson & Co. of Melbourne and were installed in June 1919 (Vic War Heritage Inventory).

The church was visited by the Governor-General and Lady Helen Munro-Ferguson, who came specifically to see the two (above) war memorial windows as part of their tour of the district in 1919 (Vic War Heritage Inventory).

A stained glass window was installed at St John's, removed from St Clement's Anglican Church, Newry, after its closure in 1965. It was originally a three part window, consolidated into one window when moved to St John's and installed near the organ. The small World War II window memorialises: Arthur and Elizabeth Reeves, in September 1951; Pte. R. J. Jessep, killed in action 31st October 1942; and was also in memory of John Webster, died 26 August 1918.

The church holds the St John's Anglican Church World War I Honour Roll, which records the name of service personnel who served in World War I (Vic War Heritage Inventory)

Hall

The timber hall to the north of the church was originally built as a Guild Hall. Originally it was sited closer to the eastern boundary, but was moved back to existing location after World War II (MDHS). In 1888, a concert was held in connection with the Maffra Girls' Friendly Society 'in aid of the piano fund of the new guild hall' for which tenders were soon to be let (*Gippsland Times*, 2 Nov 1888:3). The Guild Hall was built in 1889, by Maffra builder John Ashton (*Maffra Spectator*, 14 Mar 1889:3; Pearce

1991:6). The hall was the site of many local fetes and festivals, and later served as a Sunday School hall. 'Improvements' were made to the Guild Hall in 1913 (*Maffra Spectator*, 12 Feb 1914:3).

A modern entrance porch has been built at the entrance of the hall. A covered walkway joins the timber hall with the 1968 Parish Centre. In 2015, the hall serves as the Geoff Webster Centre, open for use by the public.

Rectory

St John's rectory was built in 1912 by local builder by Alex Hardie (MDHS) in the Federation Arts and Crafts style, to the west of the church (Figure H7). An article in the July 1910 reported that the decision was made to build a new rectory, to replace an earlier one on the same site which would be demolished (*Maffra Spectator*, 4 Jul 1910:3). The residence continued to serve as a rectory, but was vacant in 2015.

Lych Gate

At the corner of Church and Thomson streets is an ornate Lych Gate, built in 1929, in memory of philanthropist Rebecca Mills (Figure H6) (Context 2005:45). The gate was designed voluntarily by Maffra architect Steve P. Ashton. It was the only Lych Gate in Gippsland at this date (Pearce 1991:23; *Gippsland Times*, 29 Apr 1929:5).

A plaque on the face of the gate, above the entrance reads 'To the Glory of God and in loving memory of Rebecca Mills O.B.C. died 23rd August 1927. This gate erected by Public subscription was dedicated ANZAC Day 1929'. Mrs John Mills of 'Powerscourt' homestead (c1860s; Stratford Road, Maffra) was a local philanthropist, known for her generosity to the Anglican church and supporting returned servicemen, following World War I. She was known for the 'practical interest she had evinced in the soldiers, both at home and abroad' (*Gippsland Times*, 30 Oct 1922:1). Mr John Mills made his fortune in mining (Context 2005). Mills laid the foundation stone of the All Saints Anglican Church, Briagolong (1903), the rectory of the Holy Trinity Anglican Church (1910), the World War I Soldiers' Memorial Hall and RSL (now the Library of the Memorial complex) (1922) and St James Anglican Soldiers Memorial Church in Tinamba (1923), at which she was also presented with an engraved silver trowel commemorating the event. In 1920, Mrs Mills unveiled the Briagolong World War I Soldiers' Memorial at Anzac Park in Briagolong. Mrs Mills also donated World War I soldier's memorial windows to St James Anglican Soldiers Memorial Church in Heyfield and St John's Anglican Church in Maffra. At the Stratford Holy Trinity Anglican Church, Mrs Mills donated furnishings for the church and later gifted the vestry (1907). Mrs Mills attended services at St John's and the gate was erected to never forget her name and what she did for the church and district's returned soldiers, and 'to be observed by one generation after another' (*Gippsland Times*, 29 Apr 1929:5).

Columbarium and memorial fence and gates

A plaque on the inside of the gate reads 'This columbarium, memorial fence and gates were erected to the glory of God and in memory of' the twelve people listed, who died in the 1940s and 50s, 'and of all past and present parishioners who have shared in the erection of these memorials.' The inside of the fence, to the left and the right of the gate is the columbarium, embedded with plaques in commemoration of a number of people.

The red brick fence, with mild steel railings (includes crosses) encloses the property to the south and east.

Cut-Leaf Turkey Oak or 'Gallipoli Oak'

To the east of the church, inside the east boundary are two oak trees. The tree to the north is a Cut-Leaf Turkey Oak (Quercus cerris F. Laciniata). The Cut-Leaf Turkey Oak is believed to have grown from an Acorn brought back from Gallipoli by a local who served (MDHS; NT). It is an outstanding

specimen of a form uncommon in cultivation in Victoria. The only other known examples in Victoria remain in the Royal Botanic Gardens, at Castlemaine, Malvern Gardens, and at Beechworth (NT).

St John's Parish Centre

Adjoining the west end of the church is St John's Parish Centre, built in 1968. This addition, which comprised a hall, kitchen and meeting rooms, were designed by architect J. Stuart Ashton (Pearce 1991:23). A plaque on site notes that the 'alterations and additions to this church were dedicated by The Rt. Rev. D. A. Garnsey M.A. T.H.D., the fifth Bishop of Gippsland on Palm Sunday 7th April 1968.' The stone noted that the Reverend at this date was Rector Rev. A. Weston T.H.L.

Inskip & Butler, architects of the church

Walter Richmond Butler (1864-1949) migrated to Australia from England in 1888, where he worked with some of the most important figures of the English Arts and Crafts movement, including architects William Lethaby, Ernest Gimson and the Barnsley Brothers. Butler retained the Arts and Crafts philosophy throughout his career in Australia. Butler's would design a variety of buildings, including residences, shops, warehouses, hospitals, banks, office buildings and ecclesiastical buildings. Two of Butler's major clients were the Diocese of Melbourne (as the Anglican Diocese Architect) and the Union Bank (Dernelley 2012:128; Pearce 1991:23).

Between 1889 and 1893, Butler established a partnership in Melbourne with Beverley Uusher. Butler later formed a partnership with George H. Inskip (1867-1933) between 1896 and 1905, establishing Inskip & Butler. Butler had many residential commissions during this period, many of which favoured the design elements typical of the period, with Arts and Crafts references (Dernelley 2012:128).

His work for the Anglican Church included the Holy Trinity church in Wangaratta (1908) and the Mission Revival-influenced Mission to Seamen Building on Flinders Street, Melbourne (1917) (Dernelley 2012:128). Inskip & Butler's work included Christ Church in Daylesford (1896), St Alban's Anglican Church (1898) in the Arts and Crafts style, St Thomas's Church of England (1900) St John's Anglican Church in Maffra (1900), the simple Christ Church in Cowwarr (1901) and the first Greek Orthodox Church in Melbourne, Church of the Holy Annunciation (1901).

Between 1907 and 1916, Butler formed Butler & Bradshaw with Earnest R. Bradshaw. In 1908 Butler notably designed the David Syme Tomb at Boroondara cemetery in Kew. Butler also designed a number of banks during this period (Dernelley 2012:128). A later partnership formed was with his nephew Austin R. Butler as W. & R. Butler between 1919 and 1938. Butler's greatest impact on Australian architecture was through the papers he delivered, such as 'The prospect of the development of the arts among the handicrafts' (1893) and 'Garden design in relation to architecture' (1903), which engendered Butler's first-hand knowledge of English Arts and Crafts philosophy (Dernelley 2012:128).

The Ashton family: builders and architects

The Ashtons were a prominent Maffra family who worked as builders and architects in the nineteenth and twentieth centuries, on projects in in Maffra and Gippsland. John W. Ashton (d.1903) was a builder, and his son was Stephen P. Ashton became an architect (b.1882 d.1954), designing many buildings in Maffra and the district. Stephen's nephew was architect J. Stuart Ashton, who had a son, Stephen, who is an architect currently practicing in Melbourne as the Director of ARM Architecture. Both St John's Anglican Church complex in Maffra, and the Maffra Memorial Hall complex (including the current library), were worked on by multiple generations of the Ashton family.

Stephen Percy Ashton (b.1882 d.1954) was a Maffra-based architect (*Gippsland Times*, 30 Aug 1943:2; 1 Nov 1934:5). In 1905, Ashton was appointed Clerk of Works on the Upper Maffra's Mechanics' Institute, to extend it and install acetylene gas lighting (VHD). He constructed a shop at 75 Johnson

Street, Maffra (1908). Ashton designed the Foster Building in Maffra (1908), an early example of concrete block construction in Victoria, which is a technique which began to be adopted in Victoria in about 1905, when American block-making machinery became readily available (VHD). In 1915, Ashton was given a send off at the Maffra Metropolitan Hotel, before departing for military service as a Lieutenant in the Light Horse Regiment. An article reported that 'no man would be more missed out of the town' as 'his services had been indispensable to the hospital and other charities' including the 'artistic manner in which he had carried out stage settings and decorations in the cause of charity' (*Maffra Spectator*, 18 Nov 1915:3; AWM). During the post-war period, Ashton designed the Commonwealth Milk Factory in Maffra, as well as the large brick sugar store of the Maffra Beet Sugar Factory, both in 1922 (Context 2005:12, 14). Ashton also designed further buildings using concrete and concrete block construction, including the Cowwarr Cricket Club Hotel (1929) and the Cowwarr Public Hall (1930) (VHD). In the 1930s, Ashton served as a Maffra Shire Councillor while continuing to practice as an architect (*Gippsland Times*, 1 Nov 1934:5). His later works included the Sister Muriel Peck Memorial Infant Welfare Centre (1951) and St Philip's On-The-Hill in Morwell East (1952).

Figure H1. The interior of the church c1924. Note the Riggall memorial window on the left and the timber screen to the organ-chamber on the right (Rev A.J. Maher albums, Anglican Diocese Gippsland, provided by Linda Barraclough).

Figure H2. Early photo showing the north-east and south-east elevations, showing the chancel below the projecting gablet and to the right (the north-east elevation) comprised three bays broken up by buttresses (MDHS, ID. P02481VMFF).

Figure H3. The north-west and south-west elevations (between 1900 and 1929). Note the cross at the apex of the gabled (since removed), the bellcote and the large entrance bay to the right (MDHS, ID. P02470VMFF).

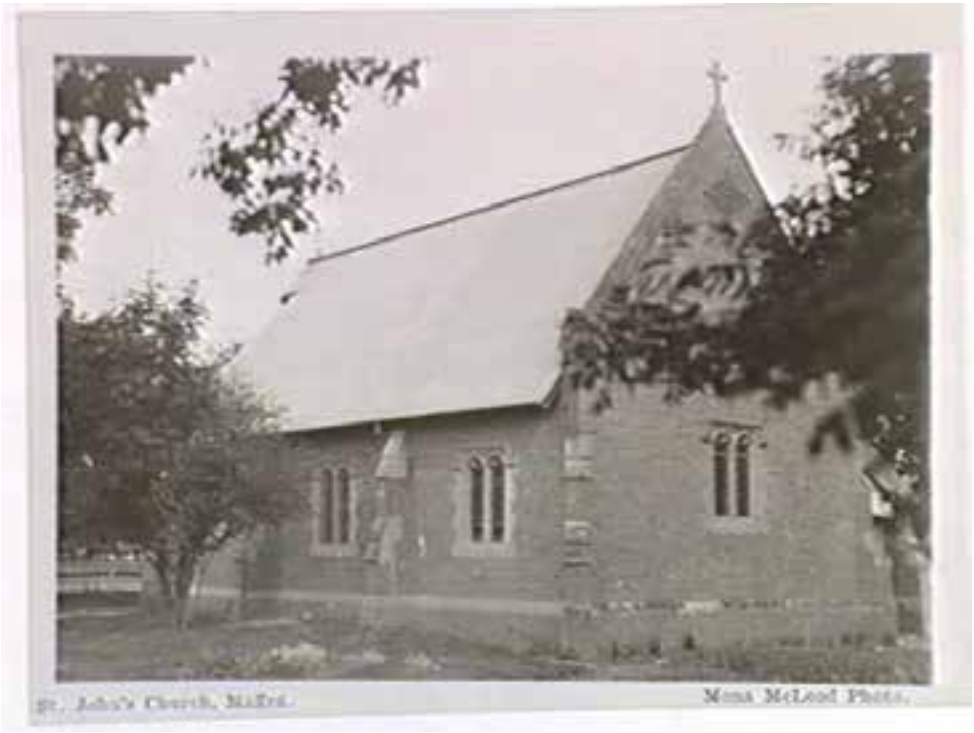


Figure H4. Photo inscribed 'St. John's Church, Maffra - May 1932', showing the north-west and north-east elevations of the church. The north-west elevation (before the 1968 addition was attached) comprised a pair windows (SLV, Image No: b51724).

Figure H5. The Riggall memorial window (MDHS, ID. P04892-01VMFF).

Figure H6. Photo of the Lych Gate and church complex from the south (photo dates post-1929 when the gates were erected) (MDHS, ID. P02480VMFF).

Figure H7. A 1912 photo of the almost-finished Anglican rectory at Maffra in 1912. A sign can see seen that notified that the building was being constructed by Alex Hardie, a well known Maffra builder (MDHS, ID. P04767VMFF).

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Description

This section describes the place in 2016. Refer to the Place History for additional important details describing historical changes in the physical fabric.

St John's Anglican Church was built in 1900, designed by Diocesan Architect W. A. Butler of Inskip & Butler. The complex also comprises the hall (1889) constructed by local builder John Ashton; the Rectory (1912); the Lych Gate columbarium and memorial fence (1929) designed voluntarily by Maffra architect Steve P. Ashton; the Turkey Oak located at the chancel end of the church; and several memorials discussed in the Place History.

The complex is located north of the main commercial street of Maffra, on the corner of Church and Thomson streets. The entrance to the church is at the southern end of the building, unusually, next to the chancel end of the church.

Church

Figure D1. The brown brick church (1900) reflects the Federation Gothic style. It's steeply pitched gabled-roof is clad with (recent) corrugated iron and has a parapeted gabled to the north-west elevation. The brick plinth has rendered coping (overpainted), while decorative render and coping (both overpainted) is applied to the buttresses, parapeted gables and frames the openings (in a quoining motif) on the church. The south-west elevation fronting Church Street has the bellcote at the left end, which has a parapeted gable and the details of the nave. To the right is the large gabled-end of the projecting entrance porch (fronting Church Street), which has an entrance off its south-east side. The gabled-end of the entrance porch has decorative, scalloped barge boards and is clad with a rendered or cement sheet surface, with timber strapping over, to create a half-timbering effect; the timber strapping also forms a cross at the centre.

Figure D2. The south-east elevation has a flying gablette off the ridge, above the projecting bay of the chancel end. All windows to the church are pairs of leadlight windows with a trefoil motifs at the top, with a linear label moulding above, rendered sill and decorative render in a quoining pattern to the sides. The doors have the same rendered detailing. The timber doors to the entrance porch and south-west elevation have ornate metal hinges. All of the render has been overpainted in recent times.

The leadlight windows on the south-west elevation have a simple diaper pattern, while those on the north-east elevation and in the chancel have pictorial leadlight, some of which are memorials in commemoration of particular soldiers or people.

Figure D3. The north-east elevation comprises three bays, divided by buttresses with rendered coping. Each bay has a pair of windows in the same detail as the rest of the church. The windows at the chancel end of the church are raised, to allow for the internal platform. The 1900 brick church is in very good condition and retains a very high level of integrity.

St John's Parish Centre adjoins the rear (north-west) elevation of the church. This 1968 brick building is not significant to the historic complex.

Figure D4. The interior of the church, looking south-east along the nave to the chancel. Note the organ gallery screen on the right, memorial windows and honour roll.

Hall

Figure D5. To the north of the church is the 1889 Victorian Gothic weatherboard hall (moved back from the street after WW2), showing Gothic influences. The long building has a gabled-roof clad with (recent) corrugated iron with a gabled end fronting Thomson Street. The facade comprises a central entrance of double doors, flanked by large single pointed-arch sash windows. A circular vent is at the top of the gabled-end. A modern flat roofed porch has been built over the entrance.

Figure D6. The side elevations of the church have four tall pointed windows, and one or two doors on each side. To the rear of the church is a smaller weatherboard addition with a transverse gable (date not confirmed). A modern breezeway extends from the rear of the hall to the 1968 brick building to the rear of the church.

Rectory

Figure D7 & Aerial. The 1912 rectory is a Federation Arts and Crafts , style located to the north-west of the church, fronting Church Street. The large weatherboard residence has a shallow-pitched hip-and-gabled roof clad in (recent) concrete tiles (the roof and verandah were originally clad in galvanised corrugated iron see Fig H5) with exposed rafter ends to the eaves. Three tall (rendered) brick chimneys remain, with rough-cast render to the cap. The facade has a central projecting gabled-bay with rough-cast render and timber strapping to the gabled-end, creating a half timbering effect. The gabled-bays to the side elevations have the same detail. A return verandah (recently clad in heavy concrete tiles which distorts the original architectural design) is supported by timber posts and decorative timber fretwork brackets, as it extends around the gabled bay of the facade and returns on the side elevations, with a raised timber floor. The original windows are groups of two or three (probably casement) windows with coloured highlights. The entrance is to the right of the facade and comprises a door (behind a modern security door) with a sidelight and multipaned highlight. A modern concrete ramp provides access.

A timber post and hairpin-wire fence, with vehicular gates, runs along the front boundary of the rectory. A modern garage is located to the east of the residence.

Lych Gate

Figure D8 & D9. A gabled-roof lych gate is located at the southern corner to the property. The roof is clad with slate and supported by timber posts with ornate timberwork with Gothic-inspired trefoil and quatrefoil motifs. The structure sits on a glazed brick balustrade, with seats either side of the walkway to the interior. An ornate commemoration plaque facing the street has a mosaic Optus sectile which says "To the Glory of God and in Loving Memory of REBECA MILLS OBE, Died 23 August 1927. This gate erected by Public subscription was dedicated ANZAC DAY 1929.".

Columbarium and memorial fence and gates

Figure D8 & D9. Adjoining the Lych Gate are the brick columbarium, which holds a number of plaques, and memorial brick fence with mild-steel railings (with a cross motif), that lines the south-east and south-west boundaries of the complex. This appears to date to the 1950s.

Cut-Leaf Turkey Oak, or 'Gallipoli Oak'

Figure D9. Near the chancel end of the church is a Cut-Leaf Turkey Oak (*Quercus cerris F. Laciniata*), planted after WW1, c1920. To the north of the Turkey Oak is a more common variety of Oak which is not of an outstanding size or example.

The following is extracted from the National Trust Tree Register record:

Tree family: Fagaceae
No of trees: 1

Measurements: 27/02/1992
Spread (m): 20.0
Girth (m): 2.47
Height (m): 13.8
Estimated Age (yrs): 75
Condition: Good

Significance:

Rare or localised
Outstanding example of species

This is one of perhaps 1-10 known specimens in Victoria and is an outstanding specimen of a form uncommon in cultivation in Victoria. An attractive tree with a well-shaped canopy, it exhibits very deeply lobed fine leaves. Other known examples occur in the Royal Botanic Gardens, Castlemaine and Malvern Gardens, and Beechworth. The seed of this tree is reputed to have been brought back from Gallipoli.

Figure D1. The brown brick church (1900) reflects the Federation Gothic style. It's steeply pitched gabled-roof is clad with (recent) corrugated iron and has a parapeted gabled to the north-west elevation. The south-west elevation fronting church street has the bellcote at the left end, which a parapeted gable and the details of the nave. To the right is the large gabled-end of the projecting entrance porch with the timber strapping forming a cross.

Figure D2. To the right, t he south-east elevation has a flying gablette off the ridge, above the projecting bay of the chancel end with Queen Anne architectural detailing.

Figure D3. The north-east elevation comprises three bays, broken up by buttresses with rendered coping. Each bay has a pair of windows in the same detail as the rest of the church.

Figure D4. Interior of the church looking along the nave to the chancel. Note the organ gallery screen on the right (Helen Montague, MDHS).

Figure D5. To the north of the church is the 1889 weatherboard hall. The long building has a gabled-roof clad with (recent) corrugated iron with a gabled end fronting Thomson Street, with pointed-arch windows.

Figure D6. The side elevations of the church have four tall windows, and one or two doors on each side. To the rear of the church is a smaller weatherboard addition with a transverse gable.

Figure D7. St John's Rectory to the north-west of the church is a large weatherboard residence with a complex hip-and-gabled roof clad in tiles, with exposed rafter ends to the eaves. The facade has a central projecting gabled-bay with rough-cast render and timber strapping to the gabled-end, creating a half timbering effect. (L Barraclough 2016)

Figure D8. A picturesque Interwar Arts and Crafts, gabled-roof lych gate is located at the southern corner to the property. The roof is clad with slate and supported by posts with ornate timberwork with Gothic-inspired foil motifs. Adjoining the gate are the brick columbarium, which holds a number of plaques, and memorial brick fence with mild-steel railings.

Figure D9. Just inside the Lych Gate (immediately to the left) is a Cut-Leaf Turkey Oak (*Quercus cerris F. Laciniata*), planted after WW1, c1920 and the brick and wrought iron fence.

Sources

All photos taken in 2015 by Heritage Intelligence Pty Ltd as part of Wellington Shire Stage 2 Heritage Study.

National Trust of Australia (Victoria) Register, T11818

Comparative Analysis

While the comparative analysis has compared this church architecturally to others within Wellington Shire, it must be recognised that although it may be of less architectural significance than another within the large shire, it remains of very high historical and social significance to the local community and architecturally representative of the town.

St John's Anglican Church Complex, Maffra – an outstanding and highly intact example of an Anglican complex in the Shire (designed by various architects), comprising a 1900 Federation Gothic brick church with Queen Anne influences, an 1889 Victorian Gothic timber Guild Hall, 1912 Federation Arts and Crafts timber Rectory and an Interwar Arts and Crafts brick Lych Gate. These buildings remain in a highly intact setting which also comprises an intact memorial fence and columbarium, and a significant 'Gallipoli Oak'.

Comparable places:

Baptist Church, 209-13 York Street, Sale – an intact 1902 modest brick church in the Federation Gothic style, with face-brick walls and decorative rendered dressings. It is significant as the sole illustration of the Federation Gothic style applied to a local church (according to the HO204 citation - since this earlier citation, other examples have been documented in this Study).

Comparable places recommended for the Heritage Overlay as part of this Study:

All Saints Anglican Church Complex, 14 Church St, Briagolong – an intact 1908 brick Federation Gothic with decorative timber tracery to the unique entrance porch. The property retains an earlier timber church relocated to the rear of the church. Significant mature trees remain on the site.

Comparable complexes, although of a different period:

St Brigid's Catholic Church Complex, Cowwarr – comprising the 1870 church, 1904 parish house, 1919 hall and interwar fence and gates to the boundary. The 1870 church is a highly intact picturesque Victorian Gothic church, built in rendered brick (with ruled ashlar lines). The parish house (1904) is a substantial and elaborate Federation Queen Anne brick residence while St Joseph's Hall (1919) is an intact Interwar Arts and Crafts timber building.

Holy Trinity Anglican Church, Hall, Rectory & Memorials, McFarlane St, Stratford – comprises an 1868 Victorian Free Gothic church with additions dating to the 1880s and 1907, a 1901 timber hall in the Federation Carpenter Gothic style, and a large Federation Arts and Crafts brick rectory built in 1910. The three buildings are highly intact and retain their historical association (the hall has been moved from one end of the site to the current location).

Management Guidelines

Whilst landowners are not obliged to undertake restoration works, these guidelines provide recommendations to facilitate the retention and enhancement of the culturally significant place, its fabric and its setting, when restoration works or alterations to the building are proposed. They also identify issues particular to the place and provide further detailed advice where relevant. The guidelines are not intended to be prescriptive and a pragmatic approach will be taken when considering development proposals. Alternative approaches to those specified in the guidelines will be considered where it can be demonstrated that a desirable development outcome can be achieved that does not impact on a place's heritage integrity.

These buildings are in very good condition and very well maintained, however, there are some

recommendations below especially relating to sub floor ventilation of the 1889 timber hall, garden beds next to the 1900 church, down pipe outlets into drainage pits, replace the concrete tiles on the rectory, with galvanised corrugated iron, and some guidelines for future development and heritage enhancement.

1. **Setting** (Views, fencing, landscaping, paths, trees, streetscape)
   - 1.1. Retain clear views of the front section and side elevations of each significant building, from along the public street.
   - 1.2. Ensure signs and services such as power poles, bus shelters, signs, etc are located so that they do not impact on the important views.
   - 1.3. New interpretation storyboards should be placed to the side of the building not directly in front of it.
   - 1.4. Paving
     - 1.4.1. For Victorian, Federation and Interwar era historic buildings, appropriate paving could be pressed granitic sand or asphalt. If concrete is selected, a surface with sand-coloured- size exposed aggregate would be better.
     - 1.4.2. Ensure the asphalt or concrete does not adhere to the building itself. Insert 10mm x 10mm grey polyurethane seal over a zipped Ableflex joint filler around the plinth, to ensure concrete does not adhere to it, and to allow expansion and joint movement and prevent water from seeping below the building.

2. **Additions and New Structures**
   - 2.1. New structures should be restricted to the area shown in the blue polygon on the aerial map below.
   - 2.2. Sympathetic extensions are preferred. E.g. New parts that are in the same view lines as the historic buildings as seen the public street and should be parallel and perpendicular to the existing building, no higher than the existing building, similar proportions, height, wall colours, steep gable or hip roofs, with rectangular timber framed windows with a vertical axis. But the parts that are not visible in those views could be of any design, colours and materials.
   - 2.3. Where possible, make changes that are easily reversible. E.g. The current needs might mean that a doorway in a brick wall is not used, or located where an extension is desired. Rather than bricking up the doorway, frame it up with timber and sheet it over with plaster, weatherboards, etc.
   - 2.4. To avoid damage to the brick walls, signs should be attached in such a way that they do not damage the brickwork. Preferably fix them into the mortar rather than the bricks.
   - 2.5. If an extension is to have a concrete slab floor, ensure it will not reduce the air flow under the historic brick buildings.
   - 2.6. Avoid hard paths against the walls. Install them 500mm away from the walls and 250mm lower than the ground level inside the building. Fill the gap between the path and wall with very coarse gravel to allow moisture to evaporate from the base of the wall.
   - 2.7. New garden beds
     - 2.7.1. These should be a minimum of 500mm from the walls, preferably further, and the ground lowered so that the finished ground level of the garden bed is a minimum of 250mm lower than the ground level which is under the floor, inside the building. Slope the soil and garden bed away from the building, and fill the area between the garden bed and walls, with very coarse gravel up to the finished level of the garden bed. The coarse gravel will have air gaps between the stones which serves the function of allowing moisture at the base of the wall to evaporate and it visually alerts gardeners

and maintenance staff that the graveled space has a purpose. The reason that garden beds are detrimental to the building, is by a combination of: watering around the base of the wall and the ground level naturally builds up. The ground level rises, due to mulching and leaf litter and root swelling, above a safe level such that it blocks sub floor ventilation, and the wall is difficult to visually monitor on a day to day basis, due to foliage in the way.

3. Accessibility

3.1. Ramps

3.1.1. Removable ramp construction

3.1.1.1. A metal framed ramp which allows air to flow under it, to ensure the subfloor vents of the building are not obstructing good airflow under the floor, which will allow the wall structure to evaporate moisture, reduce termite and rot attack to the subfloor structure and reduce rising damp in brick/stone walls.

3.1.1.2. If it is constructed of concrete next to brick walls this may cause damp problems in the future.

3.1.1.3. Ensure water drains away from the subfloor vents, and walls and any gap between the wall and the ramp remains clear of debris. Insert additional sub floor vents if the ramp has blocked any of them.

3.1.1.4. The hand rails on the ramp should not be a feature, which would detract from the architecture. Plain thin railings painted in the same colour as the walls, so that they blend in, would be appropriate.

3.2. Metal banisters may be installed at the front steps. They are functional and minimalist and they have a minor visual impact on the architecture and therefor they are a suitable design for an accessible addition.

4. **Reconstruction and Restoration**

If an opportunity arises, consider restoring and reconstructing the following.

4.1. Roofing, spouting and down pipes

4.1.1. Remove the concrete tiles from the roof and verandah of the rectory, and replace with galvanised corrugated iron.

4.1.2. Use galvanised corrugated iron roofing, spouting, down pipes and rain heads on all the historic building except the lych gate, which should remain as slate.

4.1.3. Don't use Zincalume or Colorbond.

4.1.4. Use Ogee profile spouting, and round diameter down pipes.

4.2. Decorative finials, pendants, barge boards, eaves brackets, cast iron

4.3. Brick and Stone Walls

4.3.1. Mortar: Match the lime mortar, do not use cement mortar. Traditional mortar mixes were commonly 1:3 lime:sand.

4.4. Paint and Colours (also see Paint Colours and Paint Removal)

4.4.1. It is recommended to paint the exterior of the timber buildings using original colours (paint scrapes may reveal the colours) to enhance the historic architecture and character.

4.4.2. Paint removal: It is strongly recommended that the paint be removed chemically from the rendered parts of the brick church and restore the original ochre wash (stone coloured as the *Maffra Spectator* (4 Jun 1900:3) stated. Never sand, water or soda blast the building as this will permanently damage the bricks, mortar and render. Never seal the bricks or render as that will create perpetual damp problems. Removal of the paint will not only restore the elegance of the architecture, but it will remove the ongoing

costs of repainting it every 10 or so years.

4.5. Remove any dark grey patches to the mortar joints - this is cement mortar which will damage the bricks, as noted above, and reduce the longevity of the walls. Repoint those joints with lime mortar. The mortar is not the problem it is the messenger, altering you to a damp problem (also see Water Damage and Damp)

4.6. Modern products: Do not use modern products on these historic stone or brick work as they will cause expensive damage. Use lime mortar to match existing.

4.7. **Do not seal** the brick or render with modern sealants or with paint. Solid masonry buildings **must be able to evaporate water** when water enters from leaking roofs, pipes, pooling of water, storms, etc. The biggest risk to solid masonry buildings is permanent damage by the use of cleaning materials, painting, and sealing agents and methods. None of the modern products that claim to 'breathe' do this adequately for historic solid masonry buildings.

5. Care and Maintenance

5.1. Retaining and restoring the heritage fabric is always a preferable heritage outcome than replacing original fabric with new.

5.2. Key References

5.2.1. Obtain a copy of "Salt Attack and Rising Damp" by David Young (2008), which is a free booklet available for download from Heritage Victoria website. It is in plain English, well illustrated and has very important instructions and should be used by tradesmen, Council maintenance staff and designers.

5.2.2. Further assistance is available from the Shire's heritage advisor.

5.3. Roofing, spouting and down pipes

5.3.1. Use galvanised corrugated iron roofing, spouting, down pipes and rain heads. It is preferable to use short sheet corrugated iron and lap them, rather than single long sheets, but it is not essential.

5.3.2. Do not use Zincalume or Colorbond.

5.3.3. Use Ogee profile spouting, and round diameter down pipes.

5.4. Joinery

5.4.1. It is important to repair rather than replace where possible, as this retains the historic fabric. This may involve cutting out rotten timber and splicing in new timber, which is a better heritage outcome than complete replacement.

6. Water Damage and Damp

6.1. According to the newspaper report in the *Maffra Spectator* (4 Jun 1900:3), the 1900 church building, is not solid masonry, but cavity wall construction. If this is the case , it should be taken into account when considering the recommendations below.

6.2. Signs of damp in the walls include: lime mortar falling out of the joints, moss growing in the mortar, white (salt) powder or crystals on the brickwork, existing patches with grey cement mortar , or the timber floor failing. These causes of damp are, in most cases, due to simple drainage problems, lack of correct maintenance, inserting concrete next to the solid masonry walls, sealing the walls, sub floor ventilation blocked, or the ground level too high on the outside.

6.3. Always remove the **source** of the water damage first (see Care and Maintenance).

6.4. Water falling, splashing or seeping from damaged spouting and down pipes causes severe and expensive damage to the brick walls.

6.5. Repairing damage from damp may involve lowering of the ground outside so that it is lower than the ground level inside under the floor, installation of agricultural drains, running the downpipes into drainage inspection pits instead of straight into the ground. The reason for

the pits is that a blocked drain will not be noticed until so much water has seeped in and around the base of the building and damage commenced (which may take weeks or months to be visible), whereas, the pit will immediately fill with water and the problem can be fixed before the floor rots or the building smells musty.

6.6. Damp would be exacerbated by watering plants near the walls. Garden beds and bushes should be at least half a metre away from walls.

6.7. Cracking: Water will be getting into the structure through the cracks (even hairline cracks in paint) and the source of the problem needs to be remedied before the crack is filled with matching mortar, or in the case of paint on brick, stone or render, the paint should be chemically removed, to allow the wall to breathe properly and not retain the moisture.

6.8. Subfloor ventilation is critical. Check that sub floor vents are not blocked and introduce additional ones if necessary. Ensure the exterior ground level is 250mm or more, lower than the ground level inside the building. Good subfloor ventilation works for free, and is therefore very cost effective. Do not rely on fans being inserted under the floor as these are difficult to monitor, they can breakdown as they get clogged with dust, etc, and there are ongoing costs for servicing and electricity.

6.9. Engineering: If a structural engineer is required, it is recommended that one experienced with historic buildings and the Burra Charter principle of doing 'as little as possible but as much as necessary', be engaged. Some of them are listed on Heritage Victoria's Directory of Consultants and Contractors.

6.10. Never use cement mortar, always match the original lime mortar. Cement is stronger than the bricks and therefore the bricks will eventually crumble, leaving the cement mortar intact! Lime mortar lasts for hundreds of years. When it starts to powder, it is the 'canary in the mine', alerting you to a damp problem – fix the source of the damp problem and then repoint with lime mortar.

6.11. Do not install a new damp proof course (DPC) until the drainage has been fixed, even an expensive DPC may not work unless the ground has been lowered appropriately.

7. Paint Colours and Paint Removal

7.1. A permit is required if you wish to paint a previously unpainted exterior, and if you wish to change the colours from the existing colours.

7.2. Even if the existing colour scheme is not original, or appropriate for that style of architecture, repainting using the existing colours is considered maintenance and no planning permit is required.

7.3. If it is proposed to change the existing colour scheme, a planning permit is required and it would be important to use colours that enhance the architectural style and age of the building.

7.4. Rather than repainting, it would be preferred if earlier paint was chemically removed from brick and rendered surfaces, revealing the original finish.

7.5. Chemical removal of paint will not damage the surface of the stone, bricks or render or even the delicate tuck pointing, hidden under many painted surfaces. Removal of the paint will not only restore the elegance of the architecture, but it will remove the ongoing costs of repainting it every 10 or so years.

7.6. Sand, soda or water blasting removes the skilled decorative works of craftsmen as well as the fired surface on bricks and the lime mortar from between the bricks. It is irreversible and reduces the life of the building due to the severe damp that the damage encourages. Never seal the bricks or render as that will create perpetual damp problems.

8. Services

8.1. Ensure new services and conduits, down pipes etc, are not conspicuous. Locate them at the

rear of the building whenever possible, and when that is not practical, paint them the same colour as the building or fabric behind them, or enclose them behind a screen the same colour as the building fabric that also provides adequate ventilation around the device. Therefore, if a conduit goes up a red brick wall, it should be painted red, and when it passes over say, a cream coloured detail, it should be painted cream.

9. **Signage** (including new signage and locations and scale of adjacent advertising signage)
   9.1. Ensure all signage is designed to fit around the significant architectural design features, not over them.

NOTE: The blue shaded area is the preferred location for additions and new development

Resources

Wellington Shire Heritage Advisor

Young, David (2008), "Salt Attack and Rising Damp, a guide to salt damp in historic and older buildings" Technical Guide, prepared for Heritage Victoria.

The following fact sheets contain practical and easy-to-understand information about the care and preservation of war heritage and memorabilia commonly found in local communities across Victoria. They can be downloaded at <http://www.dpc.vic.gov.au/index.php/veterans/victorian-veterans-virtual-museum/preserving-veterans-heritage/preserving-war-heritage-and-memorabilia>:

- Avenues-of-honour-and-other-commemorative-plantings
- Donating-war-related-memorabilia
- Finding-the-right-conservator-tradespeople-and-materials
- General-Principles
- Honour-rolls (wooden)
- Useful-resources-and-contacts.

Locality:	**MAFFRA**
Place address:	**DUKE STREET: 2-12, 7~21\PP5490, 8~21\PP5490, 9~21\PP5490 & 10~21\PP5490**
Citation date	2016
Place type (when built):	Church, Hall, Presbytery, Trees
Recommended heritage protection:	Local government level Local Planning Scheme: Yes Vic Heritage Register: No Heritage Inventory (Archaeological): No

Place name: **St Mary's Catholic Church Complex**

Architectural Style:	Victorian Free Gothic (1871 church); Federation Queen Anne (1916 presbytery); Interwar Romanesque (1924 church)
Designer / Architect:	John H. W. Pettit (1871 church); A. A. Fritsch (presbytery & 1924 church)
Construction Date:	1871, c1893 (church); 1916 (presbytery); 1924 (church)

Statement of Significance

This statement of significance is based on the history, description and comparative analysis in this citation. The Criteria A-H is the Heritage Council Criteria for assessing cultural heritage significance (HERCON). Level of Significance, Local, State, National, is in accordance with the level of Government legislation.

What is significant?

St Mary's Catholic Church Complex on Duke Street, Maffra, is significant. The form, materials and detailing of the exterior and interior of the 1871 Church as constructed in 1871 and c1893 are significant. The form, materials and detailing of the exterior of the Presbytery as constructed in 1916 are significant. The original form, materials and detailing of the exterior and the interior of the 1924 Church as constructed in 1924 are significant. The visual connection and views between the three buildings is significant and needs to be retained.

Also significant are the nine Canary Island Date Palms, the early bell (held in the modern freestanding belltower that is not significant) and the gravesite and headstone of John Joseph Callanan.

Later outbuildings, and alterations and additions to the buildings are not significant.

How is it significant?

St Mary's Catholic Church Complex is locally significant for its historical, social and aesthetic values to the Shire of Wellington.

Why is it significant?

St Mary's Catholic Church Complex is **historically and socially significant at a local level** as it illustrates the initial establishment of the town of Maffra and its development periods, when the location was en route to the goldfields to the north-west, when Stratford was the administrative centre of Avon Shire, and when the town grew to become the centre of the cattle trade of the northern region and the administrative, commercial and social centre of the agricultural and pastoral district. The first Catholic Church in Maffra was built in 1871to the design of Sale architect J. H. W. Pettit. In 1893, James Gibney and his wife funded the construction of a new chancel for the church, and a marble altar (since moved to the 1924 church). The architectural details of the porch and vestry are the same as those of the chancel, which strongly suggests that they were also built c1893. After the opening of the substantial new brick church to the east in 1924, the original St Mary's Roman Catholic Church served as a parish hall for recreation, and today is part of the grounds of St Mary's Primary School and serves as a hall. The presbytery was built to the east of the 1871 church in 1916, designed by Diocesan Architect A. A. Fritsch, and was opened by Bishop Corbett of Sale in February 1917. The land for the 1924 church was donated by William McLean in 1916, on the condition that it would be used for church purposes. The large brick church was built in 1924, also designed by Diocesan architect A. A. Fritsch. In 2015, approximately nine mature Canary Island Date Palms (*Phoenix canariensis*) remain around the 1924 church and 1916 presbytery. They date to the 1920s or 30s, coinciding with the construction of the 1924 church. The grave of John Joseph Callanan V.G P.A., the Maffra Parish Priest between 1930 and 1972, is located to the north of the 1924 church. The complex is significant for its association with Sale architect John H. W. Pettit and Diocesan Architect A. A. Fritsch, who was a proponent of the Romanesque style during this period. The Catholic Church Complex is significant for having served the local community continuously for almost 150 years, until present day. (Criteria A, G & H)

The 1871 Church (now a hall) and its 1893 additions are **aesthetically significant at a local level** as a brick church in the Free Gothic style in the Shire. The style is reflected in the steeply-pitched gabled roof with roof vents and clad with (recent) corrugated Colorbond, masonry cross at the peak of the parapeted gable of the facade, wide buttresses with rendered coping and decorative render and coping to the exterior. Also reflecting the style are the pointed-arch window openings and their details including the radiating voussoirs with tuck pointing, rendered sills, remaining leadlight to the facade, and chamfered bricks to the sides. Also notable are the walls of face-brick, constructed of handmade red bricks in an English bond, the brick plinth, and wall treatment to the side elevations including the corbelled bricks. The gabled porch of the east elevation (1871) is significant, with its

rendered roof, remnants of a cross to the peak, three (rendered) niches to the gabled-end and a recessed entrance (with modern doors) with chamfered bricks to the corners. Also significant are the c1893 additions, comprising the entrance porch, chancel and vestry. The entrance porch has rendered pediments with crosses, cream brick details with remnants of black tuck pointing and recessed timber doors reached by two bluestone steps on the right side. The vestry has a parapeted gable, large chimney (the top half angled) with a wide rendered cap. The west side of the vestry has an ornate diamond motif in the brickwork, above a pair of pointed-arch windows with cream brick details like the entrance porch. The chancel bay has a hipped roof creating five bays to the exterior. The chancel imitates the recessed panels of the side elevations of the 1871 nave, but has cream-brick details to the windows like the porch and vestry. Three windows at the chancel end have been bricked up with handmade bricks; only the central window appears to have originally been constructed as a blind window (the other are later alterations using handmade bricks). The interior space and ceiling structure and finishes are significant. Notable elements of the interior include the exposed timber roof trusses, quatrefoil decoration to the top of the walls, and the incised ruled lines to the walls to create an ashlar effect. (Criterion E)

The 1916 Presbytery **is aesthetically significant at a local level** as a fine and intact residence built during the Interwar period, reflecting the earlier Federation Queen Anne style. Notable elements of the style include the hip-and gabled roof clad with terracotta tiles, terracotta ridge cresting, three brick chimneys with rendered cornices and terracotta pots, and the bold Flemish gables to the side elevations with rendered dressings, which are located at the top of two-storey bays to the side elevations. Also significant of the style is the extensive use of timber decoration in the frieze, brackets with a unique round motif and timber balustrades, all supported by square timber posts. The two-storey bay to the west elevation has a large pointed-arch window with leadlight. Other windows to the building are one-over-one sash windows with slightly-pointed arched heads and a large rendered keystone. Also notable are the brick plinth and dominant two-storey verandah that is created by the extension and change of pitch, of the main roof, that returns on the east elevation. The first-floor verandah has timber-lined soffits. (Criterion E)

The 1924 Church **is aesthetically significant at a local level as a substantial** Interwar Romanesque church in the Shire that is in very good condition and remains highly intact. Elements reflecting the style are the picturesque massing, gabled roofs clad in Welsh slate, buttresses and engaged pilasters with rendered dressings and coping, circular windows, and the most dominant element of the facade, the two semi-circular arched openings with rendered quoining to the sides and alternating sections of render and face-brick to the arch. The top arch is inset with a three-part leadlight window, while the lower arch forms the entrance to the church, and has a rendered pediment above the arch, a tympanum with the image of a lamb in relief, and two columns which flank the entrance doors which are high-waisted timber doors with leadlight to the top third. Also notable are the face-brick walls and the parapeted gable to the facade which is stepped at the sides, has rendered dressings, a large cross to the peak and two round niches at the ends. Two projecting bays to the side elevations (immediately behind the facade) have rendered parapeted gables with crosses to the peak, and gabled roofs clad in slate. The main faces of these bays have very tall narrow semi-circular arched window with leadlight. The bays of the side elevations have inset panels with corbelled bricks to the top and a semi-circular arched window with a rendered sill and arch; inset are three-part windows, like the larger version on the facade, each with leadlight. The west (rear) end of the church has a large chancel with a parapeted gable that imitates the details of the elevation behind. Its west face has a large high-set Diocletian window with a five-part window with leadlight. A small hipped-roof vestry projects off the south elevation of the chancel with an entrance off the west side and square-headed windows to the south side. Held within the church is a significant marble altar. The interior space and historic finishes of the interior are imbued with the rituals and aesthetics associated with worship, marriages, christenings and funerals and are significant. (Criterion E)

The visual connection and views between the 1871 Church, 1916 Presbytery and 1924 Church are **aesthetically significant**. The three buildings are historically connected and retained within a mostly intact setting which needs to be retained. The setting includes the 1871 church (and its c1893 additions), 1916 presbytery, 1924 church, nine Canary Island Date Palms (*Phoenix canariensis*) surrounding the 1924 church and 1916 presbytery, the gravesite and headstone of John Joseph Callanan and the early bell (in the modern freestanding bell tower). (Criterion E)

Statutory Recommendations

This place is recommended for inclusion in the Schedule to the Heritage Overlay of the Wellington Shire Planning Scheme to the extent of the title boundaries as shown on the map.

External Paint Controls	Yes
Internal Alteration Controls	Yes - 1871 & 1893 Church; 1924 Church
Tree Controls	Yes - Canary Island Date Palms
Outbuildings or fences which are not exempt under Clause 43.01-3	Yes - Callanan grave site and headstone, Bell
Prohibited Uses May Be Permitted	No
Incorporated Plan	No
Aboriginal Heritage Place	Not assessed

Map of recommended boundary for Heritage Overlay

KEY

Recommended for Heritage Overlay

Title boundary

St Mary's Catholic Church, Presbytery, Hall and Trees
Duke St, Maffra

Project: Wellington Shire Stage 2 Heritage Study
Client: Wellington Shire Council
Author: Heritage Intelligence Pty Ltd
Date: 12/2/16

History

Locality history

The first Europeans known to have reached this part of Gippsland was Angus McMillan and his party in January 1840, when they reached the Macalister River, downstream from the current town of Maffra. In 1842, New South Wales squatter Lachlan Macalister established the Boisdale Run in the region. Macalister may have named a sheep fold on the run 'Maffra' after one of Macalister's properties in New South Wales (which was named after a town in Portugal). In 1845, 640 acres of the Boisdale Run was designated as a Native Police Reserve, located in what was referred to as 'Green Hills' at the time. These 640 acres would become the site of the Maffra township (MDHS web).

With the discovery of gold in the hills to the north-west, travellers would cross the Macalister River in Green Hills. In 1862 Job Dan built a punt across the Macalister River at this point and the following year, in 1863, the Avon Roads Board surveyed a town at the crossing, which was named Maffra after Macalister's sheep fold. The town of Maffra was gazetted in 1864 (MDHS web). By 1866 the town had two hotels, a bakery, butchers, post office, blacksmith, two stores and a bridge (MDHS web; Fletcher & Kennett 2005:68). Avon District Roads Board was formed in 1864 and proclaimed a Shire in 1865, with Stratford serving as the administrative centre (Context 2005:38). The first selectors in the area grew wheat, oats and barley, but with the improvements in transport, selectors changed their focus to the beet growing and dairying (Fletcher & Kennett 2005:68).

The town's population grew from the late 1860s, with the establishment of churches, a school, and the national bank, with further commercial growth from the 1870s. Soon the town comprised a new hotel, more substantial churches replacing the earlier timber buildings, a newspaper, post office, two cheese factories and a flour mill (MDHS web; Fletcher & Kennett 2005:68-9). By the 1870s, Maffra and the surrounding district had prospered and councillors exerted pressure to move the seat of government to Maffra. This was achieved briefly from 1873 to 1874, before Maffra formed its own Shire in 1875. A courthouse and the railway station opened in Maffra in 1887; the latter ended the region's isolation, significantly shortening the travel time to Melbourne. It also stimulated industries, with cattle and dairy products sent to the Melbourne markets from Maffra (Context 2005:38, 29).

By 1903, Maffra had a National, Commercial and Victoria Bank, along with the Metropolitan, Maffra and Macalister hotels. The town also comprised State School No. 861, the Shire hall, a courthouse and Mechanics Institute at this date. While the four churches built by this date were the Anglican, Presbyterian, Wesleyan and Catholic. Maffra had become a 'great centre of the Gippsland cattle trade' in the northern part of the Shire, with cattleyards operated by three auction firms. In 1903, the beet sugar industry was 'being experimented with by the State Government' (*Australian handbook* 1903).

From 1897 the new venture of beet growing had begun in Maffra, which had a lasting effect on the town's economy. Standing on the outskirts of Maffra near the railway station are the remains of the Maffra sugar beet factory, the only beet sugar factory to operate in the southern hemisphere. The Maffra Sugar Company was formed by local landowners in 1896, and a factory built near the railway station, opening in 1898, the same date as the Commercial Bank was opened. It commenced manufacturing sugar from sugar beet, a root crop grown in temperate climates. However, the factory was closed in 1899 after its second season, to be reopened again by the Department of Agriculture in 1910. In the early twentieth century, the growing of beet sugar became important. To stimulate beet production, further government investment was expended on buying part of the Boisdale Estate and subdividing it into small closer settlement allotments where farmers were required to grow 10 acres of beet. However, with the rise of the local dairying industry, shortage of labour, high wage demands and increasing food prices, the beet industry declined and the factory closed in 1948. Still standing on the factory site is the large brick sugar store designed by Maffra architect Steve Ashton in 1922. The

factory's office and weigh station have been moved to Apex Park and are now the home of the Maffra Sugar Beet Museum (Context 2005:13-14).

The Maffra Sale area grew to become a major cheese-producing region in Victoria, with private operators and companies operating in the region. Subdivision of large estates in the Maffra Sale area also increased dairy production. The private subdivision of the Boisdale Estate in the 1890s inevitably created dairy farms, while the government closer settlement and soldier settlement schemes further increased the number of dairy farms. A series of milk factories were built near the railway station in Maffra, including Nestles, the Commonwealth Milk Factory and the Maffco Factory. Of particular note is the Commonwealth Milk Factory designed by Steve Ashton and completed in 1922 (Context 2005:12). After a series of takeovers, in 2015 there is now one large factory in Maffra, Murray Goublurn (Fletcher & Kennett 2005:68).

In the twentieth century, the town of Maffra was firmly established as the administrative, commercial and social centre of an agricultural and pastoral district. Dairying was widespread in the shire, facilitated by water for irrigation supplied from Glenmaggie Reservoir on the Macalister River. In 1994, Wellington Shire was created by the amalgamation of the former Shires of Alberton, Avon and Maffra, the former City of Sale, most of the former Shire of Rosedale, as well as an area near Dargo which was formerly part of Bairnsdale Shire (Context 2005:39).

Thematic context

This place is associated with the following themes from the *Wellington Shire Thematic History* (2005):

9. Developing Cultural Institutions and Way of Life

- 9.1 Religion

The following is based on information taken from the *Wellington Shire Thematic History* (Context 2005:45):

In many towns throughout the shire, churches occupy prominent sites, illustrating their importance to the community that built them. Complexes consisting of churches, halls, residences and schools have evolved. They are places where people have performed some of their most important ceremonies, and often contain memorials to local people through stained glass windows, monuments and plaques.

The first church services took place in private homes, schools and halls, held by travelling clergyman and parsons who travelled Gippsland and tended to all denominations. The Reverend E.G. Pryce, based in Cooma, made two sweeping journeys into Gippsland from the Monaro in the 1840s, conducting marriages and baptisms as he went. When Bishop Perry, the Anglican bishop of Melbourne, visited Gippsland in 1847, he chose a site for a church at Tarraville. The church, designed by J.H.W. Pettit and surveyor George Hastings, was opened in 1856. Still standing near the Tarra River, it is an evocative reminder of the early settlement period when settlers began transplanting the institutions that they knew from Britain, replicating the architecture.

Selection lead to many new settlements and reserves for churches were gazetted, or land was donated by local parishioners for the purpose. Churches were built throughout the shire in the Anglican and Catholic, and Presbyterian and Methodists (later Uniting) denominations. Building churches was the result of a significant community effort, often in the acquisition of land, and in the construction and furnishing of the churches.

Place history

In 1866, the Roman Catholic Church was granted two acres (lots 3, 4, 5 & 6, section 21, Township of Maffra) north of Duke Street (the western portion of the current 2 Duke Street and the eastern portion of the current 4-12 Duke Street) (Township Plan).

Today, St Mary's Catholic complex is located on the north side of Duke Street and comprises (west to east) the 1871 church (now serves as a hall), the 1916 presbytery and the substantial 1924 church that faces the corner of MacMillan and Church streets.

1871 Church (now a Hall)

In April 1870, tenders were called to carry out the brickwork for the new Catholic Church in Maffra, designed by architect J. H. W. Pettit of Sale (*Gippsland Times*, 23 Apr 1870:2). On 3 December 1870, Mrs James Gibney laid the foundation stone for the new brick Catholic Church (Pearce 1991:24). The Church was built in 1871 (Context 2005:45). The windows and slate roof were purchased from Melbourne. James Gibney, Hery Rice and Thomas Logue were the Trustees for the church (Pearce 1991:24). In 1893, James Gibney and his wife funded the construction of a new sanctuary for the church, and a marble altar (since moved to the 1924 church) (Pearce 1991:24; *Advocate*, 5 Aug 1893:17). The altar was consecrated by the Reverend Dr. Corbett, Bishop of Sale, in April 1893 (*Gippsland Times*, 21 Apr 1893:3).

An early photo (date not confirmed; post-c1893 when the porch was built) (Figure H1) showed the façade and east elevation of the church (MDHS). The entrance porch was visible with its triangular pediments, with a cross to each peak and light-coloured brick surrounds to the openings. The east elevation comprised six bays (the sanctuary/chancel evident in the sixth bay), including and entrance in the second bay. To the west of the church was a row of pines (since removed), and to the east was a very tall bell tower (since removed).

In 1898, Johann Schwarzer, a German sugar machinery expert who oversaw the installation of the German equipment at the Maffra Beet Sugar factory, recounted details of Maffra and its buildings in his journals. He noted that at this date, the Catholic Church was the biggest church building in the town, with the largest congregation. At this date the brick church had no chancel and a wooden structure next to the church which held the bell, and the site was planted with pine trees. The church was served by a visiting priest from Sale for Sunday services (MDSHS).

After the opening of the substantial new brick church to the east in 1924, the original St Mary's Roman Catholic Church served as a parish hall for recreation. The interior was restored in the late 1980s, during which period it served the presbytery and was used for social events (Pearce 1991:24).

A photo dating to 1944 (Figure H2) showed the 1871 church to the rear of the two-storey presbytery (Pearce 1991:24). In between the two stood the very tall bell tower, and the row of pines stood in the background (west of the church). An ornate timber fence enclosed the church and presbytery.

A photo (date not known; post-1944) (Figure H3) showed the church when it was part of the school grounds. The photo showed the west elevation of the church and the chancel projecting from the rear, with its chimney (MDHS). A cross stood at the peaks of each gabled-end of the nave (since removed at the north end).

In 2015, the church serves as a hall for St Mary's Primary School, which has incorporated the building. The building is located within a bitumen playground.

In 2015, the interior of the church is painted white, including most of the timber roof trusses. The ceiling is lined with timber boards. A band of quatrefoil decoration remains at the top of the walls. The walls are incised with ruled lines, to give the impression of stonework. The southern end of the church is enclosed by a modern partition.

1916 Presbytery

An article dating to August 1916 reported that the Reverend Dr. Phelan, Bishop of Sale, visited Maffra to attend a meeting at which tenders were let for the new presbytery. The diocesan architect, A. A. Fritsch attended the meeting, at which a tender was let to the Respin Bros (*Gippsland Times*, 24 Aug 1916:3). The foundation stone for the presbytery was laid in October 1916. The presbytery was built in

1916 and was opened by Bishop Corbett of Sale in February 1917 (Pearce 1991:24; *Tribune*, 22 Feb 1917:1).

A photo dating to the early 1920s (Figure H4) showed the facade and east elevation of the presbytery (MDHS). The roof was clad with tiles. The facade with its return verandah and timber frieze and balustrade appeared as they do in 2015. On the east elevation was the two-storey projecting bay with the ornate Flemish gable that had a cross at the peak at this date (since removed).

A photo dating to 1944 (Figure H2) showed the 1871 church adjacent to the two-storey presbytery building (Pearce 1991:24). The facade and east elevation of the presbytery retained their original details and remained as they appear in 2015. The 1944 photo showed that a single-storey section was located to the rear of the building by this date. In between the 1871 church and presbytery stood the very tall bell tower, while the row of pines stood in the background (west of the church). An ornate timber fence enclosed the church and presbytery (to the south and east).

A later photo (date not known) (Figure H5) showed the west elevation, with its (slightly) projecting two-storey bay, as it appears in 2015 (MDHS). To the rear (north) of the presbytery, the single-storey portion of the building was evident. The ornate timber picket fence continued to the west of the presbytery.

Later single-storey additions have been built at the rear (north of the building), attached to the 1916 presbytery.

1924 Church

The land for the 1924 church was donated by William McLean in 1916, when the presbytery was built, on the condition that it would be used for church purposes (Pearce 1991:24; *Advocate*, 3 Apr 1924:12).

The large brick church was built in 1924, designed by Diocesan architect A. A. Fritsch, who also designed the 1916 presbytery to the west. An article in March 1924 reported that tenders for the erection of a new Catholic Church in Maffra were to be considered the following Saturday. By this date that article reported that most of the bricks were on site, and that there was 'considerable difficulty was experienced in assuring a supply of suitable slates for the roofing, in fact Bangor slates were not procurable in the Commonwealth.' The article further stated that Bishop Phelan had arranged to import a shipment of Welsh slate, which were on their way and due to arrive in September (*Gippsland Times*, 27 Mar 1924:3).

The foundation stone for the new church reads 'D.O.M. (Deo Optimo Maximo; Latin for 'To the Greatest and Best God'). This memorial stone of St Mary's Church was blessed by the Most Reverend Patrick Phelan D. D., Bishop of Sale, May 24th 1924.' The stone notes that Reverend P. Curran was the pastor, A. A. Fritsch F. R. V. I. A. was the architect and G. R. Cull was the contractor. The church was constructed with large arches on the side elevations (towards the rear of the church), probably in anticipation of transepts that did not eventuate.

Photos of the church (dates not known) (Figures H6 & H7) showed the facade and side elevations of the church as they appear in 2015 (MDHS). The side elevations comprised the projecting bays near the facade, and the south elevation showed the small vestry projecting from the rear of the church. A simple timber post and rail fence ran along the church boundary to the south-east, in one of the photos. A bell tower was located to the rear of the church. One photo showed Canary Island Date Palms in the grounds.

Site

The grave of John Joseph Callanan V.G P.A., the Maffra Parish Priest between 1930 and 1972, is located to the north of the 1924 church. A metal-framed bell tower and bell is located to the rear of the 1924 church.

In 2015, approximately nine mature Canary Island Date Palms (*Phoenix canariensis*) remain around the 1924 church and 1916 presbytery. They date to the 1920s or 30s, probably coinciding with the construction of the 1924 church. Two brick gate piers (without gates) remain at the corner entrance, leading to the 1924 church.

John H. W. Pettit, architect of 1870 church

John Henry W. Pettit was a prominent architect based in Sale (*Gippsland Times*, 23 April 1870:2). Pettit arrived in Gippsland in 1854, after a stay in the goldfields and in Melbourne and Dandenong. Moving to Sale, he worked as an architect and surveyor, appointed as the superintendent of works for government roads and bridges (AAI, record no. 3683; Kerr 1992:622). One of Pettit's earliest commissions was the Carpenter Gothic Christ Church at Tarraville, designed with surveyor George Hastings (1856).

He designed a small number of houses and hotels in the 1880s and 90s in Sale (AAI) and planned the Sale cemetery. He was also involved with the Swing Bridge at Longford (AAI, record no. 42575). Pettit is known to have designed (sometimes in collaboration with other local architects) the former Borough of Sale Municipal Offices at Sale (1863-6) in the Classical style, St Mary's Catholic Church in Maffra (1870), St Brigid's Catholic Church in Cowwarr (1870), the Catholics Bishop's Residence and Presbytery in Sale (1879) and the complex at Stratford comprising the court house, council chambers and post office (1884-5). Pettit died in Sale in 1896 (AAI, record no. 3685).

A. A. Fritsch, architect of 1916 presbytery and 1924 church

Augustus Andrew Fritsch (1866-1933) was the son of Augustus G. Fritsch and Christina Holzer, whose respective fathers had co-founded a prominent Hawthorn brickworks. Fritsch was articled to architect John Beswicke (of Wilson & Beswicke) and travelled Europe and the United States before he returned to Melbourne and opened his own office in 1888. Fritsch first commissions were residential projects, before a commission for a Roman Catholic presbytery in Malvern (1894) begun his long association with the Catholic Church (Reeves 2012:264).

Fritsch designed mostly in red brick and developed what has been described as a 'vigorous but crude' style, influenced by Baroque, Romanesque and Byzantine sources, he became Victoria's premier Catholic architect. As the Diocesan architect, Fritsch designed Catholic buildings at Rochester (1909), Kyabram (1910), Bairnsdale (1913), Yarram (1915), Heyfield (1916), Cowwarr (1918), Flemington (1923) and Elwood (1929). He designed churches, presbyteries, schools and convents throughout Victoria and elsewhere (Reeves 2012:264).

Fritsch worked with Walter Burley Griffin on the design of Newman College at the University of Melbourne (1915-1918), although it is said that Fritsch made little contribution to the project. However, Griffin's use of rough stonework may have inspired Fritsch in his design of one of his most key designs, the large domed church of Our Lady of Victories in Camberwell (1918). Fritsch's son, Augustus Alfonso Fritsch (1882-1973) joined his office c1918 and became a partner in 1932. After Fritsch's (senior) death in 1933, the practice Fritsch & Fritsch continued successfully into the 1940s as Victoria's key architectural office for the Catholic denomination (Reeves 2012:264).

Figure H1. An early photo (date not confirmed; post c1893 when the porch was built) of the 1871 church (now serves as a hall) showed the façade and east elevation of the church (MDHS, ID. P04894gVMFF).

Figure H2. Photo dating to 1944 which shows the 1871 church to the rear of the 1916 presbytery. In between the two stood the very tall bell tower, and the row of pines stood in the background (west of the church). An ornate timber fence enclosed the church and presbytery (Pearce 1991:24).

Figure H3. A photo of the 1871 church (post-1944) incorporated into the school grounds. The photo shows the west elevation of the church and the chancel projecting from the rear, with its chimney. A cross stood at the peaks of each gabled-end of the nave (since removed at the north end) (MDHS, ID. P02477VMFF).

Figure H4. A photo dating to the early 1920s showed the facade and east elevation of the presbytery. The roof was clad with tiles. The facade with its return verandah and timber frieze and balustrade appeared as they do in 2015 (MDHS, ID. P04894kVMFF).

Figure H5. A later photo (date not known) of the west elevation with its (slightly) projecting two-storey bay, as it appears in 2015. To the rear (north) of the presbytery, the single-storey portion of the building was evident (MDHS, ID. P02472VMFF).

Figure H6. A photo (date not known) the facade and side elevations of the 1924 church. The side elevations comprised the projecting bays near the facade, and the south elevation showed the small vestry projecting from the rear of the church. A simple timber post and rail fence ran along the church boundary to the south-east, in one of the photos. A bell tower was located to the rear of the church (MDHS, ID. P02468VMFF).

Figure H7. A photo (date not known) the facade and side elevations of the 1924 church. Canary Island Date Palms are evident in the grounds (MDHS, ID. P02473VMFF).

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Township of Maffra Plan

Tribune [Melbourne]

Description

This section describes the place in 2016. Refer to the Place History for additional important details describing historical changes in the physical fabric.

The original 1871 brick Catholic Church was built on the north side of Duke Street, at a distance from the street, and is now incorporated as part of St Mary's Primary School and serves as a hall. The 1916 presbytery was built to the east, fronting Duke Street, with less of a setback. As the Church acquired the entire lot bound by Duke, McMillan, Church and Laura streets, the substantial 1924 brick church was built in the opposite direction, facing the corner of McMillan and Church streets. The 1924 church sits centrally within the triangular-shaped lot, with a path entering from the corner to the east. The property retains the grave of John Joseph Callanan V.G P.A. and a number of mature trees, including Canary Island Date Palms that are contemporary to the 1924 church.

1871 Church (now a hall)

The 1871 brick church was designed by architect J. H. W. Pettit of Sale in the Victorian Free Gothic style. The 1871 church and its 1893 additions are in fair to good condition and remain highly intact.

Figure D1. The church is constructed of handmade red bricks in an English bond, with a brick plinth and a steeply-pitched gabled roof clad with (recent) corrugated iron with (modern) triangular vents near the ridgeline. A masonry cross is located at the peak of the parapeted gable of the facade. The facade has three pointed-arch windows with modern louvered windows, but the top portions of the side two windows retain leadlight in a diaper pattern with a coloured-glass border. The windows have two rows of radiating voussoirs at the arch, with tuck pointing. Chamfered bricks frame the sides of the windows. Wide buttresses with rendered coping support the corners of the facade.

Central to the facade is an entrance porch (1893) with rendered pediments to each face (incised with ruled lines to create an ashlar effect), with crosses to each peak (broken at the southern pediment). A row of cream bricks project from the cornices and frame the entrance on the right side of the porch, which has recessed timber doors reached by two bluestone steps. A cast-iron shoe-cleaner remains to the right of the steps. The brick plinth of the porch is capped with a row of cream bricks. Two small pointed-arch windows to the south of the porch are also framed with cream bricks with a rendered sill (the openings have been boarded up at a recent date); the cream brick detail to the windows retains remnants of black-coloured tuckpointing.

The chancel is known to have been constructed in 1893. The vestry and entrance porch have both used the same cream brick details to the openings, suggesting that they were constructed during the same period.

Figures D2 & D3. The side elevations are broken into six bays by wide two-tiered buttresses with rendered coping (the north bay is under the main roofline but details to the window indicate that it was built c1893 with the chancel). Each bay has a recessed panel, with corbelled bricks to the top, and a single window. The pointed-arch windows have three rows of radiating brick voussoirs, chamfered bricks to the sides, and a rendered sill. All of the windows have been replaced with modern aluminium-framed windows in a sympathetic style, most covered with a modern security grill to protect the windows in the sports grounds that surround the church.

The east elevation has a gabled entrance porch in the second bay, with a rendered roof, remnants of a cross to the peak, three (rendered) niches to the gabled-end and a recessed entrance (with modern doors) with chamfered bricks to the corners.

Figure D3 & D4. At the rear of the west elevation is a vestry (c1893) with a parapeted gable, large chimney (the top half angled) with a wide rendered cap. The west side of the vestry has an ornate

diamond motif in the brickwork, above a pair of pointed-arch windows with cream brick details like the entrance porch.

A modern drinking trough has been attached below.

Figure D5. At the north (rear) end of the church is a chancel bay (c1893) with a hipped roof creating five bays to the exterior. The chancel imitates the recessed panels of the side elevations of the 1871 nave, but has cream-brick details to the windows like the porch and vestry (also c1893). Three windows at the chancel end have been bricked up with handmade bricks. The window in the central bay has a similar mortar to the walls and is not evident on the interior of the church, which suggests it was constructed as blind window, while the other two windows have a modern mortar and are evident on the interior of the church, suggesting they were bricked up at a recent date using handmade bricks.

Figure D6. The interior of the church is painted white, including most of the exposed timber roof trusses. The ceiling is lined with timber boards. A band of quatrefoil decoration remains at the top of the walls at cornice level. The walls are incised with ruled lines, to create an ashlar effect. The southern end of the church has been enclosed by a modern partition.

1916 Presbytery

The presbytery was built in 1916, designed by Diocesan Architect A. A. Fritsch during the Interwar period, but reflecting the earlier Federation Queen Anne style. The 1916 presbytery is in very good condition and retains a very high level of integrity.

Figure D7. The large two-storey red brick building has a brick plinth, hip-and-gable roof clad in terracotta tiles with decorative ridge cresting and three brick chimneys with rendered caps and two terracotta chimney pots. The roofline breaks to create a verandah to the facade, which returns on the east side; creating a verandah at ground level also. The first-floor verandah has timber-lined soffits and has a timber balustrade, while both levels are supported by square timber posts and have an ornate timber frieze with vertical slats, and brackets with unique round motifs. The ground floor of the verandah is lined with recent timber.

Figure D8. The verandah stops on the east elevation when it meets the two-storey bay with an ornate Flemish gable with rendered dressings. At each level of the bay are two one-over-one sash windows with slightly-pointed arched heads and a large rendered keystone. The same windows appears on the remainder of the house.

Off the north elevation is a single-storey addition (date to be confirmed) with a steeply-pitched hipped roof clad in terracotta tiles.

Further modern, flat-roofed additions have been added to the north elevation.

Figure D9. The west elevation of the presbytery has a second two-storey bay with a Flemish gable that retains its cross at the peak. The first-floor of this bay has a large pointed-arch window with leadlight.

1924 Church

The substantial 1924 church was also designed by architect designed by Diocesan Architect A. A. Fritsch and reflects the Interwar Romanesque style; a preferred style of the architect. The 1924 church is in excellent condition and retains an excellent level of integrity.

Figure D10. The 1924 church is a substantial red brick church with a (partly) rendered plinth and gabled roof clad in Welsh slate. The parapeted gable to the facade is stepped at the sides, has rendered coping, a large cross to the peak and two round niches at the ends. An ornate rendered niche holds a statue of the Virgin Mary and baby Jesus at the gabled-end. Below is a large semi-circular arched window with rendered quoining to the sides and alternating sections of render and

face-brick to the arch. Inset is a three-part leadlight window. Below is a two-tiered semi-circular arch with the same detail, but with a rendered pediment above; this forms the entrance to the church. The tympanum holds the image of a lamb in relief. Two columns flank the entrance doors which are high-waisted timber doors with leadlight to the top third. Flanking the central semi-circular arched openings are two tall engaged pilasters which stop at the tops in small pediments with incised crosses.

The width of the facade is extended by the projection of two tall bays off the north and south elevations, immediately behind the facade. The sides of these bays have round leadlight windows to the facade.

Figures D11 & D12. The projecting bays to the side elevations (immediately behind the facade) have rendered parapeted gables with crosses to the peak, and roofs clad in slate. The main faces of these bays have very tall narrow semi-circular arched window with leadlight.

The side elevations comprise the projecting bay behind the facade, followed by four narrow bays broken up by buttresses, and a large (double) bay at the west end. These bays at the west end have brickwork forming a large arch, narrower buttresses and central double timber doors, anticipating the addition of transepts that have not yet eventuated.

The bays of the side elevations have inset panels with corbelled bricks to the top and a semi-circular arched window with a rendered sill and arch. Inset are three-part windows, like the larger version of the facade, each with leadlight.

Figure D13. The west (rear) end of the church has a large chancel with a parapeted gable that imitates the details of the elevation behind. Its west face has a large high-set Diocletian window with a five-part window with leadlight.

A small hipped-roof vestry projects off the south elevation of the chancel with an entrance off the west side and square-headed windows to the south side (Figure D12).

Figure D14. A marble altar was donated to the 1871 church by local parishioners, in 1893. This is now held in the 1924 church.

Site

Figure D15. Approximately nine mature Canary Island Date Palms (*Phoenix canariensis*) remain in the grounds around the 1924 church and 1916 presbytery. The Palms date to the 1920s or 30s and probably coincide with the construction of the 1924 church (Hawker 2016). They are good examples of the variety and are historically connected to the church. A modern metal-framed bell tower, with an early bell, is located to the rear of the 1924 church.

The grave of John Joseph Callanan V.G P.A., the Maffra Parish Priest between 1930 and 1972, is located to the north of the 1924 church. Two brick gate piers (without gates) remain at the corner entrance, leading to the 1924 church.

1871 Church

Figure D1. The facade and the west (left) and east (right) side of the porch. The church is constructed of handmade red bricks in an English bond, with a brick plinth and a steeply-pitched gabled roof clad in recent Colorbond. Central to the facade is an entrance porch (1893) with rendered pediments to each face (incised with ruled lines to create an ashlar effect), with crosses to each peak.

Figure D2. The east elevation. The side elevations are broken into five bays by wide two-tiered buttresses with rendered coping. Each bay has a recessed panel, with corbelled bricks to the top,

and a single window. The east elevation has a gabled entrance porch in the second bay.

Figure D3. The west elevation. The pointed-arch windows of the side elevations have three rows of radiating brick voussoirs, chamfered bricks to the sides, and a renders sill. All of the windows have been replaced with modern aluminium-framed windows in a sympathetic style, most covered with a modern security grill to protect the windows in the sports grounds that surround the church.

Figure D4. At the rear of the west elevation is a vestry (1893) with a parapeted gable, large chimney (the top half angled) with a wide rendered cap. The west side of the vestry has an

ornate diamond motif in the brickwork, above a pair of pointed-arch windows with cream brick details like the entrance porch.

Figure D5. At the north (rear) end of the church is a chancel bay (1893) with a hipped roof, forming four bays to the exterior. The chancel imitates the recessed panels of the side elevations of the 1871 nave, but has cream-brick details to the windows like the porch and vestry (also 1893).

Figure D6. The interior of the church is overpainted in white, including most of the exposed timber roof trusses. The ceiling is lined with timber boards. A band of quatrefoil decoration remains at the top of the walls at cornice level. The walls are incised with ruled lines, to create an ashlar effect.

1916 Presbtyery

Figure D7. The large two-storey red brick building has a hip-and-gable roof clad in terracotta tiles with decorative ridge cresting and three brick chimneys with rendered caps and two terracotta chimney pots.

Figure D8. **The verandah stops on the east elevation when it meets the two-storey bay with an ornate Flemish gable with rendered dressings. Off the north elevation is a single-storey addition (which is primarily a later addition).**

Figure D9. The west elevation of the presbytery has a second two-storey bay with a Flemish gable that retains its cross at the peak. The first-floor of this bay has a large pointed-arch window with leadlight.

1924 Church

Figure D10. The 1924 church is a substantial red brick church with a (partly) rendered plinth and gabled roof clad in Welsh slate. Dominant features of the facade are the semi-circular arched

openings.

Figure D11. The projecting bays to the side elevations (immediately behind the facade) have rendered parapeted gables with crosses to the peak, and roofs clad in slate. The main faces of these bays have very tall narrow semi-circular arched window with leadlight.

Figure D12. The side elevations comprise the projecting bay behind the facade, followed by four narrow bays broken up by buttresses, and a large (double) bay at the west end. These bays at the west end have brickwork forming a large arch, narrower buttresses and central double timber doors, anticipating the addition of transepts that have not yet eventuated.

Figure D13. The west (rear) end of the church has a large chancel with a parapeted gable that imitates the details of the elevation behind. Its west face has a large high-set Diocletian window with a five-part window with leadlight. A small hipped-roof vestry projects off the south elevation of the chancel with an entrance off the west side and square-headed windows to the south side (Figure D12).

Figure D14. The marble altar, donated to the 1871 church in 1893, which is now held in the 1924 church (St Mary's Primary School website).

Figure D15. Approximately nine mature Canary Island Date Palms (*Phoenix canariensis*) remain in the grounds around the 1924 church and 1916 presbytery. The Palms date to the 1920s or 30s and probably coincide with the construction of the 1924 church (Hawker 2016). A modern metal-framed bell tower contains an early bell, located to the rear of the 1924 church.

Sources

All photos taken in 2015 by Heritage Intelligence Pty Ltd as part of Wellington Shire Stage 2 Heritage Study.

St Mary's Primary School website, <http://www.stmmaffra.catholic.edu.au/our-school/20/p/faith-and-values/>, accessed January 2016.

Comparative Analysis

St Mary's Catholic Church Complex, Maffra – modest 1871 brick Victorian Free Gothic church (the first church), two-storey brick 1916 Federation Queen Anne presbytery and a substantial Interwar Romanesque brick church built in 1924. The three buildings are in very good condition and retain a very high level of integrity. The 1924 church was designed by architect A.A. Fritsch and is highly comparable to his design at St Mary's, Yarram (1915), which is also Romanesque in style. The first church is encompassed within school grounds, while the setting of the presbytery and 1924 church is highly intact, retaining mature Canary Island Palms.

Comparable complexes:

St Mary's Catholic Church and Presbytery, 5 Buckley St, Yarram – a highly intact complex comprising a substantial Federation Romanesque Revival brick church with decorative render to the dominant

round arches of the facade and a corner tower (spire dates to 1960s), with substantial Post War Romanesque Revival additions built in the 1960s at the rear of the church. The 1915 church was designed by architect A.A. Fritsch and is highly comparable to his design at St Mary's, Maffra (1924), which is also Romanesque in style. The site also includes a Postwar Moderne presbytery built in 1954 of bold tapestry bricks. The highly intact buildings retain their historical setting with an interwar brick fence and landscape.

St Brigid's Catholic Church Complex, Cowwarr – comprising the 1870 church, 1904 parish house, 1919 hall and interwar fence and gates to the boundary. The 1870 church is a highly intact picturesque Victorian Gothic church, built in rendered brick (with ruled ashlar lines). The parish house (1904) is a substantial and elaborate Federation Queen Anne brick residence while St Joseph's Hall (1919) is an intact Interwar Arts and Crafts timber building.

Management Guidelines

Whilst landowners are not obliged to undertake restoration works, these guidelines provide recommendations to facilitate the retention and enhancement of the culturally significant place, its fabric and its setting, when restoration works or alterations to the building are proposed. They also identify issues particular to the place and provide further detailed advice where relevant. The guidelines are not intended to be prescriptive and a pragmatic approach will be taken when considering development proposals. Alternative approaches to those specified in the guidelines will be considered where it can be demonstrated that a desirable development outcome can be achieved that does not impact on a place's heritage integrity.

The 1916 presbytery building and 1924 church are in very good condition and very well maintained, and the 1871 church is in good condition and has good maintenance, however, there are some recommendations below especially relating to down pipe outlets into drainage pits, and some guidelines for future development and heritage enhancement.

1. **Setting** (views, fencing, landscaping, paths, trees, streetscape)
   - 1.1. Retain clear views of the front section and side elevation as illustrated in the aerial view below.
   - 1.2. Ensure signs and services such as power poles, bus shelters, signs, etc are located so that they do not impact on the important views.
   - 1.3. New interpretation storyboards should be placed to the side of the building not directly in front of it.
   - 1.4. Paving
     - 1.4.1. For these historic buildings, appropriate paving could be pressed granitic sand or asphal. If concrete is selected, a surface with sand-coloured- size exposed aggregate would be better with the historic styles.
     - 1.4.2. Ensure the asphalt or concrete does not adhere to the building itself. Insert 10mm x 10mm grey polyurethane seal over a zipped Ableflex joint filler around the plinth, to ensure concrete does not adhere to it, and to allow expansion and joint movement and prevent water from seeping below the building.

2. **Additions and New Structures**
   - 2.1. New structures should be restricted to the area as shown in the blue polygon on the aerial map below.
   - 2.2. Sympathetic extensions are preferred. E.g. New parts that are in the same view lines as the

historic building as seen from the street, should be parallel and perpendicular to the existing building, no higher than the existing building, similar proportions, height, wall colours, steep gable or hip roofs, with rectangular timber framed windows with a vertical axis. But the parts that are not visible in those views could be of any design, colours and materials.

2.3. Where possible, make changes that are easily reversible. E.g. The current needs might mean that a doorway in a brick wall is not used, or located where an extension is desired. Rather than bricking up the doorway, frame it up with timber and sheet it over with plaster, weatherboards, etc.

2.4. The brick arches with buttresses on both sides of the 1924 church indicate design and building preparation for future additions (transepts). Therefore, it would be appropriate to build transepts at a later date, if desired. It is preferable for them to be designed in accordance with point 2.2 above, such that they blend in with the 1924 building (without precise coping, unless the original drawings are found and the construction follows them), and do not contrast or try to make bold and separate design statement with new transepts. The Yarram Catholic church is a good example of an appropriate addition.

2.5. To avoid damage to the brick walls, signs should be attached in such a way that they do not damage the brickwork. Preferably fix them into the mortar rather than the bricks.

2.6. If an extension is to have a concrete slab floor, ensure it will not reduce the air flow under the historic brick buildings.

2.7. Avoid hard paths against the walls, particularly the 1871/93 building. Install them 500mm away from the walls and 250mm lower than the ground level inside the building. Fill the gap between the path and wall with very coarse gravel to allow moisture to evaporate from the base of the wall. See section 7.

2.8. New garden beds

2.8.1. These should be a minimum of 500mm from the walls, preferably further, and the ground lowered so that the finished ground level of the garden bed is a minimum of 250mm lower than the ground level which is under the floor, inside the building. Slope the soil and garden bed away from the building, and fill the area between the garden bed and walls, with very coarse gravel up to the finished level of the garden bed. The coarse gravel will have air gaps between the stones which serves the function of allowing moisture at the base of the wall to evaporate and it visually alerts gardeners and maintenance staff that the graveled space has a purpose. The reason that garden beds are detrimental to the building, is by a combination of: watering around the base of the wall and the ground level naturally builds up. The ground level rises, due to mulching and leaf litter and root swelling, above a safe level such that it blocks sub floor ventilation, and the wall is difficult to visually monitor on a day to day basis, due to foliage in the way.

3. Accessibility

3.1. Ramps

3.1.1. Removable ramp construction

3.1.1.1. A metal framed ramp which allows air to flow under it, to ensure the subfloor vents of the building are not obstructing good airflow under the floor, which will allow the wall structure to evaporate moisture, reduce termite and rot attack to the subfloor structure and reduce rising damp in brick/stone walls.

3.1.1.2. If it is constructed of concrete next to brick walls this may cause damp problems in the future.

3.1.1.3. Ensure water drains away from the subfloor vents, and walls and any gap between the wall and the ramp remains clear of debris. Insert additional sub floor vents if the ramp has blocked any of them.

3.1.1.4. The hand rails on the ramp should not be a feature, which would detract from the architecture. Plain thin railings painted in the same colour as the walls, so that they blend in, would be appropriate.

3.2. Metal banisters may be installed at the steps. They are functional and minimalist and they have a minor visual impact on the architecture and therefor they are a suitable design for an accessible addition.

4. **Reconstruction and Restoration**

If an opportunity arises, consider restoring and reconstructing the following.

4.1. Roofing, spouting and down pipes

4.1.1. Use galvanised corrugated iron roofing, spouting, down pipes and rain heads on the 1871/93 building.

4.1.2. Don't use Zincalume or Colorbond.

4.1.3. Use Ogee profile spouting, and round diameter down pipes.

4.2. Verandah

4.2.1. Retain the timber verandah on the Presbytery, do not replace it with concrete, however, concrete stumps and steel framing can be used to support the timber boards, if preferred.

4.3. Fences

4.3.1. Reconstruct the decorative picket fence around the Presbytery as shown in Figs H2 and H5.

5. Brick Walls

5.1. Mortar: Match the lime mortar, do not use cement mortar. Traditional mortar mixes were commonly 1:3 lime:sand.

5.2. Tuck pointing is now a rare craft and expensive to repair or reconstruct, which makes caring for the existing remnants particularly important.

5.3. Paint and Colours (also see Paint Colours and Paint Removal)

5.3.1. Do not paint any of the unpainted brickwork.

5.3.2. It is recommended to paint the exterior timber of the Presbytery building using original colours (paint scrapes may reveal the colours) to enhance the historic architecture and character.

5.3.3. Paint removal: It is strongly recommended that the paint be removed chemically from the rendered surfaces on the 1924 church (never sand, water or soda blast the building as this will permanently damage the bricks, mortar and render. Never seal the bricks or render as that will create perpetual damp problems). Removal of the paint will not only restore the elegance of the architecture, but it will remove the ongoing costs of repainting it every 10 or so years.

5.3.4. However, if it is decided to repaint the render, it should be one colour onlyand closely resemble the light grey colour of 'new render'.

5.4. Remove any dark grey patches to the mortar joints - this is cement mortar which will damage the bricks, as noted above, and reduce the longevity of the walls. Repoint those joints with lime mortar. The mortar is not the problem it is the messenger, alerting you to a damp problem (also see Water Damage and Damp)

5.5. Modern products: Do not use modern products on these historic brick and render as they will cause expensive damage. Use lime mortar to match existing.

5.6. **Do not seal** the brick and render with modern sealants or with paint. Solid masonry buildings **must be able to evaporate water** when water enters from leaking roofs, pipes, pooling of water, storms, etc. The biggest risk to solid masonry buildings is permanent damage by the use of cleaning materials, painting, and sealing agents and methods. None of

the modern products that claim to 'breathe' do this adequately for historic solid masonry buildings.

6. Care and Maintenance

6.1. Retaining and restoring the heritage fabric is always a preferable heritage outcome than replacing original fabric with new.

6.2. Key References

6.2.1. Obtain a copy of "Salt Attack and Rising Damp" by David Young (2008), which is a free booklet available for download from Heritage Victoria website. It is in plain English, well illustrated and has very important instructions and should be used by tradesmen, Council maintenance staff and designers.

6.2.2. Further assistance is available from the Shire's heritage advisor.

6.3. Roofing, spouting and down pipes

6.3.1. Use galvanised corrugated iron roofing, spouting, down pipes and rain heads on the 1871/93 church. It is preferable to use short sheet corrugated iron and lap them, rather than single long sheets, but it is not essential.

6.3.2. Do not use Zincalume or Colorbond.

6.3.3. Use Ogee profile spouting, and round diameter down pipes.

6.4. Joinery

6.4.1. It is important to repair rather than replace where possible, as this retains the historic fabric. This may involve cutting out rotten timber and splicing in new timber, which is a better heritage outcome than complete replacement.

7. Water Damage and Damp

7.1. There are signs of damp in the base of the walls of the 1871/93 church, and they include: lime mortar falling out of the joints, moss growing in the mortar, white (salt) powder or crystals on the brickwork, existing patches with grey cement mortar. These causes of damp are, in most cases, due to simple drainage problems, lack of correct maintenance, inserting concrete next to the solid masonry walls, sealing the walls, sub floor ventilation blocked, or the ground level too high on the outside. A particularly important cause on this building, and one that is relatively easy to at least improve, is to put an elbow near the base of the down pipe and direct the water outflow downhill, and well away from the brick building. A more robust method is recommended and described below.

7.2. Always remove the **source** of the water damage first (see Care and Maintenance).

7.3. Water falling, splashing or seeping from damaged spouting and down pipes causes severe and expensive damage to the brick walls.

7.4. Repairing damage from damp may involve lowering of the ground outside so that it is lower than the ground level inside under the floor, installation of agricultural drains, running the downpipes into drainage inspection pits instead of straight into the ground. The reason for the pits is that a blocked drain will not be noticed until so much water has seeped in and around the base of the building and damage commenced (which may take weeks or months to be visible), whereas, the pit will immediately fill with water and the problem can be fixed before the floor rots or the building smells musty.

7.5. Damp would be exacerbated by watering plants near the walls. Garden beds and bushes should be at least half a metre away from walls.

7.6. Cracking: Water will be getting into the structure through the cracks (even hairline cracks in paint) and the source of the problem needs to be remedied before the crack is filled with matching mortar, or in the case of paint on brick, stone or render, the paint should be chemically removed, to allow the wall to breathe properly and not retain the moisture.

7.7. Subfloor ventilation is critical. Check that sub floor vents are not blocked and introduce additional ones if necessary. Ensure the exterior ground level is 250mm or more, lower than

the ground level inside the building. Good subfloor ventilation works for free, and is therefore very cost effective. Do not rely on fans being inserted under the floor as these are difficult to monitor, they can breakdown as they get clogged with dust, etc, and there are ongoing costs for servicing and electricity.

7.8. Engineering: If a structural engineer is required, it is recommended that one experienced with historic buildings and the Burra Charter principle of doing 'as little as possible but as much as necessary', be engaged. Some of them are listed on Heritage Victoria's Directory of Consultants and Contractors.

7.9. Never install a concrete floor inside a solid masonry building, as it will, after a year or so, cause long term chronic damp problems in the walls.

7.10. Never use cement mortar, always match the original lime mortar. Cement is stronger than the bricks and therefore the bricks will eventually crumble, leaving the cement mortar intact! Lime mortar lasts for hundreds of years. When it starts to powder, it is the 'canary in the mine', alerting you to a damp problem – fix the source of the damp problem and then repoint with lime mortar.

7.11. Do not install a new damp proof course (DPC) until the drainage has been fixed, even an expensive DPC may not work unless the ground has been lowered appropriately.

8. Paint Colours and Paint Removal

8.1. A permit is required if you wish to paint a previously unpainted exterior, and if you wish to change the colours from the existing colours.

8.2. Even if the existing colour scheme is not original, or appropriate for that style of architecture, repainting using the existing colours is considered maintenance and no planning permit is required.

8.3. If it is proposed to change the existing colour scheme, a planning permit is required and it would be important to use colours that enhance the architectural style and age of the building.

8.4. Rather than repainting, it would be preferred if earlier paint was chemically removed from brick and rendered surfaces, revealing the original finish.

8.5. Chemical removal of paint will not damage the surface of the bricks or render or even the delicate tuck pointing or scored ashlar, hidden under many painted surfaces. Removal of the paint will not only restore the elegance of the architecture, but it will remove the ongoing costs of repainting it every 10 or so years.

8.6. Sand, soda or water blasting removes the skilled decorative works of craftsmen as well as the fired surface on bricks and the lime mortar from between the bricks. It is irreversible and reduces the life of the building due to the severe damp that the damage encourages. Never seal the bricks or render as that will create perpetual damp problems.

9. Services

9.1. Ensure new services and conduits, down pipes etc, are not conspicuous. Locate them at the rear of the building whenever possible, and when that is not practical, paint them the same colour as the building or fabric behind them, or enclose them behind a screen the same colour as the building fabric that also provides adequate ventilation around the device. Therefore, if a conduit goes up a red brick wall, it should be painted red, and when it passes over say, a cream coloured detail, it should be painted cream.

10. **Signage** (including new signage and locations and scale of adjacent advertising signage)

10.1. Ensure all signage is designed to fit around the significant architectural design features, not over them.

Resources

Wellington Shire Heritage Advisor

Young, David (2008), "Salt Attack and Rising Damp, a guide to salt damp in historic and older buildings" Technical Guide, prepared for Heritage Victoria.

The following fact sheets contain practical and easy-to-understand information about the care and preservation of war heritage and memorabilia commonly found in local communities across Victoria. They can be downloaded at <http://www.dpc.vic.gov.au/index.php/veterans/victorian-veterans-virtual-museum/preserving-veterans-heritage/preserving-war-heritage-and-memorabilia>:

- Avenues-of-honour-and-other-commemorative-plantings
- Finding-the-right-conservator-tradespeople-and-materials
- General-Principles
- Honour-rolls (wooden)
- Medals-and-medallions
- Outdoor-heritage
- Useful-resources-and-contacts.

NOTE: The blue shaded area is the preferred location for additions and new development, and the orange arrows illustrate important view lines which need to be retained.

Locality:	**MAFFRA**
Place address:	**JOHNSON STREET (ROAD RESERVE, IN FRONT OF 150-158 JOHNSTON ST)**
Citation date	2016
Place type (when built):	Soldiers' Memorial, Tree
Recommended heritage protection:	Local government level Local Planning Scheme: Yes Vic Heritage Register: No Heritage Inventory (Archaeological): No
Place name:	**Maffra Soldiers' Memorial**

Architectural Style:	Inter war Classical Obelisk-Cenotaph
Designer / Architect:	Not Known

Statement of Significance

This statement of significance is based on the history, description and comparative analysis in this citation. The Criteria A-H is the Heritage Council Criteria for assessing cultural heritage significance (HERCON). Level of Significance, Local, State, National, is in accordance with level of Government legislation.

What is significant?

The Maffra Soldiers' Memorial on Johnson Street, Maffra, including the land to the extent shown on the map, additional memorial structures on the site and the associated Liquid Amber (*Liquidambar styraciflua*), and the landscape setting are significant.

How is it significant?

The Maffra Soldiers' Memorial is historically, socially, aesthetically and scientifically significant at a local level to Wellington Shire.

Why is it significant?

The Maffra Soldiers' Memorial is **historically significant at a local level**. Originally the memorial was erected in 1918, in commemoration of those who served in World War I, at the start of the Memorial Avenue of Honour (some trees remain in 2016), which was located outside of the township of Maffra on the road from Maffra to Sale. It has been relocated twice from its original site, first to the median strip in Johnson Street in 1968, and again in c1990 to the north-east corner of the Foster and Johnson Street intersection, facing the entrance of the World War I Memorial Hall (now the library) at 158 Johnson Street. In 1993, a Liquid Amber (*Liquidambar styraciflua*) was planted in commemoration of the 75th anniversary of the end of World War I, as recorded on a plaque on the site. The Soldiers' Memorial is also significant for the erection of memorials in recognition of the soldiers from the district who served in WW2 and later conflicts. (Criteria A & D)

The Maffra Soldiers' Memorial is **socially significant at a local level** for the volunteers who raised funds for the monument and the associated Avenue of Honour, and the Maffra Soldiers' Welfare League who planted the 139 trees. It is significant for the Anzac Day and other remembrance services held by it over the past 95 years, until present day. (Criterion G)

The Maffra Soldiers' Memorial is **aesthetically significant at a local** level for the WW1 obelisk-cenotaph monument, constructed of limestone blocks with white marble plaques. (Criterion E)

The Maffra Soldiers' Memorial is **scientifically significant at a local level** for the craftsmanship of the artisans with stonemasonry skills, which are now rarely used for new monuments. (Criterion B & F)

Statutory Recommendations

This place is recommended for inclusion in the Schedule to the Heritage Overlay of the Wellington Shire Planning Scheme with the boundaries as shown on the map.

External Paint Controls	Yes, including cleaning
Internal Alteration Controls	No
Tree Controls	Yes
Outbuildings or fences which are not exempt under Clause 43.01-3	No
Prohibited Uses May Be Permitted	No
Incorporated Plan	No

Aboriginal Heritage Place	Not Assessed

Map of recommended boundary for Heritage Overlay

KEY

Recommended for Heritage Overlay

Title boundary

Maffra Soldiers' Memorial
Johnson St (road reserve), Maffra

Project: Wellington Shire Stage 2 Heritage Study
Client: Wellington Shire Council
Author: Heritage Intelligence Pty Ltd
Date: 12/2/16

History

Thematic context

This place is associated with the following themes from the *Wellington Shire Thematic History* (2005):

8. Governing and administering:

- 8.7 War and Defence

9. Developing cultural institutions and way of life:

- 9.2. Memorials

The following is based on information taken from the *Wellington Shire Thematic Environmental History* (Context 2005:45-6):

Memorials are erected throughout the Shire in honour of pioneers and district explorers, significant events and people, and those who served in world wars and other conflicts.

The soldiers' memorials that are spread throughout the Shire show the impact that the two world wars, and subsequent conflicts, had on so many communities and families within the Shire. It must be remembered that while commonly referred to today as 'war memorials', these memorials were originally erected in honour of, and to commemorate, the soldiers and those who made the ultimate sacrifice for their country. The memorials were often funded by the community and erected with great community pride, in honour of the locals who died or served and returned.

The group of Rosedale memorials comprises two soldiers memorials and an Angus McMillan memorial. Among the names listed on the soldiers memorials are those of James Wilfred Harrap and Ernest Merton Harrap, brothers from Willung who were killed on the same day at the battle for Polygon Wood near Ypres in 1917. Listed on the Briagolong soldiers' memorial are the names of six Whitelaw brothers, three of whom were killed on active service and one who died later from wounds received. A memorial to their mother, Annie Whitelaw, was erected at her grave in honour of her sacrifice, and to all mothers of sons who served at the front. Soldiers' memorials also remain at Maffra, Stratford and Yarram, to name a few. While St James Anglican Church in Heyfield stands as a Soldiers' Memorial Church. There are also remnants of avenues of honour. The pine trees at Stratford lining the route of the former highway were planted as a memorial to soldiers who served in the First World War. Many of the memorials also have plantings, such as a lone pine, planted in connection with the memorial.

Among the many other memorials in the Shire are those to district pioneers. The cairns erected to Angus McMillan and Paul Strzelecki in 1927 follow their routes through the Shire and were part of an orchestrated campaign of the Victorian Historical Memorials Committee to infuse a sense of history into a landscape that had no ancient monuments.

The struggle for road access in isolated areas is remembered by a cairn dedicated to the Country Roads Board, erected in 1935 at the intersection of the Binginwarri and Hiawatha roads. Transforming a landscape from dryland grazing to irrigated pasture is symbolised by a dethridge wheel mounted on a cairn on the Nambrok Denison estate. A memorial is planned at site of the West Sale Holding Centre to commemorate the migrants who came to settle in postwar Australia. Bronze plaques, designed by Sale artist Annemieke Mein and on display in Sale, document the contributions of several famous Gippslanders, including singer Ada Crossley and writer Mary Grant Bruce.

Place history

The obelisk-cenotaph (a tapered vertical structure – a sepulchral monument; accessible 3D enclosed/partly enclosed structure) is located on the north-east corner of the Foster and Johnson street

intersection, facing the entrance of the World War I Memorial Hall (now the library) at 158 Johnson Street (Rowe 2008, Vol 2:615).

The memorial has been moved twice. It was originally erected in 1918 at the start of the Memorial Avenue of Honour (some trees remain in 2016), which was located outside of the township of Maffra on the road from Maffra to Sale (Figure H1). The 139 trees comprising the Maffra Avenue of Honour were planted by the Maffra Soldiers' Welfare League (Rowe 2008:2:614; Monument Australia). The main marble plaque on the memorial reads 'Avenue of Honour opened by the Hon. D. Mackinnon, 3rd October 1918. Dedicated to the soldiers of Maffra and District. Who laid down their lives in the Great War 1914-18. And whose names are recorded on the Honour Roll of the Memorial Hall'. Below that is a plaque with the poem 'All ye, who walk the avenue of life, remember them who bowed beneath their strife. Each leaf, a laurel crowns with deathless fame. And every tree reveals a hero's name.'

The memorial also bears a plaque with the names of the soldiers who fell in World War II, an ANZAC emblem, a sword to the south side, and a plaque in commemoration of those who served in Korea, Malaya, Borneo, Vietnam, Kuwait and 'all peacekeeping forces 1950-2000'.

A photo dating between the late 1930s and early 1940s (MDHS) showed the memorial in its original location, on the west side of Sale Road (Figure H1). At this date, the monument had a different base. The ANZAC emblem was located near the top of the memorial, followed by the main plaque, and the small plaque bearing the poem. Below this, was a stepped base (4 steps). The memorial was surrounded by a grassed area (Avenue not visible).

The memorial was relocated to the median strip, just opposite its current location, in 1968 (Norris, pers. comm., Feb 2016; MDHS). At the base of the monument is a plaque that states the 'the cenotaph was moved to this site from Sale Road, Maffra and now honours the fallen of the Wars 1914-1918, 1939-1945. It was re-dedicated by Brigadier Sir William Hall, CBE., DSO., ED. State President Returned Service League on 13th April 1968. "Lest We Forget".'

The monument, was relocated for a second time c1990, due to the higher priority for a change in the road design of Johnson Street. The whole memorial site was moved a few metres closer to the Memorial Hall (now the library); the service road used to run through to Fosters Street but was realigned to meet Johnson Street further west, and the service road blocked (Norris, pers. comm., Feb 2106).

Next to the memorial is a small rough hewn rock (visible in the cover photo) with a plaque that states 'This tree was planted to commemorate the 75th anniversary of the end of World War I, by Cr. W. L. Cumming, Shire President, Shire of Maffra, November 11, 1993'. The associated tree is the Liquid Amber (*Liquidambar r styraciflua*) to the south, which dates to the memorial (Hawker 2016).

In 2015, the cenotaph is bordered by a small Rosemary hedge with a low granite block border. A flagpole stands to the left (east) of the hedge.

Figure H1. The memorial in its original location at the start of the avenue of honour on Sale Road, near the Beet Sugar Factory. Photo dates to late 1930s early 1940s (MDHS, ID. P02183VMFF).

Sources

Context Pty Ltd (2005), 'Wellington Shire Heritage Study Thematic Environmental History'.

Hawker, John, Heritage Officer (Horticulture) at Heritage Victoria, personal communication, 13 January 2016.

Maffra & District Historical Society (MDHS) collection: historical information and photos generously provided by Linda Barraclough, Pauline Hitchins & Carol Kitchenn, provided Nov 2015.

Maffra District Historical Society (MDHS) website, 'Maffra Township History', <http://www.maffra.net.au/heritage/histown.htm>, accessed 2 Feb 2016.

Monument Australia, 'Maffra Avenue of Honour Plaque', <http://monumentaustralia.org.au/display/96728-maffra-avenue-of-honour-plaque>, accessed 7 Jan 2016.

Martin Norris, Wellington Shire Council Coordinator, Open Space Planning and Support, Natural Environment and Parks, personal communication 19 Feb 2016.

Rowe, D. (2008), Authentic Heritage Services Pty Ltd, 'Survey of Victoria's Veteran-Related Heritage', Vols 1-3. Commissioned by People & Communities Unit Department of Planning & Community Development Funded by the Department of Planning & Community Development (People & Communities Unit & Heritage Victoria).

Description

The memorial was originally located at the site of the 139 tree Avenue of Honour in 1918 but it was relocated near this site in c1967 and moved again to the current site c1990, and altered in various ways. The reason it was removed the first time is not known, but it may have been road works which was the reason in c1990.

The memorial is bordered by a small Rosemary hedge with a low granite block border. A flagpole stands to the left (east) of the hedge. Next to the memorial is a small rough hewn rock (visible in the cover photo) with a plaque that states 'This tree was planted to commemorate the 75th anniversary of the end of World War I, by Cr. W. L. Cumming, Shire President, Shire of Maffra, November 11, 1993'. The associated tree is the Liquid Amber (*Liquidambar styraciflua*) to the rear, which dates to the memorial (Hawker 2016).

- **The original monument was:**
    - Sited at the start of the WW1 Memorial Avenue of Honour (of 139 trees), and the tablet specifically refers to that great memorial of trees, but it is now out of context of the Avenue of Honour, although appropriately located outside the WW1 Memorial Hall in Johnson Street town centre.
    - Built of coursed sawn stone ashlar blocks, possibly Mt Gambier Limestone tapered towards the top, which has three courses of limestone which step in from the outside edge, surmounted by a thin rectangular cap of the same stone (Figure D1).
    - Elevated on 4 steps, possibly bluestone (Figure H1). It was very common to elevate monuments in a stepped manner (although not usually as many as four steps) as it visually grounded them, giving an impression of strength and stability, whilst at the same time honouring the soldiers by elevating the monument giving it more grandeur. The monument now sits on a tall tapered concrete base.
    - There was no fence or other means of enclosing the monument in a sacred space, whereas now it sits on a concrete apron, within a sacred space created with a very low polished granite block wall with a rosemary hedge around the outside edge of the wall. A discrete thin metal edging panel defines the outside edge of the rosemary hedging.
    - The two white marble tablets with hand cut incised lead lettering did not have a black frame around them, whereas, now they do, cramping the original lettering into the frame.

- **The current monument and existing location:**
    - There are two metal decorative elements, a metal sword and ANZAC badge which appear to be bronze (Figure D3), attached to the limestone ashlar blocks.
    - Several, more recent modern styled commemorative plaques of painted and lacquered brass, are fixed onto the newer concrete base of the monument (Figures D3 and D4).
    - Figure D1 shows the coursed ashlar blocks of (Mt Gambier limestone?) stepped at the top, with thin lime mortar joints, metal (bronze?) ANZAC badge, white marble tablet with hand cut incised lead lettering and a 'recent' black frame.

Figure D1. Front of the monument with framed marble tablet.

Figure D2. 1968 bronze plaque stating that the monument was moved to this site in 1968, but that no longer correct, as it was actually relocated to the median strip in 1968, and the current site c1990.

Figure D3. View of the metal sword on the limestone ashlar blocks.

Figure D4. Modern painted and lacquered bronze plaque

Sources

All photos taken in 2015 by Heritage Intelligence Pty Ltd as part of Wellington Shire Stage 2 Heritage Study.

Comparative analysis

In Victoria, 1,366 monuments that were erected to commemorate various conflicts, were recorded in the study by Rowe (2008), however, less than 9% of these have protection with a Heritage Overlay.

Fewer war memorials were erected after WW1 and a number of these were functional structures such as gateways as seen at schools, parks, swimming pools and buildings. According to Rowe (2008:1:17), one of the most common forms of commemorating the contribution and sacrifice of those who served in the Second World War was to value add to an existing First World War memorial, largely in the form of an additional plaque or inscription, or possibly additional features, such as a memorial wall or war trophies. This can be seen on the Maffra monument.

Many monuments around Victoria have been relocated from their original position, usually around the 1960s when cars had priority over historic monuments, even those monuments and Avenues of Honour commemorating the soldiers from World War One, such as this one in Maffra. The Maffra monument has reduced significance due to relocation from its highly historic place at the start of the Avenue of Honour, in 1968 and again c1990, due to road works.

Obelisks (a tapered vertical structure - Rowe 2008 Vol 2:615)

In Victoria, 250 monuments are in the form of an Obelisk, as recorded in the study by Rowe (2008 Vol 1:61): "The most popular war monument erected after the Boer War and First and Second World Wars is the obelisk. Defined as a 'monolith, square on plan, tapering slightly towards the top, which terminates in a pyramid', obelisks were originally 'associated with the sun, were both phallic and gnomons, and were symbols of continuity, power, regenerations, and stability.' A politician after the First World War described the memorial obelisk as having both secular and spiritual significance in is shape: 'its upright form spoke of the upright character of these men, their actions and noble deeds should taken them like its column heavenward and upward."

In Wellington Shire there are numerous memorials, but only 9 are monuments to commemorate conflicts, of which 2 are obelisks, 2 are flag staffs on low cairns, 1 drinking fountain, 2 statues on pedestals, 1 pillar-cenotaph, and 1 obelisk-cenotaph. The two obelisks are very similar in design with some variation in the wording and decorative features, which is unusual, however, the Briagolong memorial is particularly distinguished from the Stratford one by being flanked by 2 smaller WW2 obelisks, similar in design and colour to the WW1 monument.

Sources

Rowe, D. (2008), Authentic Heritage Services Pty Ltd, 'Survey of Victoria's Veteran-Related Heritage', Vols 1-3.

Curl, J.S. (1991), *The Art and Architecture of Freemasonry: An Introductory Study*, B.T. Batsford, London, 1991, p.242. cited in Rowe 2008.

Norris, M. Aborist, Wellington Shire. Personal communication.

Management Guidelines

Whilst landowners are not obliged to undertake restoration works, these guidelines provide recommendations to facilitate the retention and enhancement of the culturally significant place, its fabric and its setting, when restoration works or alterations to the building are proposed. They also identify issues particular to the place and provide further detailed advice where relevant. The guidelines are not intended to be prescriptive and a pragmatic approach will be taken when considering development proposals. Alternative approaches to those specified in the guidelines will be considered where it can be demonstrated that a desirable development outcome can be achieved that does not impact on a place's heritage integrity.

1. Location and Setting

1.1. Retain the formal sacred space around the monument.

1.2. Retain clear views to the monument from all directions.

1.3. Do not put directional or information signage in the view lines to the monuments.

1.4. New memorials should be placed to the side of the memorial, outside the existing sacred space, not behind or in front of it.

1.5. Long Term: Consider restoring the Avenue of Honour and relocating the monument to its original location with the stepped bluestone base. Simultaneously install a new monument in the town centre if required.

2. Care and Maintenance

2.1. Refer to the Resources list below. These were written by Jenny Dickens, Senior Conservator, Heritage Victoria. They are in plain English, free well illustrated and have very important instructions. Further assistance is available from the Shire's heritage advisor.

2.2. The biggest risk to memorials is permanent damage by the use of cleaning materials, agents and methods. E.g. acid washing dissolves the marble which cannot be undone.

2.3. Memorials are meant to develop a patina of age to imbue them with as sense of timelessness, and gravity of the memory. They are not meant to look bright and super clean, apart from when they were built.

2.4. Gently hand clean the monument only in accordance with the instructions from the fact sheets listed below in Resources.

2.4.1. Gentle washing and scrubbing with a **soft** brush, do **not** use cleaning agents. It is important that no form of pressure cleaning (even water) is undertaken. If the above cleaning process does not remove all discolourations, leave them there.

2.4.2. To clean the lead lettering, wear a mask and rub them over with pure soap, then wash and rinse well.

2.4.3. To Paint the lead lettering (but not needed at this time):

2.4.3.1. Wear a mask.

2.4.3.2. Brush with a fine plastic brush e.g. a nail brush (not wire!) to remove any loose material.

2.4.3.3. Collect the brushings as these are toxic.

2.4.3.4. Then paint the top surface with a good quality dark grey/charcoal coloured oil based paint.

2.4.3.5. Don't worry about filling in the damaged areas.

2.4.3.6. If possible the painting should be done on a hot, dry day when the metal is warm.

2.5. This memorial requires maintenance of the metal sword and badge, the white marble tablets, including the removal of the black frame, and the 1967 plaque. This work should be done by a trained Conservator to avoid well meaning but costly and irrepairable damage. E.g. Brasso and steel wool, and acid washing, are two examples that will severely damage the surfaces.

3. To enhance the appreciation of the war memorial:

3.1. Research and design an interpretative story board, to be located in a respectful location near the memorial.

3.2. Design and produce a brochure with a self guided tour of the history of the site and that of the Avenue of Honour.

Resources

The following fact sheets contain practical and easy-to-understand information about the care and preservation of war heritage and memorabilia commonly found in local communities across Victoria. They can be downloaded at <http://www.dpc.vic.gov.au/index.php/veterans/victorian-veterans-virtual-museum/preserving-veterans-heritage/preserving-war-heritage-and-memorabilia>:

- Avenues-of-honour-and-other-commemorative-plantings
- Finding-the-right-conservator-tradespeople-and-materials
- General-Principles
- Metal-objects: including swords and edged weapons
- Useful-resources-and-contacts
- War-Memorials.

Locality:	**MAFFRA**
Place address:	**2 JOHNSON STREET**
Citation date	2016
Place type (when built):	Hotel
Recommended heritage protection:	Local government level Local Planning Scheme: Yes Vic Heritage Register: No Heritage Inventory (Archaeological): No
Place name:	**Macalister Hotel**

Architectural Style:	Victorian, Interwar Free Classical
Designer / Architect:	Not Known
Construction Date:	c1863, 1922

Statement of Significance

This statement of significance is based on the history, description and comparative analysis in this citation. The Criteria A-H is the Heritage Council Criteria for assessing cultural heritage significance (HERCON). Level of Significance, Local, State, National, is in accordance with the level of Government legislation.

What is significant?

The Macalister Hotel at 2 Johnson Street, Maffra, is significant. The form, materials and detailing as constructed in c1863 and 1922 are significant.

Later outbuildings, and alterations and additions to the building are not significant.

How is it significant?

The Macalister Hotel is locally significant for its historical, social and aesthetic values to the Shire of Wellington.

Why is it significant?

The Macalister Hotel **historically and socially significant at a local level** as it represents the first settlement of Maffra upon the Macalister River, soon after Job Dan built a punt across the river in this location in 1862, which was primarily for travelers on their way to the goldfields in the north-west. In 1863, a town was surveyed at the crossing of the river, and in 1863 the township of Maffra was gazetted. The Macalister Hotel was built c1863 for James Gibney on the current site and is significant as the oldest hotel, and oldest operating business, in Maffra. Gibney himself funded the construction of the first bridge across the river in the 1860s as well as the first road in Maffra, and is known to have been a driving force behind the town, purchasing a number of lots in the area himself. Gibney also had a brick kiln 'of 30,000 bricks', which supplied the town during this period, including for the construction of the Maffra Town Hall. The Macalister Hotel served as an important multi-purpose building in the 1860s, holding the Maffra Court of Petty Sessions in the new hall which doubled as assembly rooms, holding a police station and serving as consultant rooms for visiting chemists. The hotel was run by other publicans from 1877 and Gibney retired in 1879. In the 1880s the hotel was patronised by people attending the saleyards on the property. Upon his death in 1899 (in Richmond; he left Maffra following the death of his wife), Gibney was praised as the 'King of Maffra', as the founder of the Macalister Hotel and builder of the bridge. Ernest Luke Martin (publican previously of Cowwarr and Briagolong) purchased the hotel in 1922, and carried out the Interwar additions to the hotel, comprising the rendered brick facade and parapet which was added to the existing hotel. A column in the *Gippsland Times*, titled 'Back to Maffra' dated 1925, discussed the town's earliest buildings. It stated that 'the oldest house in the town, except portion of Martin's Hotel, is that owned by Mrs W. Hunt which was built by the late John Ahston'. This suggests that in 1925, after the additions had been constructed at Martin's Macalister Hotel, original parts of the hotel that dated to the 1860s remained (an internal inspection is required to confirm). The hotel is significant for its association with James Gibney, a pioneer of Maffra. The hotel is significant for its continual use as a hotel, serving the local community for over 150 years. (Criteria A, G & H)

The Macalister Hotel **is aesthetically significant at a local level** as a Victorian building built c1863, with an intact Interwar façade in the Free Classical style with highly decorative Victorian Egyptian influences. Any fabric to the exterior or interior of the hotel dating to c1863 is significant. The significant architectural elements of the Interwar period include the rendered brick envelope and incontiguous parapet to the façade, and their details. The Free Classical style is evident in the central parapet, parapets to the corners of the building (which imitate the detail of the central parapet) and urns on the roofline. The ornate central parapet read's 'Martin's Macalister Hotel 1922' in relief and retains to 'fruit bowls' to the top. The verandah has a skillion-profile roof and is supported by stop-chamfered timber posts on large tapered piers (in the shape of a battered pylon, reflecting the

Egyptian style) with dentils to the cap and panels of rough-cast render to the sides. The facade has a rendered plinth, smooth render to the bottom quarter of the walls and rough-cast render to the top of the wall. The openings to the facade are highly ornate and vary in detail, reflecting an Egyptian stylistic influence. The numerous windows are one-over-one sash windows and have a rendered lintel, sill (supported by brackets) and vermiculation to the sides. The main entrance has a rendered lintel, a bold keystone with vermiculation and tapered sides with a vertical line of red glazed tiles. Other entrances have a surround with a rendered lintel which extends to the sides in large lobed pattern at the base. The entrances retain their timber ledged and framed doors with glazing to the top third, and highlights above. The hotel is aesthetically significant as a landmark historic building on Johnson Street at the northern entrance to Maffra. (Criterion E)

Statutory Recommendations

This place is recommended for inclusion in the Schedule to the Heritage Overlay of the Wellington Shire Planning Scheme to the extent of the title boundary as shown on the map.

External Paint Controls	Yes
Internal Alteration Controls	Yes, to c1863 fabric
Tree Controls	No
Outbuildings or fences which are not exempt under Clause 43.01-3	No
Prohibited Uses May Be Permitted	No
Incorporated Plan	No
Aboriginal Heritage Place	Not assessed

Map of recommended boundary for Heritage Overlay

KEY

Recommended for Heritage Overlay

Title boundary

Macalister Hotel
2 Johnson St, Maffra

Project: Wellington Shire Stage 2 Heritage Study
Client: Wellington Shire Council
Author: Heritage Intelligence Pty Ltd
Date: 12/2/16

History

Locality history

The first Europeans known to have reached this part of Gippsland was Angus McMillan and his party in January 1840, when they reached the Macalister River, downstream from the current town of Maffra. In 1842, New South Wales squatter Lachlan Macalister established the Boisdale Run in the region. Macalister may have named a sheep fold on the run 'Maffra' after one of Macalister's properties in New South Wales (which was named after a town in Portugal). In 1845, 640 acres of the Boisdale Run was designated as a Native Police Reserve, located in what was referred to as 'Green Hills' at the time. These 640 acres would become the site of the Maffra township (MDHS web).

With the discovery of gold in the hills to the north-west, travellers would cross the Macalister River in Green Hills. In 1862 Job Dan built a punt across the Macalister River at this point and the following year, in 1863, the Avon Roads Board surveyed a town at the crossing, which was named Maffra after Macalister's sheep fold. The town of Maffra was gazetted in 1864 (MDHS web). By 1866 the town had two hotels, a bakery, butchers, post office, blacksmith, two stores and a bridge (MDHS web; Fletcher & Kennett 2005:68). Avon District Roads Board was formed in 1864 and proclaimed a Shire in 1865, with Stratford serving as the administrative centre (Context 2005:38). The first selectors in the area grew wheat, oats and barley, but with the improvements in transport, selectors changed their focus to the beet growing and dairying (Fletcher & Kennett 2005:68).

The town's population grew from the late 1860s, with the establishment of churches, a school, and the national bank, with further commercial growth from the 1870s. Soon the town comprised a new hotel, more substantial churches replacing the earlier timber buildings, a newspaper, post office, two cheese factories and a flour mill (MDHS web; Fletcher & Kennett 2005:68-9). By the 1870s, Maffra and the surrounding district had prospered and councillors exerted pressure to move the seat of government to Maffra. This was achieved briefly from 1873 to 1874, before Maffra formed its own Shire in 1875. A courthouse and the railway station opened in Maffra in 1887; the latter ended the region's isolation, significantly shortening the travel time to Melbourne. It also stimulated industries, with cattle and dairy products sent to the Melbourne markets from Maffra (Context 2005:38, 29).

By 1903, Maffra had a National, Commercial and Victoria Bank, along with the Metropolitan, Maffra and Macalister hotels. The town also comprised State School No. 861, the Shire hall, a courthouse and Mechanics Institute at this date. While the four churches built by this date were the Anglican, Presbyterian, Wesleyan and Catholic. Maffra had become a 'great centre of the Gippsland cattle trade' in the northern part of the Shire, with cattleyards operated by three auction firms. In 1903, the beet sugar industry was 'being experimented with by the State Government' (*Australian handbook* 1903).

From 1897 the new venture of beet growing had begun in Maffra, which had a lasting effect on the town's economy. Standing on the outskirts of Maffra near the railway station are the remains of the Maffra sugar beet factory, the only beet sugar factory to operate in the southern hemisphere. The Maffra Sugar Company was formed by local landowners in 1896, and a factory built near the railway station, opening in 1898, the same date as the Commercial Bank was opened. It commenced manufacturing sugar from sugar beet, a root crop grown in temperate climates. However, the factory was closed in 1899 after its second season, to be reopened again by the Department of Agriculture in 1910. In the early twentieth century, the growing of beet sugar became important. To stimulate beet production, further government investment was expended on buying part of the Boisdale Estate and subdividing it into small closer settlement allotments where farmers were required to grow 10 acres of beet. However, with the rise of the local dairying industry, shortage of labour, high wage demands and increasing food prices, the beet industry declined and the factory closed in 1948. Still standing on the factory site is the large brick sugar store designed by Maffra architect Steve Ashton in 1922. The

factory's office and weigh station have been moved to Apex Park and are now the home of the Maffra Sugar Beet Museum (Context 2005:13-14).

The Maffra Sale area grew to become a major cheese-producing region in Victoria, with private operators and companies operating in the region. Subdivision of large estates in the Maffra Sale area also increased dairy production. The private subdivision of the Boisdale Estate in the 1890s inevitably created dairy farms, while the government closer settlement and soldier settlement schemes further increased the number of dairy farms. A series of milk factories were built near the railway station in Maffra, including Nestles, the Commonwealth Milk Factory and the Maffco Factory. Of particular note is the Commonwealth Milk Factory designed by Steve Ashton and completed in 1922 (Context 2005:12). After a series of takeovers, in 2015 there is now one large factory in Maffra, Murray Goublurn (Fletcher & Kennett 2005:68).

In the twentieth century, the town of Maffra was firmly established as the administrative, commercial and social centre of an agricultural and pastoral district. Dairying was widespread in the shire, facilitated by water for irrigation supplied from Glenmaggie Reservoir on the Macalister River. In 1994, Wellington Shire was created by the amalgamation of the former Shires of Alberton, Avon and Maffra, the former City of Sale, most of the former Shire of Rosedale, as well as an area near Dargo which was formerly part of Bairnsdale Shire (Context 2005:39).

Thematic context

This place is associated with the following themes from the *Wellington Shire Thematic History* (2005):

9. Developing cultural Institutions and Way of Life

Hotels were often one of the first buildings erected a in new settlement, as the social centre for the growing community, as a resting place on a coaching route and in the northern part of the Shire, en route to the goldfields. They provided lodgings and stables for travellers and before the establishment of public, commercial and government buildings, the rooms could also serve as meeting rooms for local groups, public meetings and travelling doctors who periodically tended the community.

Some of the earliest remaining hotels in the study area are the Exchange Hotel, Rosedale (c1863), Macalister Hotel in Maffra (c1863, 1922 additions), Railway Hotel in Heyfield (1885, 1940 additions) and Briagolong Hotel (1874; altered). Later hotels appeared once the towns were further established and provided competition to the earlier hotels, such as the Maffra Hotel (1900). In the twentieth century, earlier buildings were replaced, or re-built due to fires, such as the Tinamba Hotel (1924), Cricket Club Hotel in Cowwarr (1929), and Commercial Hotel in Heyfield (1930). The hotels continue to serve as social and entertainment venues for the present communities.

Place history

The Macalister Hotel was built c1863 for James Gibney on the current site and is the oldest hotel, and oldest operating business, in Maffra. While a 1925 newspaper article reported that the first hotel in Maffra was built by James Gibney in 1862 (*Gippsland Times*, 23 Nov 1925:3), other histories state that Gibney first set up a tent as a hotel in 1862, when Job Dan built and operated a punt across the Macalister River (Pearce 1991:6; MFDH website). A history dating to 1888 stated that Gibney built the Macalister Hotel in 1863 (Leavitt 1888:53) and by September 1864, a local newspaper advertised that Maffra and Tinamba election meetings were held at Gibney's Hotel (*Gippsland Times*, 23 Sep 1864:3; 30 Sep 1864:3). In 1865 and 1866, the hotel was referred to as 'Mr Gibney's Hotel', the 'Macalister Hotel' or 'Macalister Bridge Hotel' (*Gippsland Times*, 7 Jun 1866:3; 8 Nov 1865:2; 28 Oct 1865).

Gibney built the bridge across the river in the 1860s (an enterprise of his own and at his own expense) as well as the first road in Maffra, and is known as a driving force behind the town (Pearce 1991:6; Context 2005; MDHS). In 1867, the bridge was referred to as 'Gibney's Bridge' (*Gippsland Times*, 10 Oct 1867:3). Gibney also had a brick kiln 'of 30,000 bricks', which supplied the town during this

period, including for the construction of the Maffra Town Hall (1873) (*Maffra Spectator*, 24 May 1920:3; MDHS). From May 1865, Gibney placed the following advertisement: 'Macalister Bridge Hotel, Maffra. J. Gibney begs to inform the public that the road from the Macalister Bridge to the Bald Hill and Donnelly's Creek, is now open for traffic. Mr Gibney's House at the bridge contains ample room for packers and others who may travel that way, and is well stocked with wines and spirits of first rate quality. Good paddocks well grassed and supplied with abundance of water' (*Gippsland Times*, 13 May 1865:1). By 1866, Maffra had two hotels (MDHS website).

It wasn't until November 1866 that James Gibney became the official owner of the three acre lot (lot 1, section 3, Township of Maffra) bound by Johnson, Gibney, Duke and River streets from the Crown (Township Plan; LV:V209/F730). Gibney also purchased a number of lots (approx. 15) east of the river in the 1860s (Township Plan). Gibney Street is named after the early land owner.

In July 1867, Gibney sold the land to Thomas Logue, a saddler, who sold it to George J. Crockett, Stratford saddler, in December 1867 (LV:V235/F842; V259/F624). However, it appears that Gibney continued to occupy the hotel.

The hotel appeared to have operated as an important multi-purpose building in the town. In 1868, Maffra Court of Petty Sessions was established in the new hall of the Macalister Hotel that was 'lately erected' and doubled as assembly rooms. A new police station also established at the hotel (MDHS). Appearing to refer to the newly constructed hall, an article on 6 June 1868 reported that 'a few days ago Mr Gibney celebrated the opening of his new hotel by a farmers' grand ball and supper, which was extensively patronised' (*Gippsland Times*, 6 Jun 1868:2). In 1869, Robert Shanklin, consulting chemist, could be consulted at Gibney's Hotel in Maffra on a weekly basis (*Gippsland Times*, 16 Nov 1869:4).

Crockett subdivided off a portion of the property (fronting Johnson Street) but sold the remainder (including the hotel) back to Margaret Gibney, 'wife of James Gibney' licensed victualler of Maffra, in November 1871. At this date the land totalled just over 2.75 acres. In the 1870s, the Gibneys subdivided and on-sold lots to the east, fronting Johnson Street (LV:V259/F624; V456/F125). From 1877, the hotel was run by John McDonald from 1877, W. A. Lee from 1879, Timothy O'Sullivan from 1880 and John McDonald again from 1882, followed by William Kiss to 1884, followed by his daughter, who also resided at the hotel (MDHS; *Maffra Spectator*, 29 Sep 1884, as cited by MDHS).

James Gibney had retired in 1879 (Leavitt 1888:53). The Gibneys leased the eastern portion of the land to Angus and Allen McLean from 1879. In 1886, the eastern portion of the land was transferred to Allen and Angus McLean, who ran cattle and horse saleyards on the property (LV:V1379/F627; V1442/F383; MDHS). People attending the sales would often be accommodated at the hotel (MDHS). In November 1886, the hotel was sold to George Millett, Maffra publican. At this date the property was just under 1.25 acres in size; the eastern boundary was just east of the hotel (LV:V1442/F383; LV:V1872/F278). The hotel continued to be run by various licensees (MDHS).

James Gibney died in December 1899 in Richmond. The *Maffra Spectator* (28 Dec 1899:3) reported that his 'pseudonym "King of Maffra" was in every way applicable ... He was the founder of the Macalister Hotel in the early days ; he built at this own expense the bridge spanning the Macalister River ; he was the mainstay of the church in connection with the Roman Catholic religion'. He had previously left Maffra after the death of his wife.

In July 1903, the hotel and property were sold to Michael Courtney, Maffra Licensed Victualler, who also ran the hotel for a short period. Benjamin Charles Martin, Maffra Licensed Victualler (late of the Orient Hotel, Warragul), leased the property from July 1905, before purchasing it in June 1909 (LV:V1872/F278; MDHS). Thomas Henry Thorne, Shepparton farmer, was the owner of the hotel from October 1918 and in 1920, 'H. Thorne's Macalister Hotel' was advertised in the *Maffra Spectator* (23 Sep 1920:2; LV:V1872/F278).

Thorne sold the hotel and land (totalling just over one acre at this date) to Ernest Luke Martin in December 1922 (LV:V4395/F929). The license for the Macalister Hotel was transferred from Eleanor Thorne to Ernest Luke Martin in the same month (*Gippsland Times*, 11 Dec 1922:3). Prior to this, E. L. Martin had owned the Briagolong Hotel (*Gippsland Times*, 8 Dec 1921:3). The parapet of the existing hotel reads ''Martin's Macalister Hotel 1922', which indicates that the major Interwar re-development of the hotel was carried out by Martin at this date, soon after he purchased it.

Throughout the 1920s, Martin 'late of Briagolong and Cowwarr' placed many ads in local newspapers advertising that the Macalister Hotel was under new management. The hotel had the best brands of wines and spirits, the best meals in Gippsland, everything 'up-to-date' and 'decent'. It also included the description 'facade plastered', which indicates that the new facade was complete by this date. The earliest ad of this kind found dated to 18 August 1924 (*Gippsland Times*, 18 Aug 1924:2; 13 Dec 1928:5).

A column in the *Gippsland Times*, titled 'Back to Maffra' dated to 1925, discussed the town's earliest buildings. It stated that 'the oldest house in the town, except portion of Martin's Hotel, is that owned by Mrs W. Hunt which was built by the late John Ashton'. This suggests that in 1925, after the additions had been constructed at Martin's Macalister Hotel, original parts of the hotel that dated to the 1860s remained (*Gippsland Times*, 23 Nov 1925:3). An internal inspection is required to determine which early sections remain, but it is likely to include the gable-roofed building visible above the parapet, and just behind the 1922 new facade.

E. L. Martin, licensee of the Macalister Hotel, Maffra, died in December 1929 (*Argus*, 2 Dec 1929:20). The hotel was transferred to his executors Alexander McAdam, timber merchant, and Alfred D. Matthew, law clerk, in November 1929. In June 1936 the hotel was sold to William T. R. Winter, Maffra hotelkeeper. However, one year later it was sold to Ann Martin, Maffra hotelkeeper in June 1937. Ann Martin remained the owner until June 1945 (LV:V4655/F840).

A photo dating to c1930s (Figure H1) showed the facade and west elevation of the hotel (MDHS). The facade comprised the parapet with the central pediment. Behind the pediment, the gabled-end of the eastern portion of the building was evident; this gable and hipped roofed building (made of early brick?) behind the 1922 plastered façade is likely to be part of the 1863 building. The skillion-roofed verandah was supported by timber posts and piers (as remain in 2015); the verandah was only supported by ten posts at this date (7 to the right of the central entrance and 3 to the left); a weatherboard room projected from the facade at the west end. In 2015, this far west end of the facade does not have any openings. The rendered facade and parapet continued behind this timber room and onto the west elevation (one-room deep). Linear mouldings and details could be seen on the render below the parapet, above the square-headed window. The west elevation comprised a weatherboard building towards the rear (north; since replaced with a brick building). It appears that further outbuildings were located to the north.

A sewerage map dating to 1938-9 (Figure H2) showed the footprint of the hotel and outbuildings at this date (MDHS). The hotel had a u-shaped plan at the west end (opening to the north, since removed), with two small verandahs on the north elevation. A cellar was located under the centre of the building near the front. The verandah to the facade met the weatherboard building at the west end. To the rear of the hotel were two small weatherboard outbuildings (probably water closets) and two long weatherboard buildings along the north and west boundaries, possibly stables.

The McCrae's owned the hotel from 1945. In 1948 the McCrae's, hotelkeepers, purchased and consolidated the lot to the east (fronting Johnson Street). 1962, they purchased (and consolidated) the lot to the north on the corner of Duke and River streets (since subdivided again) (LV:V4655/F840).

A photo dating pre-1965 (exact date not known, taken before the 1965 aerial) showed the facade of the hotel, with the small weatherboard room at the west end of the facade (Figure H3). A sign erected on the verandah read 'Macrae's Macalister Hotel' and a tall 'Hotel' sign was stood behind the parapet. The openings underneath the verandah were clearly evident (as appear in 2015; three windows were

located to the left of the main central entrance, however, the two additional openings may have been out of view, behind the weatherboard room). The pre-1965 photo showed rendered quoining on the facade directly below the gabled-end behind the parapet, marking the end of the eastern section of the building. The eastern section of the hotel may be part of the early section of the building (however this would need to be confirmed with an internal inspection). Similar quoining also appeared to the right of the entrance at the east end (for aesthetic balance or to cover another join in the building) and at the corners of the facade (these rendered quoins remain in 2015) (MDHS).

An aerial photo dating to 1965 (Figure H4) showed the extent of the hotel at this date (MDHS). The long narrow section that forms the east end of the hotel remained. The u-shaped portion of the hotel at the west end had been replaced by a large hipped-roof section that extended to the north (as remains in 2015). The small timber building at the west end of the facade had been removed by 1965.

A photo dating to 1979 (Figure H5) showed that the facade without the weatherboard room at the west end of the facade and the verandah that now continued the full length, supported by similar posts and piers (SLV).

After 1965, additions have been built onto the rear (north) of the hotel. In 2015, outbuildings are located to the north of the hotel on the east boundary. A modern flat-roofed residence of located immediately east of the hotel.

In 2015, the building serves as the Macalister Hotel. The parapet bears the words 'Martin's Macalister Hotel 1922'.

Figure H1. A photo dating to c1930s that showed the facade and west elevation of the hotel (MDHS, ID. P03709VMFF). The facade comprised the parapet with the central pediment. Behind the pediment, the gabled-end of the eastern portion of the building was evident; this gable and hipped roofed building (made of early brick?) behind the 1922 plastered façade is likely to be part of the 1863 building.

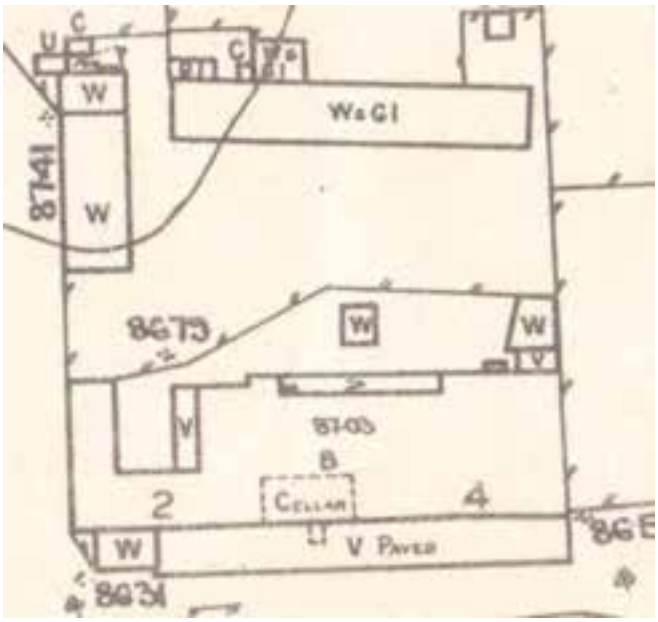

Figure H2. The sewerage map dating to 1938-39 shows the footprint of the hotel and outbuildings at this date. The hotel had a u-shaped plan at the west end (opening to the north), with two small verandahs on the north elevation, a cellar and front paved verandah (MDHS).

Figure H3. A pre-1965 photo. The facade of the hotel, with the small weatherboard room at the west end of the facade is visible. A sign erected on the verandah read 'Macrae's Macalister Hotel' and a tall 'Hotel' sign was stood behind the parapet. The gable and hipped roofed building behind the 1922 new plaster on the façade is likely to be part of the 1863 building (MDHS, ID. P03710VMFF).

Figure H4. A 1965 aerial that shows the extent of the hotel at this date. The u-shaped portion of the hotel at the west end had been replaced by a large hipped-roof section that extended to the north (as remains in 2015). The small timber building at the west end of the facade had been removed by 1965 (MDHS).

Figure H5. This 1979 photo showed the facade without the weatherboard room at the west end and the verandah that now continued, supported by similar posts and piers (SLV).

Sources

Australian handbook (1903), as cited in Victorian Places 'Maffra', <http://www.victorianplaces.com.au/maffra>, accessed Feb 2016.

Context Pty Ltd (2005), *Wellington Shire Heritage Study & Thematic Environmental History*, prepared for Wellington Shire Council.

Fletcher, Meredith & Linda Kennett (2005), Wellington Landscapes, *History and Heritage in a Gippsland Shire*, Maffra.

Gippsland Times

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Maffra & District Historical Society (MDHS) collection: historical information and photos generously provided by Linda Barraclough, Pauline Hitchins & Carol Kitchenn, provided Nov 2015. Including the website, 'Maffra Township History' <http://www.maffra.net.au/heritage/histown.htm>, accessed 11 Jan 2016.

Maffra Spectator

The *Argus*

Township of Maffra Plan

Description

This section describes the place in 2016. Refer to the Place History for additional important details describing historical changes in the physical fabric.

The first part of the Macalister Hotel was built c1863, with large additions built at later stages. The new render to the brick facade and parapet was added to the Victorian building in 1922 during the Interwar period. Overall, the Interwar facade is Free Classical in style, but has details reflecting an Egyptian influence, which was more typical of the earlier Victorian period. The hotel is sited on the north side of Johnson Street on the corner of Johnson and River streets, adjacent to the hotel's namesake, the Macalister River. It is located on the northern extent of the town, where the township was first established. The 1922 facade is in good condition and retains a very high level of integrity.

Aerial. The single-storey hotel has a wide symmetrical facade, fronting Johnson Street. The building comprises a long narrow gable and hipped roof section at the south-east end which appears to be the earliest surviving section of the hotel and is likely to be part of the c1863 building (an internal inspection is required to confirm this). At the west end is a large L-shaped section with a hipped roof (built between 1939 and 1965). To the rear of the hotel are a number of more recent additions and outbuildings (dates not confirmed). A modern house is located on the property east of the hotel.

Figure D1. The hotel has a long rendered (overpainted) facade (1922), with a parapet that is accentuated at the centre of the facade and at the corners only. A single ornate urn is located on each side of the central parapet, towards the corners. A skillion-profile verandah, with timber cladding to the top of the ends, is supported by timber posts and squat piers. A modern sign is erected on the gabled roof.

Figure D1 & D2. The ornate central parapet read's 'Martin's Macalister Hotel 1922' in relief. The parapet retains two 'bowls of fruit' to the ends. The corner parapets imitate this central section in design and detail. Behind the parapet, the gabled-roof of the building behind is evident. Beneath the verandah, this join in the building is marked by a vertical band of smooth rendered quoining. This eastern section of the building is probably the earliest surviving section of the building and may date to c1863 (an internal inspection is required to confirm this). This vertical band of smooth rendered quoining is repeated to the east and on the corners of the facade.

Figure D3. The facade has a rendered plinth at the base. The bottom quarter of the wall has smooth render, while the top section of the wall has rough-cast render. Underneath the verandah are horizontal bands or smooth render (the entire facade is overpainted). The openings to the facade are highly ornate and vary in detail, reflecting the Egyptian stylistic influence. The windows have a rendered lintel, sill (supported by brackets) and vermiculation to the sides. The numerous windows to the facade are one-over one sash windows.

The verandah is supported by stop-chamfered timber posts on large tapered piers (in the shape of a battered pylon, reflecting the Egyptian style) with dentils to the cap and panels of rough-cast render to the sides. The verandah floor is modern concrete. Modern signs hang from beneath the verandah.

Figure D4. The surrounds to the doors of the facade are varied and elaborate. The main entrance has an Egyptian styled entrance comprising a rendered lintel, a bold keystone with vermiculation and tapered sides with a vertical line of red glazed tiles. Other entrances have a surround with a rendered lintel which extends to the sides in large lobed pattern at the base.

The doors are timber ledged and framed doors with glazing to the top third, with highlights above.

Figure D5. The 1922 facade continues on the west elevation to the width of one bay, where the parapet is again accentuated above. This side elevation has a single one-over one sash window. The post-1939 brick addition extends to the north.

Figure D1. The hotel has a long rendered (overpainted) facade (1922), with a parapet that is accentuated at the centre of the facade and at the corners only. A single ornate urn is located on each side of the central parapet, towards the corners. A skillion-profile verandah, with timber cladding to the top of the ends, is supported by timber posts and squat piers.

Figure D2. The ornate central parapet read's 'Martin's Macalister Hotel 1922' in relief. Behind the parapet, the gabled-roof of the (possibly c1863) building behind is evident. Beneath the verandah, this join in the building is marked by a vertical band of smooth rendered quoining.

Figure D3. The facade has a rendered plinth at the base. The bottom quarter of the wall has smooth render, while the top section of the wall has rough-cast render. The verandah is supported by stop-chamfered timber posts on large tapered piers (in the shape of a battered pylon, reflecting

the Egyptian style).

Figure D4. The surrounds to the doors of the facade are varied and elaborate. The main entrance has an Egyptian styled entrance comprising a rendered lintel, a bold keystone with vermiculation and tapered sides with a vertical line of red glazed tiles. Other entrances have a surround with a rendered lintel which extends to the sides in large lobed patten at the base.

Figure D5. The 1922 facade continues on the west elevation to the width of one bay, where the parapet is again accentuated above. The post-1939 brick addition extends to the north.

Sources

All photos taken in 2015 by Heritage Intelligence Pty Ltd as part of Wellington Shire Stage 2 Heritage Study.

Comparative Analysis

Macalister Hotel, 2 Johnson Street, Maffra – c1863 Victorian single-storey building with a new rendered façade built in 1922 in the Free Classical style with Egyptian Revival influences in the decoration to the openings. A highly intact Interwar façade that probably retains remnants of the original c1863 building (at least the roof form) which was the first hotel in Maffra. It is a landmark building at the northern entrance to Maffra. Recommended for the Heritage Overlay as part of this Study.

Comparable places:

Railway Hotel, Heyfield – c1885 single-storey timber Victorian hotel with a new rendered brick facade built in 1940 in the Free Classical style. The Interwar facade is highly intact with the original roof forms and earlier timber elevations evident at the rear of the building. It is a dominant single-storey building on a corner lot addressing two streets. Recommended for the Heritage Overlay as part of this Study.

Rosedale Hotel, 29-31 Lyons St, Rosedale – built as a single-storey building in 1858 with additions dating to 1927. It is a two-storey brick construction with a facade, roof form and parapet that dates to the Interwar period. It is significant as an important early hotel complex in Gippsland, for its association with builder William Allen (and others), for the plan of the complex, and for its contribution to the townscape. Retains the 1858 stables and a two-storey kitchen and staff quarters built 1863. (VHR H645)

Ship Inn Hotel (former) & Cordyline tree, 73 Tarraville Rd, Port Albert – c1856 intact single-storey weatherboard hotel with timber shingle roof below the later corrugated iron roof. It is significant as the oldest hotel building in Port Albert and among the early hotels in Gippsland, and for its historical associations. (HO135)

Latrobe Hotel (former), 511 Raymond St, Sale – a small Victorian single-storey brick building (1900). Every window and door opening has been filled in, thus presenting a blank rendered and painted wall to the street which has compromised the integrity of the front elevation of the building. The existing citation for this building states that it is significant as a rare example of an early hotel unusually located in a residential area of Sale, as a hostel later run by the Church of England and as an important landmark building. (HO185)

Commercial Hotel (former), 20 Reeve St, Tarraville – c1854 double-fronted timber building of a residential scale with a high-hipped roof. It is significant as one of the oldest hotels in Gippsland, for its integrity, and as a remnant of the commercial strip on Reeve Street. The verandah has been largely in-filled on at least two elevations, including the façade but this is easily reversible. (HO40).

Management Guidelines

Whilst landowners are not obliged to undertake restoration works, these guidelines provide recommendations to facilitate the retention and enhancement of the culturally significant place, its fabric and its setting, when restoration works or alterations to the building are proposed. They also identify issues particular to the place and provide further detailed advice where relevant. The guidelines are not intended to be prescriptive and a pragmatic approach will be taken when considering development proposals. Alternative approaches to those specified in the guidelines will be considered where it can be demonstrated that a desirable development outcome can be achieved

that does not impact on a place's heritage integrity.

This building is in good condition and well maintained, however, there are some recommendations below especially relating to damp, sub floor ventilation, down pipe outlets into drainage pits, and the concrete verandah floor and some guidelines for future development and heritage enhancement.

1. **Setting** (views, fencing, landscaping, paths, trees, streetscape)
   - 1.1. Retain clear views of the front section and side elevations from Johnson Street and from the bridge crossing the Macalister River.
   - 1.2. Ensure signs and services such as power poles, bus shelters, signs, etc are located so that they do not impact on the important views.
   - 1.3. New interpretation storyboards should be placed to the side of the building not directly in front of it.
   - 1.4. Paving
     - 1.4.1. For Victorian and Interwar era historic buildings, appropriate paving could be pressed granitic sand, or asphalt. If concrete is selected, a surface with sand-coloured-size exposed aggregate would be better with the historic building.
     - 1.4.2. Ensure the asphalt or concrete does not adhere to the building itself. Insert 10mm x 10mm grey polyurethane seal over a zipped Ableflex joint filler around the plinth, to ensure concrete does not adhere to it, and to allow expansion and joint movement and prevent water from seeping below the building.

2. **Additions and New Structures**
   - 2.1. New structures should be restricted to the rear of the property as shown in the blue polygon on the aerial map below.
   - 2.2. Sympathetic extensions are preferred. E.g. New parts that are in the same view lines as the historic building as seen from Johnson Street, should be parallel and perpendicular to the existing building, no higher than the existing building, with similar proportions, height, wall colours, steep gable or hip roofs, and with rectangular timber framed windows with a vertical axis. But the parts that are not visible in those views could be of any design, colours and materials.
   - 2.3. Where possible, make changes that are easily reversible. E.g. The current needs might mean that a doorway in a brick wall is not used, or located where an extension is desired. Rather than bricking up the doorway, frame it up with timber and sheet it over with plaster, weatherboards, etc.
   - 2.4. To avoid damage to the brick walls, signs should be attached in such a way that they do not damage the brickwork. Preferably fix them into the mortar rather than the bricks.
   - 2.5. If an extension is to have a concrete slab floor, ensure it will not reduce the air flow under the historic brick building.
   - 2.6. Avoid hard paths against the walls. Install them 500mm away from the walls and 250mm lower than the ground level inside the building under the floor. Fill the gap between the path and wall with very coarse gravel to allow moisture to evaporate from the base of the wall. See section 7.
   - 2.7. New garden beds
     - 2.7.1. These should be a minimum of 500mm from the walls, preferably further, and the ground lowered so that the finished ground level of the garden bed is a minimum of 250mm lower than the ground level which is under the floor, inside the building. Slope the soil and garden bed away from the building, and fill the area between the garden bed and walls with very coarse gravel up to the finished level of the garden bed. The

coarse gravel will have air gaps between the stones which serves the function of allowing moisture at the base of the wall to evaporate, and it visually alerts gardeners and maintenance staff that the graveled space has a purpose. The reason that garden beds are detrimental to the building, is by a combination of: watering around the base of the wall and the ground level naturally building up. The ground level rises, due to mulching and leaf litter and root swelling, above a safe level such that it blocks sub floor ventilation, and the wall is difficult to visually monitor on a day to day basis, due to foliage in the way.

3. Accessibility

3.1. Ramps

3.1.1. Removable ramp construction

3.1.1.1. A metal framed ramp which allows air to flow under it, to ensure the subfloor vents of the building are not obstructing good airflow under the floor, which will allow the wall structure to evaporate moisture, reduce termite and rot attack to the subfloor structure and reduce rising damp in brick/stone walls.

3.1.1.2. If it is constructed of concrete next to brick walls this may cause damp problems in the future.

3.1.1.3. Ensure water drains away from the subfloor vents, and walls and any gap between the wall and the ramp remains clear of debris. Insert additional sub floor vents if the ramp has blocked any of them.

3.1.1.4. The hand rails on the ramp should not be a feature, which would detract from the architecture. Plain thin railings painted in the same colour as the walls, so that they blend in, would be appropriate.

3.2. Metal banisters may be installed at the front steps. They are functional and minimalist and they have a minor visual impact on the architecture and therefor they are a suitable design for an accessible addition.

4. **Reconstruction and Restoration**

4.1. If an opportunity arises, consider restoring and reconstructing the following.

4.2. Roofing, spouting and down pipes

4.2.1. Use galvanised corrugated iron roofing, spouting, down pipes and rain heads.

4.2.2. Don't use Zincalume or Colorbond.

4.2.3. Use Ogee profile spouting, and round diameter down pipes.

4.3. Verandah

4.3.1. Demolish the concrete verandah floor, lower the ground level and reconstruct a new timber one on concrete stumps and steel or timber sub floor structure (see section 7 below for more details).

5. Brick and Render Walls

5.1. Mortar: Match the lime mortar, do not use cement mortar. Traditional mortar mixes were commonly 1:3 lime:sand.

5.2. Paint and Colours (also see Paint Colours and Paint Removal)

5.2.1. It is recommended to paint the exterior of the building joinery using original colours (paint scrapes may reveal the colours) to enhance the historic architecture and character.

5.2.2. Note, even though some paints claim to 'breathe', there are no paints available, that adequately allow the walls to 'breathe'.

5.2.3. Paint removal: It is recommended that the paint be removed chemically (never sand,

water or soda blast the building as this will permanently damage the bricks, mortar and render. Never seal the bricks or render as that will create perpetual damp problems). Removal of the paint will not only restore the elegance of the architecture, but it will remove the ongoing costs of repainting it every 10 or so years.

5.2.4. However, if it is decided to repaint the render, it should closely resemble the light grey colour of 'new render'.

5.3. Remove any dark grey patches to the mortar joints - this is cement mortar which will damage the bricks, as noted above, and reduce the longevity of the walls. Repoint those joints with lime mortar. The mortar is not the problem it is the messenger, alerting you to a damp problem (also see Water Damage and Damp)

5.4. Modern products: Do not use modern products on these historic brick and render as they will cause expensive damage. Use lime mortar to match existing.

5.5. **Do not seal** the brick and render with modern sealants or with paint. Solid masonry buildings **must be able to evaporate water** when water enters from leaking roofs, pipes, pooling of water, storms, etc. The biggest risk to solid masonry buildings is permanent damage by the use of cleaning materials, painting, and sealing agents and methods. None of the modern products that claim to 'breathe' do this adequately for historic solid masonry buildings.

6. Care and Maintenance

6.1. Retaining and restoring the heritage fabric is always a preferable heritage outcome than replacing original fabric with new.

6.2. Key References

6.2.1. Obtain a copy of "Salt Attack and Rising Damp" by David Young (2008), which is a free booklet available for download from Heritage Victoria website. It is in plain English, well illustrated and has very important instructions and should be used by tradesmen, Council maintenance staff and designers.

6.2.2. Further assistance is available from the Shire's heritage advisor.

6.3. Roofing, spouting and down pipes

6.3.1. Use galvanised corrugated iron roofing, spouting, down pipes and rain heads. It is preferable to use short sheet corrugated iron and lap them, rather than single long sheets, but it is not essential.

6.3.2. Do not use Zincalume or Colorbond.

6.3.3. Use Ogee profile spouting, and round diameter down pipes.

6.4. Joinery

6.4.1. It is important to repair rather than replace where possible, as this retains the historic fabric. This may involve cutting out rotten timber and splicing in new timber, which is a better heritage outcome than complete replacement.

6.4.2. The original external timber doors and windows require careful repair and painting.

7. Water Damage and Damp

7.1. There are signs of damp in the walls under the verandah, and above plinth level just above the concrete floor.

7.2. Signs of damp include: paint bubbling and peeling off, render falling off, moss growing in the mortar, white (salt) powder or crystals on the brickwork, existing patches with grey cement mortar, the timber floor failing, and lime mortar falling out of the joints. These causes of damp are, in most cases, due to simple drainage problems, lack of correct maintenance, inserting the concrete verandah floor next to the solid masonry walls, (the original floor would have been timber boards on a timber sub floor frame with air circulating underneath,

to allow the brick walls and footing to evaporate moisture from them. With the concrete floor, the water is sucked up the walls above the floor and starts to evaporate at that point. Other causes including sealing the walls with paint, sub floor ventilation blocked, or the ground level too high on the outside. The concrete floor has blocked most sub floor vents completely, although some have about 20% above the concrete.

7.3. Always **remove the source** of the water damage **first** (see more details below). It is recommended to remove of all the concrete floor, lowering the ground level, building a new sub floor structure using concrete stumps and timber or steel sub floor to support timber boards. However, it is also possible to cut back a strip along the length of the building, adjacent to the wall. (See D. Young, "Salt Attack and Rising Damp" for more details.)

7.4. Water falling, splashing or seeping from damaged spouting and down pipes causes severe and expensive damage to the brick walls.

7.5. Repairing damage from damp may involve lowering of the ground outside so that it is lower than the ground level inside under the floor, installation of agricultural drains, running the downpipes into drainage inspection pits instead of straight into the ground. The reason for the pits is that a blocked drain will not be noticed until so much water has seeped in and around the base of the building and damage commenced (which may take weeks or months to be visible), whereas, the pit will immediately fill with water and the problem can be fixed before the floor rots or the building smells musty.

7.6. Damp would be exacerbated by watering plants near the walls. Garden beds and bushes should be at least half a metre away from walls.

7.7. Cracking: Water will be getting into the structure through the cracks (even hairline cracks in paint) and the source of the problem needs to be remedied before the crack is filled with matching mortar, or in the case of paint on brick, stone or render, the paint should be chemically removed, to allow the wall to breathe properly and not retain the moisture.

7.8. Subfloor ventilation is critical. Check that sub floor vents are not blocked and introduce additional ones if necessary. Ensure the exterior ground level is 250mm or more, lower than the ground level inside the building. Good subfloor ventilation works for free, and is therefore very cost effective. Do not rely on fans being inserted under the floor as these are difficult to monitor, they can breakdown as they get clogged with dust, etc, and there are ongoing costs for servicing and electricity.

7.9. Engineering: If a structural engineer is required, it is recommended that one experienced with historic buildings and the Burra Charter principle of doing 'as little as possible but as much as necessary', be engaged. Some of them are listed on Heritage Victoria's Directory of Consultants and Contractors.

7.10. Never install a concrete floor inside a solid masonry building, as it will, after a year or so, cause long term chronic damp problems in the walls.

7.11. Never use cement mortar, always match the original lime mortar. Cement is stronger than the bricks and therefore the bricks will eventually crumble, leaving the cement mortar intact! Lime mortar lasts for hundreds of years. When it starts to powder, it is the 'canary in the mine', alerting you to a damp problem – fix the source of the damp problem and then repoint with lime mortar.

7.12. Do not install a new damp proof course (DPC) until the drainage has been fixed, even an expensive DPC may not work unless the ground has been lowered appropriately.

8. Paint Colours and Paint Removal

8.1. A permit is required if you wish to paint a previously unpainted exterior, and if you wish to change the colours from the existing colours.

8.2. Even if the existing colour scheme is not original, or appropriate for that style of architecture, repainting using the existing colours is considered maintenance and no planning permit is

required.

8.3. If it is proposed to change the existing colour scheme, a planning permit is required and it would be important to use colours that enhance the architectural style and age of the building.

8.4. Rather than repainting, it would be preferred if earlier paint was chemically removed from brick, stone and rendered surfaces, revealing the original finish.

8.5. Chemical removal of paint will not damage the surface of the stone, bricks or render or even the delicate vermiculation, hidden under many painted surfaces. Removal of the paint will not only restore the elegance of the architecture, but it will remove the ongoing costs of repainting it every 10 or so years.

8.6. Sand, soda or water blasting removes the skilled decorative works of craftsmen as well as the fired surface on bricks and the lime mortar from between the bricks. It is irreversible and reduces the life of the building due to the severe damp that the damage encourages. Never seal the bricks or render as that will create perpetual damp problems.

9. Services

9.1. Ensure new services and conduits, down pipes etc, are not conspicuous. Locate them at the rear of the building whenever possible, and when that is not practical, paint them the same colour as the building or fabric behind them, or enclose them behind a screen the same colour as the building fabric that also provides adequate ventilation around the device. Therefore, if a conduit goes up a red brick wall, it should be painted red, and when it passes over say, a cream coloured detail, it should be painted cream.

10. **Signage** (including new signage and locations and scale of adjacent advertising signage)

10.1. Ensure all signage is designed to fit around the significant architectural design features, not over them.

Resources

Wellington Shire Heritage Advisor

Young, David (2008), "Salt Attack and Rising Damp, a guide to salt damp in historic and older buildings" Technical Guide, prepared for Heritage Victoria.

NOTE: The blue shaded area is the preferred location for additions and new development.

KEY

- Recommended for Heritage Overlay
- Title boundary

Macalister Hotel
2 Johnson St, Maffra

Project: Wellington Shire Stage 2 Heritage Study
Client: Wellington Shire Council
Author: Heritage Intelligence Pty Ltd
Date: 12/2/16

Locality:	**MAFFRA**
Place address:	**50 JOHNSON STREET**
Citation date	2016
Place type (when built):	Bank
Recommended heritage protection:	Local government level Local Planning Scheme: Yes Vic Heritage Register: No Heritage Inventory (Archaeological): No
Place name:	**Commercial Bank of Australia (former)**

Architectural Style:	Federation Free Style
Designer / Architect:	Hyndman & Bates (1898)

Statement of Significance

This statement of significance is based on the history, description and comparative analysis in this citation. The Criteria A-H is the Heritage Council Criteria for assessing cultural heritage significance (HERCON). Level of Significance, Local, State, National, is in accordance with the level of Government legislation.

What is significant?

The former Commercial Bank of Australia at 50 Johnson Street, Maffra, is significant. The original form, materials, detailing and colours as constructed in 1898 are significant.

Later outbuildings and alterations and additions to the building are not significant.

How is it significant?

The former Commercial Bank of Australia is locally significant for its historical and aesthetic values to the Shire of Wellington and particularly the town of Maffra.

Why is it significant?

The former Commercial Bank of Australia **is historically significant at a local level** as it illustrates the importance of Maffra as the centre of this area of the Gippsland cattle trade during this period, serving as the commercial centre for the surrounding pastoral districts. The building served as the Commercial Bank of Australia from 1898, becoming the Westpac bank in the early 1990s, before it was sold into private ownership in 2000. (Criterion A)

The former Commercial Bank of Australia **is aesthetically significant at a local level** for its fine and intact architectural details of the Federation Free Style. It is the only commercial building in Maffra designed in this architectural style. The fine details include the narrow bands of decorative render to the ground floor that alternate with bands of face-brick, the dominant band of decorative render to the first floor framed by mouldings, the rendered chamfered corner entrance with the small oriel balcony to the first floor, the ornate CBA emblem on the balcony and the ground floor windows comprising semi-circular arches of brown-brick voussoirs and hood moulds. The bank is also significant for its bold and ornamental landmark contribution to the streetscape, particularly the banding created by contrasting red brickwork with unpainted render, and oriel balcony, viewed from both directions along Johnson Street and at the intersection with Thomson Street. The bank is significant for its association with architects Hyndman & Bates. (Criteria D, E & H)

Statutory Recommendations

This place is recommended for inclusion in the Schedule to the Heritage Overlay of the Wellington Shire Planning Scheme to the extent of the title boundary, as shown on the map.

External Paint Controls	Yes
Internal Alteration Controls	No
Tree Controls	No
Outbuildings or fences which are not exempt under Clause 43.01-3	Yes, brick fence along Thomson St
Prohibited Uses May Be Permitted	No
Incorporated Plan	No
Aboriginal Heritage Place	Not assessed

Map of recommended boundary for Heritage Overlay

KEY

Recommended for Heritage Overlay

Title boundary

Commercial Bank of Australia (former)
50 Johnson St, Maffra

Project: Wellington Shire Stage 2 Heritage Study
Client: Wellington Shire Council
Author: Heritage Intelligence Pty Ltd
Date: 12/2/16

History

Locality history

The first Europeans known to have reached this part of Gippsland was Angus McMillan and his party in January 1840, when they reached the Macalister River, downstream from the current town of Maffra. In 1842, New South Wales squatter Lachlan Macalister established the Boisdale Run in the region. Macalister may have named a sheep fold on the run 'Maffra' after one of Macalister's properties in New South Wales (which was named after a town in Portugal). In 1845, 640 acres of the Boisdale Run was designated as a Native Police Reserve, located in what was referred to as 'Green Hills' at the time. These 640 acres would become the site of the Maffra township (MDHS web).

With the discovery of gold in the hills to the north-west, travellers would cross the Macalister River in Green Hills. In 1862 Job Dan built a punt across the Macalister River at this point and the following year, in 1863, the Avon Roads Board surveyed a town at the crossing, which was named Maffra after Macalister's sheep fold. The town of Maffra was gazetted in 1864 (MDHS web). By 1866 the town had two hotels, a bakery, butchers, post office, blacksmith, two stores and a bridge (MDHS web; Fletcher & Kennett 2005:68). Avon District Roads Board was formed in 1864 and proclaimed a Shire in 1865, with Stratford serving as the administrative centre (Context 2005:38). The first selectors in the area grew wheat, oats and barley, but with the improvements in transport, selectors changed their focus to the beet growing and dairying (Fletcher & Kennett 2005:68).

The town's population grew from the late 1860s, with the establishment of churches, a school, and the national bank, with further commercial growth from the 1870s. Soon the town comprised a new hotel, more substantial churches replacing the earlier timber buildings, a newspaper, post office, two cheese factories and a flour mill (MDHS web; Fletcher & Kennett 2005:68-9). By the 1870s, Maffra and the surrounding district had prospered and councillors exerted pressure to move the seat of government to Maffra. This was achieved briefly from 1873 to 1874, before Maffra formed its own Shire in 1875. A courthouse and the railway station opened in Maffra in 1887; the latter ended the region's isolation, significantly shortening the travel time to Melbourne. It also stimulated industries, with cattle and dairy products sent to the Melbourne markets from Maffra (Context 2005:38, 29).

By 1903, Maffra had a National, Commercial and Victoria Bank, along with the Metropolitan, Maffra and Macalister hotels. The town also comprised State School No. 861, the Shire hall, a courthouse and Mechanics Institute at this date. While the four churches built by this date were the Anglican, Presbyterian, Wesleyan and Catholic. Maffra had become a 'great centre of the Gippsland cattle trade' in the northern part of the Shire, with cattleyards operated by three auction firms. In 1903, the beet sugar industry was 'being experimented with by the State Government' (*Australian handbook* 1903).

From 1897 the new venture of beet growing had begun in Maffra, which had a lasting effect on the town's economy. Standing on the outskirts of Maffra near the railway station are the remains of the Maffra sugar beet factory, the only beet sugar factory to operate in the southern hemisphere. The Maffra Sugar Company was formed by local landowners in 1896, and a factory built near the railway station, opening in 1898, the same date as the Commercial Bank was opened. It commenced manufacturing sugar from sugar beet, a root crop grown in temperate climates. However, the factory was closed in 1899 after its second season, to be reopened again by the Department of Agriculture in 1910. In the early twentieth century, the growing of beet sugar became important. To stimulate beet production, further government investment was expended on buying part of the Boisdale Estate and subdividing it into small closer settlement allotments where farmers were required to grow 10 acres of beet. However, with the rise of the local dairying industry, shortage of labour, high wage demands and increasing food prices, the beet industry declined and the factory closed in 1948. Still standing on the factory site is the large brick sugar store designed by Maffra architect Steve Ashton in 1922. The

factory's office and weigh station have been moved to Apex Park and are now the home of the Maffra Sugar Beet Museum (Context 2005:13-14).

The Maffra Sale area grew to become a major cheese-producing region in Victoria, with private operators and companies operating in the region. Subdivision of large estates in the Maffra Sale area also increased dairy production. The private subdivision of the Boisdale Estate in the 1890s inevitably created dairy farms, while the government closer settlement and soldier settlement schemes further increased the number of dairy farms. A series of milk factories were built near the railway station in Maffra, including Nestles, the Commonwealth Milk Factory and the Maffco Factory. Of particular note is the Commonwealth Milk Factory designed by Steve Ashton and completed in 1922 (Context 2005:12). After a series of takeovers, in 2015 there is now one large factory in Maffra, Murray Goublurn (Fletcher & Kennett 2005:68).

In the twentieth century, the town of Maffra was firmly established as the administrative, commercial and social centre of an agricultural and pastoral district. Dairying was widespread in the shire, facilitated by water for irrigation supplied from Glenmaggie Reservoir on the Macalister River. In 1994, Wellington Shire was created by the amalgamation of the former Shires of Alberton, Avon and Maffra, the former City of Sale, most of the former Shire of Rosedale, as well as an area near Dargo which was formerly part of Bairnsdale Shire (Context 2005:39).

Thematic context

This place is associated with the following themes from the *Wellington Shire Thematic History* (2005):

7. Building Settlements and Towns

- 7.2 Service Centres

Banks were an indication of the importance of a town as a main commercial centre. When banks were first established in regional Victorian locations, they often operated out of the rooms of existing commercial premises (for example hotels), before the construction of a purpose-built bank which was a direct result of commercial growth in the location. Early purpose-built banks often had an attached manager's residence to the rear. During periods of economic growth, the banks were often upgraded with the construction of new premises. These new buildings were usually imposing brick structures in the style of the era, often architect designed. With the amalgamation and disseverment of banks due to changes in Acts, banks often closed and were sold into private ownership. A number of former bank buildings remain today in the Shire, and now serve as either commercial premises or private residences. Examples of these are the former Commercial Bank of Australia in Maffra, the former Bank of Australasia in Rosedale, the former State Savings Bank in Stratford and the former Union Bank of Australia in Yarram.

Place history

In 1884, the Commercial Bank of Australia Ltd opened in Maffra at 54 Johnson Street, as an agency of the Sale branch. The building was leased from owner Jane Gerrand. Sandford Palmer was the bank agent and N. Campbell his assistant (MDHS; Pearce 1991:7).

The lot on the corner of Johnson and Thomson streets (lot 1, section 4, Township of Maffra) was purchased from the Crown by Thomas Hobson of Sale, in June 1864. At this date, the land totalled ½ an acre (LV:V175/F848). Hobson sold the land to William Merry, farmer, in August 1866, who subdivided and on-sold the western portion. The Commercial Bank of Australia Ltd purchased the lot on the corner of Johnson and Thomson Street in December 1890 (LV:V184/F735). The land comprised the current 44-50 Johnson Street at this date (LV:V2321/F043). The Commercial Bank of Australia Ltd constructed an earlier building on the site, which opened in 1893 (Pearce 1991:7). In 1893, the Maffra agency became a branch itself (MDHS).

In February 1898, architects Hyndman & Bates called for tenders for the erection of a 'banking premises' for the Commercial Bank of Australia Ltd in Maffra (BE&M, 5 Feb 1898:5). The existing building at 50 Johnston Street was built in 1898, at a cost of 1,580 pounds (MDHS). The contractor for the new Commercial Bank premises was Mr Craigen (*Maffra Spectator*, 26 May 1898:3). Some of the earlier bank managers included A. J. Waugh and R. N. D. Fretwell (Pearce 1991:7).

The front portion of the building is constructed of red brick, while the rear elevation is constructed of brown brick, possibly to reduce costs.

A photo dating to 1906 (MDHS) showed two men standing in front of the two-storey brick bank (Figure H1). The photo showed the words 'Commercial Bank of Australia Ltd' in relief on the cement rendered band between the two floors (the words have been removed), with the emblem above the oriel at the corner. One chimney was visible on the southern plane of the hipped roof. The two main elevations appeared as they do in 2015, with bands of (unpainted) cement render and face-red brick. The door at this date comprised a highlight above a pair of timber framed glass doors with a window pane to the top 2/3 (since replaced). Immediately to the north of the building (along Thomson Street) there appeared to be a short, single-storey wall (which remains in 2015), followed by a tall timber fence. The Johnson Street boundary had a tall timber framed, corrugated iron clad fence.

An aerial photo dated to the 1940s (MDHS) showed the bank property from the west (Figure H2). Four chimneys are evident on the roofs and these are still extant. The west elevation of the two-storey section appeared as it does in 2015. To the rear of this appeared to be the narrower section with a lower roof line and the third chimney. Attached to this was a single-storey room, with a single window on the west elevation and the fourth chimney. A hipped-roof outbuilding was to the north (appears to remain in 2015), followed by a smaller outbuilding. The property did not include any trees or mature garden at this date. Number 44 Johnson Street was subdivided and on-sold in 1941 (LV:V2321/F640).

A second aerial dating to 1965 (MDHS) showed the property from directly above (Figure H3). The property appears to have had a very similar layout and features to that of the 1940s aerial. The main portion of the building (with two chimneys) extends to the north with a narrower portion (two-storeys with one chimney), and the third (rear) portion of the building (single storey with one chimney). A small section on the east boundary is also enclosed (as appears in 2015). The hipped-roof outbuilding appeared to be a garage, as a driveway led to an entrance off Thomson Street (remains in 2015). A small outbuilding is located to the north of this. Trees appear on the property by this date. The property was bound by a (probably timber) fence.

A later photo (date not known) (MDHS) showed the bank from the south when still operating as the Commercial Bank of Australia (Figure H4). The two facades appeared as they do in 2015. The formerly unpainted cement render details had been painted bright white/cream by this date. The words 'Commercial Bank of Australia Ltd' still appeared on the cement rendered band, and the emblem to the corner was also intact. The glass entrance doors had been replaced with a pair of solid panelled doors, retaining the highlight. To the north of the two-storey building (on the east boundary) was the tall brick wall, before a tall fence. A sign 'CBA Bank, cheque and savings accounts' appeared to the right of the entrance. A long sign projected from the left of the door (over the footpath) reading 'Bank' (after indistinguishable words).

The building served as the Westpac bank in the early 1990s (Pearce 1991:7). In October 2000, the property was sold into private ownership and the building ceased serving as a bank. From 2001, the building was owned and occupied by Noble & Koeninger (MDHS; LV:V2321/F640).

The solid entrance doors and highlight above, were replaced at a later date with a single aluminium glass door and highlight. In 2015, outbuildings are located to the rear (north) of the original building and red brick wall. The outbuildings includes a low gabled building constructed on the Thomson Street boundary constructed of recycled random rubble sandstone with red brick quoining. A portion

of the fence adjacent, on the Thomson Street boundary, is constructed of the same materials (not apparent in the 1965 aerial but the craftsmanship and style indicates that they were unlikely to be constructed by the bank). The date of these has not been confirmed but they were most likely created and built after 2000 when in private ownership. A gabled-roof building (garage) is located on the north-west boundary, with access off Thomson Street (an outbuilding in this location is evident in the 1940s aerial; date not confirmed but it appears to be a cement-sheet construction).

The property has a mature garden to the north and rear of the building.

Hyndman & Bates, architects

Robert G. Hyndman (1863-1901) and Edward A. Bates (1865-1931) formed the partnership Hyndman & Bates in 1888. Both were previously employed in the office of Reed, Henderson & Smart, with Hyndman articled to the firm from c1882. The early work of Hyndman & Bates was mostly domestic, before being commissioned to design a warehouse and office for E. L. Yencken in Flinders Street, Fitzroy (1889-90) which was a Romanesque Revival design with some Arts and Crafts influences. Some of these influences were woven into the Federation Freestyle of the Maffra bank, namely the roof decoration, the round arched windows and the oriel balcony with the relief forms and organic design of the bank's name and motif. The firm completed designs for a number of Commonwealth Bank branches (the bank was a former client of Reed, Henderson & Smart), including those built at Collingwood (1889-90) and Yea (1900). After Hyndman's death in 1901, the firm continued to operate under the same name. In 1908, Bates rejoined the firm Smart, Tappin & Peebles, the survival of Joseph Reed's practice, which became Bates, Peebles & Smart. The amalgamated firms enjoyed significant success with landmark buildings commissioned, such as the Buckley & Nunn Department Store in Bourke Street, Melbourne (1910-12) and the Conservatorium of Music at the University of Melbourne (1909-10) (Willis 2012:350).

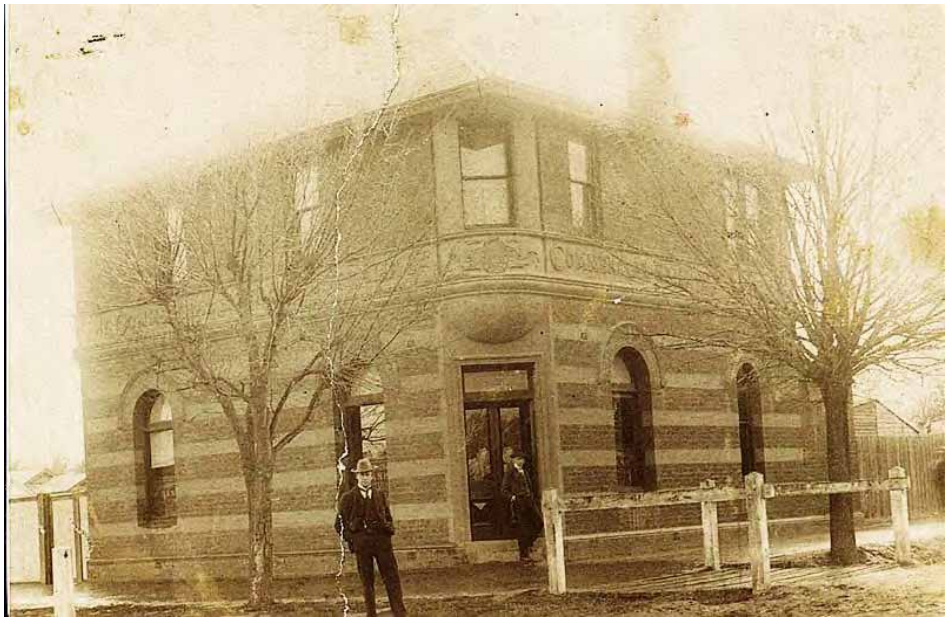

Figure H1. The bank in 1906 with its original entrance doors and highlight, unpainted render and bricks as part of the balanced original colour scheme (MDHS, ID. P02941VMFF 1906).

Figure H2. An aerial photo of the bank in the 1940s (MDHS).

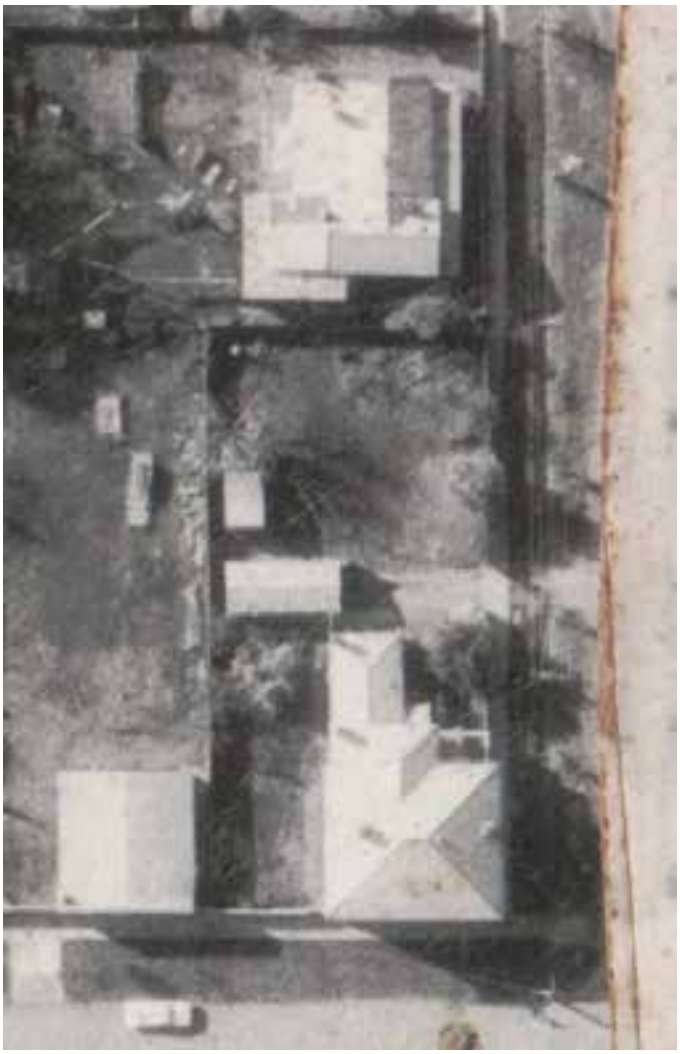

Figure H3. Aerial of the bank property in 1965 (MDHS).

Figure H4. The bank at an unconfirmed date, when it still served as the Commercial Bank of Australia (pre-1990s). It illustrates that by this date the bank had painted rendered decoration (MDHS, ID. P02055VMFF).

Sources

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Context Pty Ltd (2005), *Wellington Shire Heritage Study Thematic Environmental History*, prepared for Wellington Shire Council.

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The *Maffra Spectator*

Township of Maffra Plan

Willis, Julie, 'Hyndman & Bates' in Goad, Philip & Julie Willis (2012), *The encyclopedia of Australian architecture*, Port Melbourne [Vic.].

Description

This section describes the place in 2016. Refer to the Place History above for additional important details describing historical changes in the physical fabric.

The substantial two-storey brick bank was built in 1898, designed by architects Hyndman & Bates. The Federation Free Style bank is located on the corner of Thomson and Johnson streets, the latter being the main street of Maffra. It is a dominant building at the northern end of the township. The building is built on the boundary, flush with the footpath.

Figures D1 & D2, & Page 1. The building has a steep hipped roof clad with lapped corrugated galvanised iron, with a galvanised metal ridge cresting, finials and decorative roof vents at the rear, and timber lined eaves. The front portion of the building is constructed of tuckpointed red brick, while the rear sections are constructed of brown brick. (Figure D3). Three brick chimneys with a rendered cap (one with a terracotta chimney pot) remain on the main and rear sections of the building, suggesting that all sections were constructed at the same time, despite the use of different coloured bricks. The ground floor of the three main elevations visible from Johnson and Thomson streets (south-east, south-west and north-west; excluding the rear) have five bands of render (overpainted) between six bands of red brickwork. The first floor is face red brick with one large horizontal band of render (overpainted), framed by mouldings, separating the two levels. This gives the banking area on the ground floor the appearance of being much more substantial and solid than the top residential floor above. The band of render continues across the balustrade of a first-floor oriel balcony on the chamfered corner (rendered). The small projecting balcony with a round oriel has a recessed timber framed sash-window. The balcony balustrade has an ornate CBA L insignia in relief. A 1906 photo showed the words 'Commercial Bank of Australia Ltd' in relief on the cement rendered band between the two floors, which has since been removed. The first floor windows have segmental-arched heads. The four timber framed windows at ground level have semi-circular arches of brown-brick voussoirs and a hood mould (one is a double-hung sash window). The entrance has a metal-framed modern door, highlight and sidelight and is reached by bluestone steps. Overall, the 1898 building is highly intact and in very good condition.

Figure D3. To the rear (north-east) of the building is a two-storey bay with a hipped-roof with decorative triangular roof vents at the top of the northern roof planes. The brick chimney with a rendered cap is the same as that on the front portion of the building. There are double-hung timber sash windows, with segmental-arched heads to the first floor.

Figure D4. Detail showing the oriel balcony, rendered moulding, flat rendered bands, bank insignia in relief render, decorative wall vent and tuckpointed red brickwork. All the render on this building was originally unpainted and remained that way for about 80 years.

Figure D5. Attached to the building, along the south-east boundary is a tall 1898 red brick wall (appears to be the wall of a room attached to the rear of the building) with rendered scroll bracket. Following this on the boundary is a post-2000 random rubble sandstone wall with red brick quoining, which also forms the wall of a recent outbuilding.

The property has a mature garden to the north-west and rear of the building. The garden is not significant.

Figure D1. The Johnson Street elevation with the chamfered corner entrance and projecting oriel balcony.

Figure D2. The north-west and south-west elevations. The chimneys are consistent in style on the front and rear portions of the building.

Figure D3. The rear elevation constructed of brown brick (not tuckpointed), and the northern roof faces with the triangular roof vents. The hipped roof of the single-storey portion of the building is evident; the tall corbelled-brick chimney is just out of frame to the right.

Figure D4. Detail showing the oriel balcony, rendered moulding, flat rendered bands, bank insignia in relief render, decorative wall vent and tuckpointed red brickwork. All the render on this building was originally unpainted and remained that way for about 80 years.

Figure D5. The rear (north-east) elevation. This boundary comprises the original tall red-brick wall with rendered scroll bracket, and the post--2000 sandstone wall with red brick quoins.

Sources

All photos taken in 2015 by Heritage Intelligence Pty Ltd as part of Wellington Shire Stage 2 Heritage Study.

Comparative analysis

There are no other banks of this Federation Freestyle design in Wellington Shire, although there are similar ones in other country towns in Victoria, nor is there another commercial building in Maffra of this architectural style.

The early work of the architects Hyndman & Bates was mostly domestic, before being commissioned to design a warehouse and office for E. L. Yencken in Flinders Street, Fitzroy (1889-90) which was a Romanesque Revival design with some Arts and Crafts influences. Some of these influences were woven into the Federation Freestyle of the Maffra bank, namely the roof decoration, the round arched windows and the oriel balcony with the relief forms and organic design of the bank's name and motif. The firm completed designs for a number of Commonwealth Bank branches (the bank was a former client of Reed, Henderson & Smart), including those built at Collingwood (1889-90) and Yea (1900).

Management Guidelines

Whilst landowners are not obliged to undertake restoration works, these guidelines provide recommendations to facilitate the retention and enhancement of the culturally significant place, its fabric and its setting, when restoration works or alterations to the building are proposed. They also identify issues particular to the place and provide further detailed advice where relevant. The guidelines are not intended to be prescriptive and a pragmatic approach will be taken when considering development proposals. Alternative approaches to those specified in the guidelines will be considered where it can be demonstrated that a desirable development outcome can be achieved that does not impact on a place's heritage integrity.

1. Additions and new buildings
   - 1.1. Retain clear views of the elevations on Johnson and Thomson Streets and the rear view which can be seen from Johnson Street.
   - 1.2. New structures should be restricted to the rear of the property.
   - 1.3. Additions and new buildings should be a maximum of two-storeys tall and within the blue polygon shown below, which allows a viewing area big enough to be able to see most of the banded rear elevation from the public realm.
2. Accessibility
   - 2.1. A new entry on the Thomson Street side, beyond the two storey building, with ramp access, is preferable to a ramp on the footpath at the existing front entry. It is important that the ramp is not concrete as this can damage the solid masonry wall, instead, construct a timber or metal framed ramp so that there is good airflow under it so that the wall structure can evaporate moisture, will not block sub floor vents and it can easily be removed in the future. The new entry could be through the 1898 single storey wall, but it would be preferable if is was further south just beyond that wall. It is also possible to insert a new entry on the south elevation accessed from Johnson St.
3. Reconstruction and Restoration
   - 3.1. All of the existing painted render (eg on the chimneys, flat bands, moulded string courses, sills, and wide band around the balcony level etc, should be removed chemically (never sand or water blast). This will reduce costly repainting of these elements, and restore the original architectural design. Figs D1, 2, 3, 4, 5.
4. Care and Maintenance
   - 4.1. Obtain a copy of "Salt Attack and Rising Damp" by David Young (2008), which is a free booklet available for download from Heritage Victoria website. It is in plain English, well illustrated and has very important instructions and should be used by tradesmen and Council maintenance staff. Further assistance is available from the Shire's heritage advisor.
   - 4.2. If damp develops in the walls, it is caused by poor drainage not the quality of the bricks or the lime mortar (which are currently over 100 years old and in very good condition), or the timber floor is failing, it is imperative that the drainage is fixed first. This may involve the lowering of the ground outside so that it is lower than the ground inside under the floor, installation of agricultural drains, running the downpipes into drainage inspection pits instead of straight into the ground. The reason for the pits is that a blocked drain will not be noticed until so much water has seeped in and around the base of the building and damage commenced (which may take weeks or months to be visible), whereas, the pit will immediately fill with water and the problem can be fixed before the floor rots or the mortar falls out, the bricks start to crumble, and the building smells musty.
   - 4.3. Ensure good subfloor ventilation is maintained at all times to reduce the habitat for termites and rot of the subfloor structure. Subfloor ventilation is critical with solid masonry

buildings. Check that sub floor vents are not blocked by soil, plants, or concrete, and introduce additional ones if necessary. Ensure the exterior ground level is 250mm or more, lower than the ground level inside the building.

4.4. Never install a concrete floor inside a solid masonry building as it will, after a year or so, cause long term chronic damp problems in the walls. Do not install a (new) damp proof course (DPC) until the drainage has been fixed, even an expensive DPC may not work unless the ground has been lowered appropriately.

4.5. Never seal solid masonry buildings, they **must be able to evaporate water** which enters from leaking roofs, pipes, pooling of water, storms, etc. Use appropriate cleaning materials, agents and methods, as recommended by the Shire's heritage advisor. The biggest risk to solid masonry buildings is permanent damage by the use of cleaning materials, agents and methods. Sand and water blasting removes the skilled decorative works of craftsmen, such as the tuck pointing on this building in Maffra, as well as the fired surface on bricks and the lime mortar from between the bricks. It is irreversible and reduces the life of the building due to the severe damp that the damage encourages.

4.6. Never use cement mortar, always match the original lime mortar. Traditional mortar mixes were commonly 1:3, lime:sand. Cement is stronger than the bricks and therefore the bricks will eventually crumble, leaving the cement mortar intact! Lime mortar lasts hundreds of years. When it starts to powder it is the 'canary in the mine', alerting you to a damp problem – fix the source of the damp problem and then repoint with lime mortar.

4.6.1. Remove any dark grey patches to the mortar joints. This is cement mortar which will damage the bricks and longevity of the walls. Repoint those joints with lime mortar. The mortar is not the problem it is the messenger.

4.6.2. Repoint the brick joints in and around the front bluestone steps, with lime mortar, after ensuring the source of water is drained effectively.

4.7. Ensure all future signage is designed to fit around the significant architectural design features, not over them.

5. Services

5.1. Ensure new services and conduits, down pipes etc, are not conspicuous. To do this, locate them at the rear of the building whenever possible, and when that is not practical, paint them or screen them in same colour as the building or fabric behind them. Therefore if a conduit goes up a red brick wall, it should be painted red, and when it passes over say, a cream coloured detail, it should be cream.

Sources

Young, David (2008), "Salt Attack and Rising Damp, a guide to salt damp in historic and older buildings" Technical Guide, prepared for Heritage Victoria.

NOTE: The blue shaded area is the preferred location for additions and new development.

KEY

Recommended for Heritage Overlay

Title boundary

Commercial Bank of Australia (former)
50 Johnson St, Maffra

Project: Wellington Shire Stage 2 Heritage Study
Client: Wellington Shire Council
Author: Heritage Intelligence Pty Ltd
Date: 12/2/16

Locality:	**MAFFRA**
Place address:	**95 JOHNSON STREET**
Citation date	2016
Place type (when built):	Hotel
Recommended heritage protection:	Local government level Local Planning Scheme: Yes Vic Heritage Register: No Heritage Inventory (Archaeological): No
Place name:	**Metropolitan Hotel (former)**

Architectural Style:	Victorian Filligree
Designer / Architect:	Not known
Construction Date:	1889-90

Statement of Significance

This statement of significance is based on the history, description and comparative analysis in this citation. The Criteria A-H is the Heritage Council Criteria for assessing cultural heritage significance (HERCON). Level of Significance, Local, State, National, is in accordance with the level of Government legislation.

What is significant?

The former Metropolitan Hotel at 95 Johnson Street, Maffra, is significant. The original form, materials and detailing as constructed in 1889-90 are significant. The pre-1932 eastern bay of the facade is significant.

Later alterations and additions to the building are not significant.

How is it significant?

The former Metropolitan Hotel is locally significant for its historical and aesthetic values to the Shire of Wellington.

Why is it significant?

The former Metropolitan Hotel is **historically significant at a local level** as it illustrates the period of Maffra when it was established as a social and commercial centre of the surrounding pastoral and dairy industry, which continued to grow with the opening of the Maffra Railway Station, which had recently ended the region's isolation. The first Metropolitan Hotel operated in Maffra from as early as 1870, on the same site. The existing Metropolitan Hotel was built in 1889-90 for owner and publican James Knox, with additions made to the hotel at a later date (this may be the eastern bay of the facade; further investigation required). In the 1890s, it was the grandest of Maffra's hotels and the largest building in Maffra, besides the Maffra Beet Sugar Factory. The hotel comprised bars, a billiard room, dining room, kitchen, two drawing rooms, bedrooms and a wide balcony supported by iron columns. In 1996, the original verandah floor (to the first floor) collapsed while occupied by 17 people during a fire brigade demonstration. The remaining two-storey verandah structure was propped up and restored using the original decorative iron. The building has recently been acquired by Woolworths who have incorporated the building into a larger modern complex. (Criterion A)

The former Metropolitan Hotel **is aesthetically significant at a local level** as an 1889-90 hotel reflecting the Victorian Filligree style. The former hotel is in very good condition and retains a high proportion of original fabric including the two main elevations fronting Johnson Street and Purdy Lane. The significant architectural details include the form and profile of the two-storey verandah, its hipped roof clad in (recent) corrugated iron, the original cast iron balustrade, frieze and brackets, as well as the elaborate parapet with vase shaped balusters and piers with panels of vermiculation, the pediment and the bold cornice moulding below the parapet. The pediment has a staghead, crown and floral motif in relief, below are the words 'Metropolitan Hotel' in relief (with space above for the owner's name) flanked by panels of vermiculation and consoles. Also notable are the brick construction, tuck pointing to the facade, rendered plinth, engaged piers with banded rustication which form quoining at the first floor, and the openings to the facade with bold segmental-arched mouldings to the top, inset with a rendered surround. The windows are timber-framed one-over-one sash windows and most have a recessed panel in the brickwork below the sill. The windows in the two bays flanking the verandah are particularly wide, with narrow sash windows creating sidelights. Windows to the west (brick) elevation facing Purdy Lane and underneath the first-floor of the verandah are square-headed openings with radiating voussoirs and a rendered sill. The eastern bay of the façade, accentuated by quoining, has the same architectural detail as the 1889-90 building but may date to a later period (definitely constructed by 1932). This corner building is aesthetically significant as a landmark historic building in the Johnson Street streetscape. (Criterion E)

Statutory Recommendations

This place is recommended for inclusion in the Schedule to the Heritage Overlay of the Wellington Shire Planning Scheme to the boundaries as shown on the map.

External Paint Controls	Yes
Internal Alteration Controls	No
Tree Controls	No
Outbuildings or fences which are not exempt under Clause 43.01-3	No
Prohibited Uses May Be Permitted	No
Incorporated Plan	No
Aboriginal Heritage Place	Not assessed

Map of recommended boundary for Heritage Overlay

KEY

Recommended for Heritage Overlay

Title boundary

Metropolitan Hotel (former)
95 Johnson St, Maffra

Project: Wellington Shire Stage 2 Heritage Study
Client: Wellington Shire Council
Author: Heritage Intelligence Pty Ltd
Date: 12/2/16

History

Locality history

The first Europeans known to have reached this part of Gippsland was Angus McMillan and his party in January 1840, when they reached the Macalister River, downstream from the current town of Maffra. In 1842, New South Wales squatter Lachlan Macalister established the Boisdale Run in the region. Macalister may have named a sheep fold on the run 'Maffra' after one of Macalister's properties in New South Wales (which was named after a town in Portugal). In 1845, 640 acres of the Boisdale Run was designated as a Native Police Reserve, located in what was referred to as 'Green Hills' at the time. These 640 acres would become the site of the Maffra township (MDHS web).

With the discovery of gold in the hills to the north-west, travellers would cross the Macalister River in Green Hills. In 1862 Job Dan built a punt across the Macalister River at this point and the following year, in 1863, the Avon Roads Board surveyed a town at the crossing, which was named Maffra after Macalister's sheep fold. The town of Maffra was gazetted in 1864 (MDHS web). By 1866 the town had two hotels, a bakery, butchers, post office, blacksmith, two stores and a bridge (MDHS web; Fletcher & Kennett 2005:68). Avon District Roads Board was formed in 1864 and proclaimed a Shire in 1865, with Stratford serving as the administrative centre (Context 2005:38). The first selectors in the area grew wheat, oats and barley, but with the improvements in transport, selectors changed their focus to the beet growing and dairying (Fletcher & Kennett 2005:68).

The town's population grew from the late 1860s, with the establishment of churches, a school, and the national bank, with further commercial growth from the 1870s. Soon the town comprised a new hotel, more substantial churches replacing the earlier timber buildings, a newspaper, post office, two cheese factories and a flour mill (MDHS web; Fletcher & Kennett 2005:68-9). By the 1870s, Maffra and the surrounding district had prospered and councillors exerted pressure to move the seat of government to Maffra. This was achieved briefly from 1873 to 1874, before Maffra formed its own Shire in 1875. A courthouse and the railway station opened in Maffra in 1887; the latter ended the region's isolation, significantly shortening the travel time to Melbourne. It also stimulated industries, with cattle and dairy products sent to the Melbourne markets from Maffra (Context 2005:38, 29).

By 1903, Maffra had a National, Commercial and Victoria Bank, along with the Metropolitan, Maffra and Macalister hotels. The town also comprised State School No. 861, the Shire hall, a courthouse and Mechanics Institute at this date. While the four churches built by this date were the Anglican, Presbyterian, Wesleyan and Catholic. Maffra had become a 'great centre of the Gippsland cattle trade' in the northern part of the Shire, with cattleyards operated by three auction firms. In 1903, the beet sugar industry was 'being experimented with by the State Government' (*Australian handbook* 1903).

From 1897 the new venture of beet growing had begun in Maffra, which had a lasting effect on the town's economy. Standing on the outskirts of Maffra near the railway station are the remains of the Maffra sugar beet factory, the only beet sugar factory to operate in the southern hemisphere. The Maffra Sugar Company was formed by local landowners in 1896, and a factory built near the railway station, opening in 1898, the same date as the Commercial Bank was opened. It commenced manufacturing sugar from sugar beet, a root crop grown in temperate climates. However, the factory was closed in 1899 after its second season, to be reopened again by the Department of Agriculture in 1910. In the early twentieth century, the growing of beet sugar became important. To stimulate beet production, further government investment was expended on buying part of the Boisdale Estate and subdividing it into small closer settlement allotments where farmers were required to grow 10 acres of beet. However, with the rise of the local dairying industry, shortage of labour, high wage demands and increasing food prices, the beet industry declined and the factory closed in 1948. Still standing on the factory site is the large brick sugar store designed by Maffra architect Steve Ashton in 1922. The

factory's office and weigh station have been moved to Apex Park and are now the home of the Maffra Sugar Beet Museum (Context 2005:13-14).

The Maffra Sale area grew to become a major cheese-producing region in Victoria, with private operators and companies operating in the region. Subdivision of large estates in the Maffra Sale area also increased dairy production. The private subdivision of the Boisdale Estate in the 1890s inevitably created dairy farms, while the government closer settlement and soldier settlement schemes further increased the number of dairy farms. A series of milk factories were built near the railway station in Maffra, including Nestles, the Commonwealth Milk Factory and the Maffco Factory. Of particular note is the Commonwealth Milk Factory designed by Steve Ashton and completed in 1922 (Context 2005:12). After a series of takeovers, in 2015 there is now one large factory in Maffra, Murray Goublurn (Fletcher & Kennett 2005:68).

In the twentieth century, the town of Maffra was firmly established as the administrative, commercial and social centre of an agricultural and pastoral district. Dairying was widespread in the shire, facilitated by water for irrigation supplied from Glenmaggie Reservoir on the Macalister River. In 1994, Wellington Shire was created by the amalgamation of the former Shires of Alberton, Avon and Maffra, the former City of Sale, most of the former Shire of Rosedale, as well as an area near Dargo which was formerly part of Bairnsdale Shire (Context 2005:39).

Thematic context

This place is associated with the following themes from the *Wellington Shire Thematic History* (2005):

9. Developing cultural Institutions and Way of Life

Hotels were often one of the first buildings erected a in new settlement, as the social centre for the growing community, as a resting place on a coaching route and in the northern part of the Shire, en route to the goldfields. They provided lodgings and stables for travellers and before the establishment of public, commercial and government buildings, the rooms could also serve as meeting rooms for local groups, public meetings and travelling doctors who periodically tended the community.

Some of the earliest remaining hotels in the study area are the Exchange Hotel, Rosedale (c1863), Macalister Hotel in Maffra (c1863, 1922 additions), Railway Hotel in Heyfield (1885, 1940 additions) and Briagolong Hotel (1874; altered). Later hotels appeared once the towns were further established and provided competition to the earlier hotels, such as the Maffra Hotel (1900). In the twentieth century, earlier buildings were replaced, or re-built due to fires, such as the Tinamba Hotel (1924), Cricket Club Hotel in Cowwarr (1929), and Commercial Hotel in Heyfield (1930). The hotels continue to serve as social and entertainment venues for the present communities.

Place history

The first Metropolitan Hotel operated in Maffra from as early as 1870 (*Gippsland Times*, 24 Dec 1870:2). In 1872, the local newspaper referred to Williams' Metropolitan Hotel, Maffra, and the following year the hotel was advertised by proprietor J. R. Williams (*Gippsland Times*, 21 Dec 1872:2; 11 Jan 1873:2). From 1879, James Knox (late of the Thomson Hotel, Heyfield) advertised as the proprietor of the Metropolitan Hotel, Maffra. The advertisement noted that 'visitors will find first-class accommodation at this well-known Hostelry' with 'good stabling, cattle yards and paddocks' (*Gippsland Times*, 15 Dec 1879:1). In May 1888, the Maffra Spectator reported that 'our popular host of the Metropolitan Hotel, Mr James Knox, having yesterday become the purchaser of the property from Mr James Gibney for the sum of 1.2,000, intends shortly to erect a substantial brick edifice on what is considered to be the best situation in the town for the business' (*Maffra Spectator*, 24 May 1888:3). This suggests that the earlier hotel existed on the same site.

In 1889, a local newspaper stated that 'the contract for the erection of Mr Knox's new hotel at Maffra has been let to Messrs Napier and Geddes, who will commence operations in Monday next. The first

half of the structure is to be built in four months, and the remainder must be completed within eight months of the acceptance of the contract. We understand it will be one of the most convenient and best laid out hostelries for its dimensions in the colony' (*Maffra Spectator*, 15 Aug 1889:3). The existing Metropolitan Hotel was built in 1889-90 for owner James Knox (*Heyfield Herald*, 21 Feb 1918:2). Additions were made to the hotel at a later date (details not known) (Pearce 1991:19).

Prior to locating to Maffra, James Knox was the owner of the Toongabbie Hotel (in 1873), followed by the Thomson Hotel in Heyfield (*Gippsland Times*, 1 Feb 1873:2; Pearce 1991:19). Knox and his wife remained at the hotel for 25 years, before they were farewelled from Maffra in 1904 by a large gathering (Pearce 1991:19).

In 1897-8, Johann Schwarzer, a German sugar-manufacturing machinery expert who oversaw the installation of the German equipment at the Maffra Beet Sugar factory, recounted Maffra and its buildings in his journals. In 1898, Schwarzer stated that within Maffra, 'only two hotels are bigger with the luxury of a second floor and built of bricks'. Schwarzer stayed at the 'Metropole', as he referred to it, which was the grandest of four hotels in Maffra at this date. It was the largest building in the town, apart from the Beet Sugar Factory, with 'six windows at the front and a first floor' (MDHS). He continued:

'Downstairs is the Bar and two rooms in which the better class guests stay, towards the front is the Billiard room, the Dining room and at the back a few private rooms belonging to the hotelier. The kitchen is in a separate building in the courtyard. Upstairs are two drawing rooms for the guests and their bedrooms. A nice wide balcony, as long as the building, reaches out over the pavement supported by iron columns … One pays one shilling and sixpence for every meal and the same for the room' (MDHS).

In 1906, Ben Martin took over the Macalister Hotel. At this date the hotel was advertised as having the best accommodation, best brands of liquors and cigars, ample stable accommodation, livery at reasonable rates and a first-class billiard room. Prior to 1906, Martin had operated to the Orient Hotel in Warragul (*Maffra Spectator*, 2 Jul 1906:2). A photo dating to 1910 (Figure H1) showed the facade of the hotel (SLV). The parapet had urns atop each pier, while the pediment read '(indecipherable owner's name) Metropolitan Hotel'. The two-storey verandah had an ornate balustrade, a frieze to both floors, and round brackets to each supporting post (the same style as those that remain in 2015). The bays (divided by quoining) to each side of the verandah were also visible. The openings to the facade appeared as they remain in 2015.

A photo dating to 1932 (Figure H2) showed the hotel from a distance, from the north-west (SLV). The quoining to the corners was painted bright white and atop the parapet was the pediment, and five urns (since removed), indicating that the building comprised the eastern section).

Barrett's Metropolitan Hotel was shown in a photo dating to 1979 (Figure H3). The photo (SLV) showed that the pediment now read 'Barrett's (painted) Metropolitan Hotel' and that the urns had been removed by this date. Some of the round cast-iron brackets to the ground floor had been removed by this date and the verandah to the first floor had been in-filled at the east end. A more recent photo dating to the c1970s or 80s (Figure H4) showed the facade and west elevation which remained face-brick (NT).

In 1996, the original verandah floor (to the first floor) collapsed while occupied by 17 people during a fire brigade demonstration. The remaining two-storey verandah structure was propped up and restored (MDHS). It appears that the original cast-iron work was retained on the verandah and remains today.

In 2015, the building serves as Woolworths Supermarket, and has been incorporated as part of a larger modern structure that extends to the south and west. The height of the original eastern elevation has been raised and a modern addition continues to the south. The facade and west

elevation remain but have been over-painted. The openings to the facade remain unaltered, when comparing them to those that are visible in the 1910 photo. The verandah is now supported by metal poles, but appears to retain the original cast-iron and hipped roof.

Figure H1. A photo dating to 1910 that showed the facade of the hotel. The parapet had urns atop each pier, while the pediment read '[indecipherable owner's name] Metropolitan Hotel'. The two-storey verandah had an ornate balustrade, a frieze to both floors, and round brackets to each supporting post (SLV).

Figure H2. A photo dating to 1932 that showed the hotel from a distance, from the north-west. The quoining to the corners was painted bright white and atop the parapet was the pediment,

and five urns (since removed), indicating that the building comprised the eastern section) (SLV).

Figure H3. A photo dating to 1970 that showed that the pediment now read 'Barrett's (painted) Metropolitan Hotel' and that the urns had been removed by this date. Some of the round cast-iron brackets to the ground floor had been removed by this date and the verandah to the first floor had been in-filled at the east end (SLV).

Figure H4. Barrett's Metropolitan Hotel (c1970s-80s) showed the facade and west elevation when it remained face-brick (NT).

Sources

Australian handbook (1903), as cited in Victorian Places 'Maffra', <http://www.victorianplaces.com.au/maffra>, accessed Feb 2016.

Context Pty Ltd (2005), *Wellington Shire Heritage Study Thematic Environmental History*, prepared for Wellington Shire Council.

Fletcher, Meredith & Linda Kennett (2005), Wellington Landscapes, *History and Heritage in a Gippsland Shire*, Maffra.

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Heyfield Herald [Vic.]

Maffra & District Historical Society (MDHS) collection: historical information and photos generously provided by Linda Barraclough, Pauline Hitchins & Carol Kitchenn, provided Nov 2015 & website, 'Maffra Township History', <http://www.maffra.net.au/heritage/histown.htm>, accessed 2 Feb 2016.

National Trust (NT), record no. B4976, accessed via Hermes.

State Library of Victoria (SLV), picture collection, image nos. b51727, b51731, H97.250/2742, <http://www.slv.vic.gov.au/>, accessed 14 January 2016.

The *Maffra Spectator*

Description

This section describes the place in 2016. Refer to the Place History for additional important details describing historical changes in the physical fabric.

The Metropolitan Hotel was built in 1889-90 and reflects the Victorian Filligree style. The large two-storey building is constructed to the title boundaries and is located on the south side of Johnson Street, at the corner of Purdy Lane, at the centre of the main commercial street in Maffra. The building was acquired by the Woolworths supermarket, which has extended the height of the building to the level of the parapet and have included the building in a large development that extends to the south and east. The north and west elevations of the 1889 building remain largely intact. Overall, the 1889-90 building is in very good condition and retains a moderate level of integrity.

Figure D1. The two-storey building was constructed of brick (overpainted), with tuckpointing to the facade, on a rendered plinth. A decorative parapet to the facade stops at a pediment. The urns to the piers of the parapet were lost by 1970. Below the parapet is a bold cornice moulding. The pediment sits central over the two-storey verandah below. Following a collapse of the verandah floor in 1996, the verandah has been reconstructed and reinforced with metal bearers and pole supports. The original cast iron balustrade, frieze and brackets have been retained (the brackets to the ground floor are missing; lost by 1970, see Figure H3). The verandah roof retains its original hipped profile, clad with (recent) corrugated iron. Either side of the verandah are bays created by engaged piers with banded rustication which form quoining at the first floor.

Modern signage has been installed on the west elevation.

Figure D2. A detail of the pediment shows the staghead, crown and floral motif in relief. The words 'Metropolitan Hotel' (which has space above allowing for former owners' names; 'Knox's' can be made out) is flanked by panels of vermiculation and consoles.

Figure D3. The west elevation fronting Purdy Lane, while overpainted, retains the original openings (one at the south end has been closed over). The square-headed openings have radiating voussoirs and a rendered sill.

Figure D4. At the east end of the facade is a wide bay (accentuated by the quoining) with the same architectural detail as the 1889 building; this may be the addition constructed at a later date (and was definitely built by 1932, see Figure H2). Further investigation is required.

The far east section of the ground floor has a rendered wall, indicating this section was altered (Figure H4) and has since been sympathetically restored to match the details of the remainder of the facade.

Figures D4 & 5. The many openings to the facade (except those under the verandah on the first floor) have bold segmental-arched mouldings to the top and are recessed within rendered surrounds. All windows have timber-framed one-over-one sash windows and most have a recessed panel below the sill. The windows in the two bays flanking the verandah are particularly wide, with narrow sash windows creating sidelights each side.

The windows under the verandah on the first floor have the same treatment as those on the east elevation, fronting Purdy Lane.

Figure D1 & Aerial. The roof has been replaced with a modern flat structure, which raised the height of the wall on the west elevation; this additional height is clad with a metal panelling. The doors to the exterior are later alterations. The building now forms part of a large modern Woolworths building, which extends to the south and east.

Figure D1. The two-storey building was constructed of brick (overpainted), with tuck pointing to the facade, on a rendered plinth. A decorative parapet to the facade stops at a pediment. The pediment sits central over the two-storey verandah below (reconstructed in 1996).

Figure D2. A detail of the pediment shows the staghead, crown and floral motif in relief. The words 'Metropolitan Hotel' (which has space above allowing for former owners' names; 'Knox's' can be made out) is flanked by panels of vermiculation and consoles.

Figure D3. The west elevation fronting Purdy Lane retains the original openings (one at the south end has been closed over). The square-headed openings have radiating voussoirs and a rendered sill.

Figure D4. At the east end of the facade is a wide bay (accentuated by the quoining) with the same architectural detail as the 1889 building; this may be the addition constructed at a later date (and was definitely built by 1932, see Figure H2).

Figure D5. The many openings to the facade (except those under the verandah on the first floor) have bold segmental-arched mouldings to the top and are recessed within rendered surrounds. All windows have timber-framed one-over-one sash windows. The verandah posts are not original.

Sources

All photos taken in 2015 by Heritage Intelligence Pty Ltd as part of Wellington Shire Stage 2 Heritage Study.

Comparative Analysis

It is common, in many parts of the State, for many of the historic posted verandahs to have been removed from this type of building, (often due to road safety concerns of Shire engineers around the State, during the 1960s) and this comparative analysis illustrates that it does not impact the overall significance of the place in Wellington Shire, especially as the verandahs are being reconstructed when finances permit (eg Maffra Hotel verandah 2016) and engineers have found innovative ways such as moving the kerb further from the posts or installing low concrete bollards, to ensure cars do not crash into the posts.

Metropolitan Hotel (former), 95 Johnson St, Maffra – 1889-90 two-storey brick hotel built in the Victorian Filligree style with elaborate Classical details. The two-storey verandah structure was rebuilt, but retains the original cast iron work. The building has been incorporated into a large supermarket building, but retains the two highly intact main elevations which are dominant elements in the Maffra streetscape. Recommended for the Heritage Overlay as part of this Study.

Comparable places:

Maffra Hotel, 122 Johnson St, Maffra – 1900 (with a 20th century addition at the north end of the facade) two-storey brick hotel in the Federation Queen Anne style. The elaborate Queen Anne

verandah had been removed, but it was recently reconstructed using early photographs for historical accuracy. The hotel and its corner tower are intact, with some alterations to the openings on the ground floor. Recommended for the Heritage Overlay as part of this Study.

Exchange Hotel (former), 2-10 Prince St, Rosedale – 1863 two-storey rendered brick hotel on a corner lot that addresses two streets, in the Victorian Georgian style. The two storey timber verandah structure probably dates to 1911, with a modern balustrade. The hotel is highly intact except for slight alterations to the openings on the ground floor. It is a landmark building located on a prominent site in Rosedale and significant as an early building in the town, and for its association with local builder William Allen. Recommended for the Heritage Overlay as part of this Study.

Yarram Club Hotel, 287 Commercial Rd, Yarram – c1912 rendered brick Federation Free Style hotel. A highly intact and elaborately detailed dominant building that is a landmark in the Yarram streetscape. The c1908 Stockdale Building and the c1912 Yarram Club Hotel are notable for the very early use of an extensive cantilevered verandah on a commercial building in a rural town, illustrating the bold adoption of new technology of the time. This compares with Geelong where the earliest use of a cantilevered verandah is a small shop built in 1912 on the NE corner of Gheringhap and Ryrie Streets and designed by Geelong architects Tombs and Durran for Norris Macrow. The Federation Free Style building is also comparable with the exuberant design of the 1909 Provincial Hotel, in Lydiard St North, Ballarat, by architect P S Richards. Recommended for the Heritage Overlay as part of this Study.

Victoria Hotel, 53 Turnbull St, Alberton – 1889 two-storey Victoria hotel is Classical in style originally with Second Empire influences. It is significant as one of the best examples of a boom style hotel in the Gippsland region, historically associated with the railway, and one of the few remaining 19th century commercial buildings in Turnbull Street. The building is rendered (overpainted), the doors replaced, the two-storey cast-iron verandah has been removed and the tower and widows walk appears to have been removed (a dominant element). (HO10)

Rosedale Hotel, 29-31 Lyons St, Rosedale – built as a single-storey building in 1858 with additions dating to 1927. A two-storey brick construction with a facade, roof form and parapet that dates to the Interwar period. It is significant as an important early hotel complex in Gippsland, for its association with builder William Allen (and others), for the plan of the complex, and for their contribution to the townscape. Retains 1858 stables and a two-storey kitchen and staff quarters dating to 1863. (VHR H645)

Criterion Hotel, 90-94 Macalister Street, Sale – 1866 two-storey rendered brick hotel with simple Classical detailing, located on a corner lot that addresses two streets. It is significant as one of the oldest and largest, intact, 19th century hotels in Victoria, with a two-storey cast iron verandah which is amongst the largest in Victoria. The two-storey cast iron verandah dating to c1877 was restored (or reconstructed) c2008, probably with the original cast-iron re-installed. (VHR H215)

Star Hotel, 173-85 Raymond St, Sale – 1888-89 two-storey (overpainted) brick hotel with rendered Classical details. Located on a corner lot, the hotel addresses two streets. It is significant for representing one of the finest architectural expressions of the period in the work of Sale architect J.H.W. Pettit and as a landmark corner building in the town centre precinct. The two-storey timber verandah (early but not original) has been removed. (HO277)

Management Guidelines

This building has had a major development without any heritage overlay in place. It appears to have been entirely demolished except for the brick walls along Johnson Street and Purdy Lane. Apart from the demolition of the roof, this is a logical outcome for all heritage buildings without interior controls on the Heritage Overlay. The historic roof structure is important and can be seen in Figs H2 and H4;

in this case, the historic parapet was designed to hide the hipped roof from view along the front (Johnson St) façade. Unfortunately the Purdy Lane view now has an inappropriate vertical steel deck parapet to hide the structure of the new flat, steel deck roof. Nevertheless, overall, this development of a large open space supermarket within the historic external walls is a very good example of adapting the historic building to a new use, because the historic building still has the same landmark historic architectural quality in the Johnson streetscape; most of the extension cannot be seen from Johnson Street and it is only marginally higher than the Purdy Lane historic facade. The high tilt slab walls to the rear of Purdy Lane have been divided into bays using thin rectangular 'blind windows' which reflect the form of the historic windows, and the verandah helps to visually reduce the large bland tilt slab wall, by providing a strong horizontal line accentuated by the shadow it creates.

Due to recent works, the historic portion of the building is in very good condition and well maintained, however, there are some recommendations below especially relating to the missing roof, the painted historic finishes, sub-floor footing ventilation, down pipe outlets into drainage pits, and some guidelines for future heritage enhancement.

Whilst landowners are not obliged to undertake restoration works, these guidelines provide recommendations to facilitate the retention and enhancement of the culturally significant place, its fabric and its setting, when restoration works or alterations to the building are proposed. They also identify issues particular to the place and provide further detailed advice where relevant. The guidelines are not intended to be prescriptive and a pragmatic approach will be taken when considering development proposals. Alternative approaches to those specified in the guidelines will be considered where it can be demonstrated that a desirable development outcome can be achieved that does not impact on a place's heritage integrity.

1. **Setting**
   - 1.1. Retain clear views of the front section and side elevations from along Johnson Street.
   - 1.1. Ensure signs and services such as power poles, bus shelters, signs, etc are located so that they do not impact on the important views.
   - 1.2. New interpretation storyboards should be placed to the side of the building not directly in front of it.
   - 1.3. Paving
     - 1.3.1. Ensure the asphalt or concrete does not adhere to the building itself. Insert 10mm x 10mm grey polyurethane seal over a zipped Ableflex joint filler around the plinth, to ensure concrete does not adhere to it, and to allow expansion and joint movement and prevent water from seeping below the building.

2. **Additions and New Structures**
   - 2.1. New structures should be restricted to the area as shown in the blue polygon on the aerial map below.
   - 2.2. Sympathetic extensions are preferred. E.g. New parts that are in the same view lines as the historic building as seen from Johnson Street, should be parallel and perpendicular to the existing building, no higher than the existing building, similar proportions, height, wall colours, steep gable or hip roofs, with rectangular timber framed windows with a vertical axis. But the parts that are not visible in those views could be of any design, colours and materials.
   - 2.3. Where possible, make changes that are easily reversible. E.g. The current needs might mean that a doorway in a brick wall is not used, or located where an extension is desired. Rather than bricking up the doorway, frame it up with timber and sheet it over with plaster, weatherboards, etc.

2.4. To avoid damage to the brick walls, signs should be attached in such a way that they do not damage the brickwork. Preferably fix them into the mortar rather than the bricks.

2.5. If an extension is to have a concrete slab floor, ensure it will not reduce the air flow under the historic brick building.

2.6. Avoid hard paths against the walls. Install them 500mm away from the walls and 250mm lower than the ground level inside the building. Fill the gap between the path and wall with very coarse gravel to allow moisture to evaporate from the base of the wall. See section 7.

3. **Reconstruction and Restoration**

If an opportunity arises, consider restoring and reconstructing the following.

3.1. Roofing, spouting and down pipes

3.1.1. Use galvanised corrugated iron roofing, spouting, down pipes and rain heads.

3.1.2. Don't use Zincalume or Colorbond.

3.1.3. Use Ogee half-round, and round diameter down pipes.

4. Brick and Rendered Walls

4.1. Mortar: Match the lime mortar, do not use cement mortar. Traditional mortar mixes were commonly 1:3 lime:sand.

4.2. Tuck pointing is now a rare craft and expensive to repair or reconstruct, which makes caring for the existing remnants particularly important.

4.3. Paint and Colours (also see Paint Colours and Paint Removal)

4.3.1. Note, even though some paints claim to 'breathe', there are no paints available, that adequately allow the walls to 'breathe'.

4.3.2. Paint removal: It is strongly recommended that the paint be removed chemically from the historic façade, (never sand, water or soda blast the building as this will permanently damage the bricks, mortar and render. Never seal the bricks or render as that will create perpetual damp problems). Removal of the paint will not only restore the elegance of the architecture, but it will remove the ongoing costs of repainting it every 10 or so years.

4.3.3. However, if it is decided to repaint the render, it should closely resemble the light grey colour of 'new render' and the bricks should be painted the same colour as the historic bricks. The colour scheme for the extensions could be changed to blend with the new colour scheme.

4.4. Remove any dark grey patches to the mortar joints - this is cement mortar which will damage the bricks, as noted above, and reduce the longevity of the walls. Repoint those joints with lime mortar. The mortar is not the problem it is the messenger, alerting you to a damp problem (also see Water Damage and Damp)

4.5. Modern products: Do not use modern products on these historic brick and render as they will cause expensive damage. Use lime mortar to match existing.

4.6. **Do not seal** the bricks and render with modern sealants or with paint. Solid masonry buildings **must be able to evaporate water** when water enters from leaking roofs, pipes, pooling of water, storms, etc. The biggest risk to solid masonry buildings is permanent damage by the use of cleaning materials, painting, and sealing agents and methods. None of the modern products that claim to 'breathe' do this adequately for historic solid masonry buildings.

5. Care and Maintenance

5.1. Retaining and restoring the heritage fabric is always a preferable heritage outcome than replacing original fabric with new.

5.2. Key References

5.2.1. Obtain a copy of "Salt Attack and Rising Damp" by David Young (2008), which is a free booklet available for download from Heritage Victoria website. It is in plain English, well illustrated and has very important instructions and should be used by tradesmen, Council maintenance staff and designers.

5.2.2. Further assistance is available from the Shire's heritage advisor.

5.3. Roofing, spouting and down pipes

5.3.1. Use galvanised corrugated iron roofing, spouting, down pipes and rain heads.

5.3.2. Do not use Zincalume or Colorbond or plastic.

5.3.3. Use Ogee profile spouting, and round diameter down pipes.

5.4. Joinery

5.4.1. It is important to repair rather than replace where possible, as this retains the historic fabric. This may involve cutting out rotten timber and splicing in new timber, which is a better heritage outcome than complete replacement.

6. Water Damage and Damp

6.1. Along the street boundaries of these historic walls, many of the sub floor vents have been blocked by the footpath being too high and some have nearly 50% of the air holes, blocked by paint. It is not apparent from the outside, to see what has been done inside, but it is likely that a new concrete floor has been poured. If this is the case, it is hoped that the engineering design has provided an adequate method for the moisture in the walls to evaporate, otherwise if concrete is next to the historic walls, chronic damp is likely, and the demise of the walls is a long term possibility.

6.2. Signs of damp in the walls include: lime mortar falling out of the joints, moss growing in the mortar, white (salt) powder or crystals on the brickwork, existing patches with grey cement mortar, or the timber floor failing. These causes of damp are, in most cases, due to simple drainage problems, lack of correct maintenance, inserting concrete next to the solid masonry walls, sealing the walls, sub floor ventilation blocked, or the ground level too high on the outside.

6.3. Always remove the **source** of the water damage first (see Care and Maintenance).

6.4. Water falling, splashing or seeping from damaged spouting and down pipes causes severe and expensive damage to the brick walls.

6.5. Repairing damage from damp may involve lowering of the ground outside so that it is lower than the ground level inside under the floor, installation of agricultural drains, running the downpipes into drainage inspection pits instead of straight into the ground. The reason for the pits is that a blocked drain will not be noticed until so much water has seeped in and around the base of the building and damage commenced (which may take weeks or months to be visible), whereas, the pit will immediately fill with water and the problem can be fixed before the floor rots or the building smells musty.

6.6. Cracking: Water will be getting into the structure through the cracks (even hairline cracks in paint) and the source of the problem needs to be remedied before the crack is filled with matching mortar, or in the case of paint on brick, stone or render, the paint should be chemically removed, to allow the wall to breathe properly and not retain the moisture.

6.7. Subfloor ventilation of the wall footings is critical. Ensure the exterior ground level is 250mm or more, lower than the ground level inside the building. This may require air drains to be inserted. (See the reference, by David Young, for details.)

6.8. Engineering: If a structural engineer is required, it is recommended that one experienced with historic buildings and the Burra Charter principle of doing 'as little as possible but as much as necessary', be engaged. Some of them are listed on Heritage Victoria's Directory of Consultants and Contractors.

6.9. Never install a concrete floor inside a solid masonry building, as it will, after a year or so,

cause long term chronic damp problems in the walls.

6.10. Never use cement mortar, always match the original lime mortar. Cement is stronger than the bricks and therefore the bricks will eventually crumble, leaving the cement mortar intact! Lime mortar lasts for hundreds of years. When it starts to powder, it is the 'canary in the mine', alerting you to a damp problem – fix the source of the damp problem and then repoint with lime mortar.

6.11. Do not install a new damp proof course (DPC) until the drainage has been fixed, even an expensive DPC may not work unless the ground has been lowered appropriately.

7. Paint Colours and Paint Removal

7.1. A permit is required if you wish to paint a previously unpainted exterior, and if you wish to change the colours from the existing colours.

7.2. Even if the existing colour scheme is not original, or appropriate for that style of architecture, repainting using the existing colours is considered maintenance and no planning permit is required.

7.3. If it is proposed to change the existing colour scheme, a planning permit is required and it would be important to use colours that enhance the architectural style and age of the building.

7.4. Rather than repainting, it would be preferred if earlier paint was chemically removed from brick, and rendered surfaces, revealing the original finish.

7.5. Chemical removal of paint will not damage the surface of the stone, bricks or render or even the delicate tuck pointing, hidden under many painted surfaces. Removal of the paint will not only restore the elegance of the architecture, but it will remove the ongoing costs of repainting it every 10 or so years.

7.6. Sand, soda or water blasting removes the skilled decorative works of craftsmen as well as the fired surface on bricks and the lime mortar from between the bricks. It is irreversible and reduces the life of the building due to the severe damp that the damage encourages. Never seal the bricks or render as that will create perpetual damp problems.

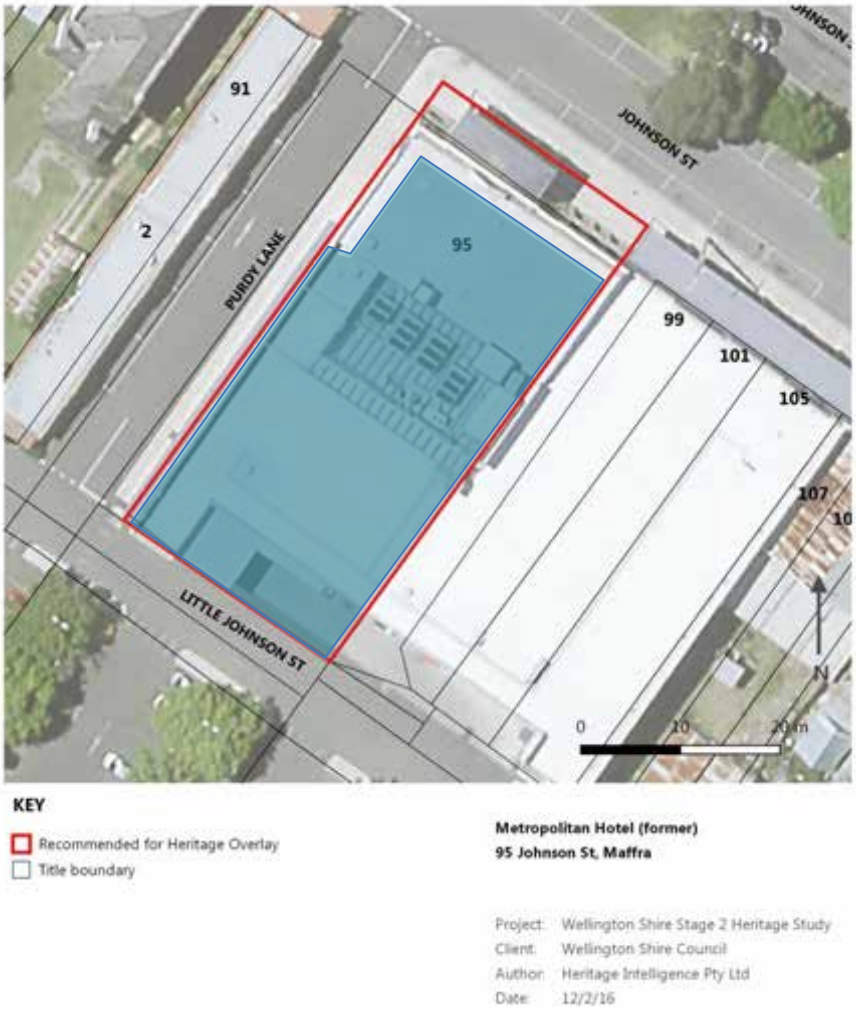
8. Services

8.1. Ensure new services and conduits, down pipes etc, are not conspicuous. Locate them at the rear of the building whenever possible, and when that is not practical, paint them the same colour as the building or fabric behind them, or enclose them behind a screen the same colour as the building fabric that also provides adequate ventilation around the device. Therefore, if a conduit goes up a red brick wall, it should be painted red, and when it passes over say, a cream coloured detail, it should be painted cream.

9. **Signage** (including new signage and locations and scale of adjacent advertising signage)

9.1. Ensure all signage is designed to fit around the significant architectural design features, not over them. The existing signage in Fig D1 is appropriate.

NOTE: The blue shaded area is the preferred location for additions and new development



Resources

Wellington Shire Heritage Advisor

Young, David (2008), "Salt Attack and Rising Damp, a guide to salt damp in historic and older buildings" Technical Guide, prepared for Heritage Victoria.

Locality:	**MAFFRA**
Place address:	**122 JOHNSON STREET**
Citation date	2016
Place type (when built):	Hotel
Recommended heritage protection:	Local government level Local Planning Scheme: Yes Vic Heritage Register: No Heritage Inventory (Archaeological): No
Place name:	**Maffra Hotel**

Architectural Style:	Federation Queen Anne
Designer / Architect:	H. W. & T. B. Tompkins
Construction Date:	1900 (and 20th century addition) Photo above dates to May 2016 (Pauline Hitchins via MDHS facebook page).

Statement of Significance

This statement of significance is based on the history, description and comparative analysis in this citation. The Criteria A-H is the Heritage Council Criteria for assessing cultural heritage significance (HERCON). Level of Significance, Local, State, National, is in accordance with the level of Government legislation.

What is significant?

Maffra Hotel at 122 Johnson Street, Maffra, is significant. The form, materials and detailing as constructed in 1900 (and the addition constructed in the same style between c1915 and c1940s) is significant.

Later outbuildings, and alterations and additions to the building are not significant.

How is it significant?

The Maffra Hotel is locally significant for its historical, social and aesthetic values to the Shire of Wellington.

Why is it significant?

The Maffra Hotel is **historically and socially significant at a local level** as it illustrates the period of Maffra when it was firmly established as the social and commercial centre of the district, the administrative centre of Maffra Shire and the centre of the Gippsland cattle trade in the northern part of the Shire. The first hotel built on the site was the Camden Hotel built in the 1860s. E. L. Sweetnam purchased the Camden Hotel in June 1900. He demolished the earlier hotel in order to erect the new two-storey building which was named Sweetnam's Maffra Hotel. In August 1900, architects H. W. & T. B. Tompkins advertised for tenders for the erection a brick hotel in Maffra, which aligns with the constructions of Sweetnam's new hotel. The 1900 the hotel was constructed with an elaborate two-storey verandah (removed in the 1960s or 70s but reconstructed in May 2016). Today the building continues to serve as a hotel and is called the Maffra Community Sports Club Hotel. The hotel is significant for continuously serving the local community as a social and entertainment venue for over 115 years. The hotel is also significant for its association with Melbourne architects H. W. & T. B. Tompkins. (Criteria A, G & H)

The Maffra Hotel **is aesthetically significant at a local level** as an example of a moderately intact hotel built in 1900 in the Federation Queen Anne style, with additions dating between c1915 and c1940s in the same style. The architectural elements that reflect the Queen Anne style include the asymmetrical façade, the tower to the southern corner of the parapet with its candle-snuffer roof, tuck-pointed brick walling and round-arched opening below the tower. The style was also originally reflected in the two-storey verandah with elaborate timber friezes, brackets and balustrades (removed in the 1960s or 70s but reconstructed in May 2016). The corner tower finishes above the parapet with a candle-snuffer roof (with a flagpole or very tall finial), supported by four corner piers which extend above the roof. The tower also has openings to the side, in which are small piers with ornate carved capitals. Also notable are the engaged pilasters to the facade, the parapet with its two pointed-arch pediments with a round-arch (which contains two small piers), the tall windows to the first floor with one-over-one sash windows, and lowlights and highlights of plain glass, and the retained one-over-one sash windows with segmental-arched heads. Some ground-floor windows have geometric leadlight highlights to the windows, which probably date to the later addition. Narrower openings of the same style (that may have originally formed entrance doors) have similar glazing, a plain glass highlight and timber panel below. The views of the building from Johnson Street are significant; as it is an important historic building in the streetscape. (Criterion D)

Statutory Recommendations

This place is recommended for inclusion in the Schedule to the Heritage Overlay of the Wellington Shire Planning Scheme to the extent of the title boundary as shown on the map.

External Paint Controls	Yes
Internal Alteration Controls	No
Tree Controls	No
Outbuildings or fences which are not exempt under Clause 43.01-3	No
Prohibited Uses May Be Permitted	No
Incorporated Plan	No
Aboriginal Heritage Place	Not assessed

Map of recommended boundary for Heritage Overlay

KEY

Recommended for Heritage Overlay

Title boundary

Maffra Hotel
122 Johnson St, Maffra

Project: Wellington Shire Stage 2 Heritage Study
Client: Wellington Shire Council
Author: Heritage Intelligence Pty Ltd
Date: 12/2/16

History

Locality history

The first Europeans known to have reached this part of Gippsland was Angus McMillan and his party in January 1840, when they reached the Macalister River, downstream from the current town of Maffra. In 1842, New South Wales squatter Lachlan Macalister established the Boisdale Run in the region. Macalister may have named a sheep fold on the run 'Maffra' after one of Macalister's properties in New South Wales (which was named after a town in Portugal). In 1845, 640 acres of the Boisdale Run was designated as a Native Police Reserve, located in what was referred to as 'Green Hills' at the time. These 640 acres would become the site of the Maffra township (MDHS web).

With the discovery of gold in the hills to the north-west, travellers would cross the Macalister River in Green Hills. In 1862 Job Dan built a punt across the Macalister River at this point and the following year, in 1863, the Avon Roads Board surveyed a town at the crossing, which was named Maffra after Macalister's sheep fold. The town of Maffra was gazetted in 1864 (MDHS web). By 1866 the town had two hotels, a bakery, butchers, post office, blacksmith, two stores and a bridge (MDHS web; Fletcher & Kennett 2005:68). Avon District Roads Board was formed in 1864 and proclaimed a Shire in 1865, with Stratford serving as the administrative centre (Context 2005:38). The first selectors in the area grew wheat, oats and barley, but with the improvements in transport, selectors changed their focus to the beet growing and dairying (Fletcher & Kennett 2005:68).

The town's population grew from the late 1860s, with the establishment of churches, a school, and the national bank, with further commercial growth from the 1870s. Soon the town comprised a new hotel, more substantial churches replacing the earlier timber buildings, a newspaper, post office, two cheese factories and a flour mill (MDHS web; Fletcher & Kennett 2005:68-9). By the 1870s, Maffra and the surrounding district had prospered and councillors exerted pressure to move the seat of government to Maffra. This was achieved briefly from 1873 to 1874, before Maffra formed its own Shire in 1875. A courthouse and the railway station opened in Maffra in 1887; the latter ended the region's isolation, significantly shortening the travel time to Melbourne. It also stimulated industries, with cattle and dairy products sent to the Melbourne markets from Maffra (Context 2005:38, 29).

By 1903, Maffra had a National, Commercial and Victoria Bank, along with the Metropolitan, Maffra and Macalister hotels. The town also comprised State School No. 861, the Shire hall, a courthouse and Mechanics Institute at this date. While the four churches built by this date were the Anglican, Presbyterian, Wesleyan and Catholic. Maffra had become a 'great centre of the Gippsland cattle trade' in the northern part of the Shire, with cattleyards operated by three auction firms. In 1903, the beet sugar industry was 'being experimented with by the State Government' (*Australian handbook* 1903).

From 1897 the new venture of beet growing had begun in Maffra, which had a lasting effect on the town's economy. Standing on the outskirts of Maffra near the railway station are the remains of the Maffra sugar beet factory, the only beet sugar factory to operate in the southern hemisphere. The Maffra Sugar Company was formed by local landowners in 1896, and a factory built near the railway station, opening in 1898, the same date as the Commercial Bank was opened. It commenced manufacturing sugar from sugar beet, a root crop grown in temperate climates. However, the factory was closed in 1899 after its second season, to be reopened again by the Department of Agriculture in 1910. In the early twentieth century, the growing of beet sugar became important. To stimulate beet production, further government investment was expended on buying part of the Boisdale Estate and subdividing it into small closer settlement allotments where farmers were required to grow 10 acres of beet. However, with the rise of the local dairying industry, shortage of labour, high wage demands and increasing food prices, the beet industry declined and the factory closed in 1948. Still standing on the factory site is the large brick sugar store designed by Maffra architect Steve Ashton in 1922. The

factory's office and weigh station have been moved to Apex Park and are now the home of the Maffra Sugar Beet Museum (Context 2005:13-14).

The Maffra Sale area grew to become a major cheese-producing region in Victoria, with private operators and companies operating in the region. Subdivision of large estates in the Maffra Sale area also increased dairy production. The private subdivision of the Boisdale Estate in the 1890s inevitably created dairy farms, while the government closer settlement and soldier settlement schemes further increased the number of dairy farms. A series of milk factories were built near the railway station in Maffra, including Nestles, the Commonwealth Milk Factory and the Maffco Factory. Of particular note is the Commonwealth Milk Factory designed by Steve Ashton and completed in 1922 (Context 2005:12). After a series of takeovers, in 2015 there is now one large factory in Maffra, Murray Goublurn (Fletcher & Kennett 2005:68).

In the twentieth century, the town of Maffra was firmly established as the administrative, commercial and social centre of an agricultural and pastoral district. Dairying was widespread in the shire, facilitated by water for irrigation supplied from Glenmaggie Reservoir on the Macalister River. In 1994, Wellington Shire was created by the amalgamation of the former Shires of Alberton, Avon and Maffra, the former City of Sale, most of the former Shire of Rosedale, as well as an area near Dargo which was formerly part of Bairnsdale Shire (Context 2005:39).

Thematic context

This place is associated with the following themes from the *Wellington Shire Thematic History* (2005):

9. Developing cultural Institutions and Way of Life

Hotels were often one of the first buildings erected a in new settlement, as the social centre for the growing community, as a resting place on a coaching route and in the northern part of the Shire, en route to the goldfields. They provided lodgings and stables for travellers and before the establishment of public, commercial and government buildings, the rooms could also serve as meeting rooms for local groups, public meetings and travelling doctors who periodically tended the community.

Some of the earliest remaining hotels in the study area are the Exchange Hotel, Rosedale (c1863), Macalister Hotel in Maffra (c1863, 1922 additions), Railway Hotel in Heyfield (1885, 1940 additions) and Briagolong Hotel (1874; altered). Later hotels appeared once the towns were further established and provided competition to the earlier hotels, such as the Maffra Hotel (1900). In the twentieth century, earlier buildings were replaced, or re-built due to fires, such as the Tinamba Hotel (1924), Cricket Club Hotel in Cowwarr (1929), and Commercial Hotel in Heyfield (1930). The hotels continue to serve as social and entertainment venues for the present communities.

Place history

The current 122 Johnson Street was originally part of lot 4 (section 6, Township of Maffra), which was purchased from the Crown by T. Quirk in August 1864. At this date, the lot extended from Johnson Street to Queen Street to the north (Township Plan). The first hotel on the site was the Camden Hotel. While Quirk was the licensee, the hotel was built for his brother-in-law J. (James) M. Clarke (Pearce 1991:14; *Gippsland Times*, 23 Nov 1925:3). Quirk later sold the property to Clarke. The Camden Hotel was a modest single-storey timber building. An early photo showed the hotel with a sign that read 'Clarke's Camden Hotel'. A second early photo showed that the hotel had soon expanded, comprising a billiards saloon and bar (Pearce 1991:14). In 1866, a local newspaper reported on a flood in the town, referring to 'Mr Clarke's hotel' that was partially submerged in the floodwaters (*Crooked River Chronicle*, 1866). In 1878, James Clarke sold the hotel to William Bannister. The hotel was still known as the Camden Hotel in 1884 (Pearce 1991:15).

In June 1900, Banister sold the Camden Hotel to Mr Sweetnam of Traralgon (*Gippsland Times*, 4 Jun 1900:4). In October 1900, E. L. Sweetnam advertised his new ownership of the Camden Hotel and its

good stabling, wine and spirits (*Maffra Spectator*, 4 Oct 1900:4). In August 1900, architects H. W. & T. B. Tompkins advertised for tenders for the erection a brick hotel in Maffra, which aligns with the constructions of Sweetnam's new hotel (BE&M, 18 Aug 1900). Sweetnam pulled down the earlier hotel and constructed the two-storey hotel that exists today. Hence the hotel became Sweetnam's Maffra Hotel (*Gippsland Times*, 1 May 1924:4; Pearce 1991:14).

By August 1901, the name 'Sweetnam's Maffra Hotel' appeared in local newspapers, along with the name 'Camden's Hotel, Maffra' (*Maffra Spectator*, 8 Aug 1901:1). In October 1901, Mr and Mrs Sweetnam, the popular host and hostess of the Maffra Hotel, were bid farewell after only residing in Maffra for only 16-17 months. The pair were given a very mournful farewell by many prominent locals (*Maffra Spectator*, 3 Oct 1901:3). However, by December 1902, the *Maffra Spectator* (25 Dec 1902:3) reported that Mr and Mrs Sweetnam were returning to Maffra to re-take over the Maffra Hotel and purchase it back from S. H. Wenlock from 2 Jan 1903. In 1913, the hotel was still referred to in local newspapers as 'Sweetnam's Hotel' (*Gippsland Times*, 13 Feb 1913:3).

An early postcard (probably early 1900s) (Figure H1) showed a photo (painted in colour) of 'Sweetnam's Maffra Hotel, Maffra', with people, a buggy and carriage posed in front (SLV). The facade comprised the parapet with two pediments and corner tower (as they appear in 2015). The facade was coloured red (representing red brick; since over-painted), and coloured light colour (possibly representing unpainted render) to the horizontal rendered mouldings. The two-storey verandah (removed in the 1970s but reconstructed in May 2016) appeared a green colour with the cast iron balustrade to the first floor and frieze to the ground floor, painted white/cream. A path led to the right of the hotel (without any gate structures at this date).

A photo dating to 1915 (Figure H2) showed the facade of the two-storey hotel with its parapet (with two pediments) and corner tower (as they appear in 2015) (MDHS). The ornate two-storey verandah had two small gables at the first floor with finials and a vertical timber valence and arched brackets below. There was an ornate iron balustrade to the first floor and frieze to the ground floor. All supports were double posts and the whole verandah structure was painted a light colour. To the left of the verandah was a single storey timber building. To the right of the tower was an arched structure above a side lane (removed). Another photo dating to this period (c1915) (Figure H3) showed the hotel and part of the east elevation with its square-headed windows to the ground floor, and the verandah posts are again a dark colour. (SLV).

In 1920 the hotel was still referred to as Sweetnam's Maffra Hotel, advertsied with excellent cuisine, accommodation, spacious billiard, commercial and sample rooms and livery (*Maffra Spectator*, 22 Jul 1920:1). In 1924, Jack Pollard took over the hotel (Pearce 1991:14). An article in 1927 reported that the 'appointments just completed (the hotel has been renovated throughout; new lounge and new bar-parlours and dining room) have placed the Maffra Hotel in line with the best hotel in Gippsland', offering accommodation to permanent boarders (*Gippsland Times*, 15 Aug 1927:6).

A photo dating to the c1940s or 1950s (Figure H4) showed the original verandah in closer detail (Pearce 1991:15). The exterior of the ground floor had been tiled (the lower portion) by this date. The decorative frieze had been removed from the ground level by this date, but the timber valences that were positioned below remained.

The verandah was completely removed c1970s. Some of the iron lace work is known to have been added to 'Corio', a house on Pearson Street (Pearce 1991:14). A photo dating to the 1970s (Figure H5) showed the hotel without the verandah. The building had four entrance doors with modern doors and hoods. The exterior of the ground floor was still tiled (the lower portion) at this date.

In 2015, the building continues to serve as a hotel and is called the Maffra Community Sports Club Hotel. A short verandah has recently been built at the entrance, with two gabled-ends (using some elements of the original verandah design). Modern signs are attached to the facade and verandah. The main entrance doors have been replaced with modern sliding doors. The three additional entrance

doors that were apparent in the 1970s photos have since been replaced with windows. In January 2016 restoration works commenced on the exterior of the building and the two-storey verandah was reconstructed to the facade, completed by May 2016.

H. W. & T. B. Tompkins, architects

The following is extracted from Janet Beeston's biography for 'H.W. & F.B. Tompkins' (2012:707-8):

Henry (Harry) William (1865-1959) and Frank Beauchamp (c1867-1952) Tompkins were born in England and educated in South Africa and in 1886 the family migrated to Australia. Harry became an assistant architect to Richard Speight Junior and Frank worked with a number of architects including Evander McIver and Nahum Barnet. By the mid-1890s Harry had entered a partnership, forming Speight & Tompkins, based in Melbourne. In 1896 he left the partnership to take a position in the Western Australia Public Works Department, but was retrenched in 1898 and returned to Melbourne.

The firm H.W. & F. B. Tompkins was established in 1898 when the brothers won a design competition for the Commercial Travellers Association Clubhouse at 190 Flinders Street, Melbourne. The competition win established the firm and by the early 20th century, H.W. & F.B. Tompkins was a leading commercial firm. Their commercial work up to WW2 reflects the influences popular at the time: the Romanesque, the Baroque Revival and later the Moderne or interwar functionalist style of the 1930s.

The firm is known to have designed a small number of churches, including St Andrew's Uniting Church in Maffra (1904), which is almost identical to St Andrews Uniting Church, Sunbury, which they designed the same year (which retains the original entrance porch). They also designed the Uniting Church, Power Street, Hawthorn (1910) and later, St John's Uniting Church, Moonee Ponds (1927). In regional Victoria, the firm is known to have designed Sweetnam's Maffra Hotel in Maffra (1900).

Both architects travelled Europe and the United States studying the latest trends in design and construction technology. They were the first architects in Melbourne to implement modern methods of steel frame construction and reinforced concrete in the Centre Way, Collins Street (1911), the new Commercial Traveller's Association Clubhouse, and Commerce House at 318-324 Flinders Street (1912). In 1913, the firm's association with Sydney Myer commenced with a warehouse building in Bourke Street which was the first of many commissions from Myer.

Harry Tompkins, the public face of the firm, was prominent member of the RVIA; holding the positions of council member, vice-president and president between 1905 and 1916. He was also president of the Federal Council of the AIA in 1918-1919 and mayor of Kew, where he lived, in 1918-1919. The firm is one of the longest surviving in Victoria. In the 1950s it became Tompkins & Shaw, when P.M. Shaw entered the partnership, then Tompkins, Shaw & Evans, with Stan Evans. In 2003 the firm was acquired by Michael Davis Associates, forming TompkinsMDA Group.

Figure H1. A postcard of 'Sweetnam's Maffra Hotel' that showed a photo (painted in colour) of people, a buggy and carriage posed in front. The facade comprised the two-storey verandah, parapet with two pediments, and corner tower (as they appear in 2015) (SLV).

Figure H2. A photo dating to 1915 that showed the facade of the two-storey hotel. To the right of the tower was an arched structure above a side lane (removed) (MDHS web).

Figure H3. A c1915 photo shows the hotel and part of the east elevation. The photo showed the square-headed windows to the ground floor of the side elevation (SLV).

Figure H4. This c1940s or 50s photo showed a detail of the original verandah in closer detail. The frieze had been removed from the ground level by this date, but the timber valences that were positioned below remained. The exterior of the ground floor had been tiled (the lower portion) by this date (Pearce 1991:15).

Figure H5. The hotel without the verandah in the 1970s. The building had four entrance doors with modern doors and hoods (MDHS ID. P02063VMFF 1970s).

Sources

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Township of Maffra Plan

Description

This section describes the place in 2015. Refer to the Place History for additional important details describing historical changes in the physical fabric.

N.B. The original verandah was reconstructed after the site inspection was carried out for this place (which was completed May 2016). The Description and photos below are based on the extent of the building in 2015 at the date of the site inspection.

The Maffra Hotel was built on the north-east side of Johnson Street, the main commercial street of Maffra. The building is positioned on the front boundary line, with a modern entrance porch that projects over the pedestrian footpath. The original section of the hotel was built in 1900 and originally reflected the Federation Queen Anne style, while additions made between c1915 and c1940s are of the same architectural style. The fabric dating to the 1900s, including the three northern bays of the facade constructed between c1915 and c1940s, are in good condition and retain a moderate level of integrity.

Figure D1 & Aerial. The large two-storey building has a hipped roof, clad with (recent) corrugated metal, that is concealed from the Johnson Street elevation by a parapet, but visible from the side. The facade has a smooth render to the ground floor and tuck pointed brick to the first floor and parapet (the entire facade is overpainted; it was all originally face-brick). The ground level has a c1930s tiled dado, in green, grey and orange glazed tiles. The facade is divided into narrow bay by engaged pilasters that extend from ground level to the parapet. The three bays at the north end of the facade were built between c1915 and c1940s (see Figures H3 & H4). Between the engaged piers at parapet level, are two pointed-arch pediments with a round-arch which contains two small piers (which were originally placed centrally to the facade).

Very large single-storey sections are located to the rear of the hotel (dates not confirmed).

Figure D2. At the southern end of the facade is a tower that finishes above the parapet with a candle-snuffer roof (with a flagpole or very tall finial), supported by four corner piers which extend above the roof. The tower also has openings to the side, in which are small piers with ornate capitals. Below the parapet, the tower has a round-arched window (with a later window). At the south end of the hotel is a gateway with a pedimented parapet in the same style as the 1900 building, but is a recent construction.

Figure D1 & D2. The section of the facade built in 1900 retains tall windows to the first floor with one-over-one sash windows, and lowlights and highlights of plain glass (originally would have provided access to the first-floor verandah). The southern end of the ground floor retains two original one-over-one sash windows with segmental-arched heads, while the northern end has wider openings.

Some ground-floor windows have geometric leadlight highlights to the windows (in the 1900 section and later addition). Narrower openings (that may have originally formed entrance doors) have similar glazing, a plain glass highlight and timber panel below. It has not been confirmed if these ground floor openings are later alterations.

Figure D3. Underneath the porch, the entrance doors have been replaced with a modern entrance.

Figure D4. The long hipped-roof section of the 1900 building that projects to the rear (north-east) is a red-brick structure with a hipped corrugated metal roof. The south-east elevation has one-over-one double hung sash windows with red brick voussoirs radiating above. It appears to be undergoing restoration in 2015.

Figure D1. The facade has a smooth render to the ground floor and tuck pointed brick to the first floor and parapet (the entire facade is overpainted). The ground level has a c1930s tiled dado, in green, grey and orange glazed tiles. The facade is divided into narrow bay by engaged pilasters that extend from ground level to the parapet.

Figure D2. At the southern end of the facade is a tower that finishes above the parapet with a candle-snuffer roof (with a flagpole or very tall finial), supported by four corner piers which extend above the roof. Below the parapet, the tower has a round-arched window (with a later

window). The southern end of the ground floor retains two original one-over-one sash windows.

Figure D3. Underneath the porch, the entrance doors have been replaced with a modern entrance.

Figure D4. The long hipped-roof section of the 1900 building that projects to the rear (north-east) is a red-brick structure.

Sources

All photos taken in 2015 by Heritage Intelligence Pty Ltd as part of Wellington Shire Stage 2 Heritage Study.

Comparative Analysis

It is common, in many parts of the State, for many of the historic posted verandahs to have been removed from this type of building, (often due to road safety concerns of Shire engineers around the State, during the 1960s) and this comparative analysis illustrates that it does not impact the overall significance of the place in Wellington Shire, especially as the verandahs are being reconstructed

when finances permit (eg Maffra Hotel verandah 2016) and engineers have found innovative ways such as moving the kerb further from the posts or installing low concrete bollards, to ensure cars do not crash into the posts.

Maffra Hotel, 122 Johnson St, Maffra – 1900 (with a 20th century addition at the north end of the facade) two-storey brick hotel in the Federation Queen Anne style. The elaborate Queen Anne verandah had been removed, but it was recently reconstructed using early photographs for historical accuracy. The hotel and its corner tower are intact, with some alterations to the openings on the ground floor. Recommended for the Heritage Overlay as part of this Study.

Comparable places:

Exchange Hotel (former), 2-10 Prince St, Rosedale – 1863 two-storey rendered brick hotel on a corner lot that addresses two streets, in the Victorian Georgian style. The two storey timber verandah structure probably dates to 1911, with a modern balustrade. The hotel is highly intact except for slight alterations to the openings on the ground floor. It is a landmark building located on a prominent site in Rosedale and significant as an early building in the town, and for its association with local builder William Allen. Recommended for the Heritage Overlay as part of this Study.

Metropolitan Hotel (former), 95 Johnson St, Maffra – 1889-90 two-storey brick hotel built in the Victorian Filligree style with elaborate Classical details. The two-storey verandah structure was rebuilt, but retains the original cast iron work. The building has been incorporated into a large supermarket building, but retains the two highly intact main elevations which are dominant elements in the Maffra streetscape. Recommended for the Heritage Overlay as part of this Study.

Yarram Club Hotel, 287 Commercial Rd, Yarram – c1912 rendered brick Federation Free Style hotel. A highly intact and elaborately detailed dominant building that is a landmark in the Yarram streetscape. The c1908 Stockdale Building and the c1912 Yarram Club Hotel are notable for the very early use of an extensive cantilevered verandah on a commercial building in a rural town, illustrating the bold adoption of new technology of the time. This compares with Geelong where the earliest use of a cantilevered verandah is a small shop built in 1912 on the NE corner of Gheringhap and Ryrie Streets and designed by Geelong architects Tombs and Durran for Norris Macrow. The Federation Free Style building is also comparable with the exuberant design of the 1909 Provincial Hotel, in Lydiard St North, Ballarat, by architect P S Richards. Recommended for the Heritage Overlay as part of this Study.

Victoria Hotel, 53 Turnbull St, Alberton – 1889 two-storey Victoria hotel is Classical in style originally with Second Empire influences. It is significant as one of the best examples of a boom style hotel in the Gippsland region, historically associated with the railway, and one of the few remaining 19th century commercial buildings in Turnbull Street. The building is rendered (overpainted), the doors replaced, the two-storey cast-iron verandah has been removed and the tower and widows walk appears to have been removed (a dominant element). (HO10)

Rosedale Hotel, 29-31 Lyons St, Rosedale – built as a single-storey building in 1858 with additions dating to 1927. A two-storey brick construction with a facade, roof form and parapet that dates to the Interwar period. It is significant as an important early hotel complex in Gippsland, for its association with builder William Allen (and others), for the plan of the complex, and for their contribution to the townscape. Retains 1858 stables and a two-storey kitchen and staff quarters dating to 1863. (VHR H645)

Criterion Hotel, 90-94 Macalister Street, Sale – 1866 two-storey rendered brick hotel with simple Classical detailing, located on a corner lot that addresses two streets. It is significant as one of the oldest and largest, intact, 19th century hotels in Victoria, with a two-storey cast iron verandah which is amongst the largest in Victoria. The two-storey cast iron verandah dating to c1877 was restored (or reconstructed) c2008, probably with the original cast-iron re-installed. (VHR H215)

Star Hotel, 173-85 Raymond St, Sale – 1888-89 two-storey (overpainted) brick hotel with rendered Classical details. Located on a corner lot, the hotel addresses two streets. It is significant for representing one of the finest architectural expressions of the period in the work of Sale architect J.H.W. Pettit and as a landmark corner building in the town centre precinct. The two-storey timber verandah (early but not original) has been removed. (HO277)

Management Guidelines

Whilst landowners are not obliged to undertake restoration works, these guidelines provide recommendations to facilitate the retention and enhancement of the culturally significant place, its fabric and its setting, when restoration works or alterations to the building are proposed. They also identify issues particular to the place and provide further detailed advice where relevant. The guidelines are not intended to be prescriptive and a pragmatic approach will be taken when considering development proposals. Alternative approaches to those specified in the guidelines will be considered where it can be demonstrated that a desirable development outcome can be achieved that does not impact on a place's heritage integrity.

This building is in very good condition and well maintained, however, there are some recommendations below especially relating to guidelines for future development and heritage enhancement.

1. **Setting** (views, streetscape)
   - 1.1. Retain clear views of the front section and rear section, as seen in Figs D2 and D4.
   - 1.2. Paving
     - 1.2.1. Ensure the asphalt or concrete does not adhere to the building itself. Insert 10mm x 10mm grey polyurethane seal over a zipped Ableflex joint filler around the plinth, to ensure concrete does not adhere to it, and to allow expansion and joint movement and prevent water from seeping below the building.

2. **Additions and New Structures**
   - 2.1. New structures should be restricted to area shown in the blue polygon on the aerial map below.
   - 2.2. Sympathetic extensions are preferred. E.g. New parts that are in the same view lines as the historic building as seen from Johnson Street, should be parallel and perpendicular to the existing building, no higher than the existing building, similar proportions, height, wall colours, steep gable or hip roofs, with rectangular timber framed windows with a vertical axis. But the parts that are not visible in those views could be of any design, colours and materials.
   - 2.3. Where possible, make changes that are easily reversible. E.g. The current needs might mean that a doorway in a brick wall is not used, or located where an extension is desired. Rather than bricking up the doorway, frame it up with timber and sheet it over with plaster, weatherboards, etc.
   - 2.4. To avoid damage to the brick walls, signs should be attached in such a way that they do not damage the brickwork. Preferably fix them into the mortar rather than the bricks.
   - 2.5. If an extension is to have a concrete slab floor, ensure it will not reduce the air flow under the historic brick building.
   - 2.6. Avoid hard paths against the walls. Install them 500mm away from the walls and 250mm lower than the ground level inside the building. Fill the gap between the path and wall with very coarse gravel to allow moisture to evaporate from the base of the wall. See section 7.

3. **Reconstruction and Restoration**

If an opportunity arises, consider restoring and reconstructing the following.

3.1. Remove the render and tiles from the ground floor façade, and the paint from the whole facade. See below for more details.

3.2. Repair damaged brickwork with lime mortar.

3.3. Roofing, spouting and down pipes

3.3.1. Use galvanised corrugated iron roofing, spouting, down pipes and rain heads.

3.3.2. Don't use Zincalume or Colorbond.

3.3.3. Use Ogee profile spouting, and round diameter down pipes.

3.4. Restore the decorative finials, flagpole,

3.5. Joinery

3.5.1. Reconstruct the missing 1900 doors, windows, and repair others.

4. Brick and Render Walls

4.1. Mortar: Match the lime mortar, do not use cement mortar. Traditional mortar mixes were commonly 1:3 lime:sand.

4.2. Tuck pointing is now a rare craft and expensive to repair or reconstruct, which makes caring for the existing remnants particularly important.

4.3. Paint and Colours (also see Paint Colours and Paint Removal)

4.3.1. It is recommended to paint the exterior joinery of the building using original colours (Fig H3; paint scrapes may reveal the colours) to enhance the historic architecture and character.

4.3.2. Note, even though some paints claim to 'breathe', there are no paints available, that adequately allow the walls to 'breathe'.

4.3.3. Paint removal: It is strongly recommended that the paint be removed chemically (never sand, water or soda blast the building as this will permanently damage the bricks, mortar and render. Never seal the bricks or render as that will create perpetual damp problems). Removal of the paint will not only restore the elegance of the architecture, but it will remove the ongoing costs of repainting it every 10 or so years.

4.4. Remove any dark grey patches to the mortar joints - this is cement mortar which will damage the bricks, as noted above, and reduce the longevity of the walls. Repoint those joints with lime mortar. The mortar is not the problem it is the messenger, alerting you to a damp problem (also see Water Damage and Damp)

4.5. Modern products: Do not use modern products on these historic, brick walls as they will cause expensive damage. Use lime mortar to match existing.

4.6. **Do not seal** the bricks with modern sealants or with paint. Solid masonry buildings **must be able to evaporate water** when water enters from leaking roofs, pipes, pooling of water, storms, etc. The biggest risk to solid masonry buildings is permanent damage by the use of cleaning materials, painting, and sealing agents and methods. None of the modern products that claim to 'breathe' do this adequately for historic solid masonry buildings.

5. Care and Maintenance

5.1. Retaining and restoring the heritage fabric is always a preferable heritage outcome than replacing original fabric with new.

5.2. Key References

5.2.1. Obtain a copy of "Salt Attack and Rising Damp" by David Young (2008), which is a free booklet available for download from Heritage Victoria website. It is in plain English, well illustrated and has very important instructions and should be used by tradesmen,

Council maintenance staff and designers.

5.2.2. Further assistance is available from the Shire's heritage advisor.

5.3. Roofing, spouting and down pipes

5.3.1. Use galvanised corrugated iron roofing, spouting, down pipes and rain heads. It is preferable to use short sheet corrugated iron and lap them, rather than single long sheets, but it is not essential.

5.3.2. Do not use Zincalume or Colorbond.

5.3.3. Use Ogee profile spouting, and round diameter down pipes.

5.4. Joinery

5.4.1. It is important to repair rather than replace where possible, as this retains the historic fabric. This may involve cutting out rotten timber and splicing in new timber, which is a better heritage outcome than complete replacement.

6. Water Damage and Damp

6.1. Signs of damp in the walls include: lime mortar falling out of the joints, moss growing in the mortar, white (salt) powder or crystals on the brickwork, existing patches with grey cement mortar, or the timber floor failing. These causes of damp are, in most cases, due to simple drainage problems, lack of correct maintenance, inserting concrete next to the solid masonry walls, sealing the walls, sub floor ventilation blocked, or the ground level too high on the outside.

6.2. Always remove the **source** of the water damage first (see Care and Maintenance).

6.3. Water falling, splashing or seeping from damaged spouting and down pipes causes severe and expensive damage to the brick walls.

6.4. Repairing damage from damp may involve lowering of the ground outside so that it is lower than the ground level inside under the floor, installation of agricultural drains, running the downpipes into drainage inspection pits instead of straight into the ground. The reason for the pits is that a blocked drain will not be noticed until so much water has seeped in and around the base of the building and damage commenced (which may take weeks or months to be visible), whereas, the pit will immediately fill with water and the problem can be fixed before the floor rots or the building smells musty.

6.5. Subfloor ventilation is critical. Check that sub floor vents are not blocked and introduce additional ones if necessary. Ensure the exterior ground level is 250mm or more, lower than the ground level inside the building. Good subfloor ventilation works for free, and is therefore very cost effective. Do not rely on fans being inserted under the floor as these are difficult to monitor, they can breakdown as they get clogged with dust, etc, and there are ongoing costs for servicing and electricity.

6.6. Engineering: If a structural engineer is required, it is recommended that one experienced with historic buildings and the Burra Charter principle of doing 'as little as possible but as much as necessary', be engaged. Some of them are listed on Heritage Victoria's Directory of Consultants and Contractors.

6.7. Never install a concrete floor inside a solid masonry building, as it will, after a year or so, cause long term chronic damp problems in the walls.

6.8. Never use cement mortar, always match the original lime mortar. Cement is stronger than the bricks and therefore the bricks will eventually crumble, leaving the cement mortar intact! Lime mortar lasts for hundreds of years. When it starts to powder, it is the 'canary in the mine', alerting you to a damp problem – fix the source of the damp problem and then repoint with lime mortar.

6.9. Do not install a new damp proof course (DPC) until the drainage has been fixed, even an expensive DPC may not work unless the ground has been lowered appropriately.

7. Paint Colours and Paint Removal

7.1. A permit is required if you wish to paint a previously unpainted exterior, and if you wish to change the colours from the existing colours.

7.2. Even if the existing colour scheme is not original, or appropriate for that style of architecture, repainting using the existing colours is considered maintenance and no planning permit is required.

7.3. If it is proposed to change the existing colour scheme, a planning permit is required and it would be important to use colours that enhance the architectural style and age of the building.

7.4. Rather than repainting, it would be preferred if earlier paint was chemically removed from brick, stone and rendered surfaces, revealing the original finish.

7.5. Chemical removal of paint will not damage the surface of the stone, bricks or render or even the delicate tuck pointing, hidden under many painted surfaces. Removal of the paint will not only restore the elegance of the architecture, but it will remove the ongoing costs of repainting it every 10 or so years.

7.6. Sand, soda or water blasting removes the skilled decorative works of craftsmen as well as the fired surface on bricks and the lime mortar from between the bricks. It is irreversible and reduces the life of the building due to the severe damp that the damage encourages. Never seal the bricks or render as that will create perpetual damp problems.

8. Services

8.1. Ensure new services and conduits, down pipes etc, are not conspicuous. Locate them at the rear of the building whenever possible, and when that is not practical, paint them the same colour as the building or fabric behind them, or enclose them behind a screen the same colour as the building fabric that also provides adequate ventilation around the device. Therefore, if a conduit goes up a red brick wall, it should be painted red, and when it passes over say, a cream coloured detail, it should be painted cream.

9. **Signage** (including new signage and locations and scale of adjacent advertising signage)

9.1. Ensure all signage is designed to fit around the significant architectural design features, not over them.

Resources

Wellington Shire Heritage Advisor

Young, David (2008), "Salt Attack and Rising Damp, a guide to salt damp in historic and older buildings" Technical Guide, prepared for Heritage Victoria. Download from the Heritage Victoria website or a copy can be emailed by Wellington Shire's Heritage Advisor.

NOTE: The blue shaded area is the preferred location for additions and new development

KEY

Recommended for Heritage Overlay

Title boundary

Maffra Hotel
122 Johnson St, Maffra

Project: Wellington Shire Stage 2 Heritage Study
Client: Wellington Shire Council
Author: Heritage Intelligence Pty Ltd
Date: 12/2/16

Locality:	**MAFFRA**
Place address:	**150-158 JOHNSON STREET & 11-15 FOSTER STREET**
Citation date	2016
Place type (when built):	Mechanics Institute, Memorial Halls, RSL room, Memorials
Recommended heritage protection:	Local government level Local Planning Scheme: Yes Vic Heritage Register: No Heritage Inventory (Archaeological): No
Place name:	**Mechanics Institute, Memorial Hall Complex and Memorials**

Architectural Style:	Federation Free Classical (1886), Interwar Free Classical (1922), Interwar Stripped Classical (1925)
Designer / Architect:	Stephen P. Ashton (1925 Hall and possibly 1922 Hall)
Builder:	John Ashton (Mechanics Institute Hall)
Construction Dates:	1886 (Mechanics Institute), 1892 (Mechanics Institute Hall), 1922 (Great

War Hall), 1925 (Soldiers' Memorial Hall)

Statement of Significance

This statement of significance is based on the history, description and comparative analysis in this citation. The Criteria A-H is the Heritage Council Criteria for assessing cultural heritage significance (HERCON). Level of Significance, Local, State, National, is in accordance with the level of Government legislation.

What is significant?

The Mechanics Institute and Memorial Complex and Memorials at 150-158 Johnson Street & 11-15 Foster Street, Maffra are significant. The complex comprises the 1886 Mechanics Institute (now an exhibition space and part of the library), the 1922 Great War Peace Memorial Hall and RSL room (now a library) and the 1925 Soldiers' Memorial Hall (which continues to serve as a public hall). The original form, materials and detailing of the buildings are significant as originally constructed.

The interior of the RSL room in the 1922 Great War Peace Memorial Hall is significant, particularly the unpainted timber panelwork to the clerestory windows and ceiling. The *opus sectile* memorial, comprising three parts – a Shire Honour Roll (and the timber panelling below) and two smaller mosaic-style portraits – now held in the RSL room of the 1922 Great War Peace Memorial Hall is significant. Further investigation is required to determine if the *opus sectile* memorial holds state or national significance.

Later alterations and additions to the buildings are not significant, including the 1960s section and 1990s additions to the north-east end of the complex.

How is it significant?

The Maffra Mechanics Institute, Memorial Hall Complex and Memorials are locally significant for their historical, social and aesthetic values to the Shire of Wellington.

Why is it significant?

The Maffra Mechanics Institute and Memorial Hall Complex **is historically significant at a local level** as it illustrates the importance of Maffra as the centre of the Gippsland cattle trade during this period, serving as the commercial centre for the surrounding pastoral districts. The Mechanics Institute of the Memorial Complex opened in 1886 and is significant as it represents the importance of the mechanics institute movement and education in the developing town of Maffra. The institute was important as it served as a venue for educational lectures, as a meeting place and housed a free public library. It also served as a venue for public meetings, wedding celebrations, farewells, annual events, celebrations, concerts and welcome homes to local soldiers; and it houses an extraordinarily rare form of war memorials and honour roll within the building, an *opus sectile* memorial. (Criterion A)

The 1922 Great War Peace Memorial Hall and RSL room, and 1925 larger Soldiers' Memorial Hall, were built via public fundraising in commemoration of those who served in World War I. The whole of the 1922 RSL room of the Great War Peace Memorial Hall is largely intact, and retains the original timber detail to the ceiling and clerestory level of windows, the timber wall panelling, the original timber windows and door joinery, as well as the memorial, which are significant. The RSL room holds a significant *opus sectile* ('segemented work') memorial comprising three parts; a Shire Honour Roll and two smaller mosaic-style portraits of locally significant Louie Riggall of the Red Cross, and Sister Irene Singleton (moved from the entrance hall to their current locations in 1994). They are significant for the public fundraising to build the memorials, in commemoration of those who served in World War I. Louie Riggall was one of only three women from the Australian Red Cross to die while on overseas service in WWI. She was the only one from Victoria, and the only one to die in a war zone. (Criterion A)

The Mechanics Institute and Memorial Hall Complex also significant for its association with the prominent Maffra family, the Ashtons, who were known as generations of builders and architects. The Memorial Hall complex is associated with builder John Ashton (who built the 1892 Mechanics Institute Hall) and his son, architect Stephen P. Ashton (who designed the 1925 Soldiers' Hall and possibly the 1922 Great War Peace Memorial Hall). (Criteria A & H)

The Maffra Mechanics Institute and Memorial Hall Complex is **socially significant at a local level** for its continual use as three community buildings, a mechanics institute and two memorial halls, which served the local community from their openings in 1886, 1922 and in 1925. Today the buildings continue to serve the local community as a library, exhibition space and public hall which is used by community groups, schools and churches for social events, services, meetings and exams. (Criterion G)

The Maffra Mechanics Institute and Memorial Hall Complex **is aesthetically significant at a local level** for the architectural qualities of the three sections and their fine architectural contribution to the Johnson and Foster Street historic streetscapes**.** All of the buildings and memorials are in very good condition and are highly intact. The 1886 Mechanics Institute is a fine and highly intact example of a Federation era building with Classical details. The symmetrical facade is divided into three vertical bays by narrow engaged pilasters which sit on bases which form part of the plinth of the building. A shallow cornice extends horizontally across the width of the building, projecting forward as it passes over the pilasters, and above it is a parapet with simplified classical details topped with (missing) urns. Decorative rosettes are located on the cornice above each Corinthian capital. The openings are framed by semi-circular arched mouldings, with keystones with vermiculation. The central recessed entrance is flanked by two pairs of windows with one-over-one double-hung timber sash windows and rendered sills supported by simple brackets. A flat stringcourse runs across the wall at impost level, supporting the arches to the windows. (Criterion E)

The 1922 Great War Peace Memorial Hall is a fine and highly intact example of an interwar era building with Classical details. The symmetrical facade of the 1922 building has Classical motifs in a large scale that could be described as reflecting the Mannerist idiom. The most prominent aspects of the facade are the parapet, large projecting sections of entablature and arches, and the banded rustication which wraps around the corner and continues along the Foster Street facade. At the entrance are the dates '1914' and '1919', the two polished granite columns, and the foundation and memorial stones. The round arched entrance retains its original timber panelled and glazed door with bolection moulds, below an arched highlight with multiple panes with a pressed pattern. The windows are timber casement windows (some of which are four-paned) with highlights. The 1922 World War I Hall retains two rooms with clerestory level windows, one of which is the RSL room which is of aesthetic significance for its original interior finishes, particularly the unpainted timber panelwork to the ceiling and clerestory windows and walls. The *opus sectile* three part mosaic memorial, erected originally in the entrance hall after World War I and World War II, is of aesthetic significance for its artistic mosaic-like details. The decorative timber panelling below the Honour Roll is significant, as the original ticket box originally located in the entrance hall. (Criterion E)

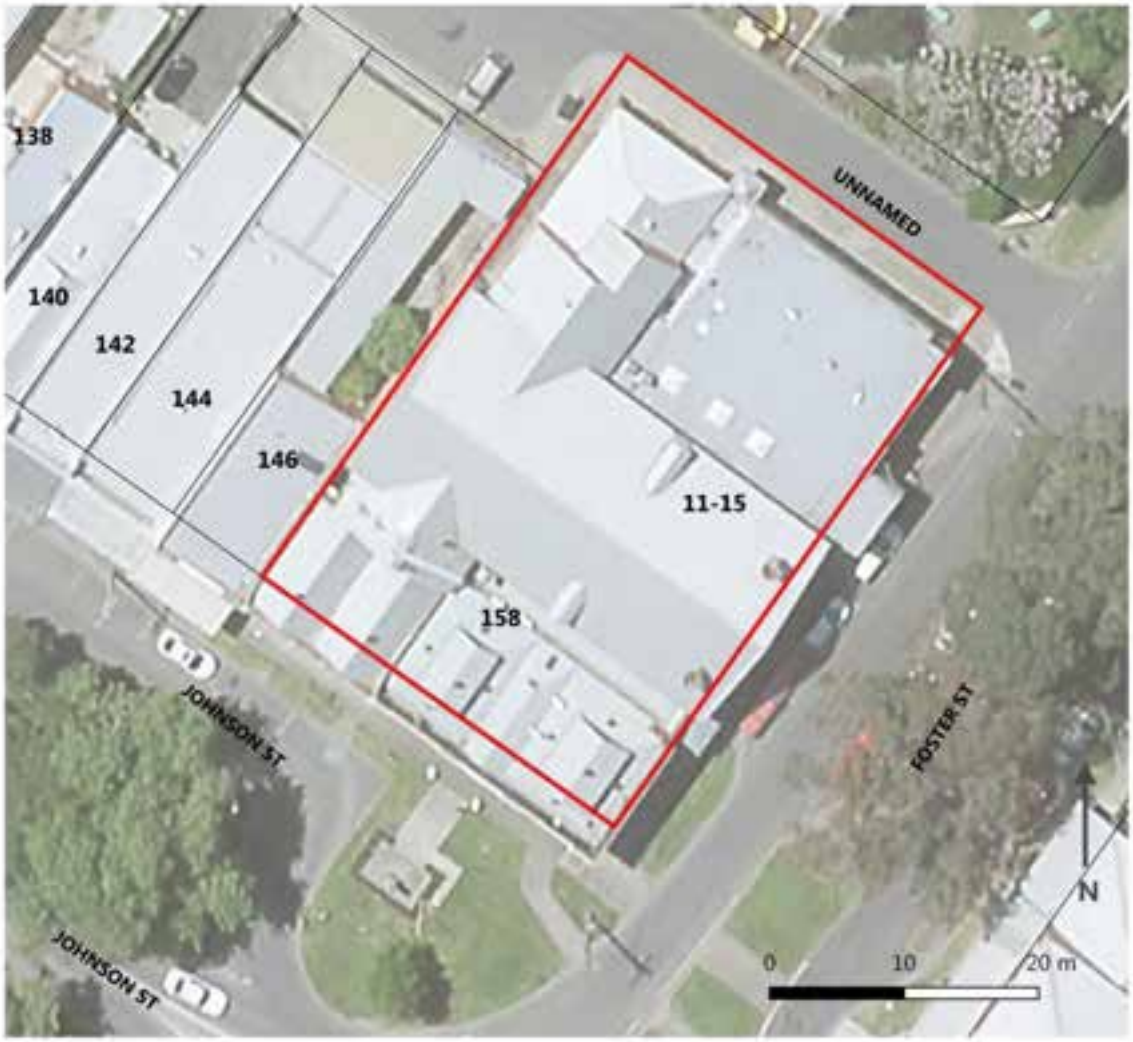
The 1925 Soldier's Memorial Hall fronting Foster Street is a large red-brick structure with a gabled roof clad in corrugated metal, with large dormer vents on both roof planes. The main elevation to Foster Street is broken up into panels by horizontal and vertical rows of corbelled bricks. Windows at the mid-level of the façade have been closed over, but retain their unpainted rendered sill and lintel. Multipaned windows (probably of the same style) appear on the side elevations. Two squared-headed vents (with one rendered lintel and sill) are located at the top of the gabled end. A small building with a ticket window connects the 1922 Hall and the larger 1925 Hall, with rendered coping to its parapet and a cantilevered hipped-roof porch, clad with corrugated iron; this section is significant. The soffit of the porch is lined with pressed metal similar in design to the brickwork in the gabled end. In the recessed entrance are a pair of timber ledged doors below a highlight. (Criterion E)

Statutory Recommendations

This place is recommended for inclusion in the Schedule to the Heritage Overlay of the Wellington Shire Planning Scheme to the extent of the title boundary as shown on the map.

External Paint Controls	Yes
Internal Alteration Controls	Yes, RSL room of the 1922 Great War Peace Memorial Hall only
Tree Controls	No
Outbuildings or fences which are not exempt under Clause 43.01-3	No
Prohibited Uses May Be Permitted	No
Incorporated Plan	No
Aboriginal Heritage Place	Not assessed

Map of recommended boundary for Heritage Overlay



KEY

Recommended for Heritage Overlay

Title boundary

Memorial Hall complex and memorials
150-158 Johnson St, Maffra

Project: Wellington Shire Stage 2 Heritage Study
Client: Wellington Shire Council
Author: Heritage Intelligence Pty Ltd
Date: 12/2/16

History

Locality history

The first Europeans known to have reached this part of Gippsland was Angus McMillan and his party in January 1840, when they reached the Macalister River, downstream from the current town of Maffra. In 1842, New South Wales squatter Lachlan Macalister established the Boisdale Run in the region. Macalister may have named a sheep fold on the run 'Maffra' after one of Macalister's properties in New South Wales (which was named after a town in Portugal). In 1845, 640 acres of the Boisdale Run was designated as a Native Police Reserve, located in what was referred to as 'Green Hills' at the time. These 640 acres would become the site of the Maffra township (MDHS web).

With the discovery of gold in the hills to the north-west, travellers would cross the Macalister River in Green Hills. In 1862 Job Dan built a punt across the Macalister River at this point and the following year, in 1863, the Avon Roads Board surveyed a town at the crossing, which was named Maffra after Macalister's sheep fold. The town of Maffra was gazetted in 1864 (MDHS web). By 1866 the town had two hotels, a bakery, butchers, post office, blacksmith, two stores and a bridge (MDHS web; Fletcher & Kennett 2005:68). Avon District Roads Board was formed in 1864 and proclaimed a Shire in 1865, with Stratford serving as the administrative centre (Context 2005:38). The first selectors in the area grew wheat, oats and barley, but with the improvements in transport, selectors changed their focus to the beet growing and dairying (Fletcher & Kennett 2005:68).

The town's population grew from the late 1860s, with the establishment of churches, a school, and the national bank, with further commercial growth from the 1870s. Soon the town comprised a new hotel, more substantial churches replacing the earlier timber buildings, a newspaper, post office, two cheese factories and a flour mill (MDHS web; Fletcher & Kennett 2005:68-9). By the 1870s, Maffra and the surrounding district had prospered and councillors exerted pressure to move the seat of government to Maffra. This was achieved briefly from 1873 to 1874, before Maffra formed its own Shire in 1875. A courthouse and the railway station opened in Maffra in 1887; the latter ended the region's isolation, significantly shortening the travel time to Melbourne. It also stimulated industries, with cattle and dairy products sent to the Melbourne markets from Maffra (Context 2005:38, 29).

By 1903, Maffra had a National, Commercial and Victoria Bank, along with the Metropolitan, Maffra and Macalister hotels. The town also comprised State School No. 861, the Shire hall, a courthouse and Mechanics Institute at this date. While the four churches built by this date were the Anglican, Presbyterian, Wesleyan and Catholic. Maffra had become a 'great centre of the Gippsland cattle trade' in the northern part of the Shire, with cattleyards operated by three auction firms. In 1903, the beet sugar industry was 'being experimented with by the State Government' (*Australian handbook* 1903).

From 1897 the new venture of beet growing had begun in Maffra, which had a lasting effect on the town's economy. Standing on the outskirts of Maffra near the railway station are the remains of the Maffra sugar beet factory, the only beet sugar factory to operate in the southern hemisphere. The Maffra Sugar Company was formed by local landowners in 1896, and a factory built near the railway station, opening in 1898, the same date as the Commercial Bank was opened. It commenced manufacturing sugar from sugar beet, a root crop grown in temperate climates. However, the factory was closed in 1899 after its second season, to be reopened again by the Department of Agriculture in 1910. In the early twentieth century, the growing of beet sugar became important. To stimulate beet production, further government investment was expended on buying part of the Boisdale Estate and subdividing it into small closer settlement allotments where farmers were required to grow 10 acres of beet. However, with the rise of the local dairying industry, shortage of labour, high wage demands and increasing food prices, the beet industry declined and the factory closed in 1948. Still standing on the factory site is the large brick sugar store designed by Maffra architect Steve Ashton in 1922. The

factory's office and weigh station have been moved to Apex Park and are now the home of the Maffra Sugar Beet Museum (Context 2005:13-14).

The Maffra Sale area grew to become a major cheese-producing region in Victoria, with private operators and companies operating in the region. Subdivision of large estates in the Maffra Sale area also increased dairy production. The private subdivision of the Boisdale Estate in the 1890s inevitably created dairy farms, while the government closer settlement and soldier settlement schemes further increased the number of dairy farms. A series of milk factories were built near the railway station in Maffra, including Nestles, the Commonwealth Milk Factory and the Maffco Factory. Of particular note is the Commonwealth Milk Factory designed by Steve Ashton and completed in 1922 (Context 2005:12). After a series of takeovers, in 2015 there is now one large factory in Maffra, Murray Goublurn (Fletcher & Kennett 2005:68).

In the twentieth century, the town of Maffra was firmly established as the administrative, commercial and social centre of an agricultural and pastoral district. Dairying was widespread in the shire, facilitated by water for irrigation supplied from Glenmaggie Reservoir on the Macalister River. In 1994, Wellington Shire was created by the amalgamation of the former Shires of Alberton, Avon and Maffra, the former City of Sale, most of the former Shire of Rosedale, as well as an area near Dargo which was formerly part of Bairnsdale Shire (Context 2005:39).

Thematic context

This place is associated with the following themes from the *Wellington Shire Thematic History* (2005):

8. Governing and administering:

- 8.5 Mechanics Institutes

- 8.7 War and Defence

9. Developing cultural institutions and way of life:

- 9.2. Memorials

Mechanics Institutes

The following is based on information taken from the *Wellington Shire Thematic Environmental History* (Context 2005:42-3):

The mechanics institute movement originated from a series of lectures delivered by Dr Birkbeck in Glasgow to tradesmen, artisans and factory workers – or 'mechanics' as people who worked with machines were known – and it aimed to educate and spread industrial and technical knowledge. The movement became widespread in Victoria in the wake of the gold rushes. Land was reserved for mechanics institutes and residents in developing towns considered that building a mechanics institute was an early priority. Committees were formed in the new communities to build a mechanics institute that would serve as a meeting place, house a library and be a venue for lectures for the purposes of education. The institutes also became venues for public meetings, wedding celebrations, farewells and welcome homes to local soldiers. Deb balls were annual events, as were community Christmas celebrations and concerts. Often the mechanics institute housed war memorials to commemorate locals who served in World War I or II.

Many mechanics institutes survive in the shire. One of the earliest mechanics institute buildings in the shire is the Rosedale mechanics institute, a brick structure that opened in 1874 and extended in 1885. The Briagolong mechanics institute also opened in 1874 and since extended and listed on the Victorian Heritage Register. At Newry, the original mechanics institute and a newer hall stand side by side. The Stratford mechanics institute is still popularly called 'the mechanics', and continues to function as the town's hall. The Glenmaggie mechanics institute was moved to higher ground and survived the town's drowning when the Glenmaggie Weir was built. It is an important reminder of

the little town that once served its farming community. When their mechanics institutes were burnt at Binginwarri and Gormandale, the residents rallied and built new ones. At Maffra, the mechanics institute building has been incorporated into the town's library. The Sale mechanics institute, a two storey building dating from 1891, has had a long association with education, first accommodating the Sale School of Mines, Art and Technology, and later becoming part of the Sale Technical School, and is now amalgamated with Sale High School to form the Sale College.

Memorials

The following is based on information taken from the *Wellington Shire Thematic Environmental History* (Context 2005:45-6):

Memorials are erected throughout the Shire in honour of pioneers and district explorers, significant events and people, and those who served in world wars and other conflicts. The soldiers' memorials that are spread throughout the Shire show the impact that the two world wars, and subsequent conflicts, had on so many communities and families within the Shire. It must be remembered that while commonly referred to today as 'war memorials', these memorials were originally erected in honour of, and to commemorate, the soldiers and those who made the ultimate sacrifice for their country. The memorials were often funded by the community and erected with great community pride, in honour of the locals who died or served and returned. Memorials in the shire took the form of halls, churches, obelisks and cenotaphs and avenues of honour.

The group of Rosedale memorials comprises two soldiers memorials and an Angus McMillan memorial. Listed on the Briagolong soldiers' memorial are the names of six Whitelaw brothers, three of whom were killed on active service and one who died later from wounds received. A memorial to their mother, Annie Whitelaw, was erected at her grave in honour of her sacrifice, and to all mothers of sons who served at the front. Soldiers' memorials also remain at Maffra, Stratford and Yarram, to name a few. While St James Anglican Church in Heyfield stands as a Soldiers' Memorial Church and two adjoining halls at Maffra were constructed as Soldiers' Memorial Halls. There are also remnants of avenues of honour. The pine trees at Stratford lining the route of the former highway were planted as a memorial to soldiers who served in the First World War. Many of the memorials also have plantings, such as a lone pine, planted in connection with the memorial.

Place history

The memorial complex is made up of three main buildings, two which front Johnson Street and one that fronts Foster Street: the Mechanics Institute (1886), which serves as an exhibition space and part of the library in 2016, the Great War Peace Memorial Hall and RSL (1922), which now serves as the Library, and the Soldiers Hall (or Mechanics Institute Hall or Maffra Memorial Hall) that fronts Foster Street (1892 with 1925 extension). The 1922 Great War Peace Memorial Hall and RSL building holds a group of three *opus sectile* memorials. There is a large mosaic Honour Roll and two smaller mosaic-style portraits of Louie Riggall and Sister Irene Singleton.

Mechanics Institute (now an Exhibition Space and part of the Library)

From about 1882 a small reading rooms was operated somewhere in the town, probably in the Shire offices. Newspapers were purchased and made available for members, and it held a library of 550 books. In 1884, the (current) site in Johnson Street was chosen (*Gippsland Times* 24 July 1884) and funds were raised from bazaars, Government subsidies and donations (presumably for the purchase of the land and construction of the Institute). The Institute was designed by G.T. Jones, later to be Maffra Shire secretary. It was opened in September 1886 with a concert and ball, held in the Shire offices, and later fitted out.

1892 Mechanics Institute Hall

By December 1887 there were calls for a hall, as the institute was inadequate, and the view was a hall should have been built at first. (*Maffra Spectator* 12 December 1887)

Construction of the first hall began in 1892, according to a concept design by its builder, John Ashton (Baragwanath & James 2015; *Gippsland Times*, 16 Nov 1925:3). Final plans were provided by "Mr Emery of Sale", an architect who supervised its construction. In September 1892, a ball was held to celebrate the opening of the Maffra Mechanics Institute Hall (Gippsland Times, 26 Sep 1892:3). The building served as a location for flower shows, concerts, church services and social events (Baragwanath & James 2015).

In 2016, this hall is almost completely incorporated into the western end of the 1925 hall.

In 1904 an addition was built, comprising a supper room, kitchen and ladies' dressing rooms. This reportedly 'brought the hall to the first rank of country halls' (Baragwanath & James 2015; *Gippsland Times*, 16 Nov 1925:3).

A photo dating between 1892 and 1922 (when the Great War Peace Memorial Hall was built) showed some of the facade and east elevation of the hall (behind street trees) (Figure H1). The pair of arched windows were evident, flanking the central entrance; a lamp was suspended over the entrance. A panelled door could be seen. The east elevation was face-brick with a sash window (with no building to the east) (MDHS).

The 1922 Great War Peace Memorial Hall /RSL Rooms (now the Library)

The Great War Peace Memorial Hall (and RSL) was built in 1922, adjoining the 1892 Mechanics Institute. Two foundation stones were placed either side of the entrance to the hall. The stone to the left of the entrance has the inscription: 'Foundation Stone. This building was erected by the public of Maffra and District to commemorate peace after the Great War. This stone was laid by Mrs John Mills August 1922.'

Mrs John Mills of 'Powerscourt' homestead (c1860s; Stratford Road, Maffra) was a local philanthropist, known for her generosity to the Anglican church and supporting returned servicemen, following World War I. She was known for the 'practical interest she had evinced in the soldiers, both at home and abroad' (*Gippsland Times*, 30 Oct 1922:1). Mr John Mills made his fortune in mining (Context 2005). Mills laid the foundation stone of the All Saints Anglican Church, Briagolong (1903), the rectory of the Holy Trinity Anglican Church (1910), the World War I Soldiers' Memorial Hall and RSL (now the Library of the Memorial complex) (1922) and St James Anglican Soldiers Memorial Church in Tinamba (1923), at which she was also presented with an engraved silver trowel commemorating the event. In 1920, Mrs Mills unveiled the Briagolong World War I Soldiers' Memorial at Anzac Park in Briagolong. Mrs Mills also donated World War I soldier's memorial windows to St James Anglican Soldiers Memorial Church in Heyfield and St John's Anglican Church in Maffra. At the Stratford Holy Trinity Anglican Church, Mrs Mills donated furnishings for the church and later gifted the vestry (1907). After her death in 1927, a Lych Gate was erected at the corner entrance of St John's Anglican Church in Maffra by public subscription, and dedicated in 1929.

The stone to the right of the entrance reads 'Memorial Stone. To the memory of their comrades who laid down their lives in the Great War. This stone is dedicated by the Returned Soldiers of Maffra & District. 'Their name shall live for evermore." This stone was laid by J. W. McLachlan, M.L. A., August 1922.' The stones 'serve to remind [the community] of the Great War and the sacrifice; also to remind [the community] of the mind and spirit of the soldier who had fallen (*Gippsland Times*, 4 Sep 1922:3).

An article in September 1922 reported on the 'impressive ceremony' held at the Soldiers' Memorial Hall for the laying of the two foundation stones. Mr Travis, President of the Mechanics Institute, opened the proceeding. At this date the building was complete and speeches were concluded inside the building, followed by a concert and dance (*Gippsland Times*, 4 Sep 1922:3). S. Ashton also gave a

speech at the ceremony, which may suggest that he was the architect of the building (*Gippsland Times*, 4 Sep 1922:3).

The brick building cost 2,000 pounds and comprised billiards rooms, a library and a soldiers' club room; all of the district's returned men and nurses were honorary life members. The portion dedicated to the fallen soldiers has been financed by returned men (*Gippsland Times*, 4 Sep 1922:3).

An architectural plan titled 'Additions to Mechanics Institute' appears to date to 1921.It showed the floorplan of the complex, comprising the 1886 mechanics institute, 1892 Mechanics Institute Hall, 1906 additions and intended 1922 World War I Memorial..

An early photo (c1923-4) showed the facades of the 1886 Mechanics Institute and 1922 World War I Hall soon after it was built, behind street trees (Figure H2). The photo was annotated 'Memorial Hall, Maffra'. The facades appeared as they do in 2015, except that an urn was evident at the juncture of the two facades (since removed). Also, the pair of columns was not yet installed at the entrance of the World War I Hall (since added). The Shire Honour Roll (held inside) states that the entrance pillars were dedicated by the Maffra Repatriation Committee as a memorial to those citizens of the Shire of Maffra who fell in the Great War 1914 – 1918 (MDHS).

The interior of the hall in 2015 (to the right of the entrance) retains the original timber ceiling with clerestory windows in the RSL room. The wall between the RSL room and original entrance hall was removed c1994. On the facade, the dates '1914' and '1919' remain either side of the entrance. In 2015, the building serves as the Maffra Library.

It is noted that this building is commonly referred to as the 'RSL Rooms'. Further investigation is required to determine whether it should be renamed from the current 'Great War Peace Memorial Hall and RSL room'.

Memorials held inside the Great War Peace Memorial Hall

The three memorials held in the RSL room of the World War I Memorial Hall are part of an *opus sectile* ('segmented work') comprising three parts; a Shire Honour Roll and two smaller mosaic-style portraits. The memorials may have been made by the Melbourne Company Brooks, Robinson & Co, who also made the stained glass memorial windows of St John's Anglican Church, Maffra (MDHS).

The Maffra Shire Honour Roll commemorates those from the Shire who served and fell in World War I. The timber base forms part of the memorial. The dedication on the roll reads: 'This tablet and entrance pillars were dedicated by the Maffra Repatriation Committee as a memorial to those citizens of the Shire of Maffra who fell in the Great War 1914 – 1918.' However, the board omits casualties from Glenmaggie for an unknown reason and includes a number whose only connection was to serve in one of the three training platoons based at Maffra in the first half of 1916. (MDHS).

The two smaller memorials that form part of the *opus sectile* are mosiac-like portraits of local women. The first portrait is of Louie Riggall, which was erected by her family in 1935, when the Shire Council refused to include her on the Shire's Honour Roll, as they believe she did not fill the enlistment criteria, as a V.A.D. (Voluntary Aid Detachment). Louie was an artist before she 'joined the Voluntary Aid Detachments of the British Red Cross (Australian branch) and began her war service at Broadmeadows before travelling to Egypt in October 1915. After working in the 14 Australian General Hospital for nine months, she spent time in England before being placed in charge of the Red Cross store at 1 General Hospital Rouen, France, where her fluency in French was an invaluable asset. Lieutenant-Colonel Murdoch officially recorded the success of her work and she was mentioned in despatches. Her death was caused by a cerebral haemorrhage; she was buried at St. Sever Cemetery, Rouen' (Vic War Heritage Inventory). Louie Riggall was one of only three women from the Australian Red Cross to die while on overseas service in WWI. She was the only one from Victoria, and the only one to die in a war zone (the other two died in England) (MDHS). A memorial window was also installed at St John's Anglican Church, Maffra, in honour of her service.

The second portrait commemorates Sister Irene Singleton, and was erected by the community after World War II. Sister Singleton died as a prisoner of war on Banka Island in World War II (MDHS).

The honour roll and two mosaic portraits were originally located within the entrance hall of the Great War Peace Memorial Hall (since altered in design). The honour roll faced the entrance, located above a ticket booth that had timber panelling and a pair of opening leadlight casement windows. While the portraits hung high on the wall between the entrance and RSL room (this wall since removed). In 1994, the three memorials were relocated to their current positions; the timber panelling and leadlight windows of the ticket box were moved with the honour roll and remain in position below (MDHS).

1925 Soldiers' Memorial Hall (Maffra Memorial Hall) (fronting Foster Street)

In the 1920s, funds were raised for an even bigger hall. The new brick Soldiers' Hall was built in 1925 fronting Foster Street, and was designed by architect Stephen Percy Ashton. The Mechanics Institute Hall to the south-west was partially dismantled in order to make way for the new hall (*Gippsland Times*, 16 Nov 1925:3; Baragwanath & James 2015). The Soldiers' Hall was officially opened on 16 November 1925, opened by Hon. G. M. Davis (*Gippsland Times*, 16 Nov 1925:3). The main use of this hall, for over three decades, was as a movie theatre, with a number of tenants showing first silent, and then more modern movies.

An article reporting on the opening noted that the completed hall was spacious, measuring '80 feet in length, 50 feet wide and 22 feet in height' with large corridors on either side and a large foyer at each end. The ceiling of the main hall was panelled with Wunderlich steel and decoration of the proscenium was in the Tuscan order. There was a Tasmanian hardwood dado to a height of 6 ft (1.8m) around 'the whole of the internal walls'. Mechanical ventilation was installed, which included two large fans, and opal bowls were fitted to the electric lights in the hall. The 'roomy stage' looked over collapsible seats and a cinema box was built above the stage for picture shows (*Gippsland Times*, 16 Nov 1925:3).

In the 1960s, the brown brick building was built to the north of the hall, with an entrance that adjoined the brick Soldiers' Hall. This building was designed by local architect Stuart Ashton. The 1960s additions included a supper room and kitchen (Baragwanath & James 2015). Architectural drawings that appear to date to this period showed floorplans for the whole complex, titled 'Memorial Hall' (Health Department file via Mechanics' Institutes Victoria, 1965 and 1974) (Figures H3 & H4). The Mechanics Institute, Great War Peace Memorial Hall and Soldier's Memorial Hall, with its stage, formed a large complex. The drawings showed the rooms to the north and the alterations of openings, including to the hall between the Great War Peace Memorial Hall (RSL) and the Soldiers' Hall (details illegible).

In the 1990s, at least two building phases occurred. A plaque on the interior refers to one building phase, noting that the 'Maffra Library extensions and renovations' were officially opened by Councillor Patricia Phelan, Shire President, on 1 December 1994. This refers to the extension of the Library into the second, formerly vacant, side of the RSL rooms.

In 1996 the main hall, foyer and toilets were renovated, including the extension of the stage into the hall (Baragwanath & James 2015). Red brick additions, which are sympathetic in design to the hall, were built to the rear of the 1960s additions. Exterior treatment of the additions mimicked much earlier decorative brickwork.

The hall is used by community groups, schools and churches for social events, services, meetings and exams (Baragwanath & James 2015).

Ashtons of Maffra: builders and architects

The Ashtons were a prominent Maffra family who worked as builders and architects in the nineteenth and twentieth centuries, on projects in Maffra and Gippsland. John W. Ashton (d.1903) was a builder, and his son was Stephen Percy Ashton became an architect (b.1882 d.1954), designing

many buildings in Maffra and the district. Stephen's nephew was architect J. Stuart Ashton, who had a son, Stephen, who is an architect currently practicing in Melbourne as the Director of ARM Architecture. Both St John's Anglican Church complex in Maffra, and the Maffra Memorial Hall complex (including the current library), were worked on by multiple generations of the Ashton family.

Stephen P. Ashton, architect

Stephen Percy Ashton (b.1882 d.1954) was a Maffra-based architect (*Gippsland Times*, 30 Aug 1943:2; 1 Nov 1934:5). In 1905, Ashton was appointed Clerk of Works on the Upper Maffra's Mechanics' Institute, to extend it and install acetylene gas lighting (VHD). He constructed a shop at 75 Johnson Street, Maffra (1908). Ashton designed the Foster Building in Maffra (1908), an early example of concrete block construction in Victoria, which is a technique which began to be adopted in Victoria in about 1905, when American block-making machinery became readily available (VHD).

In 1915, Ashton was given a send off at the Maffra Metropolitan Hotel, before departing for military service as a Lieutenant in the Light Horse Regiment. An article reported that 'no man would be more missed out of the town' as 'his services had been indispensable to the hospital and other charities' including the 'artistic manner in which he had carried out stage settings and decorations in the cause of charity' (*Maffra Spectator*, 18 Nov 1915:3; AWM).

During the post-war period, Ashton designed the Commonwealth Milk Factory in Maffra, as well as the large brick sugar store of the Maffra Beet Sugar Factory, both in 1922 (Context 2005:12, 14). Ashton also designed further buildings using concrete and concrete block construction, including the Cowwarr Cricket Club Hotel (1929) and the Cowwarr Public Hall (1930) (VHD). In the 1930s, Ashton served as a Maffra Shire Councillor while continuing to practice as an architect (*Gippsland Times*, 1 Nov 1934:5). His later works included the Sister Muriel Peck Memorial Infant Welfare Centre (1951) and St Philip's On-The-Hill in Morwell East (1952).

J. Stewart Ashton (1921 – 2007) was a nephew of Stephen Percy Ashton, and came to Maffra in 1955 to take over the practice of his late uncle. He was a specialist in hospital architecture, and his practice included most of Gippsland. His archive of plans is held by the Maffra and District Historical Society.

Figure H1. The Mechanics Institute pre-1922 (when the WW1 Hall was built to the right), now serves as an Art Space and part of the Library (MDHS, ID. P03239VMFF).

Figure H2. To the right is the Great War Peace Memorial Hall in 1923-4, soon after it was built. Note the polished granite columns had not yet been installed at the entrance at this date. To the left is the 1886 Mechanics Institute (MDHS, ID. P04278VMFF).

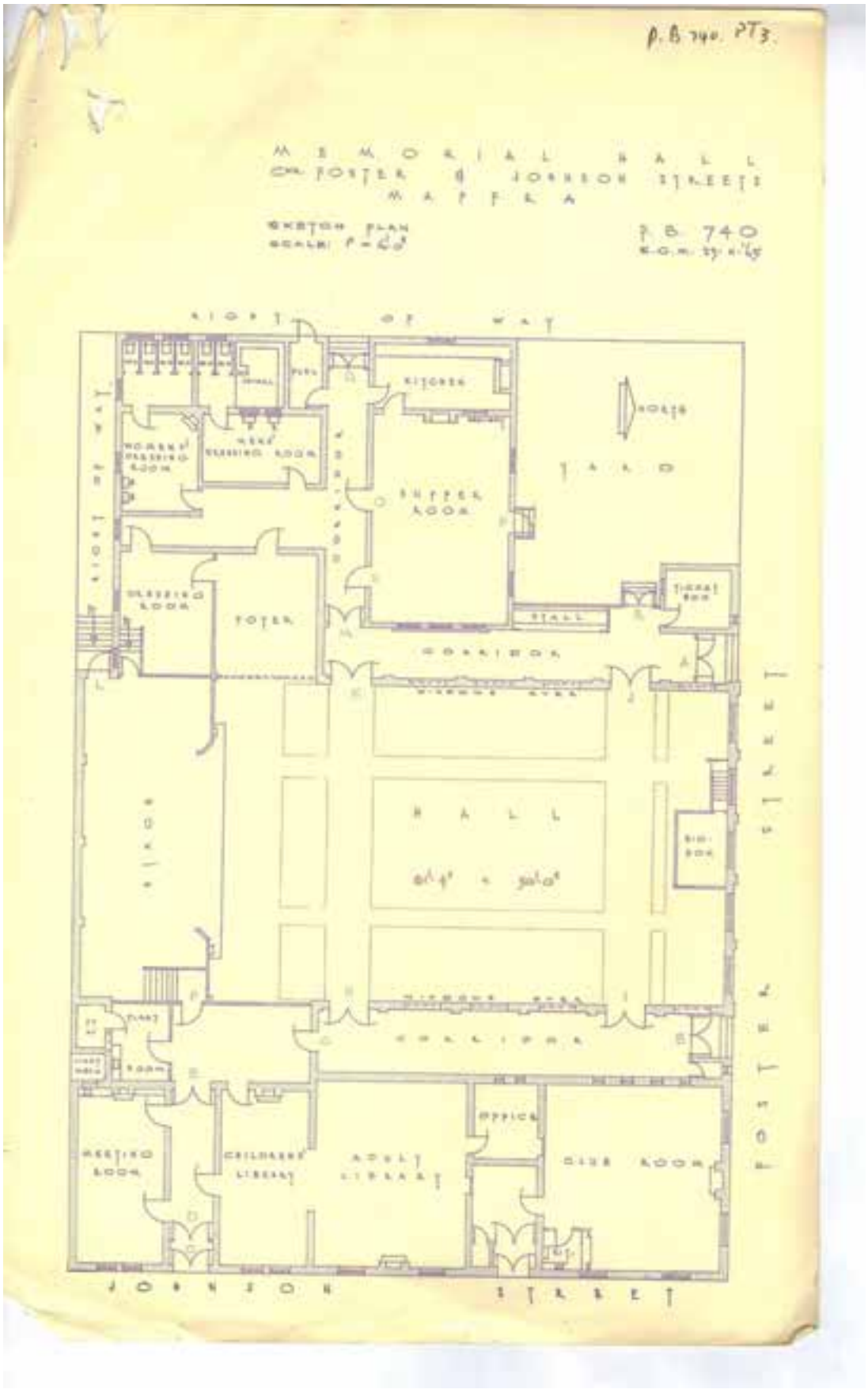


Figure H3. Drawings of 'Memorial Hall' complex (1965) showing alterations, and additions at

the north end (Health Department file via Mechanics' Institutes Victoria, 1965)

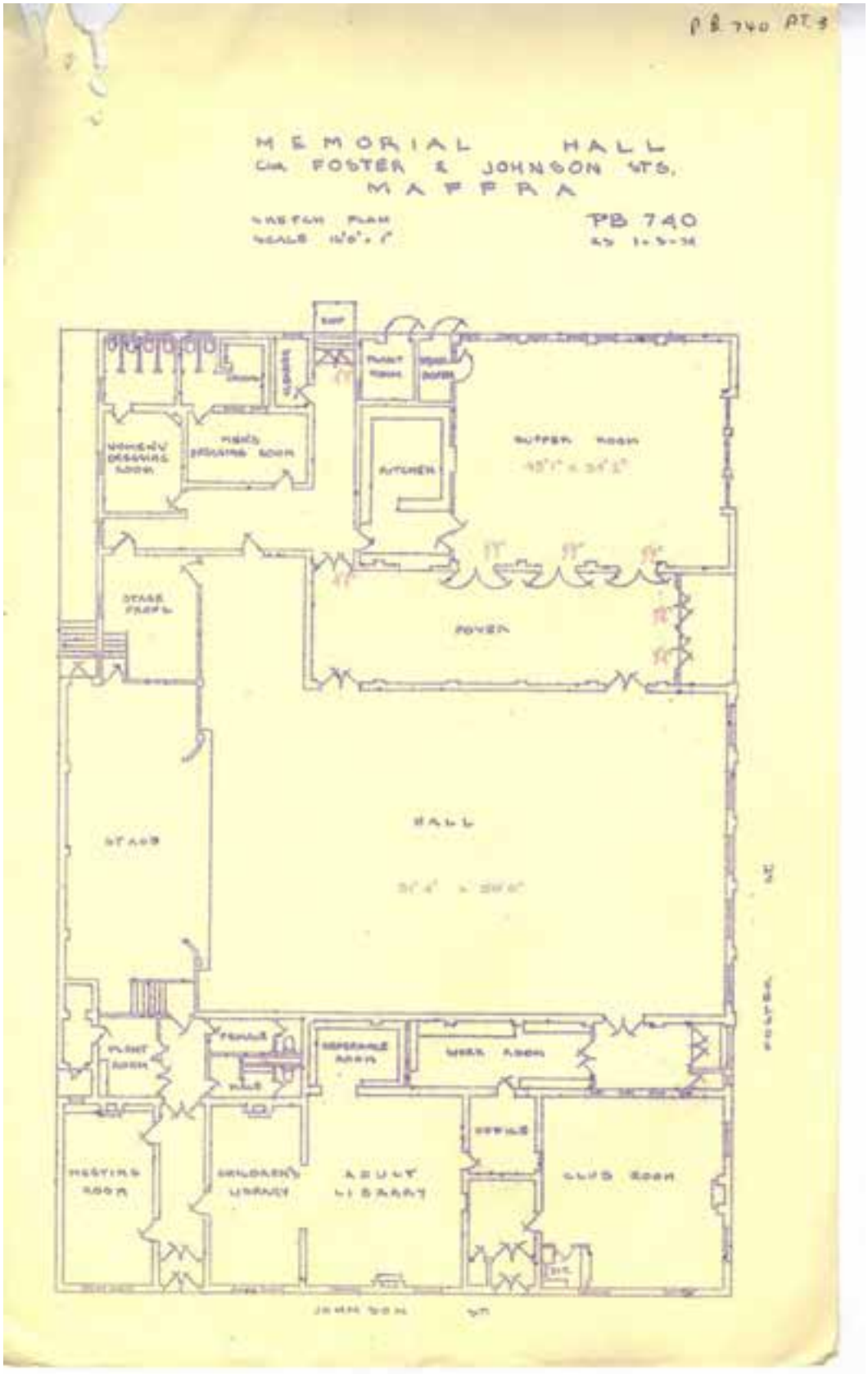


Figure H4. Drawing of 'Memorial Hall' complex (1974) (Health Department file via Mechanics'

Institutes Victoria, 1974).

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Description

This section describes the place in 2016. Refer to the Place History for additional important details describing historical changes in the physical fabric.

The memorial complex is made up of three main buildings. The Mechanics Institute Hall (1892) and World War I Soldiers' Memorial Hall (with RSL club rooms)(1922) front Johnson Street. The Soldiers Hall (or Maffra Memorial Hall; 1925) fronts Fosters Street (see aerial map). The memorial complex is located at the south end of Johnson Street, the main street of Maffra.

Figure D1. The Mechanics Institute (1886) is a brick building with a smooth-rendered (overpainted) facade with Classical details. The roof comprises two gabled roofs clad with corrugated iron and has been altered at the northern end to connect with the 1925 hall to the rear (see Aerial). The 1886 Mechanics Institute is a fine and highly intact example of a Federation era building with Classical details. The symmetrical facade is divided into three vertical bays by narrow engaged pilasters which sit on bases which form part of the plinth of the building. A shallow cornice extends horizontally across the width of the building, projecting forward as it passes over the pilasters, and above it is a parapet with simplified classical details topped with (missing) urns. Decorative rosettes are located on the cornice above each Corinthian capital. The openings are framed by semi-circular arched mouldings, with keystones with vermiculation. The central recessed entrance is flanked by two pairs of windows with one-over-one double-hung timber sash windows and rendered sills supported by simple brackets. A flat stringcourse runs across the wall at impost level, supporting the arches to the windows.

Figure D2. The 1922 Great War Peace Memorial Hall (with RSL club rooms) is wider in scale than the earlier mechanics institute hall to the left (north-west). The building has an interesting roof form, with a central hipped section (originally the entrance hall), flanked by two sections with a raised central portion that provides clerestory windows to the interior spaces (see aerial map). The symmetrical facade of this 1922 building continues the Classical motifs, but in a larger scale (they could be described as reflecting the Mannerist idiom). The most prominent aspects of the facade are the large projecting sections of entablature, two of which support a moulded arch (that either extends over the entrance or connects the pairs of windows). The building has a smooth render (overpainted) to the walls and a banded rustication that continues to the height of the parapet and wraps around the corner along the Foster St elevation.

The entrance of the Memorial Hall leads to the the World War I memorial, adjacent (see separate citation).

Figure D3. The Free Classical entablature and arch design is repeated in narrower proportions at the entrance. The entrance surround holds the foundation and memorial stones and pair of polished granite columns with Tuscan capitals, which support the entablature which bear the dates '1914' and '1919'. The entrance retains its original panelled and glazed door with bolection moulds, below an arched highlight (with multiple panes with a pressed pattern).

The windows to the left of the entrance are timber casement windows with highlights and rendered (overpainted) sills, while the two windows to the right of the entrance are four-paned casement windows with highlights with eight panes of patterned glass. Two windows of the same detail appear on the south-east elevation of the Great War Peace Memorial Hall. Overall, the 1922 Great War Peace Memorial Hall is in very good condition and retains a high level of integrity.

Figure D4. The RSL club room in the 1922 World War I Hall (the room to the right of the entrance) retains its clerestory windows, with this and the surrounding ceiling clad in original unpainted timber paneling with timber strapping.

Figure D5. The room to the left of the entrance retains its clerestory level windows, however, the ceiling is plastered. It is not known if this ceiling was originally like that of the RSL club room.

Figure D6. The 1922 Great War Peace Memorial Hall contains three memorials now held in the RSL club rooms (the room to the right of the entrance, with the timber ceiling); these memorials were originally located in the entrance hall and were relocated to their current positions in 1994. The memorial is in three parts and forms an *opus sectile* memorial, installed in the hall after World War I and II. The main component of the *opus sectile* memorial is the large mosaic Honour Roll, commemorating the soldiers of World War I. The Honour Roll is in a brass frame with mosaic-style details surrounding the list of names. Positioned below is timber panelling with a pair of leadlight casement windows which originally formed a ticket box in the entrance hall, facing the entrance doors, above which the honour roll was erected. The honour roll and timber panelling retain their original association in their new location (moved in 1994).

Figure D7. The two other memorials that complete the *opus sectile* are portraits of Louie Riggall (installed in 1935) and Sister Irene Singleton (installed after World War II), which were designed in the style of the World War I Honour Roll. These were originally located in the entrance hall and were relocated to their present position in 1994.

Figure D8. The 1925 Soldiers' Hall fronts Foster Street and is a large red-brick construction with a gable roof clad in corrugated iron and wide eaves. Large dormer vents are visible on both roof planes, along with other early air conditioning elements. The main elevation to Foster Street is broken up into panels by horizontal and vertical rows of corbelled bricks. Windows at the mid-level of the façade have been closed over, but retain their rendered sill and lintel. Windows (probably of the same style) appear on the side elevations and show multi-paned windows. Two squared-headed vents (with one

rendered lintel and sill) are located at the top of the gabled end. A small building connects the 1922 Hall and the larger 1925 Hall, with rendered coping to its parapet and a cantilevered hipped-roof porch, clad with corrugated iron. The soffit of the porch is lined with pressed metal. Below this is a small opening that served as a ticket booth, and in the recessed entrance are a pair of timber ledged doors below a highlight.

A large brown brick addition was constructed to the north of the 1925 Soldiers' Hall in the 1960s, which now serves as the entrance to the hall. A modern concrete ramp runs in front of the 1925 hall, to enter the 1960s entrance. A long modern sign runs across the middle of the facade of the hall to the 1960s section.

Figure D9. The 1925 Soldiers' Hall appears to have extended to the north with a transverse gabled-roof section, with a pair of vents to the top of the gable end (like the façade). The side elevation of this section has decorative corbelling to the wall.

To the north of the 1925 Soldiers' Hall and 1960s brown brick addition, are modern red brick extensions, which are sympathetic in design to the 1925 hall (mimicking the decorative corbelling), that date to the late 1990s. A ramp extends from a door at the rear of the 1925 hall to the northern boundary.

Figure D1. The facade of the Mechanics Institute (1886) with its smooth-rendered (overpainted) facade with Classical details and semi-circular arched openings.

Figure D2. The 1922 Great War Peace Memorial Hall (and RSL) with its large Classical motifs and banded rustication.

Figure D3. The elaborate entrance with the foundation and memorial stones and pair of polished granite columns with Tuscan capitals, which support the entablature which bear the dates '1914' and '1919'.

Figure D4. The unpainted timber paneling of the ceiling and clerestory windows of the RSL club room in the 1922 Great War Peace Memorial Hall.

Figure D5. The clerestory windows of the room to the left of the entrance, in the 1922 World War I Hall.

Figure D6. The World War I Shire honour roll, that forms one part of the *opus sectile* memorial held in the RSL club rooms of the 1922 Great War Peace Memorial Hall. Positioned below is timber panelling with a pair of leadlight casement windows, which originally formed a ticket box in the entrance hall, facing the entrance doors, above which the honour roll was erected.

Figure D7. The two memorial portraits that forms the second and third parts of the *opus sectile*

memorial, now held in the RSL club rooms of the 1922 Great War Peace Memorial Hall.

Figure D8. The 1925 Soldiers' Hall fronting Foster Street. The inter war stripped classical style building is a substantial red-brick construction with the gabled-end and façade broken up into panels by horizontal and vertical rows of corbelled bricks

Figure D9. The transverse gable section of the 1925 hall, followed by the sympathetically designed additions dating to the 1990s.

Sources

All photos taken in 2015 by Heritage Intelligence Pty Ltd as part of Wellington Shire Stage 2 Heritage Study.

Comparative analysis

The complex of halls and memorials at Maffra, was the largest in the Maffra Shire, and it remains the largest in the towns (outside the Sale), in Wellington Shire. The 1886 Federation Free Classical design of the Mechanics Institute is a typical example of a well proportioned and detailed design. The 1922 Great War Peace Memorial Hall however, is unique in the Shire, with its inter war Free Classical design especially with the Mannerist overtones. The plain Inter War Stripped Classical Design of the 1925 hall made up for a lack of decoration, by the generous size of the hall and associated facilities. The 1990s extensions at the rear of the complex of buildings are the most sympathetically designed extensions, compared with those on the other historic halls in the Shire.

Many other mechanics institute halls survive in the shire and most of them were originally independent community built and funded halls, with a free library. One of the earliest mechanics institute buildings in the shire is the Rosedale mechanics institute, a brick structure that opened in 1874 and extended in 1885. The Briagolong mechanics institute also opened in 1874 and since extended, is on the Victorian Heritage Register as a place of significance to the State. At Newry, the original mechanics institute and a newer hall stand side by side. The Glenmaggie mechanics institute was moved to higher ground and survived the town's drowning when the Glenmaggie Weir was built. It is an important reminder of the little town that once served its farming community. When their mechanics institutes were burnt at Binginwarri and Gormandale, the residents rallied and built new ones. The Sale mechanics institute, a two storey building dating from 1891, has had a long association with education, first accommodating the Sale School of Mines, Art and Technology, and later becoming part of the Sale Technical School, and is now amalgamated with Sale High School to form the Sale College.

The 1890 Stratford mechanics institute is still popularly called 'the mechanics', and continues to function as the town's hall. It is large, with a very impressive and intact interior design. The original classical design was a very fine accomplishment by the architect Edgar Jerome Henderson (1861-1928), however, it was covered up with a 1950s addition which included a flat roofed cream brick toilet block entrance, although, those works were removed in the 2004 refurbishment works, and some restoration was also done at that time, which has revealed most of the original design.

The Boisdale Hall plan and roof form is representative of many halls in small towns in Victoria, however, it is rare in Wellington Shire as the only hall commissioned by a private owner for use as a community facility in his private town, for its handmade bricks from the local quarry, and the use of a Second Empire style square dome. It was designed by architect George Henry Cain, who is not known to have designed any other community halls, but he was engaged by the Foster brothers, owners and developers of the Boisdale Estate, to design the Boisdale Estate dairy farm houses as well as buildings and workers houses in the Boisdale village, which included the general store, adjoining house and bakery (1902) and the Public Hall (1904).

The 1885 Yarram Mechanics Institute hall is larger and more elaborate than many of the simple rectangular timber halls in some of the smaller villages in Wellington Shire, however, its architectural design has an unusual classical simplicity for the late Victorian era. Internally, the large hall space is accentuated by a flat timber lined ceiling with coved edges, giving the room a spacious and elegant feeling. There are no other halls in the Shire of similar design.

Management Guidelines

Whilst landowners are not obliged to undertake restoration works, these guidelines provide recommendations to facilitate the retention and enhancement of the culturally significant place, its fabric and its setting, when restoration works or alterations to the building are proposed. They also identify issues particular to the place and provide further detailed advice where relevant. The guidelines are not intended to be prescriptive and a pragmatic approach will be taken when considering development proposals. Alternative approaches to those specified in the guidelines will be considered where it can be demonstrated that a desirable development outcome can be achieved that does not impact on a place's heritage integrity.

1. **Setting** (views, fencing, landscaping, paths, trees, streetscape)
   - 1.1. Retain clear views of the front section along Johnson Street and the side elevations along Foster Street.
   - 1.2. Ensure signs and services such as power poles, bus shelters, do not impact on the important views.
   - 1.3. Paving
     - 1.3.1. For Victorian and Federation era historic buildings, the most appropriate paving is pressed granitic sand, however, if hard paving is preferred, asphalt is the most appropriate. Concrete is not recommended but if required should have a surface of sand-coloured and size, exposed aggregate.
2. **Additions and New Structures**
   - 2.1. New structures should be restricted to the rear of the property and be sympathetic in style and materials. The red brick 1990s extension at the rear sets a good example of new work which is sympathetic to the red brick 1925 hall visually connected to it, compared with the 1970s extension which is contrasting in style and materials and not appropriate. See map below.
   - 2.2. If an extension is to have a concrete slab floor, ensure it will not reduce the air flow under the historic masonry buildings.
   - 2.3. Avoid concrete paths against the solid masonry walls.
     - 2.3.1. Install them 500mm away from the walls and 250mm lower than the ground level inside the building. Fill the gap between the path and the wall with very course gravel to allow moisture to evaporate from the base of the wall.
     - 2.3.2. Where there is a footpath, as is the case along the two street boundaries, ensure the subfloor vents are not blocked and keep the path well below the damp proof course.
3. **Accessibility**
   - 3.1. Ramps
     - 3.1.1. There is good accessibility to the library (1922 building).
   - 3.2. The metal hand rails, installed at the front steps of the 1886 building are functional and minimalist and they have a minor visual impact on the architecture and therefor they are a suitable design for an accessible addition.
4. **Reconstruction and Restoration** (If an opportunity arises, consider restoring and reconstructing)
   - 4.1. Do not paint unpainted render or brickwork, as that was the original design of all the buildings, and it is cheaper, as there are no ongoing repainting costs. If necessary, use a professional industrial cleaner to clean the facades, but never allow sand, water or soda blasting. If repainting is preferred, use the existing colour.
   - 4.2. Roofing, spouting and down pipes
     - 4.2.1. Classical buildings were never designed with coloured roofs, they were either slate or unpainted galvanised corrugated iron.

4.2.2. Use galvanised corrugated iron roofing, spouting, down pipes and rain heads.

4.2.3. Not Zincalume or Colorbond.

5. Brick and rendered Walls.

5.1. Mortar: Match the lime mortar, do not use cement mortar. Traditional mortar mixes were commonly 1:3, lime:sand.

6. Render/Hard plaster work

6.1.1. None of the rendered walls and decorations was painted or intended to be painted. see Figures H1-5. They were a light coloured unpainted render. It is strongly recommended that the paint be removed chemically (never sand, water or soda blast the building as this will permanently damage the bricks, mortar and render and never seal the bricks or render as that will create perpetual damp problems). Removal of the paint will not only restore the elegance of the architecture, but it will remove the ongoing costs of repainting it every 10 or so years. However, if it is decided to repaint the render, it should be in the existing colour.

7. Care and Maintenance to mitigate issues such as damp, neglect, vandalism and other problems

7.1. Key References

7.1.1. Obtain a copy of "Salt Attack and Rising Damp" by David Young (2008), which is a free booklet available for download from Heritage Victoria website. It is in plain English, well illustrated and has very important instructions and should be used by tradesmen and Council maintenance staff.

7.1.2. Further assistance is available from the Shire's heritage advisor.

7.2. Roofing, spouting and down pipes

7.2.1. Galvanised corrugated iron roofing, spouting, down pipes and rain heads.

7.2.2. Not Zincalume or Colorbond.

7.2.3. Ogee profile spouting, and round diameter down pipes.

8. Water Damage

8.1. Never use modern products on these historic brick and rendered facades as they will cause expensive damage. Use lime mortar to match existing.

8.2. Do NOT SEAL the bricks and render with modern sealants. Allow the structure to evaporate water from the surface and to expel water that may enter from cracks, corrosion, etc.

8.3. On the Foster Street entry, between the 1922 rendered façade and the 1925 red brick hall, the brickwork on both sides of the steps is eroding, and the lime mortar is falling out. This is probably due to the footpath sinking lower at that point and water pooling and seeping down into the brick footings. The rising damp from this will cause the lime mortar to fall out. The mortar is not the problem (it is in excellent condition on 95% of the building, rather the mortar is the 'canary in the mine' it is warning of a damp and drainage issue that needs to be fixed. After the drainage has been fixed, allow the brickwork to dry out (may take months) and then repoint with lime mortar, not cement mortar.

9. Damp

9.1. Signs of damp in the walls, include: lime mortar falling out of the joints, patches with grey cement mortar, or the timber floor is failing, it is imperative that the drainage is fixed first. This may involve the lowering of the ground outside so that it is lower than the ground inside under the floor, installation of agricultural drains, running the downpipes into drainage inspection pits instead of straight into the ground. The reason for the pits is that a blocked drain will not be noticed until so much water has seeped in and around the base of the building and damage commenced (which may take weeks or months to be visible), whereas, the pit will immediately fill with water and the problem can be fixed before the

floor rots or the mortar falls out, the bricks start to crumble, and the building smells musty.

9.2. Refer to the manual by David Young, listed below for a full explanation of the problem and how to fix it. Water falling or seeping from damaged spouting and down pipes also causes severe and expensive damage to the brick walls.

9.3. Ensure good subfloor ventilation is maintained at all times to reduce the habitat for termites and rot of the subfloor structure. Subfloor ventilation is critical with solid masonry buildings. Check that sub floor vents are not blocked and introduce additional ones if necessary. Ensure the exterior ground level is 250mm or more, lower than the ground level inside the building. Good subfloor ventilation works for free, and is therefore very cost effective. Do not rely on fans being inserted under the floor as these are difficult to monitor, they will breakdown as they get clogged with dust, etc, and there are ongoing costs for servicing and electricity.

9.4. Never install a concrete floor inside a solid masonry building as it will, after a year or so, cause long term chronic damp problems in the walls. Do not install a new damp proof course (DPC) until the drainage has been fixed, even an expensive DPC may not work unless the ground has been lowered appropriately.

9.5. Never seal solid masonry buildings, they **must be able to evaporate water** which enters from leaking roofs, pipes, pooling of water, storms, etc. Use appropriate cleaning materials, agents and methods, as recommended by the Shire's heritage advisor. The biggest risk to solid masonry buildings is permanent damage by the use of cleaning materials, agents and methods. Sand and water blasting removes the skilled decorative works of craftsmen as well as the fired surface on bricks and the lime mortar from between the bricks. It is irreversible and reduces the life of the building due to the severe damp that the damage encourages.

9.6. Never use cement mortar, always match the original lime mortar. Cement is stronger than the bricks and therefore the bricks will eventually crumble, leaving the cement mortar intact! Lime mortar lasts hundreds of years. When it starts to powder it is the 'canary in the mine', alerting you to a damp problem – fix the source of the damp problem and then repoint with lime mortar.

9.7. Remove any dark grey patches to the mortar joints. This is cement mortar which will damage the bricks and longevity of the walls. Repoint those joints with lime mortar. The mortar is not the problem it is the messenger.

10. Signage (including new signage and locations and scale of adjacent advertising signage).

10.1. Ensure all signage is designed to fit around the significant architectural design features, not over them.

11. Services

11.1. Ensure new services and conduits, down pipes etc, are not conspicuous. To do this, locate them at the rear of the building or on the roof, whenever possible, and when that is not practical, paint them the same colour as the building or fabric behind them or enclose them behind a screen the same colour as the building fabric, that provides adequate ventilation around the device. Therefore if a conduit goes up a red brick wall, as is the case on the south façade of the post office, it should be painted red, and when it passes over say, a cream coloured detail, it should be cream.

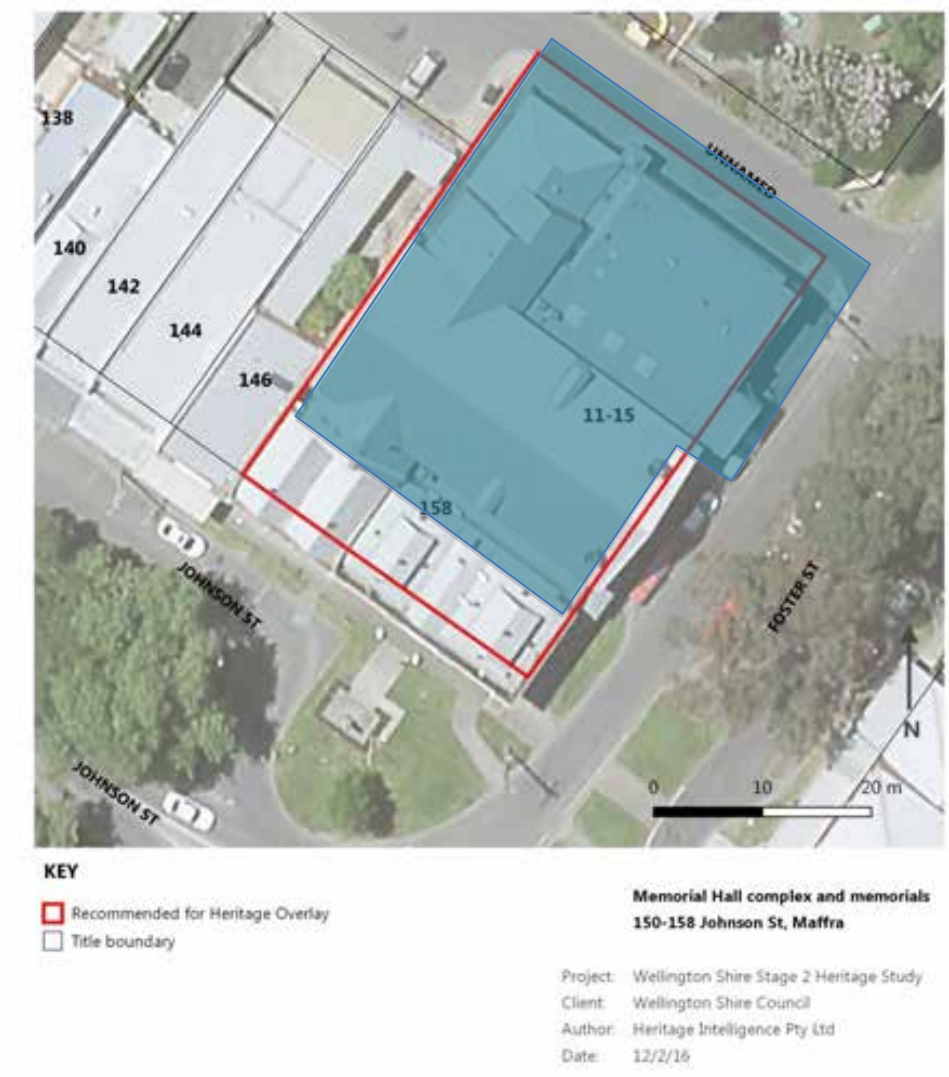
12. RSL memorial room and mosaics

12.1. Never paint the unpainted timber work in the room.

12.2. The mosaic memorials should not be cleaned with modern products as they can seriously and irreparably damage them.

12.3. Refer to the fact sheets below or contact a professional conservator for advice or the Shire's heritage advisor.

NOTE: New development should be restricted to the blue shaded area below.



Resources

Young, David (2008), "Salt Attack and Rising Damp, a guide to salt damp in historic and older buildings" Technical Guide, prepared for Heritage Victoria.

Wellington Shire Heritage Advisor

The following fact sheets contain practical and easy-to-understand information about the care and preservation of war heritage and memorabilia commonly found in local communities across Victoria. They can be downloaded at <http://www.dpc.vic.gov.au/index.php/veterans/victorian-veterans-virtual-museum/preserving-veterans-heritage/preserving-war-heritage-and-memorabilia>:

- Finding-the-right-conservator-tradespeople-and-materials
- General-Principles
- Honour-rolls (wooden)
- Medals-and-medallions
- Paper-and-books
- Photographs
- Useful-resources-and-contacts.

Locality:	**MAFFRA**
Place address:	**160 JOHNSON STREET**
Citation date	2016
Place type (when built):	Shop, offices
Recommended heritage protection:	Local government level Local Planning Scheme: Yes Vic Heritage Register: No Heritage Inventory (Archaeological): No
Place name:	**Young's Arcade**

Architectural Style:	Interwar Free Classical
Designer / Architect:	Not known
Construction Date:	1923

Statement of Significance

This statement of significance is based on the history, description and comparative analysis in this citation. The Criteria A-H is the Heritage Council Criteria for assessing cultural heritage significance (HERCON). Level of Significance, Local, State, National, is in accordance with the level of Government legislation.

What is significant?

Young's Arcade at 160 Johnson Street, is significant. The original form, materials and detailing as constructed in 1923 are significant.

Later outbuildings, and alterations and additions to the building are not significant.

How is it significant?

Young's Arcade is locally significant for its historical, social and aesthetic values to the Shire of Wellington.

Why is it significant?

Young's Arcade is **historically significant at a local level** as it represents the period of Maffra when the Beet Sugar industry flourished and spurred the economic growth of the town, and it was firmly established as the administrative, commercial and social centre of an agricultural and pastoral district. Young's Arcade was first opened in Maffra in a building west of Fosters Street, adjacent to the 1892 Mechanics Institute. In 1923, the existing Young's Arcade was built for owners Margaret and Henry Young, with the main entrance off Fosters Street. Young's Arcade was intended to be occupied by a variety of shops, however, its success was temporarily hampered by the Depression of the 1930s. Throughout its history, the building has been occupied by a hairdresser, milliners, boot shop, beauty salon, draper and a dressmaker. The first floor of the building also served as a boarding house for a period. In the 1950s, the building was owned by Michael Guss and Maurice Guss, serving as a drapers, material and clothing store. From 1975 until today, Young's Arcade has been occupied by a medical clinic. (Criterion A)

Young's Arcade is **socially significant at a local level** as it represents the efforts and success of the local community members in the 1970s, who opposed the Council's movements to make all commercial shopfronts remove their verandah posts and make them cantilevered. The original verandah was due for removal as a result of Council's request, but instead it was renovated with timber supports, as a direct result of the community action in the 1980s. The renovation of the verandah on Young's Arcade was an important milestone in the community's efforts to retain or reinstall verandah posts in the 1970s. (Criterion G)

Young's Arcade **is aesthetically significant at a local level** for its architectural qualities reflecting the Interwar Free Classical style, and for its landmark quality at the south-east entrance of the town of Maffra. The Free Classical style is illustrated in the symmetry of the façade of the two-storey section, the bold face-brick and rendered parapet and pediment bearing the words '1923' and 'Young's Arcade', the engaged pilasters that divide the façade into bays, the large semi-circular arched openings and the dark-brick panels below, and the parapets of the single-storey sections. Also notable is the retention of the face-brick, two-over-two sash windows with radiating voussoirs and rendered sills, and the original recessed entrance with its timber-lined ceiling and entrance with highlights. The verandah to both elevations (renovated in the 1980s), including the gabled-porch section at the main entrance off the Foster Street, is significant. The gabled-porch has a timber-lined soffit and timber bargeboards and valence (further investigation is required to confirm if original fabric remains). The two single-storey shops to the east, also built in 1923 in the same architectural style, are significant. (Criterion E)

Statutory Recommendations

This place is recommended for inclusion in the Schedule to the Heritage Overlay of the Wellington Shire Planning Scheme to the boundaries as shown on the map.

External Paint Controls	Yes
Internal Alteration Controls	No
Tree Controls	No
Outbuildings or fences which are not exempt under Clause 43.01-3	No
Prohibited Uses May Be Permitted	No
Incorporated Plan	No
Aboriginal Heritage Place	Not assessed

Map of recommended boundary for Heritage Overlay

KEY

Recommended for Heritage Overlay

Title boundary

Youngs Arcade
160 Johnson St, Maffra

Project: Wellington Shire Stage 2 Heritage Study
Client: Wellington Shire Council
Author: Heritage Intelligence Pty Ltd
Date: 12/2/16

History

Locality history

The first Europeans known to have reached this part of Gippsland was Angus McMillan and his party in January 1840, when they reached the Macalister River, downstream from the current town of Maffra. In 1842, New South Wales squatter Lachlan Macalister established the Boisdale Run in the region. Macalister may have named a sheep fold on the run 'Maffra' after one of Macalister's properties in New South Wales (which was named after a town in Portugal). In 1845, 640 acres of the Boisdale Run was designated as a Native Police Reserve, located in what was referred to as 'Green Hills' at the time. These 640 acres would become the site of the Maffra township (MDHS web).

With the discovery of gold in the hills to the north-west, travellers would cross the Macalister River in Green Hills. In 1862 Job Dan built a punt across the Macalister River at this point and the following year, in 1863, the Avon Roads Board surveyed a town at the crossing, which was named Maffra after Macalister's sheep fold. The town of Maffra was gazetted in 1864 (MDHS web). By 1866 the town had two hotels, a bakery, butchers, post office, blacksmith, two stores and a bridge (MDHS web; Fletcher & Kennett 2005:68). Avon District Roads Board was formed in 1864 and proclaimed a Shire in 1865, with Stratford serving as the administrative centre (Context 2005:38). The first selectors in the area grew wheat, oats and barley, but with the improvements in transport, selectors changed their focus to the beet growing and dairying (Fletcher & Kennett 2005:68).

The town's population grew from the late 1860s, with the establishment of churches, a school, and the national bank, with further commercial growth from the 1870s. Soon the town comprised a new hotel, more substantial churches replacing the earlier timber buildings, a newspaper, post office, two cheese factories and a flour mill (MDHS web; Fletcher & Kennett 2005:68-9). By the 1870s, Maffra and the surrounding district had prospered and councillors exerted pressure to move the seat of government to Maffra. This was achieved briefly from 1873 to 1874, before Maffra formed its own Shire in 1875. A courthouse and the railway station opened in Maffra in 1887; the latter ended the region's isolation, significantly shortening the travel time to Melbourne. It also stimulated industries, with cattle and dairy products sent to the Melbourne markets from Maffra (Context 2005:38, 29).

By 1903, Maffra had a National, Commercial and Victoria Bank, along with the Metropolitan, Maffra and Macalister hotels. The town also comprised State School No. 861, the Shire hall, a courthouse and Mechanics Institute at this date. While the four churches built by this date were the Anglican, Presbyterian, Wesleyan and Catholic. Maffra had become a 'great centre of the Gippsland cattle trade' in the northern part of the Shire, with cattleyards operated by three auction firms. In 1903, the beet sugar industry was 'being experimented with by the State Government' (*Australian handbook* 1903).

From 1897 the new venture of beet growing had begun in Maffra, which had a lasting effect on the town's economy. Standing on the outskirts of Maffra near the railway station are the remains of the Maffra sugar beet factory, the only beet sugar factory to operate in the southern hemisphere. The Maffra Sugar Company was formed by local landowners in 1896, and a factory built near the railway station, opening in 1898, the same date as the Commercial Bank was opened. It commenced manufacturing sugar from sugar beet, a root crop grown in temperate climates. However, the factory was closed in 1899 after its second season, to be reopened again by the Department of Agriculture in 1910. In the early twentieth century, the growing of beet sugar became important. To stimulate beet production, further government investment was expended on buying part of the Boisdale Estate and subdividing it into small closer settlement allotments where farmers were required to grow 10 acres of beet. However, with the rise of the local dairying industry, shortage of labour, high wage demands and increasing food prices, the beet industry declined and the factory closed in 1948. Still standing on the factory site is the large brick sugar store designed by Maffra architect Steve Ashton in 1922. The

factory's office and weigh station have been moved to Apex Park and are now the home of the Maffra Sugar Beet Museum (Context 2005:13-14).

The Maffra Sale area grew to become a major cheese-producing region in Victoria, with private operators and companies operating in the region. Subdivision of large estates in the Maffra Sale area also increased dairy production. The private subdivision of the Boisdale Estate in the 1890s inevitably created dairy farms, while the government closer settlement and soldier settlement schemes further increased the number of dairy farms. A series of milk factories were built near the railway station in Maffra, including Nestles, the Commonwealth Milk Factory and the Maffco Factory. Of particular note is the Commonwealth Milk Factory designed by Steve Ashton and completed in 1922 (Context 2005:12). After a series of takeovers, in 2015 there is now one large factory in Maffra, Murray Goublurn (Fletcher & Kennett 2005:68).

In the twentieth century, the town of Maffra was firmly established as the administrative, commercial and social centre of an agricultural and pastoral district. Dairying was widespread in the shire, facilitated by water for irrigation supplied from Glenmaggie Reservoir on the Macalister River. In 1994, Wellington Shire was created by the amalgamation of the former Shires of Alberton, Avon and Maffra, the former City of Sale, most of the former Shire of Rosedale, as well as an area near Dargo which was formerly part of Bairnsdale Shire (Context 2005:39).

Thematic context

This place is associated with the following themes from the *Wellington Shire Thematic History* (2005):

9. Developing Cultural Institutions and Way Of Life

Place history

Young's Arcade was first opened in a building west of Fosters Street. In April 1917, an article in the local newspaper reported that 'Young's Arcade, a new business venture, will be opened at Maffra, to-morrow, in premises adjoining Mechanics Institute' (*Maffra Spectator*, 12 Apr 1917:3). The lots (lots 1 & 10, section 7, township of Maffra) on the corner of Johnson and Foster streets (extending to Queen Street to the north) were purchased from the Crown by John Byrne of Sale, in December 1864. At this date the land totalled one acre (LV:V233/F413). Byrne sold the land to James Gibney in January 1874 (LV:V653/F515).

In February 1904, Margaret Young, married woman of Heyfield, purchased the land from Gibney's executors. Young subdivided the property and on-sold a number of the lots (LV:V653/F515). Young's Arcade was built in 1923, as confirmed by the parapet which bears the date '1923' and the words 'Young's arcade' in relief (MDHS). The architectural details of the two single-storey shops to the east indicate that they were also constructed at this date.

In August 1923, a notice appeared in the *Gippsland Times*, advertising '4 Up-to-date Brick shops, suitable for any business' to let in Johnson Street, Maffra, with applicants to apply at Young's Arcade (*Gippsland Times*, 27 Aug 1923:2). The main entrance was originally off Fosters Street (MDHS). The lot to the east (since consolidated) with the two-single storey shops was sold off to Fred turner in July 1925 (LV:V653/F515).

Young's Arcade was intended to be occupied by a variety of shops, however its success was hampered by the Depression of the 1930s (MDHS). Throughout its history, the building and its shops were occupied by a hairdresser, milliners, a boot shop, beauty salon, draper and dressmaker (MDHS). At one time, the first floor of the building served as a boarding house, operated by Alan Rayner, and a Mrs Treasure at another date (MDHS). In 1927, H. (Henry James) Young, husband of Margaret, was granted permission to erect a horse post and post and rails in front of Young's Arcade and Turner's boot shop (*Gippsland Times*, 3 Mar 1927:4). Upon Margaret Young's death in 1934, a note in *The Argus* (1 Nov 1934:8) stated that she was a 'fancy goods retailer of Young's Arcade, Johnson Street, Maffra'.

In June 1934, the property was sold to John R. Manson and Henry J. Manson, both graziers of Newry (LV:V5212/F341). Following both their deaths in 1940 and 1946, the land (comprising Young's Arcade and the right of way off Queen Street) was sold to Michael Guss and Maurice Guss, drapers of North Carlton in November 1949 (LV:V5901/F051). The Guss's material and clothing store operated into the 1950s (MDHS). In 1975, the property was sold to Lessors and Services Pty Ltd of Maffra (LV:V7339/F636). From 1975 until today, Young's Arcade has been occupied by a medical clinic (MDHS).

Since 1985, the property has had a number of owners (LV:V9643/F245). The lot to the east, comprising the two single-storey shops was consolidated with the corner lot in 1994 (LV:V10209/F914).

The original verandah was to be removed, at the direction of the Council (MDHS), however the existing verandah on Young's Arcade was renovated in the 1980s (2016 occupant). The renovation of the verandah on Young's Arcade was an important milestone in the community's efforts in the 1970s, to retain or reinstall verandah posts. The Shire Council at this date was moving to make all commercial shopfronts remove verandah posts and make verandahs cantilevered (MDHS).

The ground floor shopfronts fronting Johnson Street have been altered. The windows on the ground floor of the western facade were altered as part of renovations in 1975.

Sources

Australian handbook (1903), as cited in Victorian Places 'Maffra', <http://www.victorianplaces.com.au/maffra>, accessed Feb 2016.

Context Pty Ltd (2005), *Wellington Shire Heritage Study & Thematic Environmental History*, prepared for Wellington Shire Council.

Fletcher, Meredith & Linda Kennett (2005), Wellington Landscapes, *History and Heritage in a Gippsland Shire*, Maffra.

Gippsland Times

Land Victoria (LV), Certificates of Title, as cited above.

Maffra & District Historical Society (MDHS) collection: historical information and photos generously provided by Linda Barraclough, Pauline Hitchins & Carol Kitchenn, provided Nov 2015 & website, 'Maffra Township History', <http://www.maffra.net.au/heritage/histown.htm>, accessed 2 Feb 2016.

The Argus

Township of Maffra Plan

Description

This section describes the place in 2016. Refer to the Place History for additional important details describing historical changes in the physical fabric.

Young's Arcade was constructed in 1923 and illustrates the Interwar Free Classical style. It is sited on the title boundaries, on the corner of Foster Street and Johnson Street, the main commercial street of Maffra. It is a landmark building at the southern entrance of Maffra, located at one of the main intersections. The 1923 building is in very good condition and retains a high level of integrity at the first-floor and parapet level of the single-storey buildings, which is the dominant part of the structure. The shopfronts are substantially altered, which is common in commercial centres.

Figures D1 & D2. The two-storey red brick building faces Johnson Street and has a tall parapet and pediment with rendered panels and the words '1923' and 'Young's Arcade' in relief. The hipped roof is clad with (recent) corrugated iron and is concealed from Johnson Street by the parapet. Wide

engaged pilasters extend from the first floor to the parapet, breaking up the top of the facade into four bays. Each bay has a wide semi-circular arched opening (with a modern window inserted into open space) which sits on a panel of dark bricks.

To the east of the two-storey section are two smaller single-storey shops (also constructed in 1923), with tall stepped parapets flanked by squat face-brick pilasters. The face of the pilasters have inset crosses in dark-coloured brick; this motif is repeated on the pilasters of the two-storey section.

A wide verandah (renovated in the 1980s) runs across the facade of the two-storey and single-storey sections and returns on the west elevation, projecting over the pedestrian footpath.

The ground-level shopfronts to the facade have all been completely replaced.

Figures D3 & D4. The parapet to the facade steps down on the side elevations, revealing the hipped roofline (with a gablette facing north), particularly from Foster Street. The first floor retains four original two-over-two sash windows with radiating voussoirs above and rendered sills.

The ground floor retains the original recessed entrance, entered by a semi-circular (rendered) arch. The double timbers doors have panels to the bottom and are glazed to the top half. Above is a (covered) highlight and tall rendered lintel. The ceiling of the recessed porch is timber-lined. The section of verandah in front of this entrance forms a gable and has timber lining to the soffit. The gabled end has simple bargeboards and behind is a timber valence forming an arch. This gabled-porch is supported by square metal posts (further research required to determine if part of this is original fabric).

Figure D5. The ground floor on the west elevation retains part of the original external wall. Modern windows and doors were inserted as part of renovations in 1975. Small high-set windows have been inserted, in some cases in original openings (with the remainder of the opening bricked up).

Figure D6. To the rear of the two-storey section is a single-storey section with a hipped roof that also dates to 1923. It is constructed of the same bricks as the two-storey section and the rear elevation has segmental-arched openings with radiating voussoirs.

Figure D1. The two-storey red brick building faces Johnson Street and has a tall parapet and pediment with rendered panels and the words '1923' and 'Young's Arcade' in relief. To the east

of the two-storey section are two smaller single-storey shops (also constructed in 1923), with tall stepped parapets flanked by squat face-brick pilasters.

Figure D2. Wide engaged pilasters extend from the first floor to the parapet, breaking up the top of the facade into four bays. Each bay has a wide semi-circular arched opening (with a modern window inserted in contrasting colour to the glass) which sits on a panel of dark bricks.

Figure D3. The parapet to the facade steps down on the side elevations, revealing the hipped roofline (with a gablette facing north), particularly from Foster Street. The first floor retains four original two-over-two sash windows with radiating voussoirs above and rendered sills.

Figure D4. The ground floor retains the original recessed entrance, entered by a semi-circular (rendered) arch. The ceiling of the recessed porch is timber-lined.

Figure D5. The ground floor on the west elevation retains part of the original external wall. Modern windows and doors have been inserted (in 1975). Small high-set windows have been inserted, in some cases in original openings (with the remainder of the opening bricked up).

Figure D6. The single-storey section to the rear that also dates to 1923.

Sources

All photos taken in 2015 by Heritage Intelligence Pty Ltd as part of Wellington Shire Stage 2 Heritage Study.

Comparative Analysis

Young's Arcade, 160 Johnson Street, Maffra – 1923 two-storey brick Interwar Free Classical building with a pair of single-storey shops. Ground floor shopfronts have been altered but the building otherwise retains a high level of integrity, retaining its face-brick exterior and decorative render details . Recommended for the Heritage Overlay in this Study.

Comparable places:

Stockwell's Building, 275-281 Commercial Rd, Yarram – a highly intact c1892 & c1908 substantial two-storey roughcast rendered brick Federation Free Classical commercial building notable for its Classical details. Together with the c1912 Yarram Club Hotel, also an intact roughcast rendered brick Federation Free Classical commercial building, they form a striking landmark group of commercial buildings in the Yarram commercial streetscape. The c1908 Stockdale Building and the c1912 Yarram Club Hotel are also notable for the very early use of an extensive cantilevered verandah on a commercial building in a rural town in Victoria, illustrating the bold adoption of new technology of the time. Both verandahs are highly intact. This compares with Geelong where the earliest use of a cantilevered verandah is a small shop built in 1912 on the north-east corner of Gheringhap and Ryrie Streets and designed by Geelong architects Tombs and Durran for Norris Macrow. Recommended for the Heritage Overlay in this Study.

Other examples in the Shire that already have an individual Heritage Overlay include the interwar shop at 142 Raymond Street, Sale – a two-storey brick shop and attached residence with roughcast render details. An unusual and intact example of commercial premises designed in the English Domestic Revival style, the only example in the municipality and one of the few in the Gippsland region. (HO275)

Shop, 75 Johnson St, Maffra – 1908. Small and Victorian in style, compared with the Yarram examples above, but highly intact two-storey brick shop and residence with tuckpointing, timber windows and

the two-storey verandah with cast iron details and posts. A bakehouse and oven remains on the property. (HO73).

Foster Building, 67-71 Johnson St, Maffra – 1908 two-storey concrete block commercial building designed by Maffra architect Stephen Ashton for owner Askin Morrison Foster of Fosters Brothers, owners and developers of the Boisdale Estate. It is constructed of precast hollow concrete block construction which is one of the earliest precast concrete block structures of any kind in Victoria. It is also significant for its architectural detail and landmark quality. (VHR H2308). The architectural details include quoins and parapet with urns, which are more Victorian in style than the Federation classical details of the Yarram examples.

Management Guidelines

Whilst landowners are not obliged to undertake restoration works, these guidelines provide recommendations to facilitate the retention and enhancement of the culturally significant place, its fabric and its setting, when restoration works or alterations to the building are proposed. They also identify issues particular to the place and provide further detailed advice where relevant. The guidelines are not intended to be prescriptive and a pragmatic approach will be taken when considering development proposals. Alternative approaches to those specified in the guidelines will be considered where it can be demonstrated that a desirable development outcome can be achieved that does not impact on a place's heritage integrity.

This building is in very good condition and very well maintained, however, there are some recommendations below especially relating to future development and heritage enhancement.

1. **Setting** (Views, fencing, landscaping, paths, trees, streetscape)
   1.1. Retain clear views of the front and side elevations from along both streets.
   1.2. Ensure signs and services such as power poles, bus shelters, signs, etc are located so that they do not impact on the important views.
   1.3. New interpretation storyboards should be placed to the side of the building not directly in front of it.

2. **Additions and New Structures**
   2.1. New structures should be restricted to the rear of the property as shown in the blue polygon on the aerial map below.
   2.2. Sympathetic extensions are preferred. E.g. New parts that are in the same view lines as the historic building as seen from both Streets, should be parallel and perpendicular to the existing building, no higher than the existing building, similar proportions, height, wall colours, steep gable or hip roofs, with rectangular timber framed windows with a vertical axis. But the parts that are not visible in those views could be of any design, colours and materials.
   2.3. Where possible, make changes that are easily reversible. E.g. The current needs might mean that a doorway in a brick wall is not used, or located where an extension is desired. Rather than bricking up the doorway, frame it up with timber and sheet it over with plaster, weatherboards, etc.
   2.4. To avoid damage to the brick walls, signs should be attached in such a way that they do not damage the brickwork. Preferably fix them into the mortar rather than the bricks.
   2.5. If an extension is to have a concrete slab floor, ensure it will not reduce the air flow under the historic brick building.
   2.6. Avoid hard paths against the walls. Install them 500mm away from the walls and 250mm

lower than the ground level inside the building. Fill the gap between the path and wall with very coarse gravel to allow moisture to evaporate from the base of the wall. See section 7.

3. Accessibility

3.1. Ramps

3.1.1. Removable ramp construction

3.1.1.1. A metal framed ramp which allows air to flow under it, to ensure the subfloor vents of the building are not obstructing good airflow under the floor, which will allow the wall structure to evaporate moisture, reduce termite and rot attack to the subfloor structure and reduce rising damp in brick/stone walls.

3.1.1.2. If it is constructed of concrete next to brick walls this may cause damp problems in the future.

3.1.1.3. Ensure water drains away from the subfloor vents, and walls and any gap between the wall and the ramp remains clear of debris. Insert additional sub floor vents if the ramp has blocked any of them.

3.1.1.4. The hand rails on the ramp should not be a feature, which would detract from the architecture. Plain thin railings painted in the same colour as the walls, so that they blend in, would be appropriate.

3.2. Metal banisters may be installed at the front steps. They are functional and minimalist and they have a minor visual impact on the architecture and therefor they are a suitable design for an accessible addition.

4. **Reconstruction and Restoration**

If an opportunity arises, consider restoring and reconstructing the following.

4.1. Demolish the ground floor windows and bricked up openings and reconstruct the original windows and doors. Privacy for the medical clinic could be achieved by using opaque glass, roller blinds, (as done on the Woolworths façade).

4.2. The glazing bars of the infill windows in the first floor arches are a currently an inappropriate feature of the building because they are a cream colour, which makes them stand out and 'be noticed' from a distance. The reduce the visual impact of these recent glazing bars and 'see' the beautiful arched areas as an 'open space' arcade, it is recommended that window frames and glazing bars in the round-arched be painted in a colour that most closely resembles the glass, (eg the same colour as the writing in the parapet above, or grey/black, or some other colour that looks the same as the glass (from a distance).

4.3. Roofing, spouting and down pipes

4.3.1. Use galvanised corrugated iron roofing, spouting, down pipes and rain heads.

4.3.2. Don't use Zincalume or Colorbond.

4.3.3. Use quad profile spouting, and round diameter down pipes.

4.4. Fences

4.4.1. Use a timber paling or picket fence, or a corrugated galvanised iron fence with timbe cap, rather than Colorbond.

5. Brick Walls

5.1. Mortar: Match the lime mortar, do not use cement mortar. Traditional mortar mixes were commonly 1:3 lime:sand.

5.2. Remove any dark grey patches to the mortar joints - this is cement mortar which will damage the bricks, as noted above, and reduce the longevity of the walls. Repoint those joints with lime mortar. The mortar is not the problem it is the messenger, alerting you to a damp problem (also see Water Damage and Damp)

5.3. Modern products: Do not use modern products on these historic brick and render as they will cause expensive damage. Use lime mortar to match existing.

5.4. **Do not seal** the bricks with modern sealants or with paint. This building may have a cavity wall, but if it is solid masonry, these buildings **must be able to evaporate water** when water enters from leaking roofs, pipes, pooling of water, storms, etc. The biggest risk to solid masonry buildings is permanent damage by the use of cleaning materials, painting, and sealing agents and methods. None of the modern products that claim to 'breathe' do this adequately for historic solid masonry buildings.

6. Care and Maintenance

6.1. Retaining and restoring the heritage fabric is always a preferable heritage outcome than replacing original fabric with new.

6.2. Key References

6.2.1. Obtain a copy of "Salt Attack and Rising Damp" by David Young (2008), which is a free booklet available for download from Heritage Victoria website. It is in plain English, well illustrated and has very important instructions and should be used by tradesmen, Council maintenance staff and designers.

6.2.2. Further assistance is available from the Shire's heritage advisor.

6.3. Roofing, spouting and down pipes

6.3.1. Use galvanised corrugated iron roofing, spouting, down pipes and rain heads. It is preferable to use short sheet corrugated iron and lap them, rather than single long sheets, but it is not essential.

6.3.2. Do not use Zincalume or Colorbond.

6.3.3. Use Ogee profile spouting, and round diameter down pipes.

6.4. Joinery

6.4.1. It is important to repair rather than replace where possible, as this retains the historic fabric. This may involve cutting out rotten timber and splicing in new timber, which is a better heritage outcome than complete replacement.

7. Water Damage and Damp

7.1. Signs of damp in the walls include: lime mortar falling out of the joints, moss growing in the mortar, white (salt) powder or crystals on the brickwork, existing patches with grey cement mortar , or the timber floor failing. These causes of damp are, in most cases, due to simple drainage problems, lack of correct maintenance, inserting concrete next to the solid masonry walls, sealing the walls, sub floor ventilation blocked, or the ground level too high on the outside.

7.2. Always remove the **source** of the water damage first (see Care and Maintenance).

7.3. Water falling, splashing or seeping from damaged spouting and down pipes causes severe and expensive damage to the brick walls.

7.4. Repairing damage from damp may involve lowering of the ground outside so that it is lower than the ground level inside under the floor, installation of agricultural drains, running the downpipes into drainage inspection pits instead of straight into the ground. The reason for the pits is that a blocked drain will not be noticed until so much water has seeped in and around the base of the building and damage commenced (which may take weeks or months to be visible), whereas, the pit will immediately fill with water and the problem can be fixed before the floor rots or the building smells musty.

7.5. Damp would be exacerbated by watering plants near the walls. Garden beds and bushes should be at least half a metre away from walls.

7.6. Cracking: Water will be getting into the structure through the cracks (even hairline cracks in

paint) and the source of the problem needs to be remedied before the crack is filled with matching mortar, or in the case of paint on brick, stone or render, the paint should be chemically removed, to allow the wall to breathe properly and not retain the moisture.

7.7. Subfloor ventilation is critical. Check that sub floor vents are not blocked and introduce additional ones if necessary. Ensure the exterior ground level is 250mm or more, lower than the ground level inside the building. Good subfloor ventilation works for free, and is therefore very cost effective. Do not rely on fans being inserted under the floor as these are difficult to monitor, they can breakdown as they get clogged with dust, etc, and there are ongoing costs for servicing and electricity.

7.8. Engineering: If a structural engineer is required, it is recommended that one experienced with historic buildings and the Burra Charter principle of doing 'as little as possible but as much as necessary', be engaged. Some of them are listed on Heritage Victoria's Directory of Consultants and Contractors.

7.9. Never install a concrete floor inside a solid masonry building, as it will, after a year or so, cause long term chronic damp problems in the walls.

7.10. Never use cement mortar, always match the original lime mortar. Cement is stronger than the bricks and therefore the bricks will eventually crumble, leaving the cement mortar intact! Lime mortar lasts for hundreds of years. When it starts to powder, it is the 'canary in the mine', alerting you to a damp problem – fix the source of the damp problem and then repoint with lime mortar.

7.11. Do not install a new damp proof course (DPC) until the drainage has been fixed, even an expensive DPC may not work unless the ground has been lowered appropriately.

8. Paint Colours and Paint Removal

8.1. A permit is required if you wish to paint a previously unpainted exterior, and if you wish to change the colours from the existing colours.

8.2. Even if the existing colour scheme is not original, or appropriate for that style of architecture, repainting using the existing colours is considered maintenance and no planning permit is required.

8.3. If it is proposed to change the existing colour scheme, a planning permit is required and it would be important to use colours that enhance the architectural style and age of the building.

8.4. Sand, soda or water blasting removes the skilled decorative works of craftsmen as well as the fired surface on bricks and the lime mortar from between the bricks. It is irreversible and reduces the life of the building due to the severe damp that the damage encourages. Never seal the bricks or render as that will create perpetual damp problems.

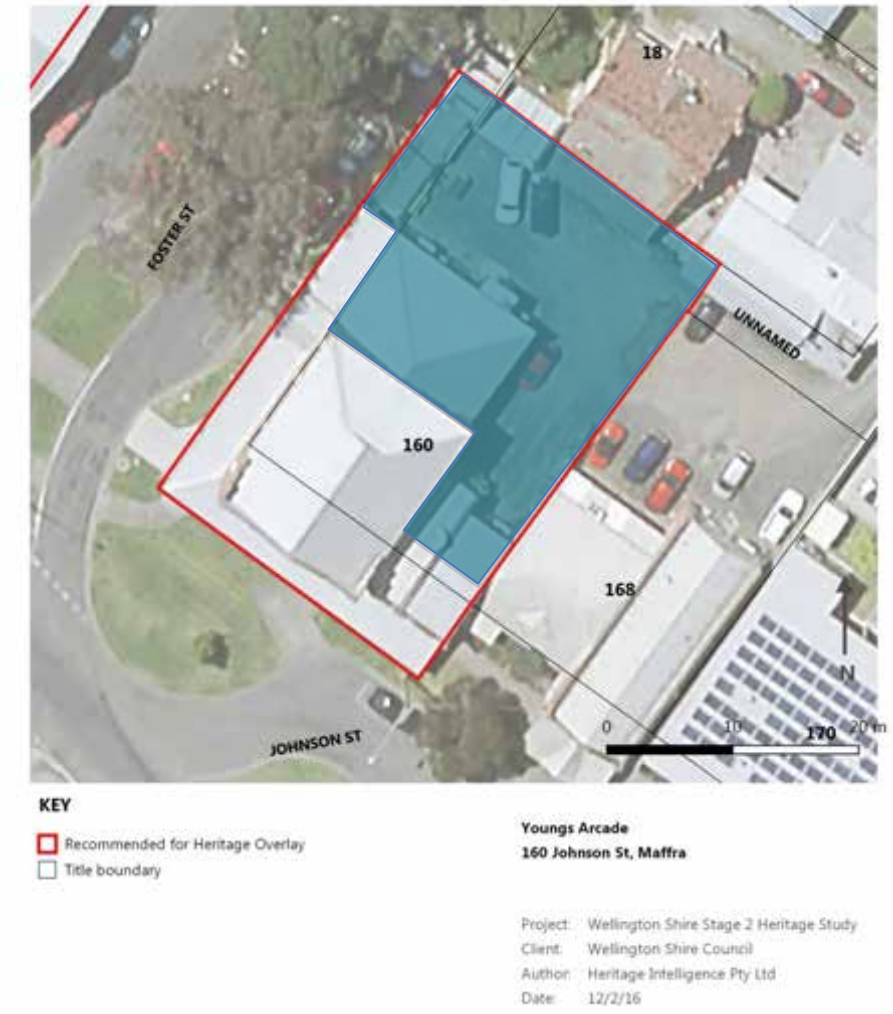
9. Services

9.1. Ensure new services and conduits, down pipes etc, are not conspicuous. Locate them at the rear of the building whenever possible, and when that is not practical, paint them the same colour as the building or fabric behind them, or enclose them behind a screen the same colour as the building fabric that also provides adequate ventilation around the device. Therefore, if a conduit goes up a red brick wall, it should be painted red, and when it passes over say, a cream coloured detail, it should be painted cream.

10. **Signage** (including new signage and locations and scale of adjacent advertising signage)

10.1. Ensure all signage is designed to fit around the significant architectural design features, not over them.

NOTE: The blue shaded area is the preferred location for additions and new development



Resources

Wellington Shire Heritage Advisor

Young, David (2008), "Salt Attack and Rising Damp, a guide to salt damp in historic and older buildings" Technical Guide, prepared for Heritage Victoria. Download from their web site or ask Wellington Shire's heritage advisor to email a copy to you.

Locality:	**MAFFRA**
Place address:	**7 PEARSON STREET**
Citation date	2016
Place type (when built):	Church
Recommended heritage protection:	Local government level Local Planning Scheme: Yes Vic Heritage Register: No Heritage Inventory (Archaeological): No
Place name:	**St Andrew's Uniting Church**

Architectural Style:	Federation Romanesque
Designer / Architect:	H. W. & F. B. Tompkins
Construction Date:	1904, 1922

Statement of Significance

This statement of significance is based on the history, description and comparative analysis in this citation. The Criteria A-H is the Heritage Council Criteria for assessing cultural heritage significance (HERCON). Level of Significance, Local, State, National, is in accordance with the level of Government legislation.

What is significant?

St Andrew's Uniting Church at 7 Pearson Street, Maffra, is significant. The form, materials and detailing as constructed in 1904 and 1922 are significant. The mild-steel gates, dedicated in 1950, on the east boundary are significant. The interior of the tower and nave are also significant.

Later outbuilding, and alterations and additions to the building are not significant, including the post-1970s brick additions to the façade and rear elevation. The c1960s cream-brick hall and modern brick residence are not significant.

How is it significant?

St Andrew's Uniting Church is locally significant for its historical, social and aesthetic values to the Shire of Wellington.

Why is it significant?

St Andrew's Uniting Church is **historically and socially significant at a local level** as it illustrates the importance of Maffra as the centre of the Gippsland cattle trade during this period, serving as the commercial and social centre for the surrounding pastoral districts. The current 7-9 Pearson Street was reserved for use by the Presbyterian Church in 1865 and the first timber church was erected, which held its first service in 1866. The existing brick church was built in 1904 as a Presbyterian Church, to the design of prominent commercial architects H. W. & F. B. Tompkins. The dominant bell tower to the facade was built in 1922. Gates were erected on the east boundary of the property in memory of Alice Helen Fixter, dedicated on 30 July 1950. Post-1970s, the original entrance porch was removed and replaced with an unsympathetic entrance porch and foyer, with concrete ramp and steps and balustrades. A similar addition was constructed to the rear of the church, which enveloped the 1904 bay window on this elevation. The church is significant for having served the local community for over 110 years, since its construction in 1904. The church is also significant for its association with prominent commercial architects H.W. & F. B. Tompkins, who were based in Melbourne and designed only a small number of churches in Victoria. (Criteria A, G & H)

St Andrew's Uniting Church **is aesthetically significant at a local level** for its architectural detail reflecting the Federation Romanesque style, as preferred by the designers, architects H. W. & F. B. Tompkins. Notable elements are the large areas of tuckpointed red face-brick with contrasting sandstone-coloured decorative banding, the tuck pointed brick plinths with decorative sub floor vents, large gabled-roof clad with slate, round vents near the ridge, terracotta ridge decoration, rendered parapeted gables with floral crockets at the peaks, and elaborate stone corbels at the intersection with the eaves. The 1922 bell tower (probably part of the original design of the 1904 church but built later), is a dominant and sympathetic element of the church, extending three-storeys tall and imitating the architectural detail of the 1904 nave. The bell tower retains the pyramidal roof with wide eaves, clad in slate, a typical feature of the Romanesque style. The 1904 facade is elaborate and highly decorative, with rendered decoration (with a curvilinear pattern) at the peak of the gabled-end, above an ogee-shaped window with lights of coloured light. Flanking the window are engaged piers with alternating bands of face-brick and decorative render, with lantern-like elements at the top. The side elevations are broken into four bays by buttresses with rendered coping, each with a corbel table composed of plain and dog tooth brickwork, and decorative wall vents. Each bay holds a pair of tall, narrow round-arched windows with (pictorial or geometric) leadlight. The (half-exposed) bay window off the rear elevation is significant. The interior space and historic finishes of

the nave are imbued with the rituals and aesthetics associated with worship, marriages, christenings and funerals. The 1904 church and 1922 bell tower are in excellent condition and retain an excellent degree of integrity, but, as a result of the unsympathetic post-1970s additions, overall the church has a medium level of integrity. (Criterion E)

Statutory Recommendations

This place is recommended for inclusion in the Schedule to the Heritage Overlay of the Wellington Shire Planning Scheme to the boundaries as shown on the map.

External Paint Controls	Yes
Internal Alteration Controls	Yes, nave and tower
Tree Controls	No
Outbuildings or fences which are not exempt under Clause 43.01-3	Yes, 1950 gates
Prohibited Uses May Be Permitted	No
Incorporated Plan	No
Aboriginal Heritage Place	Not assessed

Map of recommended boundary for Heritage Overlay

KEY

Recommended for Heritage Overlay

Title boundary

St Andrew's Uniting Church
7 Pearson St, Maffra

Project: Wellington Shire Stage 2 Heritage Study
Client: Wellington Shire Council
Author: Heritage Intelligence Pty Ltd
Date: 12/2/16

History

Locality history

The first Europeans known to have reached this part of Gippsland was Angus McMillan and his party in January 1840, when they reached the Macalister River, downstream from the current town of Maffra. In 1842, New South Wales squatter Lachlan Macalister established the Boisdale Run in the region. Macalister may have named a sheep fold on the run 'Maffra' after one of Macalister's properties in New South Wales (which was named after a town in Portugal). In 1845, 640 acres of the Boisdale Run was designated as a Native Police Reserve, located in what was referred to as 'Green Hills' at the time. These 640 acres would become the site of the Maffra township (MDHS web).

With the discovery of gold in the hills to the north-west, travellers would cross the Macalister River in Green Hills. In 1862 Job Dan built a punt across the Macalister River at this point and the following year, in 1863, the Avon Roads Board surveyed a town at the crossing, which was named Maffra after Macalister's sheep fold. The town of Maffra was gazetted in 1864 (MDHS web). By 1866 the town had two hotels, a bakery, butchers, post office, blacksmith, two stores and a bridge (MDHS web; Fletcher & Kennett 2005:68). Avon District Roads Board was formed in 1864 and proclaimed a Shire in 1865, with Stratford serving as the administrative centre (Context 2005:38). The first selectors in the area grew wheat, oats and barley, but with the improvements in transport, selectors changed their focus to the beet growing and dairying (Fletcher & Kennett 2005:68).

The town's population grew from the late 1860s, with the establishment of churches, a school, and the national bank, with further commercial growth from the 1870s. Soon the town comprised a new hotel, more substantial churches replacing the earlier timber buildings, a newspaper, post office, two cheese factories and a flour mill (MDHS web; Fletcher & Kennett 2005:68-9). By the 1870s, Maffra and the surrounding district had prospered and councillors exerted pressure to move the seat of government to Maffra. This was achieved briefly from 1873 to 1874, before Maffra formed its own Shire in 1875. A courthouse and the railway station opened in Maffra in 1887; the latter ended the region's isolation, significantly shortening the travel time to Melbourne. It also stimulated industries, with cattle and dairy products sent to the Melbourne markets from Maffra (Context 2005:38, 29).

By 1903, Maffra had a National, Commercial and Victoria Bank, along with the Metropolitan, Maffra and Macalister hotels. The town also comprised State School No. 861, the Shire hall, a courthouse and Mechanics Institute at this date. While the four churches built by this date were the Anglican, Presbyterian, Wesleyan and Catholic. Maffra had become a 'great centre of the Gippsland cattle trade' in the northern part of the Shire, with cattleyards operated by three auction firms. In 1903, the beet sugar industry was 'being experimented with by the State Government' (*Australian handbook* 1903).

From 1897 the new venture of beet growing had begun in Maffra, which had a lasting effect on the town's economy. Standing on the outskirts of Maffra near the railway station are the remains of the Maffra sugar beet factory, the only beet sugar factory to operate in the southern hemisphere. The Maffra Sugar Company was formed by local landowners in 1896, and a factory built near the railway station, opening in 1898, the same date as the Commercial Bank was opened. It commenced manufacturing sugar from sugar beet, a root crop grown in temperate climates. However, the factory was closed in 1899 after its second season, to be reopened again by the Department of Agriculture in 1910. In the early twentieth century, the growing of beet sugar became important. To stimulate beet production, further government investment was expended on buying part of the Boisdale Estate and subdividing it into small closer settlement allotments where farmers were required to grow 10 acres of beet. However, with the rise of the local dairying industry, shortage of labour, high wage demands and increasing food prices, the beet industry declined and the factory closed in 1948. Still standing on the factory site is the large brick sugar store designed by Maffra architect Steve Ashton in 1922. The

factory's office and weigh station have been moved to Apex Park and are now the home of the Maffra Sugar Beet Museum (Context 2005:13-14).

The Maffra Sale area grew to become a major cheese-producing region in Victoria, with private operators and companies operating in the region. Subdivision of large estates in the Maffra Sale area also increased dairy production. The private subdivision of the Boisdale Estate in the 1890s inevitably created dairy farms, while the government closer settlement and soldier settlement schemes further increased the number of dairy farms. A series of milk factories were built near the railway station in Maffra, including Nestles, the Commonwealth Milk Factory and the Maffco Factory. Of particular note is the Commonwealth Milk Factory designed by Steve Ashton and completed in 1922 (Context 2005:12). After a series of takeovers, in 2015 there is now one large factory in Maffra, Murray Goublurn (Fletcher & Kennett 2005:68).

In the twentieth century, the town of Maffra was firmly established as the administrative, commercial and social centre of an agricultural and pastoral district. Dairying was widespread in the shire, facilitated by water for irrigation supplied from Glenmaggie Reservoir on the Macalister River. In 1994, Wellington Shire was created by the amalgamation of the former Shires of Alberton, Avon and Maffra, the former City of Sale, most of the former Shire of Rosedale, as well as an area near Dargo which was formerly part of Bairnsdale Shire (Context 2005:39).

Thematic context

This place is associated with the following themes from the *Wellington Shire Thematic History* (2005):

9. Developing Cultural Institutions and Way of Life

- 9.1 Religion

The following is based on information taken from the *Wellington Shire Thematic History* (Context 2005:45):

In many towns throughout the shire, churches occupy prominent sites, illustrating their importance to the community that built them. Complexes consisting of churches, halls, residences and schools have evolved. They are places where people have performed some of their most important ceremonies, and often contain memorials to local people through stained glass windows, monuments and plaques.

The first church services took place in private homes, schools and halls, held by travelling clergyman and parsons who travelled Gippsland and tended to all denominations. The Reverend E.G. Pryce, based in Cooma, made two sweeping journeys into Gippsland from the Monaro in the 1840s, conducting marriages and baptisms as he went. When Bishop Perry, the Anglican bishop of Melbourne, visited Gippsland in 1847, he chose a site for a church at Tarraville. The church, designed by J.H.W. Pettit and surveyor George Hastings, was opened in 1856. Still standing near the Tarra River, it is an evocative reminder of the early settlement period when settlers began transplanting the institutions that they knew from Britain, replicating the architecture.

Selection lead to many new settlements and reserves for churches were gazetted, or land was donated by local parishioners for the purpose. Churches were built throughout the shire in the Anglican and Catholic, and Presbyterian and Methodists (later Uniting) denominations. Building churches was the result of a significant community effort, often in the acquisition of land, and in the construction and furnishing of the churches.

Place history

The current 7-9 Pearson Street was reserved for use by the Presbyterian Church in 1865 (Township Plan). A timber church was first erected on the site, and the first service held in 21 February 1866 (since removed) (Pearce 1991:25).

Architects H. W. & F. B. Tompkins of 412 Collins Street, Melbourne, accepted tenders for the erection of the brick Presbyterian Church in Maffra in February 1904 (BE&M). The existing brick church was built in 1904. The foundation stone reads 'Presbyterian Church. This stone was laid by Mrs A. Morrison, 30th March 1904.' It notes that the architect was H.W. & F. B. Tompkins and the builder was W. Sinclair. W. Sinclair of Carlton completed the construction of the church for approximately 900 pounds. Alex Morrison, who laid the foundation stone, had been a member of the congregation from 1866 (Pearce 1991:25).

An early photo of the church (Figure H1), dating pre-1922 when the bell tower was erected, showed the church from the south. The original entrance porch was evident (removed post-1970s), with its round arched entrance below an elaborate parapet with coping (MDHS). Above this was the large window with an ogee arch. The south elevation appeared as it does in 2015, with a vestry at the south end (with an entrance that has since been bricked up). The slate roof and terracotta decoration to the ridge was evident. An elaborate timber picket fence ran long the front boundary (since replaced). Part of a small timber building was evident to the south of the church. This was the original timber church.

The original timber church served as a Sunday School Hall after the brick church was constructed in 1904, before it was later sold and relocated (Context 2005).

In 1922, the bell tower to the facade of the church was erected. A foundation stone at the base of the tower reads 'this Tower and Bell has been erected in the memory of the late Samuel Lees by his wife Jane Lees, who laid this stone on Sep. 23 1922'.

A photo dating post-1922 (Figure H2) showed the tower to the north of the facade, adjacent to the original entrance porch (MDHS). The tower (viewed from the south) appeared as it does in 2015. The design of the tower was sympathetic in design to the original 1904 entrance porch. The timber picket fence remained at this date, with a gate leading to the entrance of the church. A photo dating to 1932 (Figure H3) showed the church from the north (the south elevation appeared as it did in the post-1922 photo). The photo showed the original timber church to the south of the brick church (Pearce 1991:25).

In 2015, a low brick fence runs along the north, east and south boundaries, enclosing the church, c1960s hall and a modern residence to the south (which probably serves the church). A plaque near the entrance gates of the church states that the gates were erected in memory of Alice Helen Fixter, dedicated on 30 July 1950. A large cream-brick hall was built to the north of the church c1960s. Since 1977, the church has served as St Andrew's Uniting Church (Pearce 1991:25).

A photo dating to the 1970s (Figure H4) showed the south elevation of the church (MDHS). The original entrance porch and bell tower were evident on the facade. The rear of the church had a small bay window (the roofline of which is still evident in 2015 above the later addition) and small vestry projecting to the west (remains as part of a later extension). Behind the church the c1960s hall was evident. The brick fence was visible along the eastern boundary.

A brick entrance porch and foyer were later added to the facade of the church, with a concrete entrance ramp and stairs. To the rear (west) of the church, a modern single-storey brick addition with a flat roofline was later constructed, which appears to incorporate the early chancel section of the church which projects off the west elevation. An entrance on the south elevation was bricked up at a later date.

H.W. & F. B. Tompkins, architects

The following is extracted from Janet Beeston's biography for 'H.W. & F.B. Tompkins' (2012:707-8):

Henry (Harry) William (1865-1959) and Frank Beauchamp (c1867-1952) Tompkins were born in England and educated in South Africa and in 1886 the family migrated to Australia. Harry became an assistant architect to Richard Speight Junior and Frank worked with a number of architects including Evander McIver and Nahum Barnet. By the mid-1890s Harry had entered a partnership, forming

Speight & Tompkins, based in Melbourne. In 1896 he left the partnership to take a position in the Western Australia Public Works Department, but was retrenched in 1898 and returned to Melbourne.

The firm H.W. & F. B. Tompkins was established in 1898 when the brothers won a design competition for the Commercial Travellers Association Clubhouse at 190 Flinders Street, Melbourne. The competition win established the firm and by the early 20th century, H.W. & F.B. Tompkins was a leading commercial firm. Their commercial work up to WW2 reflects thee influences popular at the time: the Romanesque, the Baroque Revival and later the Moderne or interwar functionalist style of the 1930s.

The firm is known to have designed a small number of churches, including St Andrew's Uniting Church in Maffra (1904), which is almost identical to St Andrews Uniting Church, Sunbury, which they designed the same year (which retains the original entrance porch but never had a tower). They also designed the Uniting Church, Power Street, Hawthorn (1910) and later, St John's Uniting Church, Moonee Ponds (1927). In regional Victoria, the firm is known to have designed Sweetnam's Maffra Hotel in Maffra (1900).

Both architects travelled Europe and the United States studying the latest trends in design and construction technology. They were the first architects in Melbourne to implement modern methods of steel frame construction and reinforced concrete in the Centre Way, Collins Street (1911), the new Commercial Traveller's Association Clubhouse, and Commerce House at 318-324 Flinders Street (1912). In 1913, the firm's association with Sydney Myer commenced with a warehouse building in Bourke Street which was the first of many commissions from Myer.

Harry Tompkins, the public face of the firm, was a prominent member of the RVIA; holding the positions of council member, vice-president and president between 1905 and 1916. He was also president of the Federal Council of the AIA in 1918-1919 and mayor of Kew, where he lived, in 1918-1919. The firm is one of the longest surviving in Victoria. In the 1950s it became Tompkins & Shaw, when P.M. Shaw entered the partnership, then Tompkins, Shaw & Evans, with Stan Evans. In 2003 the firm was acquired by Michael Davis Associates, forming TompkinsMDA Group.

Figure H1. An early photo (pre-1922 when the bell tower was built) shows the original entrance porch and facade window, and the original timber picket fence. The timber church is to the left of the photo (MDHS, ID. P03316VMFF).

Figure H2. A photo (dating between post-1922 and c1941) after the construction of the tower. The tower was sympathetic in design to the original entrance porch and church (MDHS, ID. P03315VMFF).

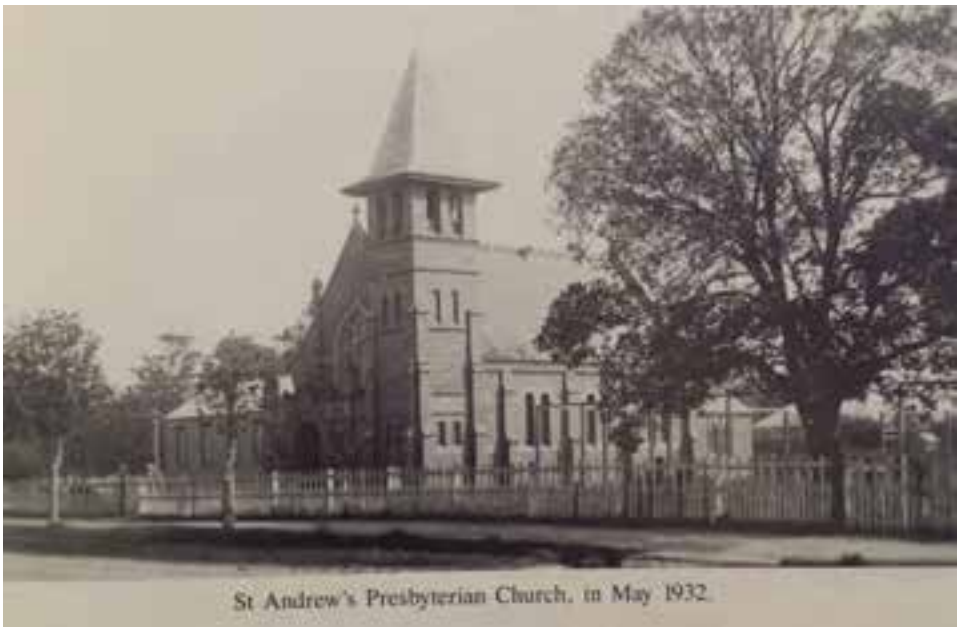


Figure H3. The church in May 1932, viewed from the south. The first weatherboard church remains in the background and the picturesque timber fence is intact (Pearce 1991:25).

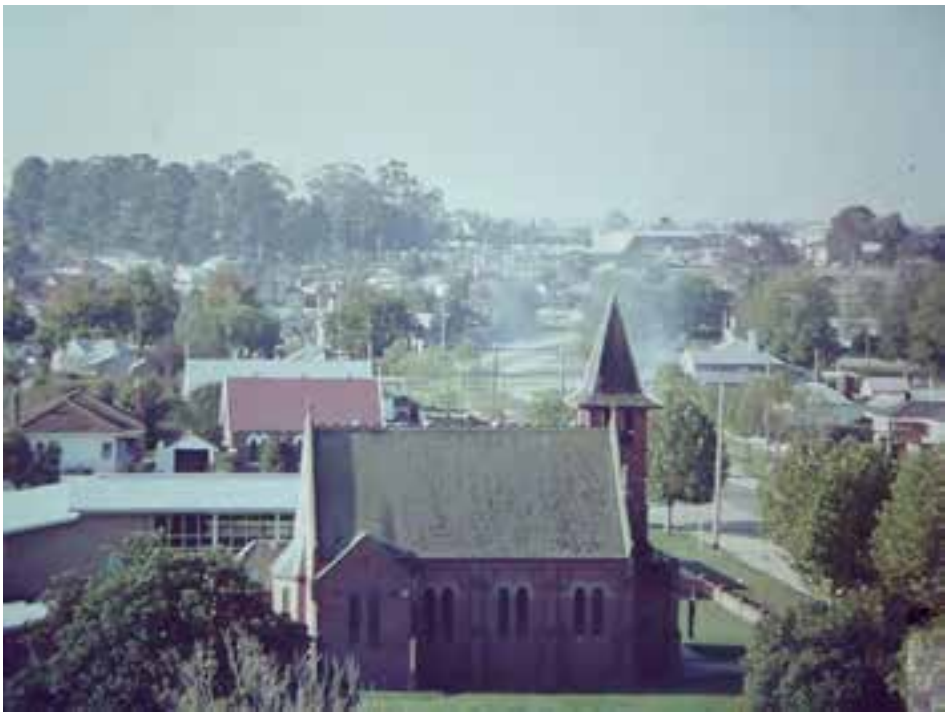


Figure H4. A photo dating to the 1970s that shows the south elevation of the church. The rear of the church had a small bay window (the roofline of which is still evident in 2015 above the later addition) and small vestry projecting to the west (remains as part of a later extension). The picket fence has been replaced with the brick one (MDHS, ID. P04962VMFF 1970s).

Sources

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Township of Maffra Plan

Description

This section describes the place in 2016. Refer to the Place History for additional important details describing historical changes in the physical fabric.

St Andrew's Uniting Church was built in 1904 and was designed to reflect the Federation Romanesque architectural style, by architects H. W. & F. B. Tompkins. The church is located on the north-east side of Pearson Street, north of the main commercial street of Maffra. The church is set back from the street, at the centre of the wide property. The property includes a c1960s brick hall to the north and a modern brick house to the south. The 1904 church and 1922 bell tower are in very good condition and retain an excellent degree of integrity, but, as a result of the unsympathetic post-1970s additions, overall the church has a medium level of integrity.

To the north of the church is a large cream-brick hall which dates to c1960s. To the south of the church is a large modern brick residence, associated with the church. These buildings are not significant.

Figure D1. The large red brick church (1904) features a dominant tall bell tower (built in 1922) at the right of the façade, with a tall pyramidal roof. The gabled-roof of the nave is clad with slate, with round vents near the ridge, terracotta ridge decoration, and rendered parapeted gables with floral crockets at the peaks. The walls sit on a brick plinth and are constructed of tuck pointed brick, with decorative sandstone-coloured render to the window sills and lintels, which continues horizontally across the side elevations. Some of the render to the church and tower retains remnants of a sandstone-coloured application. See Figure D7 for cracking in the rendered coping of the rear gabled-end. The c1970s entry structure, 1970s roof at the rear and the white down pipe detract from the beauty of this high quality 1904 and 1922 church building.

The bell tower attached to the right side of the façade, is a three-storey structure with openings at each level, which have bands of decorative render to the lintels and sills. The openings at the top level reveal the bell within, underneath the tall, pyramidal roof and its wide eaves, clad in slate. Buttresses support the corners of the structure to the height of the second storey.

Figure D2. The 1904 facade is elaborate and highly decorative, with rendered decoration (with a curvilinear pattern) at the peak of the gabled-end, which extends down to form a label moulding above the large elegant ogee-shaped window below. This window contains three small round windows above three tall round-headed windows, all with leadlight. Flanking the window are engaged piers with alternating bands of face-brick and decorative render, with lantern-like elements at the top, and rendered supports attached to the bottom portion, which sat on top to the walls of the original porch (since removed). The c1970s style roof, commonly used for shop verandahs, cuts intrusively across the original architectural design.

Figure D3. The original entrance porch was removed and replaced with a modern flat-roofed brick entrance porch and foyer, post-1970s, but most of the original tower base is intact. A concrete ramp and stairs lead to the entrance, with a metal balustrade.

Figure D4. The side elevations are broken into four bays by buttresses with rendered coping. Each bay holds a pair of tall, narrow round-arched windows with (pictorial or geometric) leadlight. A corbel table consisting of row of decorative bricks (that project diagonally) project from below the cornice.

Figure D5. The rear (north-west) elevation of the church has small openings to the gabled-end, to provide ventilation to the roof space. Below is part of the roofline of the 1904 bay window, clad with slate (it is not known how much of this structure remains within the modern addition). A flat-roofed modern (post-1970s) brick structure has been added to the north-west elevation. Projecting off the south-west (side) elevation is a small vestry, with the same architectural detail as the 1904 nave.

Figure D6. A red brick fence, with mild-steel gates lines the north, east and south boundaries of the property. A plaque on the church gates states that the gates were dedicated in 1950.

Figure D1. The north-east elevation. The large red brick church (1904) features a dominant tall bell tower (built in 1922) at the right of the façade, with a tall pyramidal roof. The gabled-roof of the nave is clad with slate, with round vents near the ridge, terracotta ridge decoration, and rendered parapeted gables.

Figure D2. The 1904 facade is elaborate and highly decorative, with rendered decoration (with a curvilinear pattern) at the peak of the gabled-end, which extends down to form a label moulding above the large elegant ogee-shaped window below. The c1970s style roof, commonly used for

shop verandahs, cuts intrusively across the original architectural design.

Figure D3. The original entrance porch was removed and replaced with a modern flat-roofed brick entrance porch and foyer, post-1970s. A modern concrete ramp and stairs lead to the entrance with a metal balustrade.

Figure D4. The side elevations are broken into four bays by buttresses with rendered coping. Each bay holds a pair of tall, narrow round-arched windows with (pictorial or geometric) leadlight. Pictured is the south-west elevation, with the vestry to the rear.

Figure D5. The rear (north-west) elevation of the church showing part of the roofline of the 1904 bay window, concealed (or removed) by the post-1970s flat-roofed addition. Projecting off the south-west (side) elevation is a small vestry, with the same architectural detail as the 1904 nave.

Figure D6. A red brick fence, with mild-steel gates lines the north, east and south boundaries of the property. The plaque on the right pier of the church entrance gates states that these gates were dedicated in 1950.

Figure D7. A detail of the cracking of the parapet coping in the rear gable-end.

Sources

All photos taken in 2015 by Heritage Intelligence Pty Ltd as part of Wellington Shire Stage 2 Heritage Study.

Comparative analysis

While the comparative analysis has compared this church architecturally to others within Wellington Shire, it must be recognised that although it may be of less architectural significance than another within the large shire, it remains of very high historical and social significance to the local community and architecturally representative of the town.

St Andrew's Uniting Church, Maffra – 1904 Federation Romanesque brick church with a dominant brick tower with a candle-snuff roof built in 1922. Unsympathetic brick additions, including a porch, was built added post-1970s, which reduces the integrity.

Comparable places:

St Mark's Anglican Church, 55 Albert St, Rosedale – a modest, intact 1866-67 Romanesque church of rendered brick. It is significant for its unusual Romanesque architectural details, as one of the earliest surviving churches in Gippsland and for its historical associations, including with local builder William Allen. (VHR H0599) While of a different period, the architectural style is comparable.

St Andrews Uniting Church and Hall, 109-113 Commercial Road, Yarram – a Federation Free Gothic brick church with bands of decorative render and rendered dressings, built in 1895, with the tower spire completed in 1921. The site also comprises an Interwar hall built in 1929, with a 1955 addition built in the same style to the rear. The hall is constructed with rendered brick base and fibro-cement cladding to the top 2/3. The buildings are highly intact. While a different architectural style, the churches are comparable in size and form.

Management Guidelines

Whilst landowners are not obliged to undertake restoration works, these guidelines provide recommendations to facilitate the retention and enhancement of the culturally significant place, its fabric and its setting, when restoration works or alterations to the building are proposed. They also identify issues particular to the place and provide further detailed advice where relevant. The guidelines are not intended to be prescriptive and a pragmatic approach will be taken when considering development proposals. Alternative approaches to those specified in the guidelines will be considered where it can be demonstrated that a desirable development outcome can be achieved that does not impact on a place's heritage integrity.

The church is in very good condition, and apart from the c1970s alterations at the front and back, has retained the original and very impressive architectural design. Removal of the c1970s structures, and reconstruction of the damaged front and rear sections is desirable but not a requirement. The main areas of repair required are around the very base of the building, where damage is occurring to the brickwork due to damp and (recent) poor drainage works, as well as cracking in the rear gable-end at the end of the parapet coping (Figure D7). More details are provided below.

1. **Setting** (views, fencing, landscaping, paths, trees, streetscape)
   - 1.1. Retain clear views of the front section and side elevations from along Pearson Street.
   - 1.2. Ensure signs and services such as power poles, bus shelters, signs, etc are located so that they do not impact on the important views.
   - 1.3. New interpretation storyboards, should be placed to the side of the building not directly in front of it.
   - 1.4. Paving
     - 1.4.1. For Federation era historic buildings, appropriate paving could be pressed granitic sand, or asphalt. If concrete is selected, a surface with sand-coloured- size exposed aggregate would be better for the style.
     - 1.4.2. Ensure the concrete does not adhere to the building itself. Insert 10mm x 10mm grey polyurethane seal over a zipped Ableflex joint filler around the plinth, to ensure concrete does not adhere to it, and to allow expansion joint movement and prevent water from seeping below the building

2. **Additions and New Structures**
   - 2.1. New structures should be restricted to the rear of the property as shown in the blue polygon on the aerial map below.
   - 2.2. Sympathetic extensions are preferred. E.g. New parts that are in the same view lines as the historic building as seen from Main Street, should be parallel and perpendicular to the existing building, no higher than the existing building, similar proportions, height, wall colours, steep gable roofs, rectangular windows with a vertical axis, but parts not visible in those views could be of any design, colours and materials.
   - 2.3. Where possible, make changes that are easily reversible. E.g. The current needs might mean that a doorway in a brick wall is not used, or located where an extension is desired. Rather than bricking up the doorway, frame it up with timber and sheet it over with plaster, weatherboards, etc.
   - 2.4. To avoid damage to the brick walls, signs should be attached in such a way that they do not damage the brickwork. Preferably fix them into the mortar rather than the bricks.
   - 2.5. If an extension is to have a concrete slab floor, ensure it will not reduce the air flow under the

historic brick building.

2.6. Avoid hard paths against the walls. Install them 500mm away from the walls and 250mm lower than the ground level inside the building. Fill the gap between the path and the wall with very course gravel to allow moisture to evaporate from the base of the wall.

2.7. New garden beds

2.7.1. These should be a minimum of 500mm from the walls, preferably further, and the ground lowered so that the finished ground level of the garden bed is a minimum of 250mm lower than the ground level which is under the floor, inside the building. Slope the soil and garden bed away from the building, and fill the area between the garden bed and walls, with very coarse gravel up to the finished level of the garden bed. The coarse gravel will have air gaps between the stones which serves the function of allowing moisture at the base of the wall to evaporate and it visually alerts gardeners and maintenance staff that the graveled space has a purpose. The reason that garden beds are detrimental to the building, is by a combination of: watering around the base of the wall and the ground level naturally builds up. The ground level rises, due to mulching and leaf litter and root swelling, above a safe level such that it blocks sub floor ventilation, and the wall is difficult to visually monitor on a day to day basis, due to foliage in the way.

3. Accessibility

3.1. Ramps

3.1.1. Removable ramp construction

3.1.1.1. A metal framed ramp which allows air to flow under it, to ensure the subfloor vents of the building are not obstructing good airflow under the floor which will allow the wall structure to evaporate moisture and reduce termite and rot attack to the subfloor structure and rising damp in brick walls.

3.1.1.2. If it is constructed with the concrete next to brick walls this may cause damp problems in the future.

3.1.1.3. Ensure water drains away from the subfloor vents, and walls and any gap between the wall and the ramp remains clear of debris. Insert additional sub floor vents if the ramp has blocked any of them.

3.1.1.4. The hand rails on the ramp should not be a feature, which would detract from the architecture. Plain thin railings painted in the same colour as the walls, so that they blend in, would be appropriate.

3.2. Metal bannisters may be installed at the front steps. They are functional and minimalist and they have a minor visual impact on the architecture and therefor they are a suitable design for an accessible addition.

4. **Reconstruction and Restoration**

If an opportunity arises, consider restoring and reconstructing the following.

4.1. Demolish the non-significant c1970s front porch and remove the c1970s non-significant alterations at the rear. Reconstruct the original design. The identical 1904 church in Sunbury could be used to develop the drawings if the original drawings cannot be found.

4.2. If full demolition is not possible, removal of the parapets made of poor quality roof decking (often used on shop verandahs) and replace with a visually thinner and therefore less conspicuous roof style.

4.3. Roofing, spouting and down pipes

4.3.1. Use galvanised spouting, down pipes and rain heads.

4.3.2. Don't use Zincalume or Colorbond or plastic.

4.3.3. Use Ogee spouting, and round diameter down pipes.

5. Brick/Stone Walls

5.1. Mortar. Match the lime mortar, do not use cement mortar. Traditional mortar mixes were commonly 1:3, lime:sand.

5.2. Tuck pointing is now a rare craft and expensive to repair or reconstruct, which makes caring for the existing remnants particularly important.

6. Care and Maintenance

6.1. Key References

6.1.1. Obtain a copy of "Salt Attack and Rising Damp" by David Young (2008), which is a free booklet available for download from Heritage Victoria website. It is in plain English, well illustrated and has very important instructions and should be used by tradesmen, Council maintenance staff and designers.

6.1.2. Further assistance is available from the Shire's heritage advisor.

6.2. General works

6.2.1. It is important to repair rather than replace when possible, as this retains the historic fabric. This may involve cutting out rotten timber and splicing in new timber, which is a better heritage outcome than complete replacement.

6.3. Roofing, spouting and down pipes

6.3.1. Paint the white plastic downpipes a colour to match the brick walls, so that they do not visually detract from the fine and expensive architecture of this historic building.

6.3.2. Use galvanised spouting, down pipes and rain heads for all replacements.

6.3.3. Do not use Zincalume or Colorbond or plastic.

6.3.4. Use Ogee profile spouting, and round diameter down pipes.

7. Water Damage and Damp

7.1. Signs of damp in the base of the walls include: lime mortar falling out of the joints, white (salt) powder or crystals on the brickwork, moss growing in the mortar, patches with grey cement mortar, or the timber floor failing.

7.2. The causes of damp are, in most cases, and in this church, due to simple drainage problems, lack of correct maintenance or inserting concrete next to the solid masonry walls, sealing the walls, sub floor ventilation blocked, or the ground level too high on the outside. The ground level is too high around most of this church. This can be seen where the sub floor vents are level with the ground, and level with the damp proof course.

7.3. Removing the source and repairing damage from damp, may involve lowering of the ground outside so that it is lower than the ground inside under the floor, installation of agricultural drains, running the downpipes into drainage inspection pits instead of straight into the ground. The reason for the pits is that a blocked drain will not be noticed until so much water has seeped in and around the base of the building and damage commenced (which may take weeks or months to be visible), whereas, the pit will immediately fill with water and the problem can be fixed before the floor rots or the building smells musty.

7.4. Water falling or seeping from damaged spouting and down pipes causes severe and expensive damage to the brick walls.

7.5. Damp would be exacerbated by watering plants near the walls. Garden beds and bushes should be at least half a metre from the walls.

7.6. Cracking. Water will be getting into the structure through the cracks (even hairline cracks in paint) and the source of the problem needs to be remedied before the crack is filled with matching mortar.

7.7. Engineering: If a structural engineer is required re the cracking in the rear south side of the gable-end, it is recommended that one experienced with historic buildings and the Burra Charter principle of doing "as little as possible but as much as necessary, be engaged. Some of them are listed on Heritage Victoria's Directory of Consultants and Contractors.

7.8. Never use cement mortar, always match the original lime mortar. Cement is stronger than the bricks and therefore the bricks will eventually crumble, leaving the cement mortar intact! Lime mortar lasts hundreds of years. When it starts to powder it is the 'canary in the mine', alerting you to a damp problem – fix the source of the damp problem and then repoint with lime mortar.

7.9. Modern Products: Do not use modern products on these historic brick and render finishes as they will cause expensive damage. Use lime mortar to match existing.

7.10. **Do not seal** the brickwork or render with modern sealants or with paint. Solid masonry buildings **must be able to evaporate water** when enters from leaking roofs, pipes, pooling of water, storms, etc. The biggest risk to solid masonry buildings is permanent damage by the use of cleaning materials, painting, sealing agents and methods. None of the modern products that claim to 'breathe' do this adequately for historic solid masonry buildings.

7.11. Sand, soda or water blasting removes the skilled decorative works of craftsmen as well as the fired surface on bricks and the lime mortar from between the bricks. It is irreversible and reduces the life of the building due to the severe damp that the damage encourages. Never seal the bricks or render as that will create perpetual damp problems.

1.1. Subfloor ventilation is critical. Check that sub floor vents are not blocked. Ensure the exterior ground level is 250mm or more, lower than the ground level inside the building. Good subfloor ventilation works for free, and is therefore very cost effective. Do not rely on fans being inserted under the floor as these are difficult to monitor, they will breakdown as they get clogged with dust, etc, and there are ongoing costs for servicing and electricity.

1.2. Never install a concrete floor inside a solid masonry building, as it will, after a year or so, cause long term chronic damp problems in the walls. Do not install a new damp proof course (DPC) until the drainage has been fixed, even an expensive DPC may not work unless the ground has been lowered appropriately.

2. Paint Colours

2.1. Do not paint any of the brickwork or any of the render on this church.

2.2. Painting is not permitted in this case as it changes the architecture, covers the expensive and rare finish of tuck pointing, it seals the bricks, creates damp in the walls, and create an ongoing cost of repainting it every 10 or so years.

3. Services

3.1. Ensure new services and conduits, down pipes etc, are not conspicuous. To do this, locate them at the rear of the building whenever possible, and when that is not practical, paint them the same colour as the building or fabric behind them or enclose them behind a screen the same colour as the building fabric, that provides adequate ventilation around the device. Therefore if a conduit or plastic pipe goes up a red brick wall, it should be painted red, and when it passes over say, a cream coloured detail, it should be cream.

4. Signage

4.1. Ensure all signage is designed to fit around the significant architectural design features, not over them.

NOTE: The blue shaded area is the preferred location for additions and new development:

Resources

Wellington Shire Heritage Advisor

Young, David (2008), "Salt Attack and Rising Damp, a guide to salt damp in historic and older buildings" Technical Guide, prepared for Heritage Victoria.

Locality:	**ROSEDALE**
Place address:	**1-3 CANSICK STREET**
Citation date	2016
Place type (when built):	Shire Office, Trees
Recommended heritage protection:	Local government level Local Planning Scheme: Yes Vic Heritage Register: No Heritage Inventory (Archaeological): No

Place name: **Rosedale Shire Offices (former) & English Elms**

Architectural Style:	Federation Free Style (altered)
Designer / Architect:	Gibbs & Finlay
Builder:	William Allen
Construction Date:	1913

Statement of Significance

This statement of significance is based on the history, description and comparative analysis in this citation. The Criteria A-H is the Heritage Council Criteria for assessing cultural heritage significance (HERCON). Level of Significance, Local, State, National, is in accordance with the level of Government legislation.

The following is informed by the Heritage Victoria citation for the 'Former Rosedale Shire Chamber Offices'.

What is significant?

The former Rosedale Shire Offices and English Elms at 1-3 Cansick Street, Rosedale, are significant. The original form, materials and detailing of the building as constructed in 1913 are significant. The English Elms (Ulmus procera) and Memorial Rose Garden (and its landscaping elements) are significant.

Later alterations and additions to the building are not significant.

How is it significant?

The former Rosedale Shire Offices and English Elms are locally significant for their aesthetic, historical and social value to the Shire of Wellington.

Why is it significant?

The former Shire Offices and English Elms are **historically significant at a local level** for their close association with the history of the former Shire of Rosedale, and for associations with Melbourne architects Gibbs & Finlay, and prominent local builder William Allen. The Offices are significant as the last major work of the prominent local builder William Allen, who was responsible for a number of significant buildings in the Shire. The site has been the focus of civic administration in the Shire since 1873 and the present building housed Shire activities from 1913 to 1969. The English Elms were probably planted in the late 1930s or early 1940s, as part of a beautification of the property by the Shire. (Criteria A & H)

The former Shire Offices and English Elms are **socially significant at a local level** for their association today with the Rosedale Historical Society. The building was built to serve the community as the Shire Offices, was later occupied by the local pre-school and since 2008, serves as the museum and offices of the local Historical Society. The Memorial Rose Garden on the site, officially opened on 3 November 2013, contains roses, pavers and plaques bearing the names of descendents of the early settlers and pioneers of Rosedale, which continue to be planted and laid today. The garden and its elements celebrate the historical associations and connections of the current Rosedale residents to the area. (Criterion G)

The former Shire Offices are **aesthetically significant at a local level** for the remaining elements of the original design by architects Gibbs & Finlay, reflecting the Federation Free Style. The significant architectural elements include the tuckpointed brickwork and rendered plinth, m-hip roof clad in corrugated iron, original brick chimneys, engaged pilasters, the timber windows with prominent rendered architraves, foundation stone, and the words 'Shire Hall' and the date '1913' that remain in raised letters beneath the eaves. The Memorial Rose Garden and its associated elements, and the mature English Elms (*Ulmus procera*) are significant landscape elements. (Criterion E)

Statutory Recommendations

This place is recommended for inclusion in the Schedule to the Heritage Overlay of the Wellington Shire Planning Scheme to the extent of the title boundary shown on the map.

External Paint Controls	Yes
Internal Alteration Controls	No
Tree Controls	Yes, English Elms
Outbuildings or fences which are not exempt under Clause 43.01-3	No
Prohibited Uses May Be Permitted	No
Incorporated Plan	No
Aboriginal Heritage Place	Not assessed

Map of recommended boundary for Heritage Overlay

KEY

- Recommended for Heritage Overlay
- Title boundary

Shire Offices (former)
1-3 Cansick St, Rosedale

Project: Wellington Shire Stage 2 Heritage Study
Client: Wellington Shire Council
Author: Heritage Intelligence Pty Ltd
Date: 12/2/16

History

Locality history

In 1842, the first known Europeans visited the Rosedale area, and by 1844 squatters had taken up land in the region which was called 'Snake Ridge'. The run to the west of the current Rosedale, north of Latrobe River, was 'Rosedale Run', taken up by David P. Okeden and thought to have been named after his wife Rosalie. Four grandsons of the 3rd Governor of New South Wales, Philip Parker King, were amongst the early settlers in the area. These included John King and William King. In the late 1840s, Rosedale township was referred to as 'Blind Joe's Hut', named after the local hut of a Chinese shepherd who was blind in one eye (RDHS web).

By the late 1850s the town comprised a store, hotel and a blacksmith, with most of the inhabitants of the town being employed at Snake's Ridge Run. In 1855, Rosedale township was gazetted. It is thought to have been named after either Lieutenant Okedon's Rosedale Run (which was named in honour of his wife Rose) or Rosedale Abbey in North Yorkshire, England (RDHS web). The town grew due to its location at the intersection of two main routes that were travelled by coaches and miners. The track from Port Albert passed through Rosedale and was the main entry into Gippsland, which intersected with the route from Melbourne to Sale. In 1862, the first bridge was built over the Latrobe River, replacing the punt (Fletcher & Kennett 2005:72).

The town grew rapidly, becoming the third most important town in Gippsland in this early period. A school was opened in 1863, and a court house, police station, three churches, three hotels, bakers, butchers, saddlers and blacksmiths were soon established (Fletcher & Kennett 2005:72). One of the earliest Mechanics' Institute buildings in the Shire is the Rosedale Mechanics' Institute, an extant brick structure that opened in 1874 (Context 2005:43).

Rosedale was proclaimed a Road District in 1869 and the Shire of Rosedale was proclaimed in 1871. The town of Rosedale became the administrative centre for the large Shire, which extended from the Ninety Mile Beach in the south-east to the Thomson River in the north-west. The Rosedale Shire Offices were built in 1873, and new offices in 1913 and 1969. The railway station, with a residence and goods shed was opened in 1881 (Context 2005:30, 38). Most of the land in the Rosedale district was settled by 1880, and much of the land had been cleared in the area, with timber supplying the tannery and timber mills. Crops of wheat, oats, potatoes, peas and beans were grown, while grazing and dairying were also important during this period. However, the town's growth soon suffered due to its close proximity to Sale and Traralgon, which continued to expand (Fletcher & Kennett 2005:72).

As a response to the 1890s depression, and influenced by the ideas of Christian Socialist Reverend Horace Tucker, the Victorian government introduced the village settlement scheme, where unemployed workers could settle on very small allotments and supplement their farming enterprise with other seasonal work. Under the Settlement on Lands Act in 1893, Crown land was made available for this scheme. In Wellington Shire, village settlements were established at Sale and Rosedale. In Rosedale, 1,200 acres of unalienated land near the town were made available for village settlement but very little of this was successfully cultivated. Some houses remain from this settlement. A post-World War II soldier settlement estate was the Evergreen estate established south of Rosedale (Context 2005:7, 9).

In the twentieth century, Rosedale remained a small country town, serving the surrounding farming properties. Growth in other towns within Rosedale Shire increased the importance of Rosedale as an administrative centre. A small amount of residential growth occurred in the town in the 1960s as a result of the opening of a company manufacturing particle board, which opened in 1964 and stimulated the local business sector. Upon its closure in 1979, much of the community pursued jobs in other locations (Fletcher & Kennett 2005:72).

Rosedale ceased serving as an administrative centre following amalgamation in 1994, when Wellington Shire was created by the amalgamation of the former Shires of Alberton, Avon and

Maffra, the former City of Sale, most of the former Shire of Rosedale, as well as an area near Dargo which was formerly part of Bairnsdale Shire. The duplication of the long bridge over Latrobe River in Rosedale was opened in 1996, improving on the two bridges and a causeway constructed after the devastating floods of 1934 (Context 2005:28, 39).

Thematic context

This place is associated with the following themes from the *Wellington Shire Thematic History* (2005):

8. Governing and Administering

- 8.1 Development of Local Government; Shire of Rosedale

- 8.3 Public Buildings and Public Works

Place history

Early local government in Victoria had limited functions and income, and large office accommodation was unnecessary; the only permanent indoor staff were usually the town clerk and the engineer. The typical rural shire accommodation required little more than a council chamber and adjoining offices for these two men (Ward 1996:38).

The former Shire of Rosedale was established as the Rosedale Road Board, which first met at the Rosedale Police Station in May 1869 (Maddern 1917:18). Rosedale Shire was created in 1871 and Rosedale was the seat of government for the large shire, which extended from the coast in the south almost to the Great Dividing Range in the north (Victorian Places). Two upstairs rooms were then rented for offices from Henry Luke's Building, before the Board rented rooms at the post office between 1871 and 1872 (Maddern 1917:18). In November 1872, the Shire Council decided to build the Shire Council Chambers at the southern end of Lyons Street (at the current 1-3 Cansick Street) (Maddern 1917:18). The lot (lot 2, Township of Rosedale) was temporarily reserved for the Shire Hall from May 1873, and permanently reserved in May 1878 (VGG, 3 May 1878:959). The building was constructed by builder George McKerrow and by 1873, the Council occupied the building. However, the foundations proved to be inadequate and in 1913 the building was demolished (HV; Maddern 1917:18).

In 1913, the new Rosedale Shire Council Chambers and offices were built on the same site (the existing building at 1-3 Cansick Street; see Figures H1-H3) (RDHS). The plans and specifications were prepared by Melbourne architects Gibbs & Finlay. The building was to be constructed in two stages, the front office section first and the council chamber at the rear later. The work was carried out under the supervision of the Shire Engineer and Secretary, together with Councillor Crooke MLC (HV).

The foundation stone of the building reads 'Rosedale Shire 1913, J. Widdis President' and lists the Shire Councillors, secretary and engineer at this date, as well as the builder 'W. Allen'. Under the eaves of the facade, the building has written 'Shire', '1913' and 'Hall'. A newspaper reported on the opening celebrations of the new Shire Hall in June 1913, which were held at the Mechanics Institute. Mr Barnes M. L. A. Congratulated the people of Rosedale on the 'fine shire hall' they had erected (*Bairnsdale Advertiser*, 20 Jun 1913:3).

Builder William Allen was determined that 'the building should be an everlasting monument to cap his more than half a century's work in Rosedale, so that he improved on the specifications in many points without an extra cost to the Council, and all agreed that better work could not have been put into the building' (*Gippsland Times*, June 1913).

Originally, there was a rendered parapet across the front with 'Rosedale 1871' in raised letters in the centre (since removed, see Figure H1). Internally the rooms originally had Wunderlich pressed metal ceilings painted to match the architraves and mouldings (FigureH3; they may still be under the false ceilings). The building has been substantially altered internally. There are new partition walls, new

acoustic tiled dropped ceilings, new plasterboard wall linings to all areas and new timber skirtings and architraves (HV).

In 1938, the hall underwent 'internal and external repairs and improvements' where were reportedly long overdue. The grounds were also beautified at this date by the planting of trees (*Gippsland Times*, 22 Sep 1938). In July 1945, it was decided that further trees would be planted in the grounds of the Hall (*Gippsland Times*, 19 Jul 1945:3). To the south-west of the building remain several English Elms (Ulmus procera), which were probably planted during this period as part of the beautification of the property by the Shire.

In 1961, the Council Chambers were substantially altered to provide additional space and in an attempt to 'modernise' it into the 1960s. Additions were built on the front elevation, north elevation and rear, and the interiors were altered. The unsympathetic addition included the removal of some decorative features and added a side extension which effectively 'pushed' the original facade into the background. The original decorative parapet which extended across the whole façade was removed, the tuck pointed red brickwork was overpainted and the decorative cornices of the chimney tops were demolished. An unsympathetic entrance porch was added the front door and the sidelights were altered (HV). The result of the 1960s works on the 1913 building, which is architecturally well composed, is a dismembered structure in need of restoration and reconstruction.

This building served as the Shire Offices until 1969, when the new Shire Offices on the northern side of Cansick Street were built (which served the Shire until amalgamation in 1994) (Maddern 1917:18; RDHS). Between May 1971 and May 2006, the building at 1-3 Cansick Street served as the Rosedale pre-school, before that relocated to the north side of Cansick Street to the new Community Centre. The Rosedale & District Historical Society purchased the building in 2008 and remain in the building in 2015 (RDHS).

In 2013, in celebration of the centenary of the building the Memorial Rose Garden was planted, with an official opening held on 3 November 2013. It contains roses, pavers and plaques (which continue to be planted and laid) bearing the names of descendents of early settlers and pioneers of Rosedale (RDHS).

In front of the building is a single flagpole and a semi-circular concrete driveway.

Gibbs & Finlay, architects

Harry Browse Gibbs (d. 1918) was a Melbourne architect who designed buildings in both the greater Melbourne area and regional Victoria from the late nineteenth century. (RVIA 1918:44). Some key examples of Gibbs' designs include the Bairnsdale Club Hotel (1879), Bairnsdale Mechanics' Institute (1888) and the Former Bairnsdale Hospital (1885) (HV). In greater Melbourne he designed the George Hotel on Fitzroy St, St Kilda (1885-6) (HV).

Gibbs partnered with Alexander Kennedy Finlay (d. 1922) to form Gibbs & Finlay from c1900 (RVIA 1922:155; AAI). Their work included houses, warehouses and factories as well as varying types such as shops, hotels, theatres, and hospitals (AAI). Around 1905, they designed several branches for the National Bank in the Classical style (Trethowan 1976). In Wellington Shire, the practice is known to have designed Bishopscourt at 4 Cranswick Crescent, Sale, (1901) which was the residence for the Bishop of Sale, and the former Shire Offices on Cansick Street, Rosedale (1913).

Following the deaths of Gibbs and Finlay, the practice name was retained and the firm became Gibbs, Finlay & Morsby (RVIA 1929:xliv) in the 1920s (AAI).

William Allen, Rosedale Builder

William Allen (1829-1923) came to Rosedale in 1858 and worked as a builder in the area until his death at the age of 94. He is known to have sometimes worked alongside bricklayer Charles Chown. One of his first projects in the town was the first stage of the Rosedale Hotel (1858) which was Rosedale's first brick building. He also constructed St Marks Church of England (1866), the Exchange

Hotel, Henry Luke's Store, the Rosedale Tannery, St Andrew's Uniting (formerly Presbyterian) Church (1869) with Chown and Wynd, the Primary School (1871), St Rose of Lima Church (1874-5), and the impressive Nambrok homestead (probably c1877). He was in his eighties when he constructed the 1913 Shire Hall (HV; RDHS website).

Figure H1. View showing the original design, finishes and colour scheme. Note the decorative chimneys, parapet, red brick walls with round arched windows on the north side, and picket fence, with deciduous trees protected with tree guards.

Figure H2. View showing the original finish of tuck pointed red brick walls, unpainted rendered architraves and timber doors, with Councillors in 1921 (RDHS).

H3. The interior of the building in 1914 (RDHS).

Sources

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Description

This section describes the place in 2016. Refer to the Place History for additional important details describing historical changes in the physical fabric.

The former Shire Offices were built in 1913, designed by Melbourne architects Gibbs & Finlay in a Federation Free style and built by prominent local builder William Allen. The building is located at the southern end of town at the southern end of Lyons Street on the corner of Cansick Street. This site was the location of the Rosedale Shire Offices from 1873. The existing building fronts Lyons Street, set back behind a semi-circular driveway. A flagpole stands in front of the building.

Figure D1. The original part of the 1913 building is brick with tuck pointing (overpainted), with an M-hip roof clad in galvanised corrugated iron. The two original brick chimneys have been reduced in height and the decorative original cornices removed (HV). The 1913 building has a rendered plinth (overpainted). The 1913 façade is symmetrical, with engaged pilasters at the corners and either side of the entrance door, and double windows with prominent rendered architraves either side of the door. The foundation stone remains to the right of the façade, beneath the window (Figure D4). It reads 'Rosedale Shire, 1913, J. Widdis President' and names the Councillors, Secretary and Engineer at that date, and the builder of the offices 'W. Allen'. The 1913 building is in fair condition but retains a low level of integrity due to alterations and unsympathetic additions in the 1960s.

Originally, there was a rendered parapet across the front with 'Rosedale 1871' in raised letters in the centre (since removed, see Figure H1). The front door and sidelights are not original. An unsympathetic entrance porch has been added to the facade, supported by metal poles.

Figure D2. The words 'Shire Hall' and the date '1913' remain in raised letters beneath the eaves. The entrance and flanking windows are framed with simple wide pilasters and sills (all overpainted). The windows may retain the original one-over-one sash windows.

Internally the rooms originally had Wunderlich pressed metal ceilings painted to match the architraves and mouldings (see Figure H3). The building has been substantially altered internally. There are new partition walls, new acoustic tiled dropped ceilings, new plasterboard wall linings to all areas and new timber skirtings and architraves.

Figure D3. The 1913 basalt Foundation Stone with hand cut incised and gilded lettering has remained intact. The raised lines of the tuck pointing can be seen under the white paint. The dark green coloured render was originally unpainted.

Figure D4. A large unsympathetic addition and carport was added to the north elevation in 1961, this is a cement-brick construction with a flat roof.

Figure D5. To the rear of the former offices is the Memorial Rose Garden, planted in 2013. The garden contains roses, pavers and plaques (which continue to be planted and laid) bearing the names of descendents of early settlers and pioneers of Rosedale.

Figure D6. To the south-west of the building are several mature English Elms (*Ulmus procera*), which probably date to the late 1930s or early 1940s. They are in good condition and good examples of the variety.

Figure D1. The original 1913 building is red brick with tuck pointing (overpainted), and rendered details, with an M-hip roof clad in corrugated iron and a symmetrical facade. Alterations include the removal of the parapet, eaves, replacement of the entrance door and highlights, addition of an unsympathetic entrance porch and a 1961 addition to the north elevation.

Figure D2. The words 'Shire Hall' and the date '1913' remain in raised letters beneath the 1961 eaves. The entrance and flanking windows are framed with original wide pilasters and sills (all overpainted in a heavy green colour). The eaves are from the 1961 changes, but the windows are original.

Figure D3. The 1913 Foundation Stone with hand cut incised and gilded lettering has remained intact. The raised lines of the tuck pointed can be seen under the white paint. The dark green coloured render was originally unpainted.

Figure D4. The large unsympathetic addition and carport was added to the north elevation in 1961, this is a cement-brick construction with a flat roof.

Figure D5. To the rear of the building is the Memorial Rose Garden, which contains roses, pavers and plaques bearing the names of descendents of early settlers and pioneers of Rosedale.

Figure D6. The mature English Elms (Ulmus procera) to the south-west of the building and unsympathetic Colorbond deck fencing.

Sources

All photos taken in 2015 by Heritage Intelligence Pty Ltd as part of Wellington Shire Stage 2 Heritage Study.

Heritage Victoria (HV), citation for the 'former Rosedale Shire Council Chambers', file no. PL-HE/03/0813.

Comparative Analysis

The 1913 Rosedale Shire Offices were built in the Federation Free Style, designed by architects Gibbs & Finlay. The building underwent alterations in the 1960s, at which time unsympathetic additions were also constructed, comprising an entrance porch and a large addition to the north and rear elevations. The original 1913 fabric is in very good condition. The facade retains prominent Classical details and alterations to the entrance doors are reversible. Significant mature Elm trees remain on the site.

The Rosedale Shire Offices, although altered, are one of the only remaining municipal offices constructed prior to World War I, as most have been demolished in preference for modern facilities.

Former shire offices within Wellington Shire

The Borough of Sale Municipal Offices at 128-30 Foster St, Sale, was built in 1864 with additions in 1888, and is Victorian Italianate in style. The intact building is a modest single-storey building with Classical details to the facade. The exterior has been rendered at a later date. Significant associated trees remain on the site. It is significant for its historical associations, social significance and architectural style and architect design. It is possibly the oldest surviving Gippsland municipal building. (HO83)

The City of Sale municipal offices at 82-84 Macalister St, Sale, were built in 1955. The large complex comprises intact cream brick Modern buildings. The complex is of historical, social and architectural significance at a State level. (HO254)

The first Avon Shire Offices at 8 Merrick St, Stratford were built c1876. The modest timber building (that now serves as a private residence) appears intact but in poor condition. The second Avon Shire offices on Tyers Street were built in 1884-85 as part of a complex comprising a courthouse and post office. The Victorian Free Classical style shire building is in the Free Classical style and highly intact.

Alberton Shire Offices at 161 Commercial Road, Yarram , were constructed in 1938. The two-storey cream brick building is in the Mod**ernist style**. The first shire offices at 265 Commercial Road have been demolished.

Management Guidelines

Whilst landowners are not obliged to undertake restoration works, these guidelines provide recommendations to facilitate the retention and enhancement of the culturally significant place, its fabric and its setting, when restoration works or alterations to the building are proposed. They also identify issues particular to the place and provide further detailed advice where relevant. The guidelines are not intended to be prescriptive and a pragmatic approach will be taken when considering development proposals. Alternative approaches to those specified in the guidelines will be considered where it can be demonstrated that a desirable development outcome can be achieved that does not impact on a place's heritage integrity.

1. **Setting** (views, fencing, landscaping, paths, trees, streetscape)
   1.1. Retain clear views of the 1913 front section from Lyons Street.
   1.2. Ensure signs and services such as power poles, bus shelters, signs, etc are located so that they do not impact on the important views to the front façade.
   1.3. New interpretation storyboards should be placed to the side of the front façade not in front of it.
   1.4. Paving

1.4.1. The most appropriate paving is asphalt. Concrete is not recommended but if required should have a surface of sand coloured and size exposed aggregate.

1.4.2. Ensure the asphalt or concrete does not adhere to the building itself. Insert 10mm x 10mm grey polyurethane seal over a zipped Ableflex joint filler around the stone plinth, to protect the historic structure from concrete adhering to it and to allow expansion joint movement and prevent water from seeping below.

2. Additions and New Structures

2.1. New structures should be restricted to the blue shaded areas shown on the aerial below, and set back beyond the front rooms of the 1913 building.

2.1.1. Demolish the 1961 extension and, as shown in the aerial, a more appropriate approach for an addition than the 1961 extension, is to retain the 1913 front façade and two front rooms and chimneys, and add an extension in a more sympathetic style further back along the north side, with an alternative entry from the north side.

2.2. Demolish all or part of the 1961 north addition and the 1961 porch at the entrance to the 1913 building (shown as an orange polygon on the aerial below).

2.3. To avoid damage to the brick walls signs should be attached in such a way that they do not damage the brickwork. Preferably fix them into the mortar rather than the bricks.

2.4. If an extension is to have a concrete slab floor, ensure it will not reduce the air flow under the historic masonry building.

2.5. Avoid concrete paths against the solid masonry walls. Install them 500mm away from the walls and 250mm lower than the ground level inside the building. Fill the gap between the path and the wall with very course gravel to allow moisture to evaporate from the base of the wall.

2.6. New garden beds

2.6.1. These should be a minimum of 500mm from the walls, preferably further, and the ground lowered so that the finished ground level of the garden bed is a minimum of 250mm lower than the ground level which is under the floor, inside the building. Slope the soil and garden bed away from the building, and fill the area between the garden bed and walls, with very coarse gravel up to the finished level of the garden bed. The coarse gravel will have air gaps between the stones which serves the function of allowing moisture at the base of the wall to evaporate and it visually alerts gardeners and maintenance staff that the graveled space has a purpose. The reason that garden beds are detrimental to the building, is by a combination of: watering around the base of the wall and the ground level naturally builds up. The ground level rises, due to mulching and leaf litter and root swelling, above a safe level such that it blocks sub floor ventilation, and the wall is difficult to visually monitor on a day to day basis, due to foliage in the way.

3. Accessibility

3.1. Ramps

3.1.1. Removable ramp construction

3.1.1.1. A metal framed ramp which allows air to flow under it, to ensure that the subfloor vents of the building are not obstructed and good airflow can get under the floor which will allow the wall structure to evaporate moisture and reduce termite and rot attack to the subfloor structure and damp in brick walls.

3.1.1.2. If a ramp is constructed with the concrete next to brick walls this may cause damp problems in the future.

3.1.1.3. Ensure water drains away from the subfloor vents, and walls and any gap between the wall and the ramp remains clear of debris. Insert additional sub floor vents if the ramp has blocked any of them.

3.1.1.4. The hand rails on the ramp should not be a feature, which would detract from the architecture. Plain thin railings painted in the same colour as the walls, so that they blend in, would be appropriate.

3.2. Metal bannisters may be installed at the front steps. They are functional and minimalist and they have a minor visual impact on the architecture and therefor they are a suitable design for an accessible addition.

4. Reconstruction and Restoration

If an opportunity arises, consider restore and reconstruct the original 1913 façade, demolish the 1961 porch, and all or part of the 1961 addition on the north side (shown as an orange polygon on the aerial map.)

4.1. Reconstruct the parapet and chimney heads, as shown in Fig H1.

4.2. Chemically remove the paint from the front façade and reinstate the original colour scheme which was unpainted red bricks with white tuck pointing, unpainted rendered decorative elements such as the window and door surrounds, a dark colour (use paint scrapes to find the original colour which was possibly Deep Indian red) for the window frames. Never sand, water or soda blast the historic building.

4.3. Roofing, spouting and down pipes

4.3.1. Use galvanised corrugated iron roofing, spouting, down pipes and rain heads.

4.3.2. Do not use Zincalume or Colorbond.

4.3.3. Use ogee profile spouting, and round diameter down pipes.

4.4. Fences

4.4.1. Reconstruct the timber picket fence shown in Fig H1.

4.5. Mortar. Match the lime mortar, do not use cement mortar. Traditional mortar mixes were commonly 1:3, lime:sand.

4.6. Tuck pointing is now a rare craft and expensive to repair or reconstruct, which makes caring for the existing remnants particularly important. Chemical removal of the paint will not damage the tuck pointing.

5. Care and Maintenance to mitigate issues such as damp, neglect, vandalism and other problems

5.1. Key References

5.1.1. Obtain a copy of "Salt Attack and Rising Damp" by David Young (2008), which is a free booklet available for download from Heritage Victoria website. It is in plain English, well illustrated and has very important instructions and should be used by tradesmen and Council maintenance staff.

5.1.2. Further assistance is available from the Shire's heritage advisor.

6. Damp

6.1. Signs of damp in the walls, include: lime mortar falling out of the joints, patches with grey cement mortar, or the timber floor failing. It is imperative that the drainage is fixed first. This may involve the lowering of the ground outside so that it is lower than the ground inside under the floor, installation of agricultural drains, and running the downpipes into drainage inspection pits instead of straight into the ground. The reason for the pits is that a blocked drain will not be noticed until so much water has seeped in and around the base of the building and damage commenced (which may take weeks or months to be visible), whereas, the pit will immediately fill with water and the problem can be fixed before the floor rots or the mortar falls out, the bricks start to crumble, and the building smells musty.

6.2. Damp would be exacerbated by watering plants near the wall, a concrete floor inserted inside the building or a concrete path on the outside. Water falling or seeping from damaged spouting and down pipes is also causing severe and expensive damage to the brick walls.

Refer to the manual, by David Young, listed below for a full explanation of the problem and how to fix it.

6.3. Ensure good subfloor ventilation is maintained at all times to reduce the habitat for termites and rot of the subfloor structure. Subfloor ventilation is critical with solid masonry buildings. Check that sub floor vents are not blocked and introduce additional ones if necessary. Ensure the exterior ground level is 250mm or more, lower than the ground level inside the building. Good subfloor ventilation works for free, and is therefore very cost effective. Do not rely on fans being inserted under the floor as these are difficult to monitor, they will breakdown as they get clogged with dust, etc, and there are ongoing costs for servicing and electricity.

6.4. Never install a concrete floor inside a solid masonry building as it will, after a year or so, cause long term chronic damp problems in the walls. Do not install a new damp proof course (DPC) until the drainage has been fixed, even an expensive DPC may not work unless the ground has been lowered appropriately.

6.5. Never seal solid masonry buildings, they **must be able to evaporate water** which enters from leaking roofs, pipes, pooling of water, storms, etc. Use appropriate cleaning materials, agents and methods, as recommended by the Shire's heritage advisor. The biggest risk to solid masonry buildings is permanent damage by the use of cleaning materials, agents and methods. Sand and water blasting removes the skilled decorative works of craftsmen as well as the fired surface on bricks and the lime mortar from between the bricks. It is irreversible and reduces the life of the building due to the severe damp that the damage encourages.

6.6. Never use cement mortar, always match the original lime mortar. Cement is stronger than the bricks and therefore the bricks will eventually crumble, leaving the cement mortar intact! Lime mortar lasts hundreds of years. When it starts to powder it is the 'canary in the mine', alerting you to a damp problem – fix the source of the damp problem and then repoint with lime mortar.

6.7. Remove any dark grey patches of cement mortar from the mortar joints. This is cement mortar which will damage the bricks and longevity of the walls. Repoint those joints with lime mortar. The mortar is not the problem it is the messenger.

7. Signs

7.1. Ensure all signage is designed to fit around the significant architectural design features, not over them.

8. Services

8.1. Ensure new services and conduits, down pipes etc, are not conspicuous. To do this, locate them at the rear of the building whenever possible, and when that is not practical, paint them the same colour as the building or fabric behind them or enclose them behind a screen the same colour as the building fabric, that provides adequate ventilation around the device. Therefore if a conduit goes up a red brick wall, as is the case on the south façade of the post office, it should be painted red, and when it passes over say, a cream coloured detail, it should be painted cream.

Resources

Wellington Shire Heritage Advisor

Young, David (2008), "Salt Attack and Rising Damp, a guide to salt damp in historic and older buildings" Technical Guide, prepared for Heritage Victoria.

The following fact sheets contain practical and easy-to-understand information about the care and preservation of war heritage and memorabilia commonly found in local communities across Victoria.

They can be downloaded at <http://www.dpc.vic.gov.au/index.php/veterans/victorian-veterans-virtual-museum/preserving-veterans-heritage/preserving-war-heritage-and-memorabilia>:

- Donating-war-related-memorabilia
- Finding-the-right-conservator-tradespeople-and-materials
- General-Principles
- Honour-rolls (wooden)
- Medals-and-medallions
- Metal-objects: including swords and edged weapons
- Paper-and-books
- Photographs
- Uniforms-costumes-and-textiles
- Useful-resources-and-contacts.

NOTE: The blue shaded area is the preferred location for additions and new development.
The orange shaded area is recommended for demolition.

KEY

Recommended for Heritage Overlay

Title boundary

Shire Offices (former)
1-3 Cansick St, Rosedale

Project: Wellington Shire Stage 2 Heritage Study
Client: Wellington Shire Council
Author: Heritage Intelligence Pty Ltd
Date: 12/2/16

Locality:	**ROSEDALE**
Place address:	**10 LYONS STREET**
Citation date	2016
Place type (when built):	Residence
Recommended heritage protection:	Local government level Local Planning Scheme: Yes Vic Heritage Register: No Heritage Inventory (Archaeological): No

Place name: **McCarthy House**

Architectural Style:	Federation Arts and Crafts
Designer / Architect:	Not confirmed
Construction Date:	1914

Statement of Significance

This statement of significance is based on the history, description and comparative analysis in this citation. The Criteria A-H is the Heritage Council Criteria for assessing cultural heritage significance (HERCON). Level of Significance, Local, State, National, is in accordance with the level of Government legislation.

What is significant?

McCarthy House at 10 Lyons Street, Rosedale, is significant. The original form, materials and detailing as constructed in 1914 are significant.

Later alterations and additions to the building are not significant.

How is it significant?

McCarthy House is locally significant for its historic, aesthetic and scientific values to the Shire of Wellington.

Why is it significant?

McCarthy House is **historically significant at a local level** as a residence built in the Federation period in 1914, by owner builder Francis McCarthy, who let the house to occupants. The first known occupant was Mr Rowley, the son of a local pioneer. The house is a concrete construction. It may be constructed of mass concrete, a construction type used in Victoria from the 1840s, or an early form of concrete block construction such as the American Hollow Concrete Wall Coy block construction launched in Melbourne in 1908, by Richard Taylor (to be confirmed with further investigation). Concrete houses were attractive to builders in rural regions, as only the cement had to be transported, and the concrete could be made on site, using local materials. Due to the architectural detail of the house, it was probably architect designed, possibly by Melbourne architect A. A. Fritsch who McCarthy is known to have worked with, or local architect Stephen Ashton of Maffra who had an interest in concrete construction. After the death of Francis McCarthy in 1917, ownership was transferred to Kathleen Hobson, who retained and occupied the house until 1971. The house was owned by the Hobson family until 1973, when it was sold it to the Shire of Rosedale, who retain ownership today. The house is significant for its association with Francis J. McCarthy, the well-known Rosedale builder and farmer who carried out various government building contracts in the area, and was involved in the construction of a number of Gippsland churches that were designed by the Melbourne architect A. A. Fritsch. (Criteria A & H)

McCarthy House is **aesthetically significant at a local level** as a highly ornate and intact and unique architectural Federation Arts and Crafts concrete house in the Shire. The picturesque architectural style is illustrated in the hip-and-gabled roof, and gablettes to the peak, clad in slate with terracotta ridging, ridge cresting and finials, the tall concrete chimney with a cornice mould and terracotta pot, the smooth cement render wall finish that has incised lines creating an ashlar/block effect, and the coarse aggregate of smooth river pebbles that is applied beneath the eaves and to the gabled-end at the façade. Particularly notable is the detail to the projecting gabled-bay of the facade that is finished with a coarse aggregate of smooth river pebbles with, in contrast, elaborate Art Nouveau and linear details defined in a smooth render. A rendered diamond to the gabled-end bears the date '1914' in relief. The use of the coarse aggregate and smooth render creates a contrast of colour and texture to the facade. The wall surfaces and chimney remain unpainted, retaining their original finish. A verandah covers the right of the facade and returns on the north and west elevations. The hipped-roof verandah is clad with galvanised corrugated iron and is supported by turned timber posts, with timber brackets. Also significant is the entrance with a high-waisted timber panelled door with glazing to the top third, sidelights and highlights. The windows to the house are groups of two or three narrow one-over-one double-hung timber sash windows with coloured (green) highlights, or single six-over-one double-hung timber sash windows. It is an important building in the Lyons Street streetscape. (Criteria D & E)

McCarthy House is **scientifically significant at a local level** as it demonstrates the use of concrete construction in a residential building, in a regional location during the Federation period. The concrete construction of the house is relatively unusual for this period and rare for the area. The thickness of the walls (300mms) and the lack of any spalling on the external wall surfaces suggests that the concrete construction is mass concrete, a construction type used in Victoria from the 1840s. However, it may be an early form of concrete block construction (rendered over) such as the American Hollow Concrete Wall Coy block construction, launched in Melbourne in 1908 by Richard Taylor (to be confirmed with further investigation). (Criteria B & F)

Statutory Recommendations

This place is recommended for inclusion in the Schedule to the Heritage Overlay of the Wellington Shire Planning Scheme to the boundaries as shown on the map.

External Paint Controls	Yes
Internal Alteration Controls	No
Tree Controls	No
Outbuildings or fences which are not exempt under Clause 43.01-3	No
Prohibited Uses May Be Permitted	No
Incorporated Plan	No
Aboriginal Heritage Place	Not assessed

Map of recommended boundary for Heritage Overlay

KEY

Recommended for Heritage Overlay

Title boundary

McCarthy House
10 Lyons St, Rosedale

Project: Wellington Shire Stage 2 Heritage Study
Client: Wellington Shire Council
Author: Heritage Intelligence Pty Ltd
Date: 12/2/16

History

Locality history

In 1842, the first known Europeans visited the Rosedale area, and by 1844 squatters had taken up land in the region which was called 'Snake Ridge'. The run to the west of the current Rosedale, north of Latrobe River, was 'Rosedale Run', taken up by David P. Okeden and thought to have been named after his wife Rosalie. Four grandsons of the 3rd Governor of New South Wales, Philip Parker King, were amongst the early settlers in the area. These included John King and William King. In the late 1840s, Rosedale township was referred to as 'Blind Joe's Hut', named after the local hut of a Chinese shepherd who was blind in one eye (RDHS web).

By the late 1850s the town comprised a store, hotel and a blacksmith, with most of the inhabitants of the town being employed at Snake's Ridge Run. In 1855, Rosedale township was gazetted. It is thought to have been named after either Lieutenant Okedon's Rosedale Run (which was named in honour of his wife Rose) or Rosedale Abbey in North Yorkshire, England (RDHS web). The town grew due to its location at the intersection of two main routes that were travelled by coaches and miners. The track from Port Albert passed through Rosedale and was the main entry into Gippsland, which intersected with the route from Melbourne to Sale. In 1862, the first bridge was built over the Latrobe River, replacing the punt (Fletcher & Kennett 2005:72).

The town grew rapidly, becoming the third most important town in Gippsland in this early period. A school was opened in 1863, and a court house, police station, three churches, three hotels, bakers, butchers, saddlers and blacksmiths were soon established (Fletcher & Kennett 2005:72). One of the earliest Mechanics' Institute buildings in the Shire is the Rosedale Mechanics' Institute, an extant brick structure that opened in 1874 (Context 2005:43).

Rosedale was proclaimed a Road District in 1869 and the Shire of Rosedale was proclaimed in 1871. The town of Rosedale became the administrative centre for the large Shire, which extended from the Ninety Mile Beach in the south-east to the Thomson River in the north-west. The Rosedale Shire Offices were built in 1873, and new offices in 1913 and 1969. The railway station, with a residence and goods shed was opened in 1881 (Context 2005:30, 38). Most of the land in the Rosedale district was settled by 1880, and much of the land had been cleared in the area, with timber supplying the tannery and timber mills. Crops of wheat, oats, potatoes, peas and beans were grown, while grazing and dairying were also important during this period. However, the town's growth soon suffered due to its close proximity to Sale and Traralgon, which continued to expand (Fletcher & Kennett 2005:72).

As a response to the 1890s depression, and influenced by the ideas of Christian Socialist Reverend Horace Tucker, the Victorian government introduced the village settlement scheme, where unemployed workers could settle on very small allotments and supplement their farming enterprise with other seasonal work. Under the Settlement on Lands Act in 1893, Crown land was made available for this scheme. In Wellington Shire, village settlements were established at Sale and Rosedale. In Rosedale, 1,200 acres of unalienated land near the town were made available for village settlement but very little of this was successfully cultivated. Some houses remain from this settlement. A post-World War II soldier settlement estate was the Evergreen estate established south of Rosedale (Context 2005:7, 9).

In the twentieth century, Rosedale remained a small country town, serving the surrounding farming properties. Growth in other towns within Rosedale Shire increased the importance of Rosedale as an administrative centre. A small amount of residential growth occurred in the town in the 1960s as a result of the opening of a company manufacturing particle board, which opened in 1964 and stimulated the local business sector. Upon its closure in 1979, much of the community pursued jobs in other locations (Fletcher & Kennett 2005:72).

Rosedale ceased serving as an administrative centre following amalgamation in 1994, when Wellington Shire was created by the amalgamation of the former Shires of Alberton, Avon and

Maffra, the former City of Sale, most of the former Shire of Rosedale, as well as an area near Dargo which was formerly part of Bairnsdale Shire. The duplication of the long bridge over Latrobe River in Rosedale was opened in 1996, improving on the two bridges and a causeway constructed after the devastating floods of 1934 (Context 2005:28, 39).

Thematic context

This place is associated with the following themes from the *Wellington Shire Thematic History* (2005):

7. Building Settlements and Towns

- 7.3 Service Centres

Place history

The lot at 10 Lyons Street (lot 9, section 28, Township of Rosedale; bound by Duke, Lyons and Cansick streets) was purchased from the Crown by F. J. McCarthy in May 1903, builder of Rosedale (Township Plan; LV:V3284/F620). The house was built in 1914 (the date remains on the gabled-end of the facade) by owner builder Francis McCarthy. The first known occupant was Mr Rowley, the son of a local pioneer (HV), which suggests McCarthy built the house to lease it out to occupants.

McCarthy's house is a concrete construction. It may be constructed of mass concrete (HV), or an early form of concrete block construction such as the American Hollow Concrete Wall Coy block construction, (then rendered over) launched in Melbourne in 1908 by Richard Taylor (Miles Lewis, 7.06). According to Heritage Victoria, the house was constructed of what may be mass concrete, a construction type used in Victoria from the 1840s. The wall thickness of the house measures 300mm (HV). Further investigation is required to confirm.

Concrete houses were attractive to builders in rural regions, as only the cement had to be transported, and the concrete could be made on site, using local materials (HV). Due to the architectural detail of the house, it was probably architect designed, possibly by Melbourne architect A. A. Fritsch who McCarthy is known to have worked with, or local architect Stephen Ashton of Maffra who had an interest in concrete construction (HV). However, this has not been confirmed.

After the death of Francis McCarthy in 1917, ownership was transferred to Kathleen Jean Hobson, married woman of Lyons Street, Rosedale, in October 1917. Kathleen Hobson retained ownership of the house until her death in 1971 (LV:V3284/F620). Hobson occupied the house throughout this period (*Gippsland Times*, 21 Jun 1937:2). After the death of Hobson in 1971, the property was transferred to John Hobson and Leslie McLeod, who sold it to the Shire of Rosedale in June 1973 who retain ownership in 2015 (LV:V3284/F620).

Later alterations to the house include the partial (weatherboard) infill of the verandah at the rear of the house, to form a bathroom. The verandah floor has been laid with concrete and stirrups installed to support the timber verandah posts (HV).

In 2015, the house is erroneously called the King Heritage House, as it is thought to have been related to the local King family, however, no evidence of an association with the King family has been found. To the rear (west) of the house is the Rosedale Community Centre.

Francis James McCarthy, Builder

Francis James McCarthy (born in Rosedale 1867) was a well-known Rosedale builder and farmer. McCarthy died in 1917 and his 'builders' sundries, horses, drays, etc.' were advertised for sale in May 1917 (Macreadie 1989:300; *Rosedale Courier*, 3 May 1917:2; 17 May 1917:2). McCarthy was involved in the construction of a number of Gippsland churches that were designed by the Melbourne architect A. A. Fritsch (HV) and is known to have constructed State School No. 2744 in Orbost, also designed by Fritsch (SLV).

McCarthy carried out various government building contracts in the area. In Rosedale he built the vicarage at St Mark's Church of England, the chancel of the Roman Catholic Church in 1907 and

carried out works on the post office (HV). He also constructed the Traralgon Hotel and the house at 10 Lyons Street, Rosedale (1914) (*Traralgon Record*, 1 May 1914:3).

Sources

Context Pty Ltd (2005), *Wellington Shire Heritage Study Thematic Environmental History*, prepared for Wellington Shire Council.

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Macreadie, Don (1989), *The Rosedale Story Vol 1*, Cowwarr [Vic].

Miles Lewis (2014), Australian Building: Section 7.02 Concrete; 7.06 Blocks.

Rosedale & District Historical Society (RDHS) website, 'Some Early History of Rosedale', <http://home.vicnet.net.au/~rdhs/history01.htm>, accessed 2 February 2016.

Rosedale Courier

State Library of Victoria (SLV), picture collection, 'State School No. 2744', <http://www.slv.vic.gov.au/>, accessed 22 Dec 2015.

Township of Rosedale Plan

Traralgon Record

Description

This section describes the place in 2016. Refer to the Place History for additional important details describing historical changes in the physical fabric.

McCarthy House at 10 Lyons Street was built in 1914 and reflects the Federation Arts and Crafts style in its architectural details, which were probably architect-designed. The house is a concrete construction. The house was built at the southern end of Lyons Street, south of the main commercial centre of town. It is located on the west side of Lyons Street, on the corner of Lyons Street, and is set back in a landscaped garden. The Rosedale Community Centre has been recently built to the rear of the house, with a playground directly behind, accessed by a path to the north of the house. The 1914 house is in very good condition and retains a very high level of integrity.

Concrete construction

McCarthy's house may be constructed of mass concrete (HV), or an early form of concrete block construction such as the American Hollow Concrete Wall Coy block construction, launched in Melbourne in 1908 by Richard Taylor (Miles Lewis, 7.06). Further investigation is required to confirm.

The following is extracted from the Heritage Victoria (HV) citation for the place:

Concrete houses were attractive to builders in country area, as only the cement had to be transported, and the concrete could be made on site, using local materials. The concrete construction of the house is relatively unusual for this period. Masonry houses were not common in Gippsland in the nineteenth and early twentieth centuries, timber being by far the most common material used. Although reinforced concrete houses were built in Melbourne from about 1912, the Rosedale house is unlikely to be of reinforced concrete, mainly due to the thickness of the walls (300mms) and to the lack of any spalling on the wall surfaces. It is therefore most likely to be mass concrete, a construction type used in Victoria from the 1840s. The type of concrete construction used needs to be confirmed with an inspection.

Figure D1 & Aerial. The 1914 house fronts Lyons Street and has a hip-and-gabled roof, with gablettes to the peak (facing the sides), clad in slate with terracotta ridge cresting and gridging. A tall concrete chimney (unpainted) with a cornice mould and terracotta pot extends from the north roof plane. The gablettes to the peak of the roof have timber louvered vents to the roof space. The verandah on the west elevation has been in-filled at the southern end at a later date, creating a small weatherboard-clad room with an entrance underneath the verandah. The floor of the verandah is modern concrete.

Figures D1-D3. The walls are a concrete construction, finished with a smooth cement render that has ruled incised lines to create a large ashlar effect. A coarse aggregate of smooth river pebbles is applied beneath the eaves and to the gabled end at the façade. Particularly notable is that the wall surfaces remain unpainted, retaining the original finish.

Figure D1. The asymmetrical facade has a projecting gabled-bay to the left side with simple bargeboards and a horizontal member connecting the bargeboards at mid-length. The face of the bay is finished with a coarse aggregate of smooth river pebbles and, in contrast, has elaborate Art Nouveau and linear details defined in a smooth render that also frames the timber window. A rendered diamond to the gabled end bears the date '1914' in relief. The use of the coarse aggregate and smooth render creates a contrast of colour and texture to the facade. The window to the gabled-end has a pair of narrow timber one-over-one double-hung sash windows with coloured (green) highlights.

A verandah covers the right of the facade and returns on the north and west elevations. The hipped-roof verandah is clad with galvanised corrugated iron and is supported by turned timber posts (on modern stirrups) with timber brackets. Underneath the verandah is an entrance with a high-waisted timber panelled door with glazing to the top third, sidelights and highlights. To the right of the entrance is a timber window with a pair of six-over-one double hung timber sashes.

Figure D3. The elaborate hipped and gable roof is clad in slates, with terracotta ridge cresting and gridging. The decorative wall pattern can be seen in the gable end.

Figure D4. Detail of the elaborate unpainted Art Nouveau roughcast stucco and smooth render pattern and date of construction 1914.

Figure D1. The 1914 concrete house fronts Lyons Street and has a hip-and-gabled roof, with gablettes to the peak (facing the sides), clad in slate with terracotta ridge cresting and gridging. The asymmetrical facade has a projecting gabled-bay to the left side that is finished with a coarse aggregate of smooth river pebbles and, in contrast, has elaborate Art Nouveau and linear details defined in a smooth render. A verandah covers the right of the facade and returns on the north and west elevations.

Figure D2. The walls are a concrete construction, finished with a smooth cement render that has ruled incised lines to create a large ashlar effect.

Figure D3. The elaborate hipped and gable roof is clad in slates, with terracotta ridge cresting and finials. The decorative wall pattern can be seen in the gable end.

Figure D4. Detail of the elaborate unpainted Art Nouveau roughcast stucco and smooth render pattern and date of construction 1914.

Sources

All photos taken in 2015 by Heritage Intelligence Pty Ltd as part of Wellington Shire Stage 2 Heritage Study.

Heritage Victoria (HV), citation for 'King Heritage House', file no. PL-HE/03/0812.

Miles Lewis (2014), Australian Building, Section 7.02 Concrete.

Comparative analysis

Concrete construction

The use of concrete for construction expanded following World War I, and became a familiar and accepted building material that was used for ordinary housing and general purposes, rather than the technology of a few specialist firms and important buildings. This was partly a result of promotion of the technology in Australia through specialist magazines (Lewis 7.08:9).

In Wellington Shire there was a concentration of places in and around Cowwarr, built in concrete before and after WW1, such as the Foster commercial building in Maffra 1908, the Glenmaggie Weir 1914, water tower at Mewburn Park (c1920), Cowwarr Butter Factory 1918, Cowwarr Cricket Club Hotel 1929, Cowwarr Public Hall 1930. Rosedale also had an early concrete building, McCarthy House (also known as King House) built in 1914 by owner builder Francis McCarthy and possibly designed by Melbourne architect A A Fritsch.

McCarthy House at 10 Lyons Street, Rosedale is a Federation Arts and Crafts residence built in 1914 by its owner-builder, of concrete; probably a mass concrete construction. It is a highly ornate, intact and unique architectural Federation Arts and Crafts concrete house in the Shire.

Comparable places:

Riverslea, 391 Whorouly Rd, Whorouly – 1927 residence constructed of concrete, with Federation and Interwar bungalow stylistic influences. It is of technical significance for its unusual concrete cavity wall construction. (HO207, Wangaratta Rural City)

Park view, 512-518 Racecourse Rd, Flemington – 1924 unusual two-storey Swiss chalet style bungalow constructed of solid reinforced concrete, finished with roughcast. It is intact and significant for its architectural details and for its construction in concrete. It was constructed by an owner-builder. (VHR H103).

Laluma House, 23 Woolley Street, Essendon - a small 1850s Victorian residence constructed of mass concrete. It is significant as the earliest known house in the city, an early concrete construction with fine joinery, and for its historical associations. The house has brick additions. (HO29, City of Moonee Valley)

Craiglee complex, 785 Sunbury Rd, Sunbury – includes an 1865 Victorian homestead constructed of poured concrete. The homestead is significant as a one of the earliest remaining concrete houses in Victoria, and particularly notable for its apparent use of Roman cement. It is significant for its historical associations and as in intact hobby vineyard complex in Sunbury. The house has a later riled roof, altered verandah and later masonry additions. (VHR H0677)

Management Guidelines

Whilst landowners are not obliged to undertake restoration works, these guidelines provide recommendations to facilitate the retention and enhancement of the culturally significant place, its fabric and its setting, when restoration works or alterations to the building are proposed. They also identify issues particular to the place and provide further detailed advice where relevant. The

guidelines are not intended to be prescriptive and a pragmatic approach will be taken when considering development proposals. Alternative approaches to those specified in the guidelines will be considered where it can be demonstrated that a desirable development outcome can be achieved that does not impact on a place's heritage integrity.

This building has an excellent degree of integrity, and it is in very good condition, except where the spouting has corroded, and water is being allowed to fall around the base of the building and a crack has formed in the wall directly in line with the hole in the spouting. There are some recommendations below especially relating to some guidelines for future development and heritage enhancement.

1. **Setting** (Views, fencing, landscaping, paths, trees, streetscape)
   - 1.1. Retain clear views of the front section and side elevations from along Lyons Street.
   - 1.2. A Federation era style fence should be constructed along the Lyons St boundary.
   - 1.3. Ensure signs and services such as power poles, bus shelters, signs, etc are located so that they do not impact on the important views.
   - 1.4. New interpretation storyboards should be placed to the side of the building not directly in front of it.
   - 1.5. Paving
     - 1.5.1. Appropriate paving could be pressed granitic sand, asphalt or concrete. If concrete is selected, a surface with sand-coloured- size exposed aggregate would be better with the Federation style.

2. **Additions and New Structures**
   - 2.1. New structures should be restricted to the area shown in the blue polygon on the aerial map below.
   - 2.2. Sympathetic extensions are preferred. E.g. New parts that are in the same view lines as the historic building as seen from Lyons Street, should be parallel and perpendicular to the existing building, no higher than the existing building, similar proportions, height, wall colours, steep gable or hip roofs, with rectangular timber framed windows with a vertical axis. But the parts that are not visible in those views could be of any design, colours and materials.
   - 2.3. Where possible, make changes that are easily reversible. E.g. The current needs might mean that a doorway in a brick wall is not used, or located where an extension is desired. Rather than bricking up the doorway, frame it up with timber and sheet it over with plaster, , cement sheet, , etc.
   - 2.4. To avoid damage to the wall finish, signs should be attached in such a way that they do not damage the wall finish.

3. **Accessibility**
   - 3.1. Ramps
     - 3.1.1. Removable ramp construction is preferred as it is easily reversible.
       - 3.1.1.1. The hand rails on the ramp should not be a feature, which would detract from the architecture. Plain thin railings painted in the same colour as the walls, so that they blend in, would be appropriate.
   - 3.2. Metal banisters may be installed at the front steps. They are functional and minimalist and they have a minor visual impact on the architecture and therefor they are a suitable design for an accessible addition.

4. **Care and Maintenance**
   - 4.1. Retaining and restoring the heritage fabric is always a preferable heritage outcome than

replacing original fabric with new.

4.2. Further assistance is available from the Shire's heritage advisor.

4.3. Roof slates. Slates should be checked by an experienced slater, for cracking and slipping. The lichen on the slates is best left there rather than disturb the roots which will have penetrated the surface of the stone and their removal will expose the holes and crevices and encourage even more lichen to grow. If it must be removed, seek advice from a professional slater or conservator. Do not blast the lichen off with water, etc.

4.4. Roofing, spouting and down pipes

4.4.1. Use galvanised corrugated sheets to replace the rusted ones on the verandah, spouting, down pipes and rain heads. Do not use Zincalume or Colorbond for any of these.

4.4.2. Use ogee or quad spouting and round diameter down pipes.

4.5. Joinery

4.5.1. The bottom of the timber verandah posts are rotting. See section 4.5.2.

4.5.2. It is important to repair rather than replace where possible, as this retains the historic fabric. This may involve cutting out rotten timber and splicing in new timber, which is a better heritage outcome than complete replacement.

4.5.3. The original external timber doors and windows require careful repair and painting.

4.6. Engineering: If a structural engineer is required, it is recommended that one experienced with historic buildings and the Burra Charter principle of doing 'as little as possible but as much as necessary', be engaged. Some of them are listed on Heritage Victoria's Directory of Consultants and Contractors.

5. Paint Colours and Paint Removal

5.1. Never paint the walls of this house, or treat them with modern sealants.

5.2. A permit is required if you wish to paint a previously unpainted exterior, and if you wish to change the colours from the existing colours.

5.3. Even if the existing colour scheme is not original, or appropriate for that style of architecture, repainting using the existing colours is considered maintenance and no planning permit is required.

5.4. If it is proposed to change the existing colour scheme, a planning permit is required and it would be important to use colours that enhance the architectural style and age of the building.

5.5. Sand, soda or water blasting removes the skilled decorative works of craftsmen. It is irreversible and would ruin the elaborate wall finishes.

6. Services

6.1. Ensure new services and conduits, down pipes etc, are not conspicuous. Locate them at the rear of the building whenever possible, and when that is not practical, paint them the same colour as the building or fabric behind them, or enclose them behind a screen the same colour as the building fabric that also provides adequate ventilation around the device. Therefore, if a conduit goes up a red brick wall, it should be painted red, and when it passes over say, a cream coloured detail, it should be painted cream.

7. **Signage** (including new signage and locations and scale of adjacent advertising signage)

7.1. Ensure all signage is designed to fit around the significant architectural design features, not over them.

NOTE: The blue shaded area is the preferred location for additions and new development

Resources

Wellington Shire Heritage Advisor

Young, David (2008), "Salt Attack and Rising Damp, a guide to salt damp in historic and older buildings" Technical Guide, prepared for Heritage Victoria.

Download from their web site or ask Wellington Shire's heritage advisor to email a copy to you.

Locality:	**ROSEDALE**
Place address:	**LYONS STREET (MEDIAN STRIP)**
Citation date	2016
Place type (when built):	Trees, Memorials, Memorial Garden
Recommended heritage protection:	Local government level Local Planning Scheme: Yes Vic Heritage Register: No Heritage Inventory (Archaeological): Yes
Place name:	**Lyons Street Beautification Trees and Memorial Reserve**

Architectural Style:	Various
Designer / Architect:	Not Known

Statement of Significance

This statement of significance is based on the history, description and comparative analysis in this citation. The Criteria A-H is the Heritage Council Criteria for assessing cultural heritage significance (HERCON). Level of Significance, Local, State, National, is in accordance with the level of Government legislation.

What is significant?

Lyons Street Beautification Trees and Memorials Reserve, Rosedale, including the whole of the land bounded in the central median strips between 51 Lyons St and Rosedale-Longford Road, memorial structures (4), the memorial gardens including the 1885 beautification trees (11) and 1950s trees, the landscape setting and potential to yield archaeological data, is significant.

How is it significant?

Lyons Street Beautification Trees and Memorials Reserve, Rosedale, including the whole of the land bounded in the central median strips between 51 Lyons St and Rosedale-Longford Road, memorial structures (4), the memorial gardens including the 1885 beautification trees (11) and 1950s trees, the landscape setting and the potential to yield archaeological data, are historically, socially, aesthetically and scientifically significant at a local level to Wellington Shire.

Why is it significant?

Lyons Street Beautification Trees and Memorials Reserve are **historically significant at a local level** for:

- The memorials and trees are located on their original sites.
- The two memorials in recognition of the soldiers from the district who served in WW1, WW2, and several other conflicts, identified on each of the memorials.
- The Angus McMillan Memorial Cairn, as one of a series of cairns in Gippsland, for its strong associations with Angus McMillan who completed several expeditions in Gippsland from 1840. In 1859 McMillan was the first representative for South Gippsland to the Victorian Legislative Assembly.
- The memorial plaque commemorating Victoria's 150th anniversary in 1985. The plaque 'was unveiled by Cr. N. W. Schroeter, Shire President on 9th March 1985, at Rosedale to commemorate the re-enactment of the stage coach/pack train journey between Port Albert and Walhalla'.
- The incontiguous row of 11 Purple-leaved Dutch Elm trees which were provided by the government to the local council prior to 1885, which is the earliest known surviving beautification street tree planting in Rosedale.
- The other trees, including the Himalayan Cedar that form part of the 1950s Memorial Gardens developed by the Council. (Criteria A & D, H)

Lyons Street Beautification Trees and Memorial Reserve are **socially significant at a local level** for:

- The volunteers who raised funds for and constructed the monuments and their associated elements, and for the Anzac Day and other remembrance services held at the place throughout its history until present day. (Criteria A & G)
- As part of a series of cairns which have been erected by each local community, to perpetuate the memory of the explorer Angus McMillan, and to mark the routes of his main explorations in Gippsland. The cairn is also significant for the volunteers who raised funds for the monument, and who organised the monument and unveiling ceremony by his Excellency the Governor of Victoria Lord Somers, on 6 April 1927. The Rosedale cairn was erected by the Hon. E. J. Crooke on behalf of the residents of the Rosedale Shire (Criteria A, G & H).

Lyons Street Beautification Trees and Memorial Reserve are **aesthetically significant at a local level** for:

- The Inter War Classical WW1 monument, and subsequent monument and plaques for WW2 and later conflicts, constructed of high quality materials such as granite and bluestone. (Criteria D & E)
- The Angus McMillan Memorial, for the Inter War vernacular monument of an unpainted coursed local stone cairn, with a marble plaque with lead lettering, surmounted by a short flag pole. (Criteria D & E)
- The Purple-leaved Dutch Elms, Himalayan Cedar and other mature trees which beautify the Lyons Street streetscapes, as historically intended. (Criterion E)

Lyons Street Beautification Trees and Memorial Reserve are **scientifically significant at a local level:**

- Particularly for the work of the artisans with stonemasonry skills on the WW1 monument, which are now rarely used for new monuments. (Criteria B & F)
- For the potential to yield archaeological evidence in the land, particularly around the monuments. (Criterion C)
- The Purple-leaved Dutch Elm (*Ulmus x hollandica 'Purpurascens')* cultivar is a rare cultivation in Europe, is unknown in other Australian states, and has a scattered occurrence in only a dozen other locations in Victoria, where there are never more than a few trees in any given location. Therefore, these trees are significant for their rarity in Victoria. Furthermore, this cultivar is no longer commercially available in Victoria. (Criteria B & C)

Statutory Recommendations

This place is recommended for inclusion in the Schedule to the Heritage Overlay of the Wellington Shire Planning Scheme with the boundaries as shown on the map.

External Paint Controls	Yes, including cleaning
Internal Alteration Controls	No
Tree Controls	Yes
Fences & Outbuildings	No
Prohibited Uses May Be Permitted	No
Incorporated Plan	No
Aboriginal Heritage Place	Not assessed

Map of recommended boundary for Heritage Overlay

KEY

- Recommended for Heritage Overlay
- Victorian Heritage Register
- Existing Heritage Overlay
- Title boundary

Lyons Street Beautification Trees and Memorial Reserve
Lyons Street (median strip), Rosedale

Project: Wellington Shire Stage 2 Heritage Study
Client: Wellington Shire Council
Author: Heritage Intelligence Pty Ltd
Date: 12/2/16

History

Thematic context

This place is associated with the following themes from the *Wellington Shire Thematic History* (2005):

1. Exploration:

- 1.2 Pioneer Explorers

8. Governing and administering:

- 8.7 War and Defence

9. Developing cultural institutions and way of life:

- 9.2. Memorials

The following is based on information taken from the *Wellington Shire Thematic Environmental History* (Context 2005:45-6):

Memorials are erected throughout the Shire in honour of pioneers and district explorers, significant events and people, and those who served in world wars and other conflicts.

The soldiers' memorials that are spread throughout the Shire show the impact that the two world wars, and subsequent conflicts, had on so many communities and families within the Shire. It must be remembered that while commonly referred to today as 'war memorials', these memorials were originally erected in honour of, and to commemorate, the soldiers and those who made the ultimate sacrifice for their country. The memorials were often funded by the community and erected with great community pride, in honour of the locals who died or served and returned.

The group of Rosedale memorials comprises two soldiers memorials and an Angus McMillan memorial. Among the names listed on the soldiers memorials are those of James Wilfred Harrap and Ernest Merton Harrap, brothers from Willung who were killed on the same day at the battle for Polygon Wood near Ypres in 1917. Listed on the Briagolong soldiers' memorial are the names of six Whitelaw brothers, three of whom were killed on active service and one who died later from wounds received. A memorial to their mother, Annie Whitelaw, was erected at her grave in honour of her sacrifice, and to all mothers of sons who served at the front. Soldiers' memorials also remain at Maffra, Stratford and Yarram, to name a few. While St James Anglican Church in Heyfield stands as a Soldiers' Memorial Church. There are also remnants of avenues of honour. The pine trees at Stratford lining the route of the former highway were planted as a memorial to soldiers who served in the First World War. Many of the memorials also have plantings, such as a lone pine, planted in connection with the memorial.

Among the many other memorials in the Shire are those to district pioneers. The cairns erected to Angus McMillan and Paul Strzelecki in 1927 follow their routes through the Shire and were part of an orchestrated campaign of the Victorian Historical Memorials Committee to infuse a sense of history into a landscape that had no ancient monuments.

The struggle for road access in isolated areas is remembered by a cairn dedicated to the Country Roads Board, erected in 1935 at the intersection of the Binginwarri and Hiawatha roads. Transforming a landscape from dryland grazing to irrigated pasture is symbolised by a dethridge wheel mounted on a cairn on the Nambrok Denison estate. A memorial is planned at site of the West Sale Holding Centre to commemorate the migrants who came to settle in postwar Australia. Bronze plaques, designed by Sale artist Annemieke Mein and on display in Sale, document the contributions of several famous Gippslanders, including singer Ada Crossley and writer Mary Grant Bruce.

Place history

There are several interrelated heritage items in the Lyons Street Beautification Trees and Memorials Reserve, Rosedale. The reserve has a northern end, central section and a southern end. The place comprises the pre-1885 street beautification trees (11) along the full length of the reserve, 1927 Angus McMillan Memorial Cairn, the 1935 WW1 monument and subsequent plaques, a 1996 conflict monument, 1951 Memorial Garden plantings, and a small 1985 memorial. All of them are located in the road reserve, and most are in the central section, south of the roundabout at the intersection of Prince Street and Lyons Street. However, the pre-1885 beautification trees extend from the former Shire Offices in the south, to the northern end near the bridge. Three of the large memorial structures stand in a row, perpendicular to Lyons Street; listed east to west is the soldiers' memorial, the honour wall and the Angus McMillan monument. A flagpole stands in front of them and a small rose garden with a small plaque, is located in front of the WW1 memorial. The 1985 memorial is located at the southern end, near the intersection with Albert Street.

Street tree beautification Pre 1885-1950s

Lyons Street road reserve has had a long history of being planted with predominantly exotic trees, down the centre of the road. A local newspaper article by the Rosedale correspondent in 1874 reported that the Rosedale Council wanted 'to have a double roadway in Lyons street, which is a three-chain thoroughfare, and plant the centre with trees so as to have a boulevard at some future day between rival shopkeepers'. At this date the Shire engineer had prepared the plans for Lyons Street, which was 'a perfect mudhole after a shower of rain' (*Gippsland Times*, 14 Mar 1874:3). An early photo (exact date not known; Figure H1) of Lyons Street showed that the central road reserve of Lyons Street was first planted with pine trees (Fig H7) (SLV).

In December 1885, the new Bank of Australasia in Rosedale was completed and the local newspaper reported on the '4 fine elm trees standing in front of it' (Fig H6) which were soon to be cut down as they obscured the facade of the new building. The author of the article suggested that the elms should be re-planted, 'or could be placed even in that mathematical line running down Lyons-street, where some of the first planted have died out' (*Gippsland Times*, 18 Dec 1885:3). The existing Elms on Lyons Street can be seen to be planted in a straight line (Figs D3 & D4), and some early photographs also show the elms in a straight line (Fig H4) which is consistent with the work of the 1880s shire engineer. Martin Norris inspected the existing Purple-leaved Dutch Elm trees in Lyons Street and suggests that the surviving trees are of a comparable size to others in Wellington Shire that were planted in the 1880s (Norris 2016). The local historical society suggests that the existing Purple-leaved Dutch Elm trees in Lyons Street are about 100 years old, in 2015 (RDHS).

In 1894, it was reported that there were pines and elms which grew tall and wide, creating a striking landscape form, dense green colours and shade, in a roadway that was previously referred to as 'a bare eyesore' (*Gippsland Times* 25 Jun 1894:3) (Fig H1). In June 1894 it was noted that the shire had made application to the state nursery for a supply of trees, from Macedon Government Nurseries, and the question was where to plant them. An article in 1894 reported that 'there can be no doubt that one of those places [where the trees should be planted] should be the wide space between the road ways in Lyons-street. Several years ago a row of trees were planted by the then shire engineer, who, being a man of mathematical ideas, conceived the line of beauty to be a straight one, strictly down the centre of the street. Some exception was taken at the time to this mathematical precision idea, but the engineer was a man of purpose and nerve, ruled his line along the plan, and so the trees were planted. The expense of providing guards for those trees would have about fenced in the centre plots of land, and it is locally suggested were to do so now, ie that if the council erect a neat fence round the plots, lay out some walks, and plant the balance of the ground with the trees to be obtained, the aspect of the locality would in a very short time be much changed, and what is now a bare eyesore become a pleasant place of resort' (*Gippsland Times* 25 Jun 1894:3).

A photo of the Back to Rosedale celebrations in 1929 (Figure H2) showed the Angus McMillan Memorial in front of a pine tree, but it is not certain if an Elm was located behind the memorial (RDHS). A photo dating to the unveiling of the war memorial in 1935 (Figure H3) showed that an Elm tree appeared to be evident in this photo, directly behind the memorials (looking south down Lyons Street). Mature pine trees also remained in the background (RDHS website).

A local newspaper article reported in July 1950 that the Council authorised the removal of pine trees in Lyons Street, Rosedale, 'or at least the five most troublesome trees from the memorial, opposite the Rosedale Hotel'. One argument was to remove all of the pines, healthy and not, to allow the 'young trees' a chance to develop. These new trees were planted 'interspersed' evenly with the existing pines (*Gippsland Times*, 20 Jul 1950:4).

A memorial garden was planted in Lyons Street (south of the memorial to the Council offices) in 1953. This comprised the planting of 'the most suitable trees possible' and to use standard roses (*Gippsland Times*, 18 Jan 1951:5; 22 Jun 1953:7; 20 Aug 1953:5). A photo (Figure H4) dating to approximately 1954, showed the memorials in front of an Elm, planted south of the Princes Highway (SLV). At this date, the memorials are enclosed in a fence, and rose gardens are planted to the south between the elms. The mature pines had since been removed from this section. It was probably at this date that the Himalayan Cedar (*Cedrus deodara*), was planted. Its size suggests that it was planted in the 1950s (Hawker 2016). It is visible as a young tree in the c1955 photo (Fig H4).

The Elm trees were pollarded at a later date (at the height of 3.5m). Other exotic trees have been interplanted with the Elms at the southern end of the row. Elms appear to have been removed at an unknown date particularly from one the northern median strips, evidenced by Fig H5. In 2015, the Elm at the north end of the row is the largest known example of the species in Victoria (NT).

Angus McMillan Monument 1927

The cairn commemorates 'the discovery of Gippsland by Angus McMillan, who explored it in 1839-40-41'. It was 'unveiled by his Excellency the Governor of Victoria Lord Somers, April 6th 1927'. It was 'erected by the Hon. E. J. Crooke on behalf of the residents of the Rosedale Shire' (plaques on cairn). The cairn was built by Tom Duck (Hardy 1989:14).

A photo of the Back to Rosedale celebrations in 1929 (Figure H1) showed the Angus McMillan Memorial, and it appears unchanged in 2015 (RDHS). No other memorials existed in this location at this date. A tree stood to the left (east) of the cairn (since removed). A photo dating to 1935 (Hardy 1989:142) showed that the pole on top of the cairn served as a flagpole (Figure H2).

Soldiers' Memorial 1935

The Soldiers' Memorial commemorates the Shire residents who served in World War I and II. The memorial was erected and unveiled in 1935. Among the names listed are those of James Wilfred Harrap and Ernest Merton Harrap, brothers from Willung who were killed on the same day at the battle for Polygon Wood near Ypres in 1917 (Context 2005:45).

Photos (Figs H2 & H3) dating to the unveiling of the war memorial in 1935 showed a large crowd gathered, and a union jack draped over the memorial (RDHS website). To the right (west) stood the Angus McMillan monument. A more detailed photo, dating to c1955 (Figure H4), showed that the two monuments and the area was enclosed by a fence, made of timber posts, a metal top rail and cyclone wire, with a pair of metal gates (since removed). To the rear were the memorial gardens at this date (Hardy 1989:142).

Leading to the memorial from the north is the 'Australia Remembers' Garden. The two garden beds have a red marble edging (the same material as the honour wall) and were planted with roses in 2015. The garden was dedicated by Reverend N. Cameron on 15 August 1995 (plaque on site).

Memorial gardens 1951

Memorial gardens were planted in Lyons Street (south of the memorial towards the Council offices) in 1953. This comprised the planting of 'the most suitable trees possible' and standard roses (*Gippsland Times*, 18 Jan 1951:5; 22 Jun 1953:7; 20 Aug 1953:5). A photo (Figure H4) dating to c1955 showed the soldiers' memorial and Angus McMillan cairn (SLV). A small palm tree stood between the monuments (recently removed), the young Himalayan Cedar (planted 1950s probably as part of the memorial garden) was to the left of the gates, and a flagpole stood in front of this. The area was surrounded by a fence. To the rear (south) of this area was what appears to be the rose garden (since removed). There are a substantial number of mature trees remaining to the rear, positioned in a straight line. Every second tree is younger than the others indicating that the older ones were planted in the 1890s (*Gippsland Times* 25 Jun 1894:3) and the remainder in the 1953. Five unsafe older pine trees were removed in 1950 (*Gippsland Times*, 20 Jul 1950:4).

Plaque commemorating Victoria's 150th anniversary 1985

At the south end of town in the Lyons Street road reserve (just south of the Albert Street intersection) is a plaque mounted to a granite rock, commemorating Victoria's 150th anniversary in 1985. The plaque notes that it 'was unveiled by Cr. N. W. Schroeter, Shire President on 9th March 1985, at Rosedale to commemorate the re-entactment of the stage coach/pack train journey between Port Albert and Walhalla'.

Honour Wall 1996

The red polished granite honour wall was erected 'in honour of the men and women of Rosedale and District who contributed to our nation's freedom'. A plaque notes that the honour wall was donated by Garry and Vicki Leeson, and was unveiled by Tom Wallace and dedicated by the Reverend N. Cameron on Remembrance Day, 11 November 1996 (plaque on wall). A circular emblem at the top of the wall reads 'Australia Remembers, 1945-1995' with a relief of a family. The wall originally stood directly behind a palm (evident in the 1955 photo H4). The palm was removed post-1996.

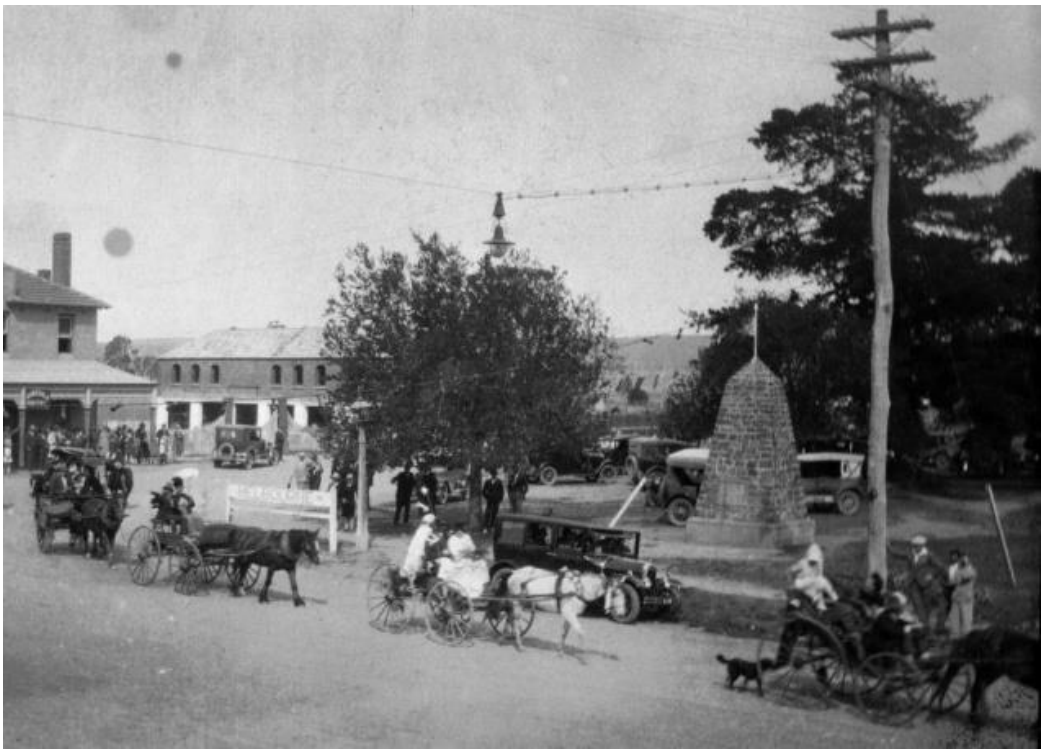

Figure H1. Photo taken during the Back to Rosedale celebrations in 1929 (RDHS Facebook page).

Figure H2. Photo of the unveiling of the soldiers' memorial in 1935 (RDHS website).

Figure H3. A detailed photo dating to 1935, of the unveiling of the soldiers' memorial, with a surrounding fence, and Elm to the rear (Hardy 1989:142).

Figure H4. A c1955 photo showing the memorials and memorial gardens to the rearm including the young Himalayan Cedar to the left of the gates and an Elm in the centre behind the palm (SLV).

Figure H5. A c1950 photo showing a mature tall pine and elm on the northern road reserve of Lyons Street (since removed). The Exchange Hotel is in the foreground (Hardy 1989:590)

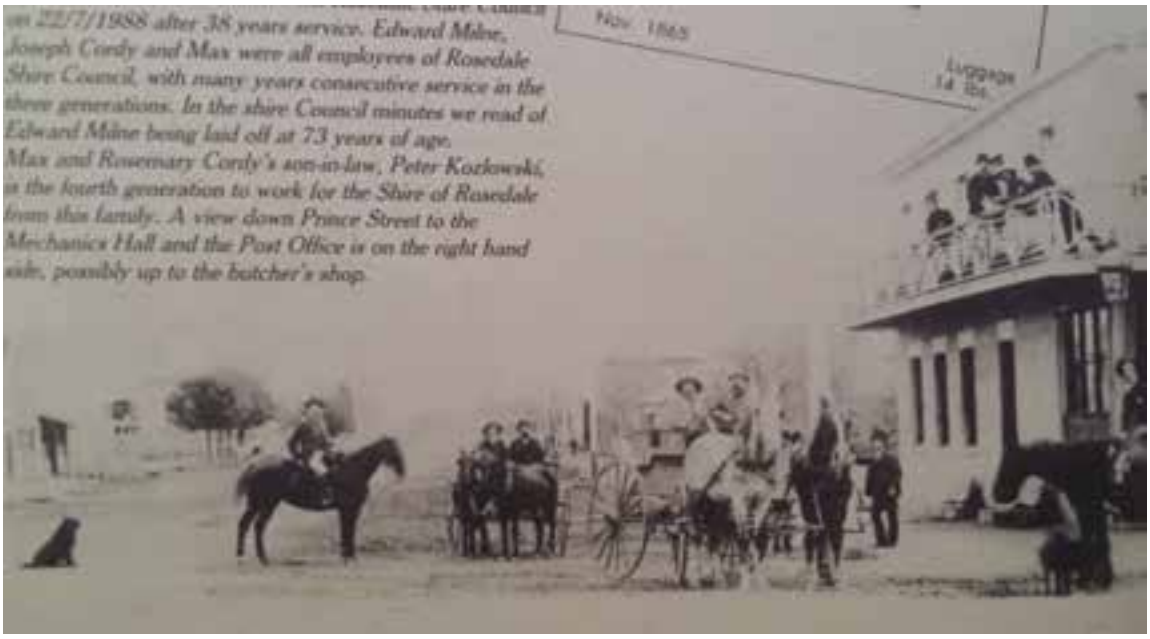

Figure H6. Photo dating to the 19th century, with a view looking west along Princes St, showing the Exchange Hotel on the right, and four trees (possibly elms?) in the location of the former 1885 Bank of Australasia (Hardy 1989:52).

Figure H7. View illustrating the line of mature trees (pines and elms) which appear to continue past the Exchange Hotel, looking north along Lyons Street (SLV).

Sources

Context Pty Ltd (2005), *Wellington Shire Heritage Study*, and vol 2: 'Wellington Shire Heritage Study Thematic Environmental History', prepared for Wellington Shire Council.

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Norris, Martin, Wellington Shire Council Coordinator, Open Space Planning and Support, Natural Environment and Parks, personal communication via phone 19 February 2016.

Rosedale & District Historical Society (RDHS) collection: historical information and photos generously provided by Marion Silk, provided Nov 2015. Includes information held on the Rosedale & District historical society website, <http://home.vicnet.net.au/~rdhs/ourbuilding.htm>, and facebook page 'Rosedale & District Historical Society', accessed Dec 2015.

Gippsland Times

Hardy, Gwen (1989), *Rosedale, 150 Years Pictorial History*, Rosedale (Vic).

Rosedale & District Historical Society (RDHS) collection: historical information and photos generously provided by Marion Silk, provided Nov 2015. Includes information held on the Rosedale & District historical society website, <http://home.vicnet.net.au/~rdhs/ourbuilding.htm>, and facebook page 'Rosedale & District Historical Society', accessed Dec 2015.

State Library Victoria (SLV) picture collection: Rose Series P. 14239; image no. b52206 <http://www.slv.vic.gov.au/>, accessed 22 Dec 2015.

Description

This section describes the place in 2016. Refer to the Place History for additional important details describing historical changes in the physical fabric.

c1880s Purple-leaved Dutch Elm trees

The incontiguous row of 11 Purple-leaved Dutch Elm trees are located in the central median strip of Lyons Street, Rosedale. The row extends from (level with) 51 Lyons Street at the north end, and Rosedale-Longford Road at the south end.

The Rosedale Purple-leaved Dutch Elms are the largest and most impressive row of this cultivar in Victoria. These trees make a significance contribution to the landscape being located in the median strip of a national highway, and also make a significant contribution to the historic character of Rosedale. This cultivar is a rare in cultivation in Europe, is unknown in other Australian states, and has a scattered occurrence in only a dozen other locations in Victoria, where there are never more than a few trees in any given location. Therefore, these trees are significant for their rarity in Victoria. Furthermore, this cultivar is no longer commercially available in Victoria (National Trust's expert committee for significant trees).

The following is taken from the 1997 National Trust (Vic) citation for 'Ulmus x hollandica 'Purpurascens', Princes Highway, Rosedale:

These trees appear to have been severely pollarded at 3.5m but still make an impressive contribution to the landscape. An uncommon cultivar in Victoria, with other known occurrences at Wallan, Gisborne, Kyneton and Fawkner Park. The measured tree, at the northern end, is the largest known example in Victoria.

Significance:

- *Contribution to the landscape*
- *Rare or localised*

Common name: Purple-leaved Dutch Elm
Tree family: Ulmaceae
No of trees: 11 (incontiguous row) (2015)
Location: Princes Highway, Rosedale, along central median before La Trobe River bridge
Measurements: 23/03/1997
Spread (m): 19
Girth (m): 3.85
Height (m): 21.75

Estimated Age (yrs): 100
Condition: Good
Access: Unrestricted
Classified by the National Trust of Victoria: 10/04/1997

1927 Angus McMillan Cairn

The cairn is a unique vernacular design, most likely made by local craftsman and reflecting the tradition of building with locally available materials where possible. The stones may be from the ridge to the north of the town, as they appear to be the same type as those used on the plinth of the former 1886 Australasian Bank, and the memorial rock to commemorate the widening of the bridge in 1996. The stones have been roughly hewn into ashlar blocks and set with thick protruding mortar to form an obelisk form, with a shallow pyramidal form on top surmounted with a short flagpole on top. The memorial has darkened in colour, possibly due to the pollution from traffic fumes.

1935 Soldiers' Memorial

The Soldiers' memorial is constructed of a large polished (Harcourt?) granite pedestal in the Inter War Classical style. The central areas for the names of the soldiers have beveled edges creating a fine distinction between the light grey stone and the more polished darker grey stone, with the lead lettering. There are several metal (bronze?) ornaments, and a black painted incised cross.

1951 Memorial gardens

There are several mature elm trees planted in a line from the memorials south towards the former Shire Offices and this is consistent with the action of the Shire Engineer in the 1880s who planted trees 'strictly down the centre of the street' . However, every second tree is younger (ash?) than the others, indicating that the older ones were planted in the 1880s and the remainder in 1994, and 1953 to form the Memorial Gardens. The young Himalayan Cedar was planted 1950s and was probably planted as part of the memorial garden.

Plaque commemorating Victoria's 150th anniversary 1985

At the south end of town in the Lyons Street road reserve (just south of the Albert Street intersection) is a plaque mounted to a granite rock, commemorating Victoria's 150th anniversary in 1985. The plaque notes that it 'was unveiled by Cr. N. W. Schroeter, Shire President on 9th March 1985, at Rosedale to commemorate the re-entactment of the stage coach/pack train journey between Port Albert and Walhalla'.

1996 Honour Wall

The red polished granite honour wall is constructed of four large slabs of stone, highly polished on both front and back and set into a concrete footing which is level with the ground. The front has a large round emblem made of bronze, which has a painted and lacquered finish. The lettering on the memorial is a gold coloured metal, possibly bronze and there is a modern bronze, paint and lacquer plaque.

Figure D1. Detail of the polished granite of the Soldiers' Memorial, with the incised cross painted black, and metal ornament on the WW1 memorial.

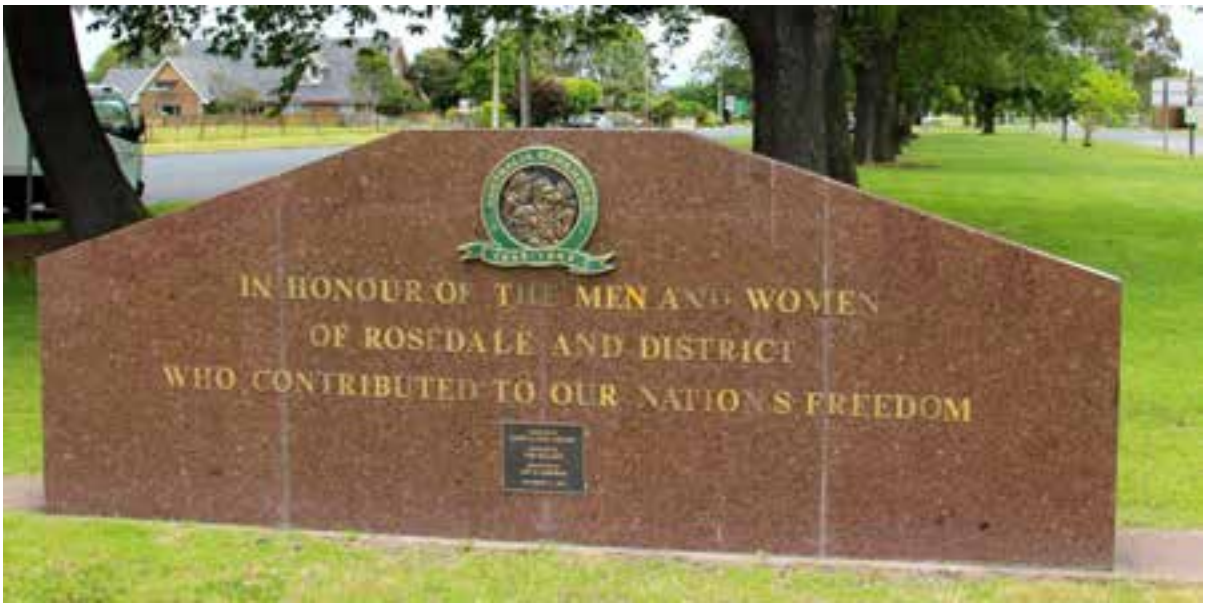

Figure D2. The 1996 polished red granite memorial showing tarnished lettering and staining along the joints.

Figure D3. South end of Elm trees interspersed with 1950s trees planted as part of the Memorial Gardens. This photo is looking north along the straight line of mature trees, towards the Exchange Hotel, memorials, and Rosedale Hotel.

Figure D4. Detail of the 1927 Angus McMillan cairn, showing the local stone blocks, heavy protruding lime- mortar joints, 'concrete' plinth and marble plaque with hand cut incised lettering.

Figure D5. The plaque commemorating Victoria's 150th anniversary in 1985, mounted on the granite rock.

Figure D6. The largest Elm tree at the north end of the row (closest to Latrobe Bridge).

Figure D7. The National Trust (Vic) badge on the largest, far north tree.

Figure D8. The northern end of the row of Elms in Lyons Street.

Figure D9. The southern end of the row of Elms, behind the Rosedale memorials (interplanted with other species).

Figure D10. Looking north, the southern end of the row of Elms, interplanted with other species.

Sources

All photos taken in 2015 by Heritage Intelligence Pty Ltd as part of Wellington Shire Stage 2 Heritage Study.

Comparative analysis

There is no other collection of interrelated street beautification trees with historic memorials in Wellington Shire, which include an exceptional incontiguous row of 11 Purple-leaved Dutch Elm trees (that are over 100 years old). This significant and rare collection of exceptional Elm trees and memorials also includes a 1927 memorial cairn to Angus McMillan, a 1935 WW1 monument, 1951 Memorial Garden plantings, a 1985 plaque commemorating Victoria's 150th anniversary and a 1996 monument 'in honour of the men and women of Rosedale and District who contributed to our nation's freedom'.

Management Guidelines

Whilst landowners are not obliged to undertake restoration works, these guidelines provide recommendations to facilitate the retention and enhancement of the culturally significant place, its fabric and its setting, when restoration works or alterations to the building are proposed. They also identify issues particular to the place and provide further detailed advice where relevant. The guidelines are not intended to be prescriptive and a pragmatic approach will be taken when considering development proposals. Alternative approaches to those specified in the guidelines will be considered where it can be demonstrated that a desirable development outcome can be achieved that does not impact on a place's heritage integrity.

1. **Location and Setting**
   - 1.1. Ensure all future road works, services and landscaping works respect the original location of these monuments and trees, and manage design developments which make it practical and safe to leave them there. Ensure there is for room for large crowds during memorial services.
   - 1.2. If, in the long term, VicRoads proposes to bypass Princes Street (which is very narrow) and the section of Lyons Street to the bridge, there will be less pressure on the heritage places to

accommodate, or be demolished due to heavy traffic, and a long term management plan could be developed by Council and VicRoads, with all stakeholders to ensure the heritage values of this area are not unnecessarily compromised in the short term.

1.3. Retain and maintain the Purple-leaved Dutch Elm trees with professional arborist advice.

1.4. To maintain the impressive row of Purple-leaved Dutch Elm trees, investigate the feasibility of propagating the variety for replacement of the missing Elms in the Lyons St reserve, and to replace any elms which may die in the future.

1.5. Seek professional arborist advice on methods to retain the Himalayan Cedar and the Purple-leaved Dutch Elm tree which are growing too close to each other.

1.6. Retain clear views to the monument from the Streets.

1.7. Do not put signage in the view lines to the monument.

1.8. New interpretation storyboards should be placed to the side of the monuments, not behind or in front of them.

1.9. If ground works are proposed, e.g. a concrete apron around the monument, the ground should first be subject to an archaeological assessment prior to works.

1.9.1. Ensure concrete has exposed aggregate to match the colour of the earth.

1.9.2. Ensure the concrete does not adhere to the monument itself. Insert 10mm x 10mm grey polyurethane seal over a zipped Ableflex joint filler around the stone plinth, to protect the stone from concrete adhering to it and to allow expansion joint movement and prevent water from seeping below the monument.

2. Care and Maintenance

2.1. Refer to the Resources list below regarding the memorials. These resources were written by Jenny Dickens, Senior Conservator, Heritage Victoria. They are in plain English, well illustrated and have very important instructions. Further assistance is available from the Shire's heritage advisor.

2.2. The biggest risk to memorials is permanent damage by the use of cleaning materials, agents and methods. E.g. acid washing dissolves the marble and the damage cannot be undone; sand and water blasting remove the stonemasons skilled decorative works, the polished surfaces and lettering, and allows water to enter.

2.3. Memorials are meant to develop a patina of age to imbue them with as sense of timelessness, and gravity of the memory. They are not meant to look bright and super clean, apart from when they were built.

2.4. Overall, the memorials are in fair to good condition, but require some maintenance and repairs:

2.4.1. Never use modern products on these historic stone monuments as they will cause expensive damage. Use lime mortar to match existing on the McMillan and 1935 Soldiers Memorial. Traditional mortar mixes were commonly 1:3, lime:sand.

2.4.2. **Do not seal** the monuments with modern sealants. Allow the structure to evaporate water from the surface and to expel water that may enter from cracks, corrosion, etc.

2.4.3. Obtain a copy of "Salt Attack and Rising Damp" by David Young (2008), which is a free booklet available for download from Heritage Victoria website. It is in plain English, well illustrated and has very important instructions and should be used by tradesmen and Council maintenance staff. Further assistance is available from the Shire's heritage advisor.

2.4.4. It is recommended that a professional materials conservator is engaged to :

2.4.4.1.1. investigate the source of the staining on the plaque and

2.4.4.1.2. to clean and repair the marble plaque (never acid wash the memorials).

2.4.5. It is recommended that a heritage stonemason/conservator advise on how to clean the staining on the 1996 memorial, and how to restore the (bluestone?) base of the 1935 memorial, which has had a very inappropriate 'sealant' applied to it; that substance is

breaking down, resulting in a very disfigured appearance which will continue to degrade.

2.4.6. Never sand, water or soda blast the monuments as it will permanently pit the surface, remove the lettering and make the stone quickly become porous and dirty, and blast out the mortar.

3. Restoration

3.1. Apply for a grant to professionally restore the soldiers' memorial.

Resources

The following fact sheets contain practical and easy-to-understand information about the care and preservation of war heritage and memorabilia commonly found in local communities across Victoria. They can be downloaded at <http://www.dpc.vic.gov.au/index.php/veterans/victorian-veterans-virtual-museum/preserving-veterans-heritage/preserving-war-heritage-and-memorabilia>:

- Avenues-of-honour-and-other-commemorative-plantings
- Finding-the-right-conservator-tradespeople-and-materials
- General-Principles
- Useful-resources-and-contacts
- War-Memorials.

Locality:	**ROSEDALE**
Place address:	**2-10 PRINCE STREET**
Citation date	2016
Place type (when built):	General Store, Hotel
Recommended heritage protection:	Local government level Local Planning Scheme: Yes Vic Heritage Register: No Heritage Inventory (Archaeological): No

Place name: **Exchange Hotel (former)**

Architectural Style:	Victorian Georgian
Designer / Architect:	Not known
Builder:	William Allen
Construction Date:	1863, 1911

Statement of Significance

This statement of significance is based on the history, description and comparative analysis in this citation. The Criteria A-H is the Heritage Council Criteria for assessing cultural heritage significance (HERCON). Level of Significance, Local, State, National, is in accordance with the level of Government legislation.

What is significant?

The former Exchange Hotel at 2-10 Prince Street, Rosedale, is significant. The original form, materials and detailing as constructed in 1863 and 1911 are significant.

Later outbuildings, and alterations and additions to the building are not significant.

How is it significant?

The former Exchange Hotel is locally significant for its historical, social and aesthetic values to the Shire of Wellington.

Why is it significant?

The former Exchange Hotel is **historically significant at a local level** as it illustrates the earliest development period of the township of Rosedale on the main coaching route, at the intersection of the Port Albert-Rosedale Road and the Melbourne-Sale Road. The two-storey building was built in 1863 for owner James T. Robertson, one year after the first bridge was built over the Latrobe River. The building was constructed by prominent Rosedale builder, William H Allen, with a cantilevered balcony to the first floor. In July 1863, J. T. (James Thomas) Robertson first advertised in Rosedale as a 'Wholesale Wine and Spirit Merchant, Grocer, Ironmonger, and General Storekeeper'. In 1864, the building became the Royal Hotel, run by J. T. Robertson who held an opening night on 1 July 1864. In 1865, large stables were built (since demolished) which were subsequently used as a depot by many coach lines, including Cobb & Co. Henry Luke purchased Lot 1 and the Royal Hotel in September 1865. Luke was a prominent Rosedale citizen, who also owned the general store opposite from 1859, operated the National Bank by 1863 and built the post office on Prince Street. The Hotel property also comprised a house in the 1860s (since demolished), presumably for the publican. From 1868, the Royal Hotel was run by D. Fyffe, who changed the name to the Exchange Hotel by 1869. In 1882, Luke sold the Exchange Hotel to George Greenwell, Rosedale publican. After this date, the hotel had a number of publicans and owners. In November 1891, the hotel was 'thoroughly renovated' and in 1911, a new two-storey verandah was constructed to both facades (which may have simply built onto the 1863 balcony). The building is significant for its association with prominent local builder William Allen. (Criteria A & H)

The former Exchange Hotel **is socially significant at a local level** for having continually served the local community as a social and entertainment venue, from the town's earliest days to today. (Criterion G)

The former Exchange Hotel **is aesthetically significant at a local level** for its architectural qualities representing the Victorian Georgian style, and for its landmark quality at the main intersection of Rosedale. The style is represented in the two-storey rendered brick building with a very steeply pitched hipped roof at the corner and two extended steep hipped roofs parallel with Princes St, in the positioning and size of the original windows and doors; this includes the tall openings (originally French doors) to the first floor, and the original six-over-six sash windows to the ground floor. The original openings to both floors (except for the main entrance) retain radiating brick voussoirs above, and the windows retain their angled sills. Also notable is the chamfered corner, main entrance at the corner with its highlight (with a modern window and door which are not significant) and the 1911 two-storey verandah with a shallow skillion roof clad with corrugated iron, supported by timber stop-chamfered posts. (Criterion E)

Statutory Recommendations

This place is recommended for inclusion in the Schedule to the Heritage Overlay of the Wellington Shire Planning Scheme to the boundaries as shown on the map.

External Paint Controls	Yes
Internal Alteration Controls	No
Tree Controls	No
Outbuildings or fences which are not exempt under Clause 43.01-3	No
Prohibited Uses May Be Permitted	No
Incorporated Plan	No
Aboriginal Heritage Place	Not assessed

Map of recommended boundary for Heritage Overlay

KEY

- Recommended for Heritage Overlay
- Title boundary

Exchange Hotel (former)
2-10 Prince St, Rosedale

Project: Wellington Shire Stage 2 Heritage Study
Client: Wellington Shire Council
Author: Heritage Intelligence Pty Ltd
Date: 12/2/16

History

Locality history

In 1842, the first known Europeans visited the Rosedale area, and by 1844 squatters had taken up land in the region which was called 'Snake Ridge'. The run to the west of the current Rosedale, north of Latrobe River, was 'Rosedale Run', taken up by David P. Okeden and thought to have been named after his wife Rosalie. Four grandsons of the 3rd Governor of New South Wales, Philip Parker King, were amongst the early settlers in the area. These included John King and William King. In the late 1840s, Rosedale township was referred to as 'Blind Joe's Hut', named after the local hut of a Chinese shepherd who was blind in one eye (RDHS web).

By the late 1850s the town comprised a store, hotel and a blacksmith, with most of the inhabitants of the town being employed at Snake's Ridge Run. In 1855, Rosedale township was gazetted. It is thought to have been named after either Lieutenant Okedon's Rosedale Run (which was named in honour of his wife Rose) or Rosedale Abbey in North Yorkshire, England (RDHS web). The town grew due to its location at the intersection of two main routes that were travelled by coaches and miners. The track from Port Albert passed through Rosedale and was the main entry into Gippsland, which intersected with the route from Melbourne to Sale. In 1862, the first bridge was built over the Latrobe River, replacing the punt (Fletcher & Kennett 2005:72).

The town grew rapidly, becoming the third most important town in Gippsland in this early period. A school was opened in 1863, and a court house, police station, three churches, three hotels, bakers, butchers, saddlers and blacksmiths were soon established (Fletcher & Kennett 2005:72). One of the earliest Mechanics' Institute buildings in the Shire is the Rosedale Mechanics' Institute, an extant brick structure that opened in 1874 (Context 2005:43).

Rosedale was proclaimed a Road District in 1869 and the Shire of Rosedale was proclaimed in 1871. The town of Rosedale became the administrative centre for the large Shire, which extended from the Ninety Mile Beach in the south-east to the Thomson River in the north-west. The Rosedale Shire Offices were built in 1873, and new offices in 1913 and 1969. The railway station, with a residence and goods shed was opened in 1881 (Context 2005:30, 38). Most of the land in the Rosedale district was settled by 1880, and much of the land had been cleared in the area, with timber supplying the tannery and timber mills. Crops of wheat, oats, potatoes, peas and beans were grown, while grazing and dairying were also important during this period. However, the town's growth soon suffered due to its close proximity to Sale and Traralgon, which continued to expand (Fletcher & Kennett 2005:72).

As a response to the 1890s depression, and influenced by the ideas of Christian Socialist Reverend Horace Tucker, the Victorian government introduced the village settlement scheme, where unemployed workers could settle on very small allotments and supplement their farming enterprise with other seasonal work. Under the Settlement on Lands Act in 1893, Crown land was made available for this scheme. In Wellington Shire, village settlements were established at Sale and Rosedale. In Rosedale, 1,200 acres of unalienated land near the town were made available for village settlement but very little of this was successfully cultivated. Some houses remain from this settlement. A post-World War II soldier settlement estate was the Evergreen estate established south of Rosedale (Context 2005:7, 9).

In the twentieth century, Rosedale remained a small country town, serving the surrounding farming properties. Growth in other towns within Rosedale Shire increased the importance of Rosedale as an administrative centre. A small amount of residential growth occurred in the town in the 1960s as a result of the opening of a company manufacturing particle board, which opened in 1964 and stimulated the local business sector. Upon its closure in 1979, much of the community pursued jobs in other locations (Fletcher & Kennett 2005:72).

Rosedale ceased serving as an administrative centre following amalgamation in 1994, when Wellington Shire was created by the amalgamation of the former Shires of Alberton, Avon and

Maffra, the former City of Sale, most of the former Shire of Rosedale, as well as an area near Dargo which was formerly part of Bairnsdale Shire. The duplication of the long bridge over Latrobe River in Rosedale was opened in 1996, improving on the two bridges and a causeway constructed after the devastating floods of 1934 (Context 2005:28, 39).

Thematic context

This place is associated with the following themes from the *Wellington Shire Thematic History* (2005):

9. Developing cultural Institutions and Way of Life

Hotels were often one of the first buildings erected a in new settlement, as the social centre for the growing community, as a resting place on a coaching route and in the northern part of the Shire, en route to the goldfields. They provided lodgings and stables for travellers and before the establishment of public, commercial and government buildings, the rooms could also serve as meeting rooms for local groups, public meetings and travelling doctors who periodically tended the community.

Some of the earliest remaining hotels in the study area are the Exchange Hotel, Rosedale (c1863), Macalister Hotel in Maffra (c1863, 1922 additions), Railway Hotel in Heyfield (1885, 1940 additions) and Briagolong Hotel (1874; altered). Later hotels appeared once the towns were further established and provided competition to the earlier hotels, such as the Maffra Hotel (1900). In the twentieth century, earlier buildings were replaced, or re-built due to fires, such as the Tinamba Hotel (1924), Cricket Club Hotel in Cowwarr (1929), and Commercial Hotel in Heyfield (1930). The hotels continue to serve as social and entertainment venues for the present communities.

Place history

The current site of the Hotel (Lot 1, Section 1, Township of Briagolong) on the north-west corner of Princes and Lyons streets had a small number of owners after James Cowell received the Crown Grant for the land in 1855 (LV:Appn. No. 9284). In November 1862, James T. Robertson purchased lot 1. At this date there was no mention of any buildings on the land (LV:Appn No. 9284; MB No. 792/123).

The two-storey building at 2-10 Prince Street was built in 1863 for owner James T. Robertson (MB). The building was constructed by prominent Rosedale builder, William H Allen (RDHS). In July 1863, J. T. (James Thomas) Robertson first advertised in Rosedale as a 'Wholesale Wine and Spirit Merchant, Grocer, Ironmonger, and General Storekeeper' (*Gippsland Times*, 10 Jul 1863:1). In 1864, the building became the Royal Hotel operated by J. T. Robertson, who held an opening night on 1 July 1864. In September 1864, the Royal Hotel was first advertised, by J. T. Robertson proprietor. The hotel boasted 'First-class accommodation for travellers. Wines, Spirits and ales of such a quality as cannot be surpassed. Good tabling, and an excellent paddock' (*Gippsland Times*, 16 Sep 1864:1; Macreadie 1989:133). Robertson placed many adverts in the *Gippsland Times* for the Royal Hotel in 1864 and 1865.

Figure H1 shows that in the 1880s, the building comprised two sections with separate roof forms and separate entrances. This may suggest that Robertson built the first section in 1863, to serve as the general store, and the second section in 1864, to serve as the Royal Hotel. But this has not been confirmed, an internal inspection is required to confirm this.

The hotel was located on the main coaching route, at the intersection of the Port Albert-Rosedale Road and the Melbourne-Sale Road (Hardy 1989:26; Context 2005:36). In 1865, while Frank Liardet held the publicans license, large stables were built (since demolished) which were subsequently used as a depot by many coach lines, including Cobb & Co. (Macreadie 1989:133).

Henry Luke purchased Lot 1 and the Royal Hotel in September 1865 (LV:Appn no. 9284; MB 918/132). Luke retained the name of the hotel, continuing to call it the Royal Hotel in 1867 (MB No. 995/174). Henry Luke (1835-1906) arrived in Victoria in 1856 and came to Rosedale in 1857, and was one of the earliest settlers in the town, with only about 50 people residing in the town prior to 1858 (Maddern 1971:42; Macreadie 2009:188). Luke also owned the general store on Lot 4 (the land opposite on the

south-west corner of Prince and Lyons streets) which he owned from 1859. It was considered one of the best general stores in Gippsland at the time. A history dated 1905 recalled that when Luke opened the store 'bushmen from as far as Moe and Scrubby Forest journeyed to Rosedale to see the reality, and found, like the Queen of Sheba, when she went to visit King Solomon, that half the wonders had not been told' (Du Vue 1905; Maddern 1971:18, 46; Macreadie 1989:133). Luke was a prominent figure in the town. By 1863 he operated the National Bank and is also known to have constructed the Post Office building to the west on Prince Street (c1867) (Madder 1971:46, 51).

In May 1866, Luke advertised the auction of the property as he intended to leave the district (although it didn't sell at this date). Advertised for sale was the 'Hotel Property, Horse Bazaar and Stabling', Rosedale. It stated that the Royal Hotel was 'built of brick, and contains extensive accommodation ; built on ½ acre of land' and that Cobb and Co. coaches arrive and depart from the door four times daily. It notes that 'the house is now occupied'. The location of this house is not known. The Horse Bazaar was item number two for sale, 'lately erected', and occupied by C. Hewitt and Co. or Cobb and Co. It contained 14 stalls, 2 loose boxes and 2 roomy offices (*Gippsland Times*, 10 May 1866:2).

Luke retained ownership of the Royal Hotel. In the late 1860s, the publican's license lapsed for a very short period. The stables were then run by Peter Sinnbeck during this period (Macreadie 1989:133). In October 1868, an article in the *Gippsland Times* announced the reopening of the Royal Hotel, Rosedale, under D. Fyffe of Sale. Fyffe had run the Royal Exchange Hotel in Sale from 1863. By 1869, Fyffe applied for a publicans licence for the Exchange Hotel, Rosedale. He soon advertised that he would keep 'a good table with best liquors', have buggies, wagonettes and saddle horses for hire, have a steady driver and all at moderate prices (Macreadie 1989:133). However, by November 1870 Fyffe was declared insolvent (later discharged of insolvency in February 1871) and a new publican was advertised in January 1871. Fyffe was advertised in connection with the hotel once again in April 1871, before he died in May 1873. The Exchange Hotel was run by a number of publicans after this date (Macreadie 1989:133).

By 1871, Henry Luke owned both the Exchange Hotel, Rosedale, and the Oddfellows Arms in Traralgon (Macreadie 2009:190). In 1872, Luke left (reportedly sold, but the titles indicate that he retained ownership) the Rosedale general store and moved to Sale to become a journalist as the new owner-manager of the *Gippsland Mercury* newspaper which he managed until 1884, before passing the business to his son H. A. Luke (Macreadie 2009:190).

In 1876, Luke (now a newspaper proprietor) still owned lot 1 and the Exchange Hotel, Rosedale. At this date, the lot totalled approximately half an acre. At this date, Luke also retained ownership of the General Store on Lot 4, on the southern side of Princes Street (the west part of the current no. 15, and the east part of no. 17, Prince Street) (LV:V894/F617). It was in 1882 that Luke sold the Exchange Hotel on Lot 1 to George Greenwell, Rosedale publican (LV:V894/F617).

An early illustration (Figure H1) has an annotation at the bottom 'The Exchange Hotel, corner Lyons and Princes streets, Rosedale. George Greenwell, Proprietor', which dates the illustration between 1881 and 1890. The south and east elevations of the hotel are evident. The roof comprised two separate roof forms at this date; a taller very steep hipped roof to the eastern portion of the building, and a lower hipped roof to the western portion of the building fronting Princes Street (Macreadie 1989:143) Both roofs may be clad in 'Morewood and Rogers' flat metal tiles in this drawing. A cantilevered balcony ran along both facades of the first floor, with a cross-patterned balustrade and turned timber posts. The eastern portion of the building had two brick chimneys and a chamfered corner entrance (with a door and highlight) flanked by two very large windows of six panes and a filled lower portion (one facing each street). The eastern elevation had one sash window to the ground level and two openings on the first floor. The southern elevation consisted of a second entrance on the ground floor, with three multi-paned windows. While the upper floor had five openings with French doors, most with segmental-arches. A timber fence ran along the boundaries and to the rear (north) of the hotel was an outbuilding that was probably the stables, sitting on the

boundary. This was a gabled-roof building with skillions on the long elevations and an entrance off Lyons street (Macreadie 1989:143).

Photos (Figures H2 & H3) dating to the nineteenth century confirm the details of the illustration. Both photos showed people posing from the street and on the cantilevered balcony with its cross-pattern balustrade. Behind them on the first floor (south elevation) were five openings and a corner opening. Some of these are open, showing that they were French doors, allowing access to the balcony. Above were face brick chimneys (since removed). On the ground elevation, the three windows on the south elevation appear to have been six-over-six sash windows with segmental-arches and rendered voussoirs above. The entrance door on this elevation had a highlight, as did the corner entrance. The large six-paned window (with its bottom third filled/covered) to the ground floor had 'Exchange Hotel' written in arched lettering. The hotel appears to be rendered by this date (Museum Vic; Hardy 1989:52).

In March 1890, Charles Cribbens, Rosedale publican, held the license before becoming the owner. In November 1891, Cribbens 'thoroughly renovated' the hotel (Macreadie 1989:134). Cribbins leased the property (or part of it) to Robert Allan from 1900 to 1907, followed by Mary Skinner from 1907 to 1909 (LV:V1418/F454). After Cribbin's death in 1909, the hotel was transferred to his widow Amelia Morandi, 'of Exchange Hotel, Rosedale', who retained ownership until her death in 1926 (LV:V1418/F454). In 1911, Morandi had a new balcony constructed on the hotel (Macreadie 1989:135-7). From 1911, Morandi leased the property (or part of) to Anita Sinclair (LV:V1418/F454).

A photo dating to 1920 (Figure H4) confirms that either a new two-storey verandah was constructed, or that timber posts now supported the original balcony and had a roof to the first floor. In the 1920 photo, the verandah had chamfered timber posts supporting both levels, with capitals and an arched timber frieze to the ground level. The cross-patterned balustrade to the first floor appears to have been retained from the earlier balcony. By this date, the gap between the two separate roof forms had been joined (the different coloured sheets of galvanised iron were evident in this photo). Three brick chimneys remained (since removed). The openings to the first floor appear to be large panes while the windows to the ground floor (southern elevation) appear to retain the six-over-six sash windows. A taller timber fence ran along the eastern boundary, while a lower timber picket ran along the southern boundary (Hardy 1989:182)

After Amelia Morandi's death in July 1926, the hotel was transferred to Elizabeth M. Thomas, widow of St Kilda (LV:V1418/F454). In June 1932, the hotel was sold to Percival John Whittaker, Cobram hotelkeeper, who also purchased lot 3 directly to the west (the current 12 Prince Street) (LV:V1418/F454; V5803/F453). On the same day, Whittaker transferred ownership of the two lots to Mary Ann Jones and Charles Rundle, Ruby Rundle, George Rundle the younger and Alfred Rundle (LV:V1418/F454; V5803/F452). In 1933, additions were made and the hotel renovated and 'brought up to date' with new modern furniture. Improvements to the interior were also carried out in the early 1940s (Macreadie 1989:135-7).

In February 1951, the two lots (2-10 and 12 Prince Street) were sold to Maude and Bernard Spain 'both of Exchange Hotel, Rosedale hotelkeepers' (LV: V5803/F455). A c1950 photo (Figure H5) showed the corner of the hotel, looking east. At this date, the hotel retained the 1911 verandah details; the cross-patterned balustrade, capitals to the columns and arched timber frieze to the ground floor (the frieze and capitals have since been removed and the balustrade replaced) (Hardy 1989:590).

In 1989, the hotel was sold to Santiago Solera of Rosedale. In 2000, 2-10 Prince Street was subdivided from 12 Prince Street and on-sold (LV:V5803/F455). Large modern additions have since been constructed to the north and west of the hotel. Later alterations included the replacement of a door to the ground floor door on the south elevation, and the reduction in size of the two large windows flanking the corner entrance on the ground floor. The early portion of the building retains the two-storey verandah.

In 2015, the building serves as the Rosedale Tavern.

William Allen, Rosedale Builder

William Allen (1829-1923) came to Rosedale in 1858 and worked as a builder in the area until his death at the age of 94. He is known to have sometimes worked alongside bricklayer Charles Chown. One of his first projects in the town was the first stage of the Rosedale Hotel (1858) which was Rosedale's first brick building. He also constructed St Marks Church of England (1866), the Exchange Hotel, Henry Luke's Store, the Rosedale Tannery, St Andrew's Uniting (formerly Presbyterian) Church (1869) with Chown and Wynd, the Primary School (1871), St Rose of Lima Church (1874-5), and the impressive Nambrok homestead (probably c1877). He was in his eighties when he constructed the 1913 Shire Hall (HV; RDHS website).

Figure H1. Drawing dating between 1881 and 1890 when George Greenwell was the proprietor. The cantilevered balcony with its cross-pattern is shown. The building looked like two separate buildings at this date (Macreadie 1989:143) and the very steeply pitched roof at the corner is intact in 2016, and may be clad in 'Morewood and Rogers' flat metal tiles in this drawing.

Figure H2. Photo of the hotel in 1890 showing the cantilevered balcony with its cross-pattern balustrade with turned timber posts, rendered walls, and layout of the openings of each level (Museum Victoria).

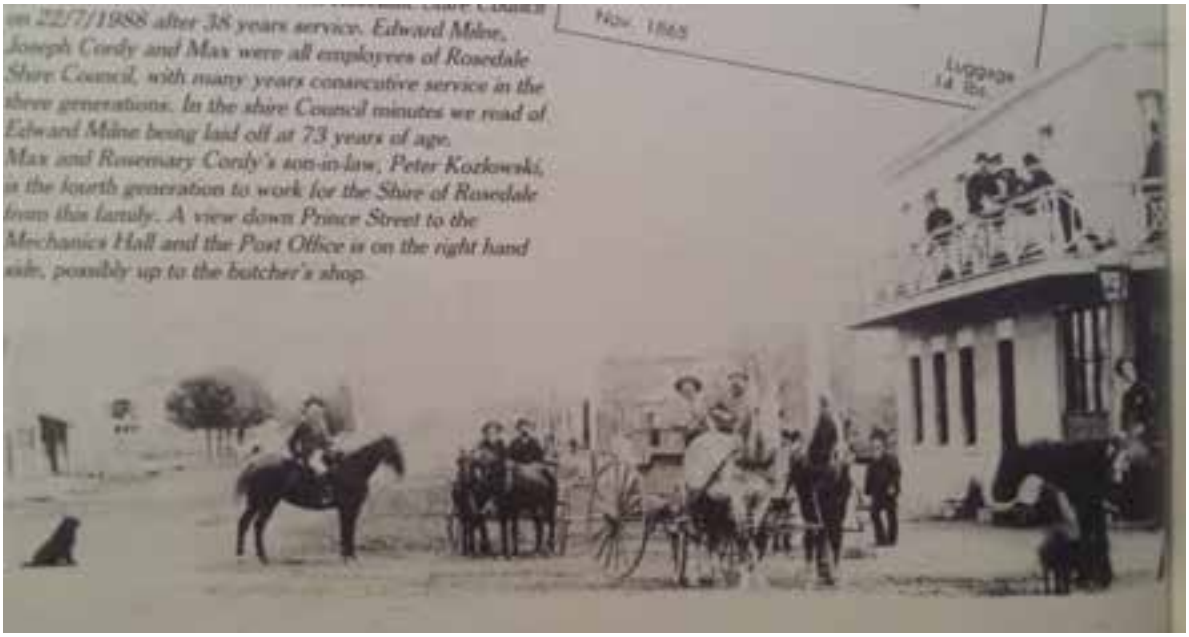

Figure H3. A nineteenth century photo of the hotel, confirming the layout of the openings to the ground floor and closer detail of the cantilevered balcony, and rendered walls (Hardy 1989:52).

Figure H4. This photo dating to 1920 confirms that either a new balcony was constructed or that the balcony was now supported by timber posts and had a roof to the first floor. The verandah had chamfered timber post supporting both levels, with capitals and an arched timber frieze to the ground level. The cross-patterned balustrade to the first floor appears to have been retained from the earlier balcony (Hardy 1989:182). The French doors are still intact on the first floor and the walls are rendered.

Figure H5. Photo dating to c1950 showing the corner of the hotel, looking east. At this date, the hotel retained the 1911 verandah, comprising the cross-patterned balustrade, capitals to the columns and arched timber frieze to the ground floor (Hardy 1989:590).

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Township of Rosedale Plan

Description

This section describes the place in 2016. Refer to the Place History for additional important details describing historical changes in the physical fabric.

The Royal Hotel (later the Exchange Hotel) was built in 1863 in the Victorian Georgian style. It was built on lot 1 (Section 1 of the Township of Briagolong), on the corner of Prince Street and Lyons Street, the two main roads in the town. Despite having many new additions attached the hotel off the north and west elevations, the original two-storey building remains. The 1863 building and the 1911 verandah are in good condition and retain a moderate level of integrity.

Figure D1 & Aerial. The 1863 two-storey building has an M-hipped roof clad with (recent) corrugated iron and one brick chimney at the west end. The rendered brick building has a two-storey verandah to both the south and east elevations. A cantilevered balcony was originally built in 1863 and this may have been retained in 1911, when timber supports to both levels and a wide hipped roof clad in corrugated iron were added (or the entire verandah may have been constructed in 1911). The verandah retains the 1911 stop-chamfered timber posts (but has lost the capitals and cross-pattern balustrade that probably dated to 1863, and the 1911 timber frieze).

The main entrance to the hotel is at the chamfered corner, which retains the highlight (with modern glass and a modern door below). The two large windows flanking the main entrance retain the width

of the original windows but are shorter in size (with modern windows). The second doorway on the ground floor of the south elevation is an alteration.

Figures D1 & D2. The tall openings to the first floor of the south elevation are all original (with modern multi-paned windows replacing the original French doors). All openings to the south elevation have radiating voussoirs above, and the windows have angled sills (all rendered and overpainted). The render on the first floor is uneven, this may be due to damp (current or previous) however the reason for this would need close inspection.

Figure D3. The ground level retains three original six-over-six sash windows to the south elevation.

Figure D4. The east elevation is the shorter side, with two tall openings (with modern windows replacing the original French doors) to the first floor and a large opening (shortened) to the ground floor (with a modern window), next to the entrance and the other window has been filled in.

Major modern additions have been built onto the north and east elevations of the 1863 hotel.

Figure D1. The 1863 two-storey building has an M-hipped roof clad with (recent) corrugated iron and one brick chimney at the west end. The rendered brick building has a two-storey verandah to both the south and east elevations. A cantilevered balcony was originally built in 1863 and this may have been retained in 1911, when timber supports to both levels and a wide hipped roof clad in corrugated iron were added (or the entire verandah may have been constructed in 1911).

Figure D2. The tall openings to the first floor of the south elevation are all original (with modern multi-paned windows that replaced the original French doors).

Figure D3. The ground level retains three original six-over-six sash windows on the southern elevation. All openings to the south elevation have radiating voussoirs above, and the windows have projecting sills (all rendered and overpainted).

Figure D4. The east elevation is the shorter side, with two tall openings (with modern windows replacing the original French doors) to the first floor and a large opening to the ground floor (with a modern window), next to the entrance.

Sources

All photos taken in 2015 by Heritage Intelligence Pty Ltd as part of Wellington Shire Stage 2 Heritage Study.

Comparative Analysis

It is common, in many parts of the State, for many of the historic posted verandahs to have been removed from this type of building, (often due to road safety concerns of Shire engineers around the State, during the 1960s) and this comparative analysis illustrates that it does not impact the overall significance of the place in Wellington Shire, especially as the verandahs are being reconstructed when finances permit (eg Maffra Hotel verandah 2016) and engineers have found innovative ways such as moving the kerb further from the posts or installing low concrete bollards, to ensure cars do not crash into the posts.

Exchange Hotel (former), 2-10 Prince St, Rosedale – 1863 two-storey rendered brick hotel on a corner lot that addresses two streets, in the Victorian Georgian style. The two storey timber verandah structure probably dates to 1911, with a modern balustrade. The hotel is highly intact except for slight alterations to the openings on the ground floor. It is a landmark building located on a prominent site in Rosedale and significant as an early building in the town, and for its association with local builder William Allen. Recommended for the Heritage Overlay as part of this Study.

Comparable places:

Metropolitan Hotel (former), 95 Johnson St, Maffra – 1889-90 two-storey brick hotel built in the Victorian Filligree style with elaborate Classical details. The two-storey verandah structure was rebuilt, but retains the original cast iron work. The building has been incorporated into a large

supermarket building, but retains the two highly intact main elevations which are dominant elements in the Maffra streetscape. Recommended for the Heritage Overlay as part of this Study.

Maffra Hotel, 122 Johnson St, Maffra – 1900 (with a 20th century addition at the north end of the facade) two-storey brick hotel in the Federation Queen Anne style. The elaborate Queen Anne verandah had been removed, but it was recently reconstructed using early photographs for historical accuracy. The hotel and its corner tower are intact, with some alterations to the openings on the ground floor. Recommended for the Heritage Overlay as part of this Study.

Yarram Club Hotel, 287 Commercial Rd, Yarram – c1912 rendered brick Federation Free Style hotel. A highly intact and elaborately detailed dominant building that is a landmark in the Yarram streetscape. The c1908 Stockdale Building and the c1912 Yarram Club Hotel are notable for the very early use of an extensive cantilevered verandah on a commercial building in a rural town, illustrating the bold adoption of new technology of the time. This compares with Geelong where the earliest use of a cantilevered verandah is a small shop built in 1912 on the NE corner of Gheringhap and Ryrie Streets and designed by Geelong architects Tombs and Durran for Norris Macrow. The Federation Free Style building is also comparable with the exuberant design of the 1909 Provincial Hotel, in Lydiard St North, Ballarat, by architect P S Richards. Recommended for the Heritage Overlay as part of this Study.

Victoria Hotel, 53 Turnbull St, Alberton – 1889 two-storey Victoria hotel is Classical in style originally with Second Empire influences. It is significant as one of the best examples of a boom style hotel in the Gippsland region, historically associated with the railway, and one of the few remaining 19th century commercial buildings in Turnbull Street. The building is rendered (overpainted), the doors replaced, the two-storey cast-iron verandah has been removed and the tower and widows walk appears to have been removed (a dominant element). (HO10)

Rosedale Hotel, 29-31 Lyons St, Rosedale – built as a single-storey building in 1858 with additions dating to 1927. A two-storey brick construction with a facade, roof form and parapet that dates to the Interwar period. It is significant as an important early hotel complex in Gippsland, for its association with builder William Allen (and others), for the plan of the complex, and for their contribution to the townscape. Retains 1858 stables and a two-storey kitchen and staff quarters dating to 1863. (VHR H645)

Criterion Hotel, 90-94 Macalister Street, Sale – 1866 two-storey rendered brick hotel with simple Classical detailing, located on a corner lot that addresses two streets. It is significant as one of the oldest and largest, intact, 19th century hotels in Victoria, with a two-storey cast iron verandah which is amongst the largest in Victoria. The two-storey cast iron verandah dating to c1877 was restored (or reconstructed) c2008, probably with the original cast-iron re-installed. (VHR H215)

Star Hotel, 173-85 Raymond St, Sale – 1888-89 two-storey (overpainted) brick hotel with rendered Classical details. Located on a corner lot, the hotel addresses two streets. It is significant for representing one of the finest architectural expressions of the period in the work of Sale architect J.H.W. Pettit and as a landmark corner building in the town centre precinct. The two-storey timber verandah (early but not original) has been removed. (HO277)

Management Guidelines

Whilst landowners are not obliged to undertake restoration works, these guidelines provide recommendations to facilitate the retention and enhancement of the culturally significant place, its fabric and its setting, when restoration works or alterations to the building are proposed. They also identify issues particular to the place and provide further detailed advice where relevant. The guidelines are not intended to be prescriptive and a pragmatic approach will be taken when considering development proposals. Alternative approaches to those specified in the guidelines will be considered where it can be demonstrated that a desirable development outcome can be achieved

that does not impact on a place's heritage integrity.

This building has undergone recent refurbishment and so any signs of damp in the walls may have been removed, although the uneven wall surface on the first floor may be a sign of damage from damp. (A close inspection would need to be done, to establish the reasons for the uneven surface.) There is very little sub floor ventilation along the walls fronting Lyons and Princes Streets.

This building is in good condition and well maintained, however, there are some recommendations below especially relating to sub floor ventilation, down pipe outlets into drainage pits, and some guidelines for future development and heritage enhancement.

1. **Setting**
   - 1.1. Retain clear views of the street elevations including the roofs, from along Princes and Lyons streets.
   - 1.2. Ensure signs and services such as power poles, bus shelters, signs, etc are located so that they do not impact on the important views.
   - 1.3. Paving
     - 1.3.1. For Victorian era historic buildings, appropriate paving could be pressed granitic sand, or asphalt. If concrete is selected, a surface with sand-coloured- size exposed aggregate would be better with the Victorian style.
     - 1.3.2. Ensure the asphalt or concrete does not adhere to the building itself. Insert 10mm x 10mm grey polyurethane seal over a zipped Ableflex joint filler around the plinth, to ensure concrete does not adhere to it, and to allow expansion and joint movement and prevent water from seeping below the building.

2. **Additions and New Structures**
   - 2.1. New structures should be restricted to the area shown in the blue polygon on the aerial map below.
   - 2.2. Sympathetic extensions are preferred. E.g. New parts that are in the same view lines as the historic building as seen from the street, should be parallel and perpendicular to the existing building, no higher than the existing building, similar proportions, height, wall colours, steep gable or hip roofs, with rectangular timber framed windows with a vertical axis. But the parts that are not visible in those views could be of any design, colours and materials.
   - 2.3. Where possible, make changes to the historic building that are easily reversible. E.g. The current needs might mean that a doorway in a brick wall is not used, or located where an extension is desired. Rather than bricking up the doorway, frame it up with timber and sheet it over with plaster, weatherboards, etc.
   - 2.4. If an extension is to have a concrete slab floor, ensure it will not reduce the air flow under the historic brick building.

3. **Reconstruction and Restoration**

   If an opportunity arises, consider restoring and reconstructing the following.
   - 3.1. Demolish the non-significant parts of the verandah (balustrade, metal fascia board) and reconstruct the design as shown in Fig H4. This would include reconstructing the timber cross pattern as the first floor balustrade, the capitals and bases for the timber chamfered posts, and the timber valance to the ground floor, and painting it in a Victorian colour scheme in the light and dark tones as shown in Fig H4, or in the original colours as determined by paint scrapes. Replace the blue Colorbond roof with unpainted galvanised corrugated iron, or paint the roof a light grey to most closely resemble unpainted galvanised iron.
   - 3.2. Roofing, spouting and down pipes

3.2.1. Use galvanised corrugated iron roofing, spouting, down pipes and rain heads.

3.2.2. Don't use Zincalume or Colorbond.

3.2.3. Use Ogee profile spouting, and round diameter down pipes.

3.3. Joinery

3.3.1. Replace modern windows and doors with a reconstruction of the original timber doors and windows as shown in the historic photos (some windows are original, particularly downstairs; these are to be retained).

4. Brick and Render Walls

4.1. Mortar: Match the lime mortar, do not use cement mortar. Traditional mortar mixes were commonly 1:3 lime:sand.

4.2. Paint and Colours (also see Paint Colours and Paint Removal)

4.2.1. Note, even though some paints claim to 'breathe', there are no paints available, that adequately allow solid masonry walls to 'breathe'. This building has had many layers of paint but the original finish was most likely unpainted, but perhaps with a light coloured wash to resemble stone.

4.2.2. The state of the existing render would need to be investigated to see if it already has modern sealants, or other products like 'textured paint' applied to it in the past decade or two, and if it does, specifications taking this into account would need to be applied. However, if the existing render is original and just painted, the following information is likely to be a useful guide.

4.2.3. It is recommended to paint the exterior of the building joinery using original colours (paint scrapes may reveal the colours) to enhance the historic architecture and character.

4.2.4. Paint removal: It is recommended, that the paint be removed chemically from the walls, (never sand, water or soda blast the building as this will permanently damage the bricks, mortar and render). Never seal the bricks or render as that will create perpetual damp problems). Removal of the paint will not only restore the elegance of the architecture, but it will remove the ongoing costs of repainting it every 10 or so years.

4.2.5. However, if it is decided to repaint the render, it should closely resemble the light grey colour of 'new render'.

4.3. Remove any dark grey patches to the mortar joints - this is cement mortar which will damage the bricks, as noted above, and reduce the longevity of the walls. Repoint those joints with lime mortar. The mortar is not the problem it is the messenger, alerting you to a damp problem (also see Water Damage and Damp)

4.4. Modern products: Do not use modern products on these historic brick and render as they will cause expensive damage. Use lime mortar to match existing.

4.5. **Do not seal** the brick and render with modern sealants or with paint. Solid masonry buildings **must be able to evaporate water** when water enters from leaking roofs, pipes, pooling of water, storms, etc. The biggest risk to solid masonry buildings is permanent damage by the use of cleaning materials, painting, and sealing agents and methods. None of the modern products that claim to 'breathe' do this adequately for historic solid masonry buildings.

5. Care and Maintenance

5.1. Retaining and restoring the heritage fabric is always a preferable heritage outcome than replacing original fabric with new.

5.2. Key References

5.2.1. Obtain a copy of "Salt Attack and Rising Damp" by David Young (2008), which is a free booklet available for download from Heritage Victoria website. It is in plain English, well illustrated and has very important instructions and should be used by tradesmen,

Council maintenance staff and designers.

5.2.2. Further assistance is available from the Shire's heritage advisor.

5.3. Roofing, spouting and down pipes

5.3.1. Use galvanised corrugated iron roofing, spouting, down pipes and rain heads. It is preferable to use short sheet corrugated iron and lap them, rather than single long sheets, but it is not essential.

5.3.2. Do not use Zincalume or Colorbond.

5.3.3. Use Ogee profile spouting, and round diameter down pipes.

5.4. Joinery

5.4.1. It is important to repair rather than replace where possible, as this retains the historic fabric. This may involve cutting out rotten timber and splicing in new timber, which is a better heritage outcome than complete replacement.

5.4.2. The original external timber doors and windows require careful repair and painting.

6. Water Damage and Damp

6.1. This building has undergone recent refurbishment and so any signs of damp may have been removed. Signs of damp in the walls include: lime mortar falling out of the joints, moss growing in the mortar, white (salt) powder or crystals on the brickwork, existing patches with grey cement mortar, or the timber floor failing. These causes of damp are, in most cases, due to simple drainage problems, lack of correct maintenance, inserting concrete next to the solid masonry walls, sealing the walls, sub floor ventilation blocked, or the ground level too high on the outside.

6.2. Always remove the **source** of the water damage first (see Care and Maintenance).

6.3. Water falling, splashing or seeping from damaged spouting and down pipes causes severe and expensive damage to the brick walls.

6.4. Repairing damage from damp may involve lowering of the ground outside so that it is lower than the ground level inside under the floor, installation of agricultural drains, running the downpipes into drainage inspection pits instead of straight into the ground. The reason for the pits is that a blocked drain will not be noticed until so much water has seeped in and around the base of the building and damage commenced (which may take weeks or months to be visible), whereas, the pit will immediately fill with water and the problem can be fixed before the floor rots or the building smells musty. Air drains may be needed for this building. (See D Young, Salt Attack and Rising Damp reference for details.)

6.5. Cracking: Water will be getting into the structure through the cracks (even hairline cracks in paint) and the source of the problem needs to be remedied before the crack is filled with matching mortar, or in the case of paint on brick, stone or render, the paint should be chemically removed, to allow the wall to breathe properly and not retain the moisture.

6.6. There is very little sub floor ventilation along the walls on the boundary with Lyons and Princes Streets. Subfloor ventilation is critical. Check that sub floor vents are not blocked and introduce additional ones if necessary. Ensure the exterior ground level is 250mm or more, lower than the ground level inside the building. Good subfloor ventilation works for free, and is therefore very cost effective. Do not rely on fans being inserted under the floor as these are difficult to monitor, they can breakdown as they get clogged with dust, etc, and there are ongoing costs for servicing and electricity.

6.7. Engineering: If a structural engineer is required, it is recommended that one experienced with historic buildings and the Burra Charter principle of doing 'as little as possible but as much as necessary', be engaged. Some of them are listed on Heritage Victoria's Directory of Consultants and Contractors.

6.8. Never install a concrete floor inside a solid masonry building, as it will, after a year or so, cause long term chronic damp problems in the walls.

6.9. Never use cement mortar, always match the original lime mortar. Cement is stronger than the bricks and therefore the bricks will eventually crumble, leaving the cement mortar intact!

Lime mortar lasts for hundreds of years. When it starts to powder, it is the 'canary in the mine', alerting you to a damp problem – fix the source of the damp problem and then repoint with lime mortar.

6.10. Do not install a new damp proof course (DPC) until the drainage has been fixed, even an expensive DPC may not work unless the ground has been lowered appropriately.

7. Paint Colours and Paint Removal

7.1. A permit is required if you wish to paint a previously unpainted exterior, and if you wish to change the colours from the existing colours, including the colour of the roof.

7.2. Even if the existing colour scheme is not original, or appropriate for that style of architecture, repainting using the existing colours is considered maintenance and no planning permit is required.

7.3. If it is proposed to change the existing colour scheme, a planning permit is required and it would be important to use colours that enhance the architectural style and age of the building.

7.4. Rather than repainting, it would be preferred if earlier paint was chemically removed from brick and rendered surfaces, revealing the original finish.

7.5. Chemical removal of paint will not damage the surface of the render. Removal of the paint will not only restore the elegance of the architecture, but it will remove the ongoing costs of repainting it every 10 or so years.

7.6. Sand, soda or water blasting removes the skilled decorative works of craftsmen as well as the fired surface on bricks and the lime mortar from between the bricks. It is irreversible and reduces the life of the building due to the severe damp that the damage encourages. Never seal the bricks or render as that will create perpetual damp problems.

8. Services

8.1. Ensure new services and conduits, down pipes etc, are not conspicuous. Locate them at the rear of the building whenever possible, and when that is not practical, paint them the same colour as the building or fabric behind them, or enclose them behind a screen the same colour as the building fabric that also provides adequate ventilation around the device. Therefore, if a conduit goes up a red brick wall, it should be painted red, and when it passes over say, a cream coloured detail, it should be painted cream.

9. **Signage** (including new signage and locations and scale of adjacent advertising signage)

9.1. Ensure all signage is designed to fit around the significant architectural design features, not over them.

Resources

Wellington Shire Heritage Advisor

Young, David (2008), "Salt Attack and Rising Damp, a guide to salt damp in historic and older buildings" Technical Guide, prepared for Heritage Victoria. Download from their web site or ask Wellington Shire's heritage advisor to email a copy to you.

NOTE: The blue shaded area is the preferred location for additions and new development

KEY

Recommended for Heritage Overlay

Title boundary

Exchange Hotel (former)
2-10 Prince St, Rosedale

Project: Wellington Shire Stage 2 Heritage Study
Client: Wellington Shire Council
Author: Heritage Intelligence Pty Ltd
Date: 12/2/16

Locality:	**ROSEDALE**
Place address:	**25-27 PRINCE STREET**
Citation date	2016
Place type (when built):	Bank
Recommended heritage protection:	Local government level Local Planning Scheme: Yes Vic Heritage Register: No Heritage Inventory (Archaeological): No
Place name:	**Bank of Australasia (former)**

Architectural Style:	Victorian Classical
Designer / Architect:	Anketell Henderson
Construction Date:	1885

Statement of Significance

This statement of significance is based on the history, description and comparative analysis in this citation. The Criteria A-H is the Heritage Council Criteria for assessing cultural heritage significance (HERCON). Level of Significance, Local, State, National, is in accordance with the level of Government legislation.

What is significant?

The former Bank of Australasia and attached residence at the rear, at 25-27 Prince Street, Rosedale, are significant. The original form, materials, detailing and colours as constructed in 1885 are significant.

Later outbuildings, alterations and additions to the building are not significant.

How is it significant?

The former Bank of Australasia and attached residence at 25-27 Prince Street, Rosedale, is locally significant for its historical, and aesthetic values to the Shire of Wellington and particularly the town of Rosedale

Why is it significant?

The former Bank of Australasia is **historically significant at a local level** as it illustrates the importance of Rosedale when it was the administrative centre of the Shire of Rosedale, an established town centre serving the surrounding agricultural properties and an important town at the intersection of two main Gippsland routes that were travelled by coaches and miners. The building served as a bank from its construction in 1885 until 1925, and again from 1953 to 1990 when it was occupied by the ANZ bank. (Criterion A)

The former Bank of Australasia is **aesthetically significant at a local level** for its architectural quality as a fine example of an intact Classical building, built in 1885. It is one of the most prominent and architecturally refined commercial buildings in Rosedale. It is significant for its association with architect Anketell Henderson, of the prominent Melbourne firm Reed, Henderson & Smart, who designed banks throughout Victoria in the 1880s and 1890s which were identifiable for their austere treatment of the Classical language. This is exemplified by the Rosedale former Bank of Australasia, where the Classical language is expressed in a simplified and unelaborated composition of unpainted render, as evident in the simplified engaged pilasters which are repeated at the corners of the building and frame the window and door openings, keystone, freize, parapet, and the slightly central projecting mass of the entrance the strong cornice moulding and the ruled lines to the wall planes (to create an ashlar effect). (Criteria D, E & H)

Statutory Recommendations

This place is recommended for inclusion in the Schedule to the Heritage Overlay of the Wellington Shire Planning Scheme to the extent of the title boundary, as shown on the map.

External Paint Controls	Yes
Internal Alteration Controls	No
Tree Controls	No
Outbuildings or fences which are not exempt under Clause 43.01-3	No
Prohibited Uses May Be Permitted	No
Incorporated Plan	No
Aboriginal Heritage Place	Not assessed

Map of recommended boundary for Heritage Overlay

KEY

- Recommended for Heritage Overlay
- Title boundary
- Existing Heritage Overlay

Bank of Australasia (former)
25-27 Prince St, Rosedale

Project: Wellington Shire Stage 2 Heritage Study
Client: Wellington Shire Council
Author: Heritage Intelligence Pty Ltd
Date: 12/2/16

History

Locality history

In 1842, the first known Europeans visited the Rosedale area, and by 1844 squatters had taken up land in the region which was called 'Snake Ridge'. The run to the west of the current Rosedale, north of Latrobe River, was 'Rosedale Run', taken up by David P. Okeden and thought to have been named after his wife Rosalie. Four grandsons of the 3rd Governor of New South Wales, Philip Parker King, were amongst the early settlers in the area. These included John King and William King. In the late 1840s, Rosedale township was referred to as 'Blind Joe's Hut', named after the local hut of a Chinese shepherd who was blind in one eye (RDHS web).

By the late 1850s the town comprised a store, hotel and a blacksmith, with most of the inhabitants of the town being employed at Snake's Ridge Run. In 1855, Rosedale township was gazetted. It is thought to have been named after either Lieutenant Okedon's Rosedale Run (which was named in honour of his wife Rose) or Rosedale Abbey in North Yorkshire, England (RDHS web). The town grew due to its location at the intersection of two main routes that were travelled by coaches and miners. The track from Port Albert passed through Rosedale and was the main entry into Gippsland, which intersected with the route from Melbourne to Sale. In 1862, the first bridge was built over the Latrobe River, replacing the punt (Fletcher & Kennett 2005:72).

The town grew rapidly, becoming the third most important town in Gippsland in this early period. A school was opened in 1863, and a court house, police station, three churches, three hotels, bakers, butchers, saddlers and blacksmiths were soon established (Fletcher & Kennett 2005:72). One of the earliest Mechanics' Institute buildings in the Shire is the Rosedale Mechanics' Institute, an extant brick structure that opened in 1874 (Context 2005:43).

Rosedale was proclaimed a Road District in 1869 and the Shire of Rosedale was proclaimed in 1871. The town of Rosedale became the administrative centre for the large Shire, which extended from the Ninety Mile Beach in the south-east to the Thomson River in the north-west. The Rosedale Shire Offices were built in 1873, and new offices in 1913 and 1969. The railway station, with a residence and goods shed was opened in 1881 (Context 2005:30, 38). Most of the land in the Rosedale district was settled by 1880, and much of the land had been cleared in the area, with timber supplying the tannery and timber mills. Crops of wheat, oats, potatoes, peas and beans were grown, while grazing and dairying were also important during this period. However, the town's growth soon suffered due to its close proximity to Sale and Traralgon, which continued to expand (Fletcher & Kennett 2005:72).

As a response to the 1890s depression, and influenced by the ideas of Christian Socialist Reverend Horace Tucker, the Victorian government introduced the village settlement scheme, where unemployed workers could settle on very small allotments and supplement their farming enterprise with other seasonal work. Under the Settlement on Lands Act in 1893, Crown land was made available for this scheme. In Wellington Shire, village settlements were established at Sale and Rosedale. In Rosedale, 1,200 acres of unalienated land near the town were made available for village settlement but very little of this was successfully cultivated. Some houses remain from this settlement. A post-World War II soldier settlement estate was the Evergreen estate established south of Rosedale (Context 2005:7, 9).

In the twentieth century, Rosedale remained a small country town, serving the surrounding farming properties. Growth in other towns within Rosedale Shire increased the importance of Rosedale as an administrative centre. A small amount of residential growth occurred in the town in the 1960s as a result of the opening of a company manufacturing particle board, which opened in 1964 and stimulated the local business sector. Upon its closure in 1979, much of the community pursued jobs in other locations (Fletcher & Kennett 2005:72).

Rosedale ceased serving as an administrative centre following amalgamation in 1994, when Wellington Shire was created by the amalgamation of the former Shires of Alberton, Avon and

Maffra, the former City of Sale, most of the former Shire of Rosedale, as well as an area near Dargo which was formerly part of Bairnsdale Shire. The duplication of the long bridge over Latrobe River in Rosedale was opened in 1996, improving on the two bridges and a causeway constructed after the devastating floods of 1934 (Context 2005:28, 39).

Thematic context

This place is associated with the following themes from the *Wellington Shire Thematic History* (2005):

7. Building Settlements and Towns

- 7.2 Service Centres

Banks were an indication of the importance of a town as a main commercial centre. When banks were first established in regional Victorian locations, they often operated out of the rooms of existing commercial premises (for example hotels), before the construction of a purpose-built bank which was a direct result of commercial growth in the location. Early purpose-built banks often had an attached manager's residence to the rear. During periods of economic growth, the banks were often upgraded with the construction of new premises. These new buildings were usually imposing brick structures in the style of the era, often architect designed. With the amalgamation and disseverment of banks due to changes in Acts, banks often closed and were sold into private ownership. A number of former bank buildings remain today in the Shire, and now serve as either commercial premises or private residences. Examples of these are the former Commercial Bank of Australia in Maffra, the former Bank of Australasia in Rosedale, the former State Savings Bank in Stratford and the former Union Bank of Australia in Yarram.

Place history

The lots on the south side of Prince Street (between Lyons and Hood streets) were all sold by the Crown in 1858 (the north side of this block in 1855). In July 1858, J. Shepard received the Crown Grant for the lot (lot 7, Township of Rosedale), which extended from Prince Street to Albert Street at this date (Township Plan). In May 1865, John Sadleir of Sale, an Inspector of Police, purchased the lot, which totalled approximately half an acre (LV:V308/F61431). In 1869, Sadleir sold the lot to William Essington King, grazier of Nambrok (LV:V328/F560).

In October 1880, the land was purchased by the Bank of Australasia who retained ownership until November 1925 (LV:V328/F560). In April 1885, architects Reed, Henderson & Smart advertised for tenders to erect a banking premises at Rosedale for the Bank of Australasia (*Argus*, 25 Arp 1885:14, as cited in AAI). The Bank of Australasia was built in 1885, by builder George Wynd (RDHS). An article in a local newspaper in December 1885 reported that 'the new bank is out of the contractor's hands, and is really a very handsome and commodious building (*Gippsland Times*, 18 Dec 1885:3). The rear (south) portion of the bank building served as a residence (RDHS).

In 1925, the bank was sold into private ownership, to a Mr (title not confirmed; forename missing from title certificate) Kenyon, factory manager. In 1928 it was sold to Ernest Anderson, Rosedale Labourer (LV:V1208/F408).

A photo dating to the opening of the new concrete bridge in 1934 (Hardy 1989:45) showed three ladies in period costume, posing in front of the side (west elevation) of the building (Figure H1). The tall chimney could be seen above the verandah with small cast-iron brackets (since removed). The visible side wall of the bank building appeared to be painted at this date. Along the north boundary (west of the bank) was an elegant timber framed fence clad in galvanised corrugated iron.

Between 1953 and 1990, the bank building was owned by, and served as, the Australia and New Zealand (ANZ) Bank Ltd (LV:V9957/F918; Hardy 1989:27). In the 1980s, the southern portion of the lot (the current 14 Albert Street) was subdivided and on-sold. In 1990, the ANZ sold the property to private owners (LV:V9957/F918).

Existing alterations include: entrance doors on the facade have been replaced. The face brickwork on the east side has been painted (the paint was chemically removed from the front and west sides in 2010). In 2015, the building is privately owned and occupied by Tarra Valley Foods P/L. An aerial in 2015 shows that additions are located at the rear (south) of the building, and an outbuilding near the south boundary. The dates of these has not been confirmed. The original words 'Bank of Australasia' remains (mostly visible) on the parapet of the western elevation.

An outbuilding is located on the south boundary, the date of which is not known.

Anketell Henderson, architect

In the 1850s Joseph Reed (1822-90) established a successful Melbourne architectural practice, first alone and then with partner Frederick Barnes (c1823-83), as Reed & Barnes. Reed & Barnes's most prolific design was the Melbourne International Exhibition Building in Carlton (1878-80). Just before Barnes's death in 1883, the firm Reed, Henderson (A.M.) & Smart was formed, comprising Reed, Anketell Henderson and Francis Smart. The new firm received a number of commissions from the University of Melbourne including a new Medical School (1884), a group of houses for professors (1882, 1887), new buildings for Natural Philosophy (1886-9), Biology (1887-8) and Chemistry (1887). Reed also took over work on St Paul's Anglican Cathedral in Melbourne after William Butterfield resigned in 1888. During this period, the firm 'pioneered red-brick designs' such as Sacred Heart Roman Catholic church in St Kilda (1884), which was a building that moved the Catholic Church in Victoria towards the Classical style (Tibbits & Goad 2012:586-8).

Reed, Henderson & Smart's, and particularly Anketell Henderson's commercial commissions included a number of banks, such as the Commercial Bank of Australia in Rushworth (1884), the ANZ Bank on Grey Street, St Kilda (1885), the Bank of Australasia in Rosedale (1885), CBA bank in High Street, Charlton (1887) and the Bank of Australasia on Burnley Street, Richmond (1889), all of which were designed in the Classical idiom. Henderson favoured an austere treatment of the facade when incorporating the Classical language in his designs of the 1880s and 90s. The firm also designed the Commercial Banks at Nhill, Charlton and Woodend and the Union (ANZ) banks at Nathalia, Terang and Burnley (Trethowan 1976:Section 7).

Henderson left the firm just before Reed's death in 1890. A succession of later partners and an amalgamation meant that the practice continued to the present day, as the firm Bates Smart (Tibbits & Goad 2012:586-8).

Figure H1. Local ladies dressed in period costume outside the ANZ Bank on the day of the opening of the new bridge in 1934 (Hardy 1989:45).

Sources

Context Pty Ltd (2005), *Wellington Shire Heritage Study Thematic Environmental History*, prepared for Wellington Shire Council.

Fletcher, Meredith & Linda Kennett (2005), Wellington Landscapes, *History and Heritage in a Gippsland Shire*, Maffra.

Hardy, Gwen (1989), *Rosedale, 150 Years Pictorial History*, Rosedale [Vic].

Land Victoria (LV), Certificates of Title, as cited above.

Rosedale & District Historical Society (RDHS) collection: historical information and photos generously provided by Marion Silk, provided Nov 2015. Includes information held on the Rosedale facebook page 'Rosedale & District Historical Society', accessed Dec 2015.

Rosedale & District Historical Society (RDHS) website, 'Some Early History of Rosedale' and 'Our Buildings', <http://home.vicnet.net.au/~rdhs/>, accessed 2 February 2016.

The *Argus*. As cited in Miles Lewis' Australian Architectural Index (AAI), record no. 263, <https://aai.app.unimelb.edu.au/>, accessed 11 Jan 2016.

Tibbits, George & Philip Goad 'Reed & Barnes' in Goad, Philip & Julie Willis (2012), *The encyclopedia of Australian architecture*, Port Melbourne [Vic.].

Township of Rosedale Plan

Description

This section describes the place in 2016. Refer to the Place History for additional important details describing historical changes in the physical fabric.

The former Bank of Australia is a building constructed in 1885 in the Victorian Classical style, designed by architect Anketell Henderson of Reed, Henderson & Smart. Henderson favoured an austere treatment of the Classical language in his designs of banks in the 1880s and 90s (Trethowan 1976). The bank is a prominent one-storey building on the south side of Prince Street, the main commercial street of Rosedale, and is located flush with the footpath.

Figure D1. The Classical details of the facade are applied in an austere manner, as were many of Henderson's banks during the 1880s and 90s. The symmetrical facade has unpainted render (with ruled lines to the wall planes to create an ashlar appearance) and comprises a tall parapet, which hides the corrugated iron roof behind, and bold cornice mouldings. The base of the front section of the building is coursed local stone. The central bay of the facade projects slightly, typical of Anketell's style, with an entrance which has semi-circular arch mouldings with a bold keystone. The entrance is flanked by a pair of flat-headed windows, framed by engaged pilasters with fluting to the bottom halves. These pilasters are repeated in larger proportions on the corners of the facade, with triglyphs at the cornice. The walls of the facade have incised ruled lines. The original timber casement windows have highlights. The bank (front) portion of the 1885 building is in good condition and has a high degree of integrity.

Figure D2. The bank retains the parapet to the depth of one room on the side elevations. This portion of the building is red brick below the rendered parapet; the west elevation is face brick (fortunately the paint was a chemically removed from the front and west elevation in 2010) while the east elevation is still overpainted. The words 'Bank of Australasia' are mostly visible on the parapet of the west elevation. Below this are segmental arch windows with voussoirs (with modern metal security grills).

Figures D3 & D4. To the rear (south) of the bank is the attached (still overpainted) brick single-storey residence with a gabled roof clad in corrugated iron. There are segmental-arched windows to the side elevations. The west elevation of this section has a skillion-roof verandah supported by metal poles (later alterations); the verandah is probably original as it originally had cast iron decoration typical of

the Victorian era, but is known to date to at least 1934 as it is evident in a photo of this date which shows small brackets (since removed). The 1885 residence has a medium degree of integrity and what is visible from the street is in good condition. Weatherboard additions are located to the rear (south) of the building and appear to be in poor condition. Three tall (overpainted) rendered/brick chimneys with moulded cornices remain on the residential portion of the building; one chimney (of the same style) is located on the rear weatherboard portion of the building, which suggests that this section was built at the same or similar period as the bank and residence.

Figure D5. Alterations include the entrance doors on the façade, modern metal handrails and three concrete steps. Modern signs have been attached above the entrance, within the arch. These modern elements are not significant.

A garden is located to the west of the building, behind a modern fence along the front boundary. An outbuilding is located on the south boundary, the date of which is not known.

Figure D1. The rendered façade, prominent parapet and central projecting bay with the entrance.

Figure D2. The west elevation of the bank, partially showing 'Bank of Australasia' and the original face red-brick wall (exposed after the chemical removal of the paint in 2010).

Figure D3. The west elevation showing the rendered pilaster and parapet wrapping around from the front elevation to the face red-brick wall of the bank, and the residence to the rear. The early/original skillion-roof verandah attached to the residence has been altered (cast iron brackets removed and columns replaced with simple metal pole supports).

Figure D4. The east elevation, showing the overpainted brick walls and chimney of the bank and residence.

Figure D5. A detail of the facade and entrance showing the unpainted original local stone plinth ruled lines to the unpainted rendered wall planes, and the later doors, metal balustrades and concrete steps.

Sources

All photos taken in 2015 by Heritage Intelligence Pty Ltd as part of Wellington Shire Stage 2 Heritage Study.

Trethowan, Bruce (1976), *A Study of Banks in Victoria, 1851-1939*, prepared for the Historic Buildings Preservation Council.

Comparative analysis

There are other banks designed in the Classical manner in Wellington Shire, particularly in Sale, and many throughout Victoria, including other country towns, however it is the only one in Rosedale. It is one of the most prominent and architecturally refined commercial buildings in Rosedale.

Reed, Henderson & Smart's, and particularly Anketell Henderson's commercial commissions included a number of banks, such as the Commercial Bank of Australia in Rushworth (1884), the ANZ Bank on Grey Street, St Kilda (1885), the Bank of Australasia in Rosedale (1885), CBA bank in High Street, Charlton (1887) and the Bank of Australasia on Burnley Street, Richmond (1889), all of which were designed in the Classical idiom. Henderson favoured an austere treatment of the facade when incorporating the Classical language in his designs of the 1880s and 90s. The firm also designed the Commercial Banks at Nhill, Charlton and Woodend and the Union (ANZ) banks at Nathalia, Terang and Burnley (Trethowan 1976:Section 7).

Management Guidelines

Whilst landowners are not obliged to undertake restoration works, these guidelines provide recommendations to facilitate the retention and enhancement of the culturally significant place, its fabric and its setting, when restoration works or alterations to the building are proposed. They also identify issues particular to the place and provide further detailed advice where relevant. The guidelines are not intended to be prescriptive and a pragmatic approach will be taken when considering development proposals. Alternative approaches to those specified in the guidelines will be considered where it can be demonstrated that a desirable development outcome can be achieved that does not impact on a place's heritage integrity.

1. Additions and new buildings
   - 1.1. Retain clear views of side elevations of the taller (bank portion) of the building, as well as the front elevation.
   - 1.2. New structures should be restricted to the rear of the property and largely concealed behind the heritage fabric when viewed from Prince St.
   - 1.3. Additions and new buildings should be a maximum of two-storeys tall
2. Accessibility
   - 2.1. A new entry on the east or west elevations with ramp access is preferable to a ramp on the footpath at the existing front entry. It is important that the ramp is not concrete as this can damage the solid masonry wall, instead, construct a timber or metal framed ramp so that there is good airflow under it so that the wall structure can evaporate moisture and it can easily be removed in the future.
3. Reconstruction and Restoration
   - 3.1. Chemically remove the paint on the east elevation, chimneys and residence. Fig D4.
   - 3.2. Reconstruct the original front doors, and replace the hand rails with more appropriate ones for the Victorian era building. Replace the concrete steps with bluestone or local stone steps. Figure D2.
   - 3.3. Reconstruct the Victorian supports and cast iron brackets for the verandah.
4. Care and Maintenance
   - 4.1. Obtain a copy of "Salt Attack and Rising Damp" by David Young (2008), which is a free booklet available for download from Heritage Victoria website. It is in plain English, well illustrated and has very important instructions and should be used by tradesmen and Council maintenance staff. Further assistance is available from the Shire's heritage advisor.
   - 4.2. If there is damp in the walls, or the timber floor is failing, it is imperative that the drainage is fixed first. This may involve the lowering of the ground outside so that it is lower than the ground inside under the floor, installation of agricultural drains, running the downpipes into drainage inspection pits instead of straight into the ground. The reason for the pits is that a blocked drain will not be noticed until so much water has seeped in and around the base of the building and damage commenced (which may take weeks or months to be visible), whereas, the pit will immediately fill with water and the problem can be fixed before the floor rots or the mortar falls out, the bricks start to crumble, and the building smells musty.
   - 4.3. Ensure good subfloor ventilation is maintained at all times to reduce the habitat for termites and rot of the subfloor structure. Subfloor ventilation is critical with solid masonry buildings. Check that sub floor vents are not blocked and introduce additional ones if necessary. Ensure the exterior ground level is 250mm or more, lower than the ground level inside the building.
   - 4.4. Never install a concrete floor inside a solid masonry building as it will, after a year or so, cause long term chronic damp problems in the walls. Do not install a new damp proof course (DPC) until the drainage has been fixed, even an expensive DPC may not work unless the ground has been lowered appropriately.

4.5. Never seal solid masonry buildings, they **must be able to evaporate water** which enters from leaking roofs, pipes, pooling of water, storms, etc. Use appropriate cleaning materials, agents and methods, as recommended by the Shire's heritage advisor. The biggest risk to solid masonry buildings is permanent damage by the use of cleaning materials, agents and methods. Sand and water blasting removes the skilled decorative works of craftsmen as well as the fired surface on bricks and the lime mortar from between the bricks. It is irreversible and reduces the life of the building due to the severe damp that the damage encourages.

4.6. Never use cement mortar, always match the original lime mortar. Traditional mortar mixes were commonly 1:3, lime:sand. Cement is stronger than the bricks and therefore the bricks will eventually crumble, leaving the cement mortar intact! Lime mortar lasts hundreds of years. When it starts to powder it is the 'canary in the mine', alerting you to a damp problem – fix the source of the damp problem and then repoint with lime mortar.

4.6.1. Remove the dark grey patches to the mortar joints. This is cement mortar which will damage the bricks and longevity of the walls. Repoint those joints with lime mortar. The mortar is not the problem it is the messenger.

5. Signage

5.1. Ensure all signage is designed to fit within or around the significant architectural design features, not over them. The current Tarra Valley signs are appropriate in size and location.

5.2. Do not obscure the historic 'Bank of Australasia' sign on the west parapet.

6. Services

6.1. Ensure new services and conduits, down pipes etc, are not conspicuous. To do this, locate them at the rear of the building whenever possible, and when that is not practical, paint them the same colour as the building or fabric behind them. Therefore if a conduit goes up a red brick wall, it should be painted red, and when it passes over say, a cream coloured detail, it should be cream.

6.2. When a new air conditioner is to be installed, the existing one on the west side should be removed from the window, and a split system should be installed and the inverter incased in a red-brick coloured cage if it can be seen from Prince St.

NOTE: The blue shaded area is the preferred location for additions and new development

Sources

Young, David (2008), "Salt Attack and Rising Damp, a guide to salt damp in historic and older buildings" Technical Guide, prepared for Heritage Victoria.

Locality:	**ROSEDALE**
Place address:	**4-6 QUEEN STREET**
Citation date	2016
Place type (when built):	Church
Recommended heritage protection:	Local government level Local Planning Scheme: Yes Vic Heritage Register: No Heritage Inventory (Archaeological): No
Place name:	**St Rose of Lima Catholic Church**

Architectural Style:	Victorian Free Gothic
Designer / Architect:	Thomas Guthridge
Builders:	William Allen and Mr Holder
Construction Date:	1874-75, c1906

Statement of Significance

This statement of significance is based on the history, description and comparative analysis in this citation. The Criteria A-H is the Heritage Council Criteria for assessing cultural heritage significance (HERCON). Level of Significance, Local, State, National, is in accordance with the level of Government legislation.

What is significant?

St Rose of Lima Catholic Church at 4-6 Queen Street, Rosedale, is significant. The form, materials and detailing as constructed externally and internally in 1874-5, and the additions built c1906, are significant.

Later outbuildings, and alterations and additions to the building are not significant, including the post-1984 hall.

How is it significant?

St Rose of Lima Catholic Church is locally significant for its historical, social and aesthetic values to the Shire of Wellington.

Why is it significant?

St Rose of Lima Catholic Church is **historically and socially significant at a local level** as it illustrates the early boom period of the township of Rosedale, the third most important town in Gippsland during this period. The town had developed due to its location on the intersection of two main routes that were travelled by coaches and miners. The church was built in 1874-5, just after Rosedale had become the administrative centre for the Shire of Rosedale. It was designed by architect Thomas Guthridge and built by contractors William Allen (a prominent local builder) and a Mr Holder. The church opened in June 1875 and was furnished owing to the 'liberality of the congregation'. In September 1906, tenders were called for the construction of a chancel, which was completed by local builder Francis J. McCarthy by February 1907. The original slate of the roof of the church has been replaced with terra cotta tiles (post-1984). Post-1984, a large modern hall was constructed to the north of the hall, which is sympathetic in design to the church. The church is also significant for its association with Sale architect Thomas Guthridge, who designed very few known buildings during his architectural career, and prominent local builder William Allen who built a number of the town's buildings from its earliest period and into the twentieth century. The church is significant for having served the local community for over 140 years, and continues to hold services today. (Criteria A & H)

St Rose of Lima Catholic Church is **aesthetically significant at a local level** as a fine example of a picturesque Victorian Free Gothic church in the Shire, designed by architect Thomas Guthridge. Elegant and refined in design, the substantial brick church is notable for its steeply-pitched gabled roof (clad with later terra cotta tiles which are not significant), parapeted gables with rendered coping and the cross to the peak of the eastern gable, and the treatment to the external walls which are rendered (overpainted) and incised with ruled lines to create an ashlar effect. Also notable are the buttresses, tall narrow pointed-arch windows with leadlight to the side elevations, the round window with leadlight to the west elevation, the large pointed-arch window with leadlight on the east elevation, and the entrance porch off the south elevation which imitates the details of the nave, and has a timber ledged and framed door. Also significant are the exterior and interior of the chancel (1906) at the west end and the two smaller rooms projecting off the north elevation (date to 1874-5 or c1906) The chancel and two vestry rooms have the same architectural detail as the nave. The interior space and historic finishes of the porch, nave and chancel are imbued with the rituals and aesthetics associated with worship, marriages, christenings and funerals. St Rose of Lima is a prominent church at the north end of Lyons Street and is an important picturesque landmark at the north end of the town. (Criterion E)

Statutory Recommendations

This place is recommended for inclusion in the Schedule to the Heritage Overlay of the Wellington Shire Planning Scheme to the extent of the title boundary as shown on the map.

External Paint Controls	Yes
Internal Alteration Controls	Yes - church nave, chancel and porch
Tree Controls	No
Outbuildings or fences which are not exempt under Clause 43.01-3	No
Prohibited Uses May Be Permitted	No
Incorporated Plan	No
Aboriginal Heritage Place	Not assessed

Map of recommended boundary for Heritage Overlay

KEY

Recommended for Heritage Overlay

Title boundary

St Rose of Lima Catholic Church
4-6 Queen St, Rosedale

Project: Wellington Shire Stage 2 Heritage Study
Client: Wellington Shire Council
Author: Heritage Intelligence Pty Ltd
Date: 12/2/16

History

Locality history

In 1842, the first known Europeans visited the Rosedale area, and by 1844 squatters had taken up land in the region which was called 'Snake Ridge'. The run to the west of the current Rosedale, north of Latrobe River, was 'Rosedale Run', taken up by David P. Okeden and thought to have been named after his wife Rosalie. Four grandsons of the 3rd Governor of New South Wales, Philip Parker King, were amongst the early settlers in the area. These included John King and William King. In the late 1840s, Rosedale township was referred to as 'Blind Joe's Hut', named after the local hut of a Chinese shepherd who was blind in one eye (RDHS web).

By the late 1850s the town comprised a store, hotel and a blacksmith, with most of the inhabitants of the town being employed at Snake's Ridge Run. In 1855, Rosedale township was gazetted. It is thought to have been named after either Lieutenant Okedon's Rosedale Run (which was named in honour of his wife Rose) or Rosedale Abbey in North Yorkshire, England (RDHS web). The town grew due to its location at the intersection of two main routes that were travelled by coaches and miners. The track from Port Albert passed through Rosedale and was the main entry into Gippsland, which intersected with the route from Melbourne to Sale. In 1862, the first bridge was built over the Latrobe River, replacing the punt (Fletcher & Kennett 2005:72).

The town grew rapidly, becoming the third most important town in Gippsland in this early period. A school was opened in 1863, and a court house, police station, three churches, three hotels, bakers, butchers, saddlers and blacksmiths were soon established (Fletcher & Kennett 2005:72). One of the earliest Mechanics' Institute buildings in the Shire is the Rosedale Mechanics' Institute, an extant brick structure that opened in 1874 (Context 2005:43).

Rosedale was proclaimed a Road District in 1869 and the Shire of Rosedale was proclaimed in 1871. The town of Rosedale became the administrative centre for the large Shire, which extended from the Ninety Mile Beach in the south-east to the Thomson River in the north-west. The Rosedale Shire Offices were built in 1873, and new offices in 1913 and 1969. The railway station, with a residence and goods shed was opened in 1881 (Context 2005:30, 38). Most of the land in the Rosedale district was settled by 1880, and much of the land had been cleared in the area, with timber supplying the tannery and timber mills. Crops of wheat, oats, potatoes, peas and beans were grown, while grazing and dairying were also important during this period. However, the town's growth soon suffered due to its close proximity to Sale and Traralgon, which continued to expand (Fletcher & Kennett 2005:72).

As a response to the 1890s depression, and influenced by the ideas of Christian Socialist Reverend Horace Tucker, the Victorian government introduced the village settlement scheme, where unemployed workers could settle on very small allotments and supplement their farming enterprise with other seasonal work. Under the Settlement on Lands Act in 1893, Crown land was made available for this scheme. In Wellington Shire, village settlements were established at Sale and Rosedale. In Rosedale, 1,200 acres of unalienated land near the town were made available for village settlement but very little of this was successfully cultivated. Some houses remain from this settlement. A post-World War II soldier settlement estate was the Evergreen estate established south of Rosedale (Context 2005:7, 9).

In the twentieth century, Rosedale remained a small country town, serving the surrounding farming properties. Growth in other towns within Rosedale Shire increased the importance of Rosedale as an administrative centre. A small amount of residential growth occurred in the town in the 1960s as a result of the opening of a company manufacturing particle board, which opened in 1964 and stimulated the local business sector. Upon its closure in 1979, much of the community pursued jobs in other locations (Fletcher & Kennett 2005:72).

Rosedale ceased serving as an administrative centre following amalgamation in 1994, when Wellington Shire was created by the amalgamation of the former Shires of Alberton, Avon and

Maffra, the former City of Sale, most of the former Shire of Rosedale, as well as an area near Dargo which was formerly part of Bairnsdale Shire. The duplication of the long bridge over Latrobe River in Rosedale was opened in 1996, improving on the two bridges and a causeway constructed after the devastating floods of 1934 (Context 2005:28, 39).

Thematic context

This place is associated with the following themes from the *Wellington Shire Thematic History* (2005):

9. Developing Cultural Institutions and Way of Life

- 9.1 Religion

The following is based on information taken from the *Wellington Shire Thematic History* (Context 2005:45):

In many towns throughout the shire, churches occupy prominent sites, illustrating their importance to the community that built them. Complexes consisting of churches, halls, residences and schools have evolved. They are places where people have performed some of their most important ceremonies, and often contain memorials to local people through stained glass windows, monuments and plaques.

The first church services took place in private homes, schools and halls, held by travelling clergyman and parsons who travelled Gippsland and tended to all denominations. The Reverend E.G. Pryce, based in Cooma, made two sweeping journeys into Gippsland from the Monaro in the 1840s, conducting marriages and baptisms as he went. When Bishop Perry, the Anglican bishop of Melbourne, visited Gippsland in 1847, he chose a site for a church at Tarraville. The church, designed by J.H.W. Pettit and surveyor George Hastings, was opened in 1856. Still standing near the Tarra River, it is an evocative reminder of the early settlement period when settlers began transplanting the institutions that they knew from Britain, replicating the architecture.

Selection lead to many new settlements and reserves for churches were gazetted, or land was donated by local parishioners for the purpose. Churches were built throughout the shire in the Anglican and Catholic, and Presbyterian and Methodists (later Uniting) denominations. Building churches was the result of a significant community effort, often in the acquisition of land, and in the construction and furnishing of the churches.

Place history

The current 4-6 Queen Street (lots 7, 8 & 9, section 23, Township of Rosedale) was reserved for use by the Roman Catholic Church and a minister's dwelling in 1871 (Township Plan; VGG). However, a minister's residence was never built (Macreadie 1989:217).

The church was constructed in 1874-5. On 18 April 1874, tenders for the stone and brickwork were called for. Specifications could be seen on application to architect Thomas Guthridge (*Gippsland Times*, 18 Apr 1874:2). By June, the works had commenced and September the walls were raising (Macreadie 1989:218). Tenders for the slate and iron work on the Catholic Church in Rosedale opened on 24 October 1874 (*Gippsland Times*, 10 Oct 1874:2, 3).

The new Catholic Church in Rosedale was opened in June 1875 (*Gippsland Times* 27 May 1875:2; 22 Jun 1875:3). The *Gippsland Times* reported that the service was conducted by the Reverend M. Hayes of Sale. The article noted that the brick church could hold 150 people, was completed in 'a most substantial manner' and was a 'credit to the two Rosedale contractors, Messrs Allen and Holder, who carried out the whole of the necessary works'. The interior was constructed with 'a view to stability and artistic effect,' with a number of stained glass windows to be installed. The altar accessories were owing to the 'liberality of the congregation' (*Gippsland Times* 27 May 1875:2).

An article in May 1875 (*Gippsland Times* 18 May 1875:3) reported on the construction of the Rosedale Catholic 'Chapel' at the corner of Queen and Lyons streets. The article stated that the chapel was built

of brick, with a slate roof, a neat porch leading to the nave and a vestry at the west end. The nave of the chapel was measured at 38 feet by 22 feet, and calculated to seat 200 parishioners. The stained glass windows were not yet fitted at this date and it was intended to install a bell. The journalist credited builders Allen and Holder for their work. The church (without seats) was estimated at 600 pounds. It was intended to also construct a 'neat sawn fence' to the two acre lot.

The church was dedicated to St Rose of Lima on 30 October 1878 by the Archbishop of Melbourne (Macreadie 1989:220). In October 1884, a tender was won by Mr Golhooley and Mr Holmes to lay a tile floor to the interior, while repairs to the church were carried out in 1891 (details not known) (Macreadie 1989:221). The church was always serviced from the Sale Presbytery (Hardy 1989:97).

In September 1906, tenders were called for the construction of a chancel. The tender of prominent local builder Francis J. McCarthy was accepted and the works completed by February 1907 (Macreadie 1989:225). McCarthy is known to have also built the house at 2-8 Cansick Street, Rosedale.

The interior space and historic finishes of the porch, nave and chancel are imbued with the rituals and aesthetics associated with worship, marriages, christenings and funerals.

Photos dating to 1988 (Figures H1 & H2)) show the facade and rear (west) elevation of the church (SLV). The entrance porch projected from the south elevation and the vestry from the rear of the north elevation. A small room (with a hipped roof) was located next to the vestry, off the north elevation (all remains in 2015). The roofs appear to be clad with terra cotta tiles by this date. The cement pier and metal pole fence ran along the east and south boundaries and the Monterey pine was evident in the north-east corner of the property (remains in 2015).

The roof has since been reclad with terracotta tiles, replacing the original slate. A sympathetic extension was added in 1993 to the north of the church, connected by what was probably the original vestry (RDHS plaque).

In 2015, a ramp has been built for access to the entrance porch. The cement pier and metal pole fence runs along the south and east boundaries, with an interwar pedestrian gate near the corner. A mature Monterey pine (*Pinus radiata*) stands inside the north-east boundary.

Thomas Guthridge, architect

Thomas Guthridge (d.1892) was an architect and journalist. Guthridge practiced as an architect for a very short period and it is only known that he designed St Rose of Lima Catholic Church in Rosedale (1874-5).

Guthridge arrived in Australia with his family c1841, first living in Sydney and Melbourne before moving to Sale in 1864-5, where Guthridge commenced practicing as an architect. He was 'fairly successful as the limited work to be had in a then remote and sparsely populated country district would permit'. About 1870 he became a regular contributor to the local newspaper, the *Gippsland Times*, and appointed the Editor for a period (*Gippsland Times*, 2 May 1892:3). He was also appointed Editor of the *Gippsland Mercury* (Sale) by Henry Luke, when Luke purchased the newspaper in 1872 (Macreadie 2009:190). In the late 1880s, Guthridge opened a book and stationery shop in Raymond Street, Sale (*Gippsland Times*, 2 May 1892:3). It is not known if Guthridge continued practicing as an architect during this later period.

William Allen, Rosedale Builder

William Allen (1829-1923) came to Rosedale in 1858 and worked as a builder in the area until his death at the age of 94. He is known to have sometimes worked alongside bricklayer Charles Chown. One of his first projects in the town was the first stage of the Rosedale Hotel (1858) which was Rosedale's first brick building. He also constructed St Marks Church of England (1866), the Exchange Hotel, Henry Luke's Store, the Rosedale Tannery, St Andrew's Uniting (formerly Presbyterian) Church (1869) with Chown and Wynd, the Primary School (1871), St Rose of Lima Church (1874-5),

and the impressive Nambrok homestead (probably c1877). He was in his eighties when he constructed the 1913 Shire Hall (HV; RDHS website).

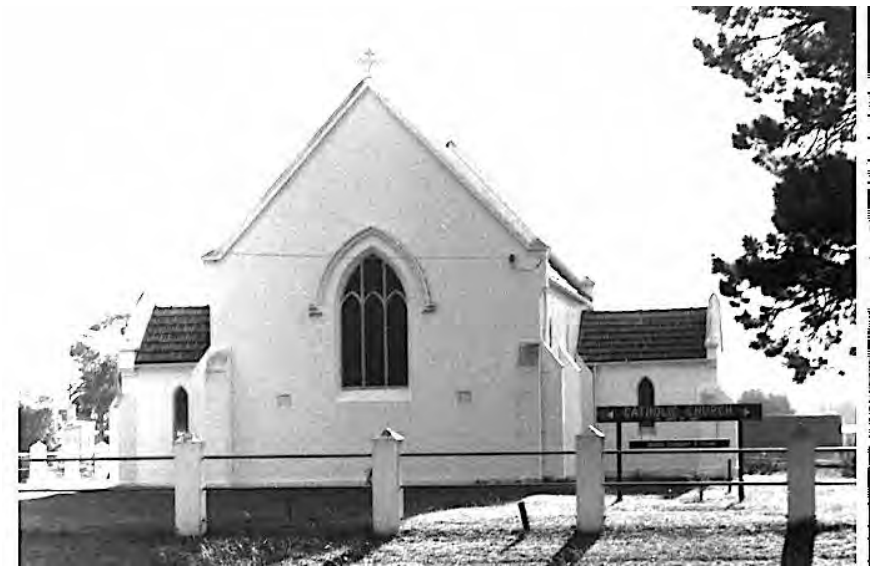

Figure H1. Photo dating to 1984, showing the facade of the church. To the left is the entrance porch and off the right (north) side is the vestry to the rear (SLV).

Figure H2. Photo dating to 1984, showing the (later) terracotta tiles on the roof, rear (west) end of the church. Off the chancel was the vestry and a second smaller room, all of which remain in 2015 (SLV).

Sources

Context Pty Ltd (2005), *Wellington Shire Heritage Study Thematic Environmental History*, prepared for Wellington Shire Council.

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MacReadie, Don (2009), *The Rosedale Story Vol. 2, The Rosedale Shire from inauguration to annihilation*, Cowwarr [Vic].

Rosedale & District Historical Society (RDHS) collection: historical information and photos generously provided by Marion Silk, provided Nov 2015. Includes information held on the Rosedale & District historical society website, including 'Some Early History of Rosedale' <http://home.vicnet.net.au/~rdhs/ourbuilding.htm>, facebook page 'Rosedale & District Historical Society', accessed Dec 2015 and plaques in the town.

State Library Victoria (SLV) picture collection: accession nos. H98.250/2719; H98.250/2720, <http://www.slv.vic.gov.au/> , accessed 8 Jan 2016.

Township of Rosedale Plan

Victorian Government Gazette (VGG) no. 25, 21 April 1871:583.

Description

This section describes the place in 2016. Refer to the Place History for additional important details describing historical changes in the physical fabric.

Built in 1874-5, the Rose of St Lima Catholic Church is designed in the Victorian Free Gothic style. The church is located on the corner of Queen and Lyons streets, with the entrance off Queen Street. The church is setback from the street, with minimal landscaping, behind a cement pier and metal pole fence that runs along the south and east boundaries, with an interwar pedestrian gate at the south-east corner. A mature Monterey pine (*Pinus radiata*) stands inside the north-east boundary, but is not a good example of the variety.

The 1874-5 church, and c1906 additions, are in good condition and retain a medium to high level of integrity.

Figure D1. The church is a brick construction, with rendered (overpainted) walls and buttresses, with incised ruled lines to create and ashlar effect. The gabled roof is clad with (later) terracotta tiles encrusted with lichen (replacing the original slate). The parapeted gables have rendered coping and a cross to the peak of the eastern gable. The side elevations comprise three bays, divided by small buttresses, each bay with a tall narrow pointed-arch window with leadlight. Simple grated vents flank each window.

The entrance porch off the south elevation imitates the details of the nave, with small pointed-arch windows to the sides and a large pointed-arch opening facing south, with timber ledged and framed doors. A modern concrete ramp with metal handrails provides access to the entrance porch.

Figure D2 & Aerial. At the west end (rear) of the church is a chancel (constructed 1906) with a gabled roof clad with (later) terracotta tiles encrusted with lichen, and the same architectural details as the nave. The west elevation of the chancel has a large round window with leadlight to the gabled end. Off the north side of the chancel is a small room with a hipped roof. To the right (east) of this room is a vestry (attached to the nave of the church). These significant structures are original or early elements and have the same architectural detail as the nave (and were probably built c1906 or at a similar period, if not original).

Figure D3. The east elevation of the church and its gabled-end fronts Lyons Street and is the main elevation viewed from this main street. The elevation comprises a large pointed-arch window with a label moulding. The window is divided into three pointed-arch sections, each with simple elegant leadlight. Modern wire has been attached to the windows of the church to protect the leadlight.

To the north of the church is a large hall constructed in a sympathetic style but is clearly a modern addition, with aluminium windows. This modern addition (post-1984) is attached to the vestry of the church (the roofline of which has been extended). A later cement pier and metal pole fence runs along the south and east boundaries, with an interwar pedestrian gate at the south-east corner. It is a simple design that does not contribute to the significance of the place.

Figure D1. The church is a brick construction, with rendered walls and buttresses, with incised ruled lines to create and ashlar effect. The gabled roof is clad with (later) tiles (replacing the original slate). The entrance porch off the south elevation imitates the details of the nave, with small pointed-arch windows to the sides and a large pointed-arch opening facing south, with timber ledged and framed doors.

Figure D2. At the west end (rear) of the church is a chancel (constructed 1906) with a gabled roof clad with tiles and the same architectural details as the nave. The west elevation of the chancel has a large round window with leadlight to the gabled end. In the background is the sympathetic modern addition.

Figure D3. The east elevation of the church and its gabled-end fronts Lyons Street and is the main elevation viewed from this main street. The elevation comprises a large pointed-arch window with a label moulding. To the north of the church is a large hall constructed in a sympathetic style but is clearly a modern addition, with aluminium windows. A cement pier and metal pole fence runs along the south and east boundaries, with an interwar pedestrian gate at the south-east corner

Sources

All photos taken in 2015 by Heritage Intelligence Pty Ltd as part of Wellington Shire Stage 2 Heritage Study.

Comparative Analysis

While the comparative analysis has compared this church architecturally to others within Wellington Shire, it must be recognised that although it may be of less architectural significance than another within the large shire, it remains of very high historical and social significance to the local community and architecturally representative of the town.

St Rose of Lima Catholic Church, 4-6 Queen St, Rosedale – 1874-75 rendered brick church in the Victorian Free Gothic with sympathetic additions built c1906. The church retains a high level of integrity and was built by local builder William Allen.

Comparable places:

Wesleyan Methodist Church (former), 14 Hobson Street, Stratford – a substantial 1873 intact brick church in the Victorian Gothic style. It is face-brick with decorative brick quoining. Now serves as the historical society premises. (HO52)

Comparable places recommended for the Heritage Overlay as part of this Study:

St Patrick's Catholic Church, Merrick St, Stratford –Victorian Free Gothic rendered brick church built in 1884. The church is highly intact and is now part of school grounds.

St Brigid's Catholic Church Complex, Cowwarr – comprising the 1870 church, 1904 parish house, 1919 hall and interwar fence and gates to the boundary. The 1870 church is a highly intact picturesque Victorian Gothic church, built in rendered brick (with ruled ashlar lines). The parish house (1904) is a

substantial and elaborate Federation Queen Anne brick residence while St Joseph's Hall (1919) is an intact Interwar Arts and Crafts timber building.

St Andrews Uniting Church, 46-52 Queen St, Rosedale – a highly intact 1869 Victorian Free Gothic church of face-brick with rendered dressings, built by local builder William Allen. To the rear of the church is an attached 1960s cream-brick hall.

Management Guidelines

Whilst landowners are not obliged to undertake restoration works, these guidelines provide recommendations to facilitate the retention and enhancement of the culturally significant place, its fabric and its setting, when restoration works or alterations to the building are proposed. They also identify issues particular to the place and provide further detailed advice where relevant. The guidelines are not intended to be prescriptive and a pragmatic approach will be taken when considering development proposals. Alternative approaches to those specified in the guidelines will be considered where it can be demonstrated that a desirable development outcome can be achieved that does not impact on a place's heritage integrity.

This building is in good condition, however, there are some recommendations below especially relating to sub floor ventilation, down pipe outlets into drainage pits, concrete around the base of the building, roof cladding, painted render, and some guidelines for future development and heritage enhancement.

1. **Setting** (Views, fencing, landscaping, paths, trees, streetscape)
   - 1.1. Retain clear views of the front east elevation, rear west elevation and south side elevation from along Lyons and Queen streets.
   - 1.2. Ensure signs and services such as power poles, bus shelters, signs, etc are located so that they do not impact on the important views.
   - 1.3. New interpretation storyboards should be placed to the side of the building not directly in front of it.
   - 1.4. Paving
     - 1.4.1. For Victorian era historic buildings, appropriate paving could be pressed granitic sand, or asphalt. If concrete is selected, a surface with sand-coloured- size exposed aggregate would be better with the Victorian style.
     - 1.4.2. Ensure any asphalt or concrete does not adhere to the building itself. Insert 10mm x 10mm grey polyurethane seal over a zipped Ableflex joint filler around the plinth, to ensure concrete does not adhere to it, and to allow expansion and joint movement and prevent water from seeping below the building.

2. **Additions and New Structures**
   - 2.1. New structures should be restricted to the area shown in the blue polygon on the aerial map below.
   - 2.2. Sympathetic extensions are preferred, such as the existing extension. E.g. New parts that are in the same view lines as the historic building as seen from the streets, should be parallel and perpendicular to the existing building, no higher than the existing building, similar proportions, height, wall colours, steep gable or hip roofs, with rectangular timber framed windows with a vertical axis. But the parts that are not visible in those views could be of any design, colours and materials.
   - 2.3. Where possible, make changes that are easily reversible. E.g. The current needs might mean that a doorway in a brick wall is not used, or located where an extension is desired. Rather than bricking up the doorway, frame it up with timber and sheet it over with plaster,

weatherboards, etc.

2.4. If an extension is to have a concrete slab floor, ensure it will not reduce the air flow under the historic brick building.

2.5. Avoid hard paths against the walls. Install them 500mm away from the walls and 250mm lower than the ground level inside the building. Fill the gap between the path and wall with very coarse gravel to allow moisture to evaporate from the base of the wall. See section 7.

2.6. New garden beds

2.6.1. These should be a minimum of 500mm from the walls, preferably further, and the ground lowered so that the finished ground level of the garden bed is a minimum of 250mm lower than the ground level which is under the floor, inside the building. Slope the soil and garden bed away from the building, and fill the area between the garden bed and walls, with very coarse gravel up to the finished level of the garden bed. The coarse gravel will have air gaps between the stones which serves the function of allowing moisture at the base of the wall to evaporate and it visually alerts gardeners and maintenance staff that the graveled space has a purpose. The reason that garden beds are detrimental to the building, is by a combination of: watering around the base of the wall and the ground level naturally builds up. The ground level rises, due to mulching and leaf litter and root swelling, above a safe level such that it blocks sub floor ventilation, and the wall is difficult to visually monitor on a day to day basis, due to foliage in the way.

3. Accessibility

3.1. Ramps

3.1.1. Removable ramp construction

3.1.1.1. A metal framed ramp which allows air to flow under it, to ensure the subfloor vents of the building are not obstructing good airflow under the floor, which will allow the wall structure to evaporate moisture, reduce termite and rot attack to the subfloor structure and reduce rising damp in brick/stone walls.

3.1.1.2. If it is constructed of concrete next to brick walls this may cause damp problems in the future.

3.1.1.3. Ensure water drains away from the subfloor vents, and walls and any gap between the wall and the ramp remains clear of debris. Insert additional sub floor vents if the ramp has blocked any of them.

3.1.1.4. The hand rails on the ramp should not be a feature, which would detract from the architecture. Plain thin railings painted in the same colour as the walls, so that they blend in, would be appropriate.

3.2. Metal banisters may be installed at the front steps. They are functional and minimalist and they have a minor visual impact on the architecture and therefor they are a suitable design for an accessible addition.

4. **Reconstruction and Restoration**

If an opportunity arises, consider restoring and reconstructing the following.

4.1. Remove the terra cotta tile roof cladding (tiles were never used on Victorian buildings and they are visually too heavy. If possible re-clad with slate, but if that is not possible, use galvanised corrugated iron, which was traditional material used on many Victorian era churches in the Shire. Do not use Colorbond or Zincalume or metal decking.

4.2. Roofing, spouting and down pipes

4.2.1. Use galvanised corrugated iron roofing, spouting, down pipes and rain heads.

4.2.2. Don't use Zincalume or Colorbond or plastic.

4.2.3. Use Ogee profile spouting, and round diameter down pipes.

5. Brick and Render Walls

5.1. Mortar: Match the lime mortar, do not use cement mortar. Traditional mortar mixes were commonly 1:3 lime:sand.

5.2. Paint and Colours (also see Paint Colours and Paint Removal)

5.2.1. Note, even though some paints claim to 'breathe', there are no paints available, that adequately allow the walls to 'breathe'.

5.2.2. Paint removal: It is strongly recommended that the paint be removed chemically from the render on the church,) never sand, water or soda blast the building as this will permanently damage the bricks, mortar and render. Never seal the bricks or render as that will create perpetual damp problems). Removal of the paint will not only restore the elegance of the architecture, but it will remove the ongoing costs of repainting it every 10 or so years.

5.2.3. However, if it is decided to repaint the render, it should closely resemble the light grey colour of 'new render'.

5.3. Remove any dark grey patches to the mortar joints - this is cement mortar which will damage the bricks, as noted above, and reduce the longevity of the walls. Repoint those joints with lime mortar. The mortar is not the problem it is the messenger, altering you to a damp problem (also see Water Damage and Damp)

5.4. Modern products: Do not use modern products on these historic brick and render as they will cause expensive damage. Use lime mortar to match existing.

5.5. **Do not seal** the brick and render with modern sealants or with paint. Solid masonry buildings **must be able to evaporate water** when water enters from leaking roofs, pipes, pooling of water, storms, etc. The biggest risk to solid masonry buildings is permanent damage by the use of cleaning materials, painting, and sealing agents and methods. None of the modern products that claim to 'breathe' do this adequately for historic solid masonry buildings.

6. Care and Maintenance

6.1. Retaining and restoring the heritage fabric is always a preferable heritage outcome than replacing original fabric with new.

6.2. Key References

6.2.1. Obtain a copy of "Salt Attack and Rising Damp" by David Young (2008), which is a free booklet available for download from Heritage Victoria website. It is in plain English, well illustrated and has very important instructions and should be used by tradesmen, Council maintenance staff and designers.

6.2.2. Further assistance is available from the Shire's heritage advisor.

6.3. Roofing, spouting and down pipes

6.3.1. Use galvanised corrugated iron roofing, spouting, down pipes and rain heads. It is preferable to use short sheet corrugated iron and lap them, rather than single long sheets, but it is not essential.

6.3.2. Do not use Zincalume or Colorbond.

6.3.3. Use Ogee profile spouting, and round diameter down pipes.

6.4. Joinery

6.4.1. It is important to repair rather than replace where possible, as this retains the historic fabric. This may involve cutting out rotten timber and splicing in new timber, which is a better heritage outcome than complete replacement.

7. Water Damage and Damp

7.1. Several of the sub floor vents are working at 50% less than they should be, due to the concrete

covering all or parts of them, paint filling in the holes. The down pipes stop above the concrete paving splashing water on the walls, but also, seeping into the cracked concrete and creating damp around the base of the brick walls, which cannot evaporate away due to the concrete paving.

7.2. Signs of damp in the walls include: lime mortar falling out of the joints, moss/weeds growing in the mortar, white (salt) powder or crystals on the brickwork, existing patches with grey cement mortar, or the timber floor failing. These causes of damp are, in most cases, due to simple drainage problems, lack of correct maintenance, inserting concrete next to the solid masonry walls, sealing the walls, sub floor ventilation blocked, or the ground level too high on the outside.

7.3. Always remove the **source** of the water damage first (see Care and Maintenance).

7.4. Water falling, splashing or seeping from damaged spouting and down pipes causes severe and expensive damage to the brick walls.

7.5. Repairing damage from damp will involve lowering of the ground outside so that it is lower than the ground level inside under the floor, and may involve installation of agricultural drains, running the downpipes into drainage inspection pits instead of straight into the ground. The reason for the pits is that a blocked drain will not be noticed until so much water has seeped in and around the base of the building and damage commenced (which may take weeks or months to be visible), whereas, the pit will immediately fill with water and the problem can be fixed before the floor rots or the building smells musty.

7.6. Damp would be exacerbated by watering plants near the walls. Garden beds and bushes should be at least half a metre away from walls.

7.7. Cracking: Water will be getting into the structure through the cracks (even hairline cracks in paint) and the source of the problem needs to be remedied before the crack is filled with matching mortar, or in the case of paint on brick, stone or render, the paint should be chemically removed, to allow the wall to breathe properly and not retain the moisture.

7.8. Subfloor ventilation is critical. Check that sub floor vents are not blocked and introduce additional ones if necessary. Ensure the exterior ground level is 250mm or more, lower than the ground level inside the building. Good subfloor ventilation works for free, and is therefore very cost effective. Do not rely on fans being inserted under the floor as these are difficult to monitor, they can breakdown as they get clogged with dust, etc, and there are ongoing costs for servicing and electricity.

7.9. Engineering: If a structural engineer is required, it is recommended that one experienced with historic buildings and the Burra Charter principle of doing 'as little as possible but as much as necessary', be engaged. Some of them are listed on Heritage Victoria's Directory of Consultants and Contractors.

7.10. Never install a concrete floor inside a solid masonry building, as it will, after a year or so, cause long term chronic damp problems in the walls.

7.11. Never use cement mortar, always match the original lime mortar. Cement is stronger than the bricks and therefore the bricks will eventually crumble, leaving the cement mortar intact! Lime mortar lasts for hundreds of years. When it starts to powder, it is the 'canary in the mine', alerting you to a damp problem – fix the source of the damp problem and then repoint with lime mortar.

7.12. Do not install a new damp proof course (DPC) until the drainage has been fixed, even an expensive DPC may not work unless the ground has been lowered appropriately.

8. Paint Colours and Paint Removal

8.1. A permit is required if you wish to paint a previously unpainted exterior, and if you wish to change the colours from the existing colours.

8.2. Even if the existing colour scheme is not original, or appropriate for that style of architecture, repainting using the existing colours is considered maintenance and no planning permit is

required.

8.3. If it is proposed to change the existing colour scheme, a planning permit is required and it would be important to use colours that enhance the architectural style and age of the building.

8.4. Rather than repainting, it would be preferred if earlier paint was chemically removed from brick, stone and rendered surfaces, revealing the original finish.

8.5. Chemical removal of paint will not damage the surface of the bricks or render or even the delicate scored ashlar lines, hidden under many painted surfaces. Removal of the paint will not only restore the elegance of the architecture, but it will remove the ongoing costs of repainting it every 10 or so years.

8.6. Sand, soda or water blasting removes the skilled decorative works of craftsmen as well as the fired surface on bricks and the lime mortar from between the bricks. It is irreversible and reduces the life of the building due to the severe damp that the damage encourages. Never seal the bricks or render as that will create perpetual damp problems.

9. Services

9.1. Ensure new services and conduits, down pipes etc, are not conspicuous. Locate them at the rear of the building whenever possible, and when that is not practical, paint them the same colour as the building or fabric behind them, or enclose them behind a screen the same colour as the building fabric that also provides adequate ventilation around the device. Therefore, if a conduit goes up a red brick wall, it should be painted red, and when it passes over say, a cream coloured detail, it should be painted cream.

10. **Signage** (including new signage and locations and scale of adjacent advertising signage)

10.1. Ensure all signage is designed to fit around the significant architectural design features, not over them.

NOTE: The blue shaded area is the preferred location for additions and new development.

KEY

Recommended for Heritage Overlay

Title boundary

St Rose of Lima Catholic Church
4-6 Queen St, Rosedale

Project: Wellington Shire Stage 2 Heritage Study
Client: Wellington Shire Council
Author: Heritage Intelligence Pty Ltd
Date: 12/2/16

Resources

Wellington Shire Heritage Advisor

Young, David (2008), "Salt Attack and Rising Damp, a guide to salt damp in historic and older buildings" Technical Guide, prepared for Heritage Victoria.

The following fact sheets contain practical and easy-to-understand information about the care and preservation of war heritage and memorabilia commonly found in local communities across Victoria. They can be downloaded at <http://www.dpc.vic.gov.au/index.php/veterans/victorian-veterans-virtual-museum/preserving-veterans-heritage/preserving-war-heritage-and-memorabilia>:

- Finding-the-right-conservator-tradespeople-and-materials
- General-Principles
- Useful-resources-and-contacts.

Locality:	**ROSEDALE**
Place address:	**44 QUEEN STREET**
Citation date	2016
Place type (when built):	Manse , Tree
Recommended heritage protection:	Local government level Local Planning Scheme: Yes Vic Heritage Register: No Heritage Inventory (Archaeological): No
Place name:	**Presbyterian Manse (former) & Cork Oak**

Architectural Style:	Victorian Rustic Gothic
Designer / Architect:	Not known
Construction Date:	1876-77, c1891

Statement of Significance

This statement of significance is based on the history, description and comparative analysis in this citation. The Criteria A-H is the Heritage Council Criteria for assessing cultural heritage significance (HERCON). Level of Significance, Local, State, National, is in accordance with the level of Government legislation.

What is significant?

The Presbyterian Manse (former) & Cork Oak at 44 Queen Street, Rosedale, are significant. The form, materials and detailing as constructed in the 19th century are significant. The visual connection and views between the former Presbyterian Manse and Uniting Church (1869) at 46-52 Queen Street are significant.

Later outbuildings, and alterations and additions to the building are not significant.

How is it significant?

The Presbyterian Manse (former) & Cork Oak are locally significant for their historical and aesthetic values to the Shire of Wellington.

Why is it significant?

The Presbyterian Manse (former) & Cork Oak are **historically significant at a local level** as they illustrate the early boom period of the township of Rosedale, the third most important town in Gippsland during this period, which developed due to its location on the intersection of two main routes that were travelled by coaches and miners. The Presbyterian Church was built to the west at 46-52 Queen Street in 1869 and by May 1875, the need for a manse was raised, and fundraising subsequently begun by the local community for the building project. The manse was built in 1876-7 and the first minister to occupy the manse was the Reverend J. G. Wilson. In 1891, an addition to the manse was to be constructed by Mr Hunter, which may have been the brown brick projecting gable-bay to the facade. Around 1900, a mature Cork Oak (*Quercus suber*) was planted in the front yard, which remains today. In 1977, the church became the Uniting Church and the manse transferred to the Uniting Church of Australia. The Uniting Church retained ownership of the land until at least 1991, however, it may have been leased for private occupancy prior to this date. Today, the manse serves as a private residence. (Criterion A)

The Presbyterian Manse (former) is **aesthetically significant at a local level** for its architectural qualities as a very picturesque Victorian Rustic Gothic residence in the Shire. The style is articulated in both the original 1876-7 fabric and later nineteenth century additions. Notable elements include the steeply-pitched gabled roofs, four tall, corbelled brick chimneys with rendered coping, decorative timber bargeboards, as well as the triangular-shaped vent and bay window with pointed-arch windows to the gabled-end of the facade. Also notable are the skillioned-profile verandah to the facade which is supported by timber posts and simple brackets, the timber panelled entrance door, original timber sash windows, as well as all decorative rendered dressings and coping. The Cork Oak **(***Quercus suber*) in the front yard is aesthetically significant as an impressive example of the variety. The views between the 1876-7 former Presbyterian Manse and the 1869 Uniting Church to the west at 46-52 Queen Street are significant. The visual connection between the two historically connected Victorian Gothic buildings needs to be retained. (Criterion E)

Statutory Recommendations

This place is recommended for inclusion in the Schedule to the Heritage Overlay of the Wellington Shire Planning Scheme to the extent of the title boundary as shown on the map.

External Paint Controls	Yes
Internal Alteration Controls	No
Tree Controls	Yes, Cork Oak
Outbuildings or fences which are not exempt under Clause 43.01-3	No
Prohibited Uses May Be Permitted	No
Incorporated Plan	No
Aboriginal Heritage Place	Not assessed

Map of recommended boundary for Heritage Overlay

KEY

Recommended for Heritage Overlay

Title boundary

Presbyterian Manse (former)
44 Queen St, Rosedale

Project: Wellington Shire Stage 2 Heritage Study
Client: Wellington Shire Council
Author: Heritage Intelligence Pty Ltd
Date: 26/5/16

History

Locality history

In 1842, the first known Europeans visited the Rosedale area, and by 1844 squatters had taken up land in the region which was called 'Snake Ridge'. The run to the west of the current Rosedale, north of Latrobe River, was 'Rosedale Run', taken up by David P. Okeden and thought to have been named after his wife Rosalie. Four grandsons of the 3rd Governor of New South Wales, Philip Parker King, were amongst the early settlers in the area. These included John King and William King. In the late 1840s, Rosedale township was referred to as 'Blind Joe's Hut', named after the local hut of a Chinese shepherd who was blind in one eye (RDHS web).

By the late 1850s the town comprised a store, hotel and a blacksmith, with most of the inhabitants of the town being employed at Snake's Ridge Run. In 1855, Rosedale township was gazetted. It is thought to have been named after either Lieutenant Okedon's Rosedale Run (which was named in honour of his wife Rose) or Rosedale Abbey in North Yorkshire, England (RDHS web). The town grew due to its location at the intersection of two main routes that were travelled by coaches and miners. The track from Port Albert passed through Rosedale and was the main entry into Gippsland, which intersected with the route from Melbourne to Sale. In 1862, the first bridge was built over the Latrobe River, replacing the punt (Fletcher & Kennett 2005:72).

The town grew rapidly, becoming the third most important town in Gippsland in this early period. A school was opened in 1863, and a court house, police station, three churches, three hotels, bakers, butchers, saddlers and blacksmiths were soon established (Fletcher & Kennett 2005:72). One of the earliest Mechanics' Institute buildings in the Shire is the Rosedale Mechanics' Institute, an extant brick structure that opened in 1874 (Context 2005:43).

Rosedale was proclaimed a Road District in 1869 and the Shire of Rosedale was proclaimed in 1871. The town of Rosedale became the administrative centre for the large Shire, which extended from the Ninety Mile Beach in the south-east to the Thomson River in the north-west. The Rosedale Shire Offices were built in 1873, and new offices in 1913 and 1969. The railway station, with a residence and goods shed was opened in 1881 (Context 2005:30, 38). Most of the land in the Rosedale district was settled by 1880, and much of the land had been cleared in the area, with timber supplying the tannery and timber mills. Crops of wheat, oats, potatoes, peas and beans were grown, while grazing and dairying were also important during this period. However, the town's growth soon suffered due to its close proximity to Sale and Traralgon, which continued to expand (Fletcher & Kennett 2005:72).

As a response to the 1890s depression, and influenced by the ideas of Christian Socialist Reverend Horace Tucker, the Victorian government introduced the village settlement scheme, where unemployed workers could settle on very small allotments and supplement their farming enterprise with other seasonal work. Under the Settlement on Lands Act in 1893, Crown land was made available for this scheme. In Wellington Shire, village settlements were established at Sale and Rosedale. In Rosedale, 1,200 acres of unalienated land near the town were made available for village settlement but very little of this was successfully cultivated. Some houses remain from this settlement. A post-World War II soldier settlement estate was the Evergreen estate established south of Rosedale (Context 2005:7, 9).

In the twentieth century, Rosedale remained a small country town, serving the surrounding farming properties. Growth in other towns within Rosedale Shire increased the importance of Rosedale as an administrative centre. A small amount of residential growth occurred in the town in the 1960s as a result of the opening of a company manufacturing particle board, which opened in 1964 and stimulated the local business sector. Upon its closure in 1979, much of the community pursued jobs in other locations (Fletcher & Kennett 2005:72).

Rosedale ceased serving as an administrative centre following amalgamation in 1994, when Wellington Shire was created by the amalgamation of the former Shires of Alberton, Avon and

Maffra, the former City of Sale, most of the former Shire of Rosedale, as well as an area near Dargo which was formerly part of Bairnsdale Shire. The duplication of the long bridge over Latrobe River in Rosedale was opened in 1996, improving on the two bridges and a causeway constructed after the devastating floods of 1934 (Context 2005:28, 39).

Thematic context

This place is associated with the following themes from the *Wellington Shire Thematic History* (2005):

9. Developing Cultural Institutions and Way of Life

- 9.1 Religion

The following is based on information taken from the *Wellington Shire Thematic History* (Context 2005:45):

In many towns throughout the shire, churches occupy prominent sites, illustrating their importance to the community that built them. Complexes consisting of churches, halls, residences and schools have evolved. They are places where people have performed some of their most important ceremonies, and often contain memorials to local people through stained glass windows, monuments and plaques.

The first church services took place in private homes, schools and halls, held by travelling clergyman and parsons who travelled Gippsland and tended to all denominations. The Reverend E.G. Pryce, based in Cooma, made two sweeping journeys into Gippsland from the Monaro in the 1840s, conducting marriages and baptisms as he went. When Bishop Perry, the Anglican bishop of Melbourne, visited Gippsland in 1847, he chose a site for a church at Tarraville. The church, designed by J.H.W. Pettit and surveyor George Hastings, was opened in 1856. Still standing near the Tarra River, it is an evocative reminder of the early settlement period when settlers began transplanting the institutions that they knew from Britain, replicating the architecture.

Selection lead to many new settlements and reserves for churches were gazetted, or land was donated by local parishioners for the purpose. Churches were built throughout the shire in the Anglican and Catholic, and Presbyterian and Methodists (later Uniting) denominations. Building churches was the result of a significant community effort, often in the acquisition of land, and in the construction and furnishing of the churches.

Place history

The first Presbyterian service in Rosedale was debatably held in George Rintoull's blacksmith's shop. However, it's certain that the congregation met in the upstairs room of the stables at the Rosedale Hotel in 1862, followed by the first school house in 1863-4 (Macreadie 1989:185; Hardy 1989:94).

The Presbyterian Church was built in 1869 by builder William Allen and contractors Chown and Wynd (Macreadie 1989:186; Hardy 1989:27).

The Presbyterian manse was built to the east of the church on lot 2 (section 21, Township of Rosedale). John Wright, Thomas Anderson and George Rintoull of Rosedale received the Crown Grant for lot 2 (as well as lots 1, 3 & 4 in the same block) in June 1875 (Township Plan; LV:V798/F416). These men were the Trustees of the land for the Presbyterian Church (VGG).

The Rosedale Charge was established in 1872 and the first minister inducted into the new Charge was the Reverend James Cameron from June 1872 (Hardy 1989:94-5). He also conducted services at Denison and Walhalla. The clergymen were housed in a hotel until the manse was constructed. By May 1875, the need for a manse was raised and it was attempted at first to obtain 20 acres of the Town Common (lots 112 and 113, section not known) granted for the purpose of a Presbyterian Glebe. However this application was not proceeded with. In July 1875 a concert was held to fundraise for the building project.

On 4 April 1876, the Presbyterian Church Committee called for tenders for the erection of the brick manse for the minister (*Gippsland Times*, 4 Apr 1876:3). By 11 May 1876 the committee had accepted a tender from local men (may have been William Allen; not confirmed) and works had commenced; the bricks were on site and the ground had been partly excavated. The manse was nearing completion by March 1877 (Macreadie 1989:188-9). An article in September 1877 reported that the manse was completed and was described as a 'very neat and commodious building'. At this date steps were being taken to obtain the permanent services of a clergyman (*Gippsland Times*, 19 Sep 1877:3). The Reverend J. G. Wilson would be the first minister to occupy the manse (Maddern 1989:83).

In 1891, an addition to the manse was to be constructed by Mr Hunter (details not confirmed) (Macreadie 1989:18194). This may have been the projecting gabled-bay to the facade, which is constructed of a brown brick, while the remainder of the house is constructed of a red brick (a physical investigation is required to confirm this).

Between 1882 and 1967, ownership of the land remained in the names of John Wright, Thomas Anderson, George Rintoull and Donald Macleod; Trustees of the land of the Presbyterian Church. In 1967, the property (including lots 1, 3 & 4 in the same block) was transferred into the names of Henry King of 'Rosehill' in Rosedale, Thomas Anderson of 'Hilton Park' in Denison and Edward Mowat of Willung via Rosedale, all farmers. The lots were subdivided in 1967 and other lots on-sold (LV:V9439/F831).

The church became the Uniting Church in 1977, with the union of the Presbyterian and Methodist congregations (Hardy 1989:96). In 1980, the current 44 Queen Street and the north-west corner of 48-52 Queen Street were transferred into the ownership of the Uniting Church in Australia Property Trust (LV:V9439/F831). The Uniting Church retained ownership of the land until at least 1991 (LV: V9439/F831). However, one history states that the manse had been a private residence for a number of years before 1988 (Macreadie 1988:190). This suggests that the church may have leased the house out to private occupants.

A photo dating to pre-1988 (Figure H1) showed the rear (north) and east elevation (Hardy 1989:94). The roof of the brick house was clad with corrugated iron and had decorative bargeboards and finials to each gable peak (with a pendant below; the finial and pendants since removed). The two windows visible on the east elevation were six-over-six double hung sash windows, with a rendered segmental arch above. A skillion-roofed timber addition was located on the southern end of the east elevation (remains in 2015). The one gabled-end of the rear (north) elevation was evident, with the skillion-roofed section below, which was constructed of the same brick as the main portion of the house and had a very tall chimney (since removed or incorporated into a later addition as the chimney appears to remain; see aerial). One other brick chimneys were visible on the manse (all remain in 2015). There was a weatherboard outbuilding to the rear of the manse. A photo dating to 1988 (Figure H2) showed the facade of the brick manse, as it appears in 2015 (Macreadie 1989:190). The finial to the facade's gable appears to have been removed or lost by this date. The timber skillion-roof additions were evident on the side elevations (remain in 2015).

In 2015, the front (south) boundary is lined with a metal pole and chain-wire fence with vehicular gates. A mature Cork Oak (*Quercus suber*) remains in the front yard, and dates to c1900. It is an impressive example of the variety (Hawker 2016).

Figure H1. Pre-1988 photo of the east elevation with a car port (left) and skillion roof of the rear (right) of the manse. The roof of the brick house was clad with corrugated iron and had decorative bargeboards and finials to each gable peak (with a pendant below; the finial and pendants since removed). (Hardy 1989:94).

Figure H2. A photo dating to 1988 showing the south-facing facade of the manse. The finial to the facade's gable appears to have been removed or lost by this date. The timber skillion-roof additions were evident on the side elevations (remain in 2015) (Macreadie 1989:190).

Sources

Context Pty Ltd (2005), *Wellington Shire Heritage Study Thematic Environmental History*, prepared for Wellington Shire Council.

Fletcher, Meredith & Linda Kennett (2005), Wellington Landscapes, *History and Heritage in a Gippsland Shire*, Maffra.

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Hawker, John, Heritage Officer (Horticulture) at Heritage Victoria, personal communication via email, 13 January 2016.

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Macreadie, Don (1989), *The Rosedale Story Vol 1*, Cowwarr [Vic].

Rosedale & District Historical Society (RDHS) website, 'Some Early History of Rosedale', <http://home.vicnet.net.au/~rdhs/history01.htm>, accessed 2 February 2016.

Township of Rosedale Plan

Victorian government Gazette (VGG), No. 14, 25 Feb 1870:360; No. 65, 26 Nov 1869:1864.

Description

This section describes the place in 2016. Refer to the Place History for additional important details describing historical changes in the physical fabric.

The Presbyterian Manse (former) is a Victorian Rustic Gothic house, built in 1876-7 with additions probably dating to 1891, to house the minister of the Presbyterian Church located to the west. The manse is located on the north side of Queen Street, north of the main commercial street of Rosedale. The manse is set back from the street, behind a low metal pole and chain-wire fence. The views between the manse and church are currently retained. The nineteenth century fabric of the manse is highly intact and is in fair to good condition.

Figure D1 & Aerial. The brick manse has steeply-pitched gabled roofs, clad with lapped corrugated iron. One long gabled section runs north-south at the left side of the house, and off to the east side area pair of transverse gabled roofs. From the street view, it is evident that the recessed portion of the house is constructed of red brick, while the projecting gabled-bay to the left of the facade is constructed of brown brick (this bay may have been built in 1891). Four tall, corbelled red brick chimneys with rendered coping remain. Off the east side is a later wide skillioned verandah and on the west is a later skillioned-roof car port.

Figure D2. To the left of the facade is the brown-brick projecting gabled bay with a rendered plinth, decorative timber bargeboards and a triangular-shaped vent to the gabled-end (with a rendered trim). A bay window has a rendered hipped roof and pair of pointed-arch timber windows, in a wide pointed-arch opening with a rendered (overpainted) sill and lintel.

To the right of the facade is a skillioned-profile verandah clad with (recent) corrugated iron, supported by chamfered timber posts with simple timber brackets. Underneath the verandah is a timber panelled entrance door and single sash window with a rendered sill.

Figure D3. The two transverse gabled-ends of the east elevation have decorative bargeboards and what appears to be a render or plain cladding to the gabled-ends, over the original face brickwork (see Figure H1). Below is the wide skillioned-profile car port.

Aerial. To the rear (north) of the manse is a gabled-roof section clad with (new) corrugated iron, this may have incorporated an earlier section of the house (as the aerial shows that a chimney remains that was evident in an earlier photo). A large gabled-roof outbuilding remains to the rear (north) of the manse, on the west boundary. The date of this has not been confirmed.

Figure D4. In the front yard is a mature Cork Oak (*Quercus suber*) that dates to c1900. It is an impressive example of the variety (Hawker 2016).

Figure D1. The brick manse has steeply-pitched gabled roofs, clad with lapped corrugated iron. From the street view, it is evident that the recessed portion of the house is constructed of red brick, while the projecting gabled-bay to the left of the facade is constructed of brown brick (this bay probably built in 1891).

Figure D2. To the left of the facade is the brown-brick projecting gabled bay and to the right of the facade is a skillioned-profile verandah clad with lapped corrugated iron, supported by timber posts with simple timber brackets.

Figure D3. The two transverse gabled-ends of the east elevation have decorative bargeboards and what appears to be a render or plain cladding to the gabled-ends (previously face brickwork see Fig H1).

Figure D4. In the front yard is a mature Cork Oak (*Quercus suber*) that dates to c1900. It is an impressive example of the variety.

Sources

All photos taken in 2015 by Heritage Intelligence Pty Ltd as part of Wellington Shire Stage 2 Heritage Study.

Comparative Analysis

The Presbyterian Manse (former) & Cork Oak at 44 Queen St, Rosedale is a Victorian Rustic Gothic manse built in 1876-77, with a c1891 addition (probably the gabled bay to the facade). The picturesque brick residence retains a high level of integrity and retains its visual connection to the associated Victorian Free Gothic church to the west. The property retains a significant mature Cork Oak. Gothic manses are rare in Wellington Shire.

Management Guidelines

Whilst landowners are not obliged to undertake restoration works, these guidelines provide recommendations to facilitate the retention and enhancement of the culturally significant place, its fabric and its setting, when restoration works or alterations to the building are proposed. They also identify issues particular to the place and provide further detailed advice where relevant. The guidelines are not intended to be prescriptive and a pragmatic approach will be taken when considering development proposals. Alternative approaches to those specified in the guidelines will be considered where it can be demonstrated that a desirable development outcome can be achieved that does not impact on a place's heritage integrity.

1. **Setting** (views, fencing, landscaping, paths, trees, streetscape)
   - 1.1. Retain clear views of the front section and side elevations from along Queen Street and from the Uniting Church to the west.
   - 1.2. Ensure signs and services such as power poles, bus shelters, signs, etc are located so that they do not impact on the important views.
   - 1.3. Paving
     - 1.3.1. For Victorian era historic buildings, appropriate paving could be pressed granitic sand, or asphalt or bricks. If concrete is selected, a surface with sand-coloured- size exposed aggregate would be better with the Victorian Rustic Gothic style.
     - 1.3.2. Ensure the concrete does not adhere to the building itself. Insert 10mm x 10mm grey polyurethane seal over a zipped Ableflex joint filler around the plinth, to ensure concrete does not adhere to it, and to allow expansion joint movement and prevent water from seeping below the building

2. **Additions And New Structures**
   - 2.1. New structures should be restricted to the rear of the property as shown in the blue polygon on the aerial map below.
   - 2.2. Sympathetic extensions are preferred. E.g. New parts that are in the same view lines as the historic building as seen from Queen Street, should be parallel and perpendicular to the existing building, no higher than the existing building, similar proportions, height, wall colours, steep gable roofs, rectangular timber framed windows with a vertical axis, but parts not visible in those views could be of any design, colours and materials.
   - 2.3. Where possible, make changes that are easily reversible. E.g. The current needs might mean that a doorway in a brick wall is not used, or located where an extension is desired. Rather than bricking up the doorway, frame it up with timber and sheet it over with plaster, weatherboards, etc.
   - 2.4. If an extension is to have a concrete slab floor, ensure it will not reduce the air flow under the historic brick building.
   - 2.5. Avoid hard paths against the walls. Install them 500mm away from the walls and 250mm lower than the ground level inside the building. Fill the gap between the path and the wall with very course gravel to allow moisture to evaporate from the base of the wall.

2.6. New garden beds

2.6.1. These should be a minimum of 500mm from the walls, preferably further, and the ground lowered so that the finished ground level of the garden bed is a minimum of 250mm lower than the ground level which is under the floor, inside the building. Slope the soil and garden bed away from the building, and fill the area between the garden bed and walls, with very coarse gravel up to the finished level of the garden bed. The coarse gravel will have air gaps between the stones which serves the function of allowing moisture at the base of the wall to evaporate and it visually alerts gardeners and maintenance staff that the graveled space has a purpose. The reason that garden beds are detrimental to the building, is by a combination of: watering around the base of the wall and the ground level naturally builds up. The ground level rises, due to mulching and leaf litter and root swelling, above a safe level such that it blocks sub floor ventilation, and the wall is difficult to visually monitor on a day to day basis, due to foliage in the way.

3. Accessibility

3.1. Ramps

3.1.1. Removable ramp construction

3.1.1.1. A metal framed ramp which allows air to flow under it, to ensure the subfloor vents of the building are not obstructing good airflow under the floor which will allow the wall structure to evaporate moisture and reduce termite and rot attack to the subfloor structure and rising damp in brick/stone walls.

3.1.1.2. If it is constructed with the concrete next to brick walls this may cause damp problems in the future.

3.1.1.3. Ensure water drains away from the subfloor vents, and walls and any gap between the wall and the ramp remains clear of debris. Insert additional sub floor vents if the ramp has blocked any of them.

3.1.1.4. The hand rails on the ramp should not be a feature, which would detract from the architecture. Plain thin railings painted in the same colour as the walls, so that they blend in, would be appropriate.

3.2. Metal bannisters may be installed at the front steps. They are functional and minimalist and they have a minor visual impact on the architecture and therefor they are a suitable design for an accessible addition.

4. **Reconstruction and Restoration**

If an opportunity arises, consider restoring and reconstructing the following.

4.1. Demolish the non significant skillion additions on the east and west elevations and the metal fence to the front boundary.

4.2. Roofing, spouting and down pipes

4.2.1. Use galvanised corrugated iron roofing, spouting, down pipes and rain heads.

4.2.2. Don't use Zincalume or Colorbond.

4.2.3. Use Ogee profile spouting, and round diameter down pipes.

4.3. Reconstruct the decorative finials, pendants, barge boards, that are missing, using the old photos (Figures H1 & H2) and existing ones for a pattern.

4.4. Remove the concrete verandah floor, lower the ground level and grade it away and slope it down from the house and rebuild a timber floor verandah (concrete stumps and metal subfloor structure could be used below the timber verandah boards).

4.5. Brick Walls

4.5.1. Mortar. Match the lime mortar, do not use cement mortar. Traditional mortar mixes were commonly 1:3, lime:sand.

4.6. Paint and Colours

4.6.1.1. It is recommended to paint the joinery of the building using original colours (paint scrapes may reveal the colours) to enhance the historic architecture and character.

4.6.1.2. Do not paint any of the brickwork.

4.6.2. Fences

4.6.2.1. Construct a Victorian style fence no higher than 1.2 metres.

5. Care and Maintenance

5.1. Key References

5.1.1. Obtain a copy of "Salt Attack and Rising Damp" by David Young (2008), which is a free booklet available for download from Heritage Victoria website. It is in plain English, well illustrated and has very important instructions and should be used by tradesmen, Council maintenance staff and designers.

5.1.2. Further assistance is available from the Shire's heritage advisor.

5.2. Roofing, spouting and down pipes

5.2.1. Use galvanised corrugated iron roofing, spouting, down pipes and rain heads. It is preferable to use short sheet corrugated iron and lap them, rather than single long sheets, but it is not essential.

5.2.2. Do not use Zincalume or Colorbond.

5.2.3. Use Ogee profile spouting, and round diameter down pipes.

5.3. Joinery

5.3.1. It is important to repair rather than replace when possible, as this retains the historic fabric. This may involve cutting out rotten timber and splicing in new timber, which is a better heritage outcome than complete replacement.

5.3.2. The original external timber doors and windows, bargeboards and verandah structure require careful repair and painting.

6. Water Damage and Damp

6.1. Signs of damp in the walls, include: lime mortar falling out of the joints, moss growing in the mortar, white (salt) powder or crystals on the brickwork patches with grey cement mortar, or the timber floor failing. These causes of damp are, in most cases, due to simple drainage problems, lack of correct maintenance or inserting concrete next to the solid masonry walls, sealing the walls, sub floor ventilation blocked, or the ground level too high on the outside.

6.2. Removing the source and repairing damage from damp, may involve lowering of the ground outside so that it is lower than the ground inside under the floor, and installation of agricultural drains, running the downpipes into drainage inspection pits instead of straight into the ground. The reason for the pits is that a blocked drain will not be noticed until so much water has seeped in and around the base of the building and damage commenced (which may take weeks or months to be visible), whereas, the pit will immediately fill with water and the problem can be fixed before the floor rots or the building smells musty.

6.3. Water falling or seeping from damaged spouting and down pipes causes severe and expensive damage to the brick walls.

6.4. Damp would be exacerbated by watering plants near the walls. Garden beds and bushes should be at least half a metre from the walls.

6.5. Never use cement mortar, always match the original lime mortar. Cement is stronger than the bricks and therefore the bricks will eventually crumble, leaving the cement mortar intact! Lime mortar lasts hundreds of years. When it starts to powder it is the 'canary in the mine', alerting you to a damp problem – fix the source of the damp problem and then repoint with

lime mortar.

6.6. Remove any dark grey patches to the mortar joints. This is cement mortar which will damage the bricks and longevity of the walls. Repoint those joints with lime mortar. The mortar is not the problem it is the messenger.

6.7. Modern Products: Do not use modern products on these historic brick walls, as they will cause expensive damage. Use lime mortar to match existing.

6.8. **Do not seal** the bricks with modern sealants, or with paint. Solid masonry buildings **must be able to evaporate water** when enters from leaking roofs, pipes, pooling of water, storms, etc. The biggest risk to solid masonry buildings is permanent damage by the use of cleaning materials, painting, sealing agents and methods. None of the modern products that claim to 'breathe' do this adequately for historic solid masonry buildings.

6.9. Never sand, soda or water blast the bricks, as it removes the skilled decorative works of craftsmen as well as the fired surface on bricks and the lime mortar from between the bricks. It is irreversible and reduces the life of the building due to the severe damp that the damage encourages. Never seal the bricks or render, as that will create perpetual damp problems.

6.10. Subfloor ventilation is critical. Check that sub floor vents are not blocked and introduce additional ones if necessary. Ensure the exterior ground level is 250mm or more, lower than the ground level inside the building. Good subfloor ventilation works for free, and is therefore very cost effective. Do not rely on fans being inserted under the floor as these are difficult to monitor, they will breakdown as they get clogged with dust, etc, and there are ongoing costs for servicing and electricity.

6.11. Never install a concrete floor inside a solid masonry building, as it will, after a year or so, cause long term chronic damp problems in the walls. Do not install a new damp proof course (DPC) until the drainage has been fixed, even an expensive DPC may not work unless the ground has been lowered appropriately.

7. Services

7.1. Ensure new services and conduits, down pipes etc, are not conspicuous. To do this, locate them at the rear of the building whenever possible, and when that is not practical, paint them the same colour as the building or fabric behind them or enclose them behind a screen the same colour as the building fabric, that provides adequate ventilation around the device. Therefore if a conduit goes up a red brick wall, it should be painted red, and when it passes over say, a cream coloured detail, it should be painted cream.

Resources

Wellington Shire Heritage Advisor

Young, David (2008), "Salt Attack and Rising Damp, a guide to salt damp in historic and older buildings" Technical Guide, prepared for Heritage Victoria.

NOTE: The blue shaded area is the preferred location for additions and new development:

Locality:	**ROSEDALE**
Place address:	**48-52 QUEEN STREET**
Citation date	2016
Place type (when built):	Church
Recommended heritage protection:	Local government level Local Planning Scheme: Yes Vic Heritage Register: No Heritage Inventory (Archaeological): No

Place name: **St Andrew's Uniting Church**

Architectural Style:	Victorian Free Gothic
Designer / Architect:	Not known
Builder:	William Allen, Chown and Wynd
Construction Date:	1869

Statement of Significance

This statement of significance is based on the history, description and comparative analysis in this citation. The Criteria A-H is the Heritage Council Criteria for assessing cultural heritage significance (HERCON). Level of Significance, Local, State, National, is in accordance with the level of Government legislation.

What is significant?

St Andrews Uniting Church at 48-52 Queen Street, Rosedale, is significant. The form, materials and detailing as constructed in the 19th century are significant. The visual connection and views between the 1869 church and the former Presbyterian Manse (1876-7) at 44 Queen Street are significant. Memorial windows, and the interior of the porch, nave and chancel are significant.

Later outbuilding, and alterations and additions to the building are not significant, including the c1960s cream brick hall.

How is it significant?

St Andrews Uniting Church is locally significant for its historical, social and aesthetic values to the Shire of Wellington.

Why is it significant?

St Andrews Uniting Church is **historically and socially significant at a local level** as it illustrates the early boom period of the township of Rosedale, the third most important town in Gippsland during this period, which developed due to its location on the intersection of two main routes, that were travelled by coaches and miners. Built in 1869, it is one of the oldest remaining churches in the area and is significant for having served the local community for almost 150 years. The church was built at the community's request for a Presbyterian Church and as a result of their fundraising. The Presbyterian Church was built in 1869 by builder William Allen and contractors Chown and Wynd. The Presbyterian Manse to the east at 44 Queen Street was constructed in 1876-7. In 1896, church windows had been broken by a hailstorm and were replaced the same year, and a strong wire netting installed for protection. At this date the render was applied to the window surrounds. A memorial window commemorating George and Mary Rintoul, pioneers of the church, was installed by their son in 1947. In 1962, a single-storey brick hall was constructed to the east of the church, connected to the rear of the church. The church became the Uniting Church in 1977. The stump of a mature tree remains inside the front boundary, with a sign noting that it is 'Agnes' seat'. The church continues to serve the community today. The church is significant for its association with prominent local builder William Allen. (Criteria A, G & H)

St Andrews Uniting Church **is aesthetically significant at a local level** for its highly intact architectural qualities reflecting the picturesque Victorian Free Gothic style. The style is evident in the steeply pitched gabled roof, parapeted gables, decorative rendered dressings to the parapets, plinth, buttresses and pointed arch windows. Other notable elements include the entrance porch and bellcote, original timber doors, memorial windows and leadlight (including pictorial and diaper-patterned). The interior space and historic finishes of the porch, nave and chancel are imbued with the rituals and aesthetics associated with worship, marriages, christenings and funerals. The views between the 1869 church and 1876-7 former Presbyterian Manse to the east at 44 Queen Street are significant. The visual connection between the two historically connected Victorian Gothic buildings needs to be retained. (Criterion E)

Statutory Recommendations

This place is recommended for inclusion in the Schedule to the Heritage Overlay of the Wellington Shire Planning Scheme to the boundaries as shown on the map.

External Paint Controls	Yes
Internal Alteration Controls	Yes, porch, nave and chancel
Tree Controls	No
Outbuildings or fences which are not exempt under Clause 43.01-3	No
Prohibited Uses May Be Permitted	No
Incorporated Plan	No
Aboriginal Heritage Place	Not assessed

Map of recommended boundary for Heritage Overlay

KEY

Recommended for Heritage Overlay

Title boundary

St Andrew's Uniting Church
48-52 Queen St, Rosedale

Project: Wellington Shire Stage 2 Heritage Study
Client: Wellington Shire Council
Author: Heritage Intelligence Pty Ltd
Date: 26/5/16

History

Locality history

In 1842, the first known Europeans visited the Rosedale area, and by 1844 squatters had taken up land in the region which was called 'Snake Ridge'. The run to the west of the current Rosedale, north of Latrobe River, was 'Rosedale Run', taken up by David P. Okeden and thought to have been named after his wife Rosalie. Four grandsons of the 3rd Governor of New South Wales, Philip Parker King, were amongst the early settlers in the area. These included John King and William King. In the late 1840s, Rosedale township was referred to as 'Blind Joe's Hut', named after the local hut of a Chinese shepherd who was blind in one eye (RDHS web).

By the late 1850s the town comprised a store, hotel and a blacksmith, with most of the inhabitants of the town being employed at Snake's Ridge Run. In 1855, Rosedale township was gazetted. It is thought to have been named after either Lieutenant Okedon's Rosedale Run (which was named in honour of his wife Rose) or Rosedale Abbey in North Yorkshire, England (RDHS web). The town grew due to its location at the intersection of two main routes that were travelled by coaches and miners. The track from Port Albert passed through Rosedale and was the main entry into Gippsland, which intersected with the route from Melbourne to Sale. In 1862, the first bridge was built over the Latrobe River, replacing the punt (Fletcher & Kennett 2005:72).

The town grew rapidly, becoming the third most important town in Gippsland in this early period. A school was opened in 1863, and a court house, police station, three churches, three hotels, bakers, butchers, saddlers and blacksmiths were soon established (Fletcher & Kennett 2005:72). One of the earliest Mechanics' Institute buildings in the Shire is the Rosedale Mechanics' Institute, an extant brick structure that opened in 1874 (Context 2005:43).

Rosedale was proclaimed a Road District in 1869 and the Shire of Rosedale was proclaimed in 1871. The town of Rosedale became the administrative centre for the large Shire, which extended from the Ninety Mile Beach in the south-east to the Thomson River in the north-west. The Rosedale Shire Offices were built in 1873, and new offices in 1913 and 1969. The railway station, with a residence and goods shed was opened in 1881 (Context 2005:30, 38). Most of the land in the Rosedale district was settled by 1880, and much of the land had been cleared in the area, with timber supplying the tannery and timber mills. Crops of wheat, oats, potatoes, peas and beans were grown, while grazing and dairying were also important during this period. However, the town's growth soon suffered due to its close proximity to Sale and Traralgon, which continued to expand (Fletcher & Kennett 2005:72).

As a response to the 1890s depression, and influenced by the ideas of Christian Socialist Reverend Horace Tucker, the Victorian government introduced the village settlement scheme, where unemployed workers could settle on very small allotments and supplement their farming enterprise with other seasonal work. Under the Settlement on Lands Act in 1893, Crown land was made available for this scheme. In Wellington Shire, village settlements were established at Sale and Rosedale. In Rosedale, 1,200 acres of unalienated land near the town were made available for village settlement but very little of this was successfully cultivated. Some houses remain from this settlement. A post-World War II soldier settlement estate was the Evergreen estate established south of Rosedale (Context 2005:7, 9).

In the twentieth century, Rosedale remained a small country town, serving the surrounding farming properties. Growth in other towns within Rosedale Shire increased the importance of Rosedale as an administrative centre. A small amount of residential growth occurred in the town in the 1960s as a result of the opening of a company manufacturing particle board, which opened in 1964 and stimulated the local business sector. Upon its closure in 1979, much of the community pursued jobs in other locations (Fletcher & Kennett 2005:72).

Rosedale ceased serving as an administrative centre following amalgamation in 1994, when Wellington Shire was created by the amalgamation of the former Shires of Alberton, Avon and

Maffra, the former City of Sale, most of the former Shire of Rosedale, as well as an area near Dargo which was formerly part of Bairnsdale Shire. The duplication of the long bridge over Latrobe River in Rosedale was opened in 1996, improving on the two bridges and a causeway constructed after the devastating floods of 1934 (Context 2005:28, 39).

Thematic context

This place is associated with the following themes from the *Wellington Shire Thematic History* (2005):

9. Developing Cultural Institutions and Way of Life

- 9.1 Religion

The following is based on information taken from the *Wellington Shire Thematic History* (Context 2005:45):

In many towns throughout the shire, churches occupy prominent sites, illustrating their importance to the community that built them. Complexes consisting of churches, halls, residences and schools have evolved. They are places where people have performed some of their most important ceremonies, and often contain memorials to local people through stained glass windows, monuments and plaques.

The first church services took place in private homes, schools and halls, held by travelling clergyman and parsons who travelled Gippsland and tended to all denominations. The Reverend E.G. Pryce, based in Cooma, made two sweeping journeys into Gippsland from the Monaro in the 1840s, conducting marriages and baptisms as he went. When Bishop Perry, the Anglican bishop of Melbourne, visited Gippsland in 1847, he chose a site for a church at Tarraville. The church, designed by J.H.W. Pettit and surveyor George Hastings, was opened in 1856. Still standing near the Tarra River, it is an evocative reminder of the early settlement period when settlers began transplanting the institutions that they knew from Britain, replicating the architecture.

Selection lead to many new settlements and reserves for churches were gazetted, or land was donated by local parishioners for the purpose. Churches were built throughout the shire in the Anglican and Catholic, and Presbyterian and Methodists (later Uniting) denominations. Building churches was the result of a significant community effort, often in the acquisition of land, and in the construction and furnishing of the churches.

Place history

The first Presbyterian service in Rosedale was debatably held in George Rintoul's blacksmith's shop. However, it's certain that the congregation met in the upstairs room of the stables at the Rosedale Hotel from 1862, then at the first school house in 1863-4 (Macreadie 1989:185; Hardy 1989:94).

The two-acre lot (lot 7, Section 21, Township of Rosedale) was reserved for use by the Presbyterian Church in October 1865. At this date the land totalled two acres on the corner of Queen Street and what was originally the north end of Wood Street (now King Street) (Township Plan; VGG).

By 1867, the local paper reported that the district had expressed their desire for a Presbyterian Church building. The following year, a meeting was held on 11 February 1868 in the school room, during which the urgent need for a Presbyterian Church was agreed by all and the matter discussed (Macreadie 1989:185). In March 1869, the *Gippsland Times* (20 Mar 1869:2) reminded readers of the building fund for the Presbyterian Church at Rosedale. It reported that 'a contract for its erection has been entered into, the brick purchased and upon the ground'. The Presbyterian Church was built in 1869 by builder William Allen and contractors Chown and Wynd (Macreadie 1989:186; Hardy 1989:27).

Tenders were called for the construction of the church on 21 April 1869. By the 24th, the tender from Chown and Wynd was accepted for 370 pounds to construct the walls, roof and floor only (Macreadie

1989:186). Construction was in progress by August, with the stone for the foundation carted from The Ridge Station (Macreadie 1989:187).

By October 1869, the church was approaching completion and presented 'a very credible specimen of country church architecture', and was a great addition to the township. The roof was covered with iron, the interior being plastered, and the lining and girders being stained to represent oak (Macreadie 1989:186-7). On 2 January 1870, the church was officially opened (Macreadie 1989:187).

The Rosedale Charge was established in 1872 and the first minister inducted into the new Charge was the Reverend James Cameron from June 1872 (Hardy 1989:94-5). He also conducted services at Denison and Walhalla. The clergymen were housed in a hotel until the manse was constructed. By May 1875, the need for a manse was raised and it was subsequently constructed in 1876-7 ,to the east at 44 Queen Street (see individual citation) (Macreadie 1989:188-9).

In 1891, stables were built at the church for the attending congregation (since removed), and an addition to the manse was to be constructed by Mr Hunter (Macreadie 1989:18194). In 1896 church windows had been broken by a hailstorm and were replaced the same year, and a strong wire netting installed for protection. At this date the render was applied to the window surrounds (Macreadie 1989:189). A memorial window commemorating George and Mary Rintoul, pioneers of the church, was installed by their son in 1947 (Hardy 1989:96).

In 1962, a single-storey brick hall was constructed to the east of the church, connected to the rear of the church (Hardy 1989:96; RDHS plaque). The church became the Uniting Church in 1977, with the union of the Presbyterian and Methodist congregations. In 1987, the church underwent minor renovations to the interior, which included the construction of a raised platform and the painting of the interior to white (from blue) (Hardy 1989:96; RDHS plaque).

A photo dating to pre-1971 (Figure H1) showed the facade of the church (Maddern 1971:82). The entrance porch with its bell tower had the tall pole with the cross attached and the letters 'P C', all painted white (that remains in 2015). The decorative render remained unpainted at this date. The front boundary had a c1930s metal pole and chain wire fence with timber posts, and a metal pole vehicular gate directly in front of the church. An immature cypress was evident inside the left (west) of the gate, while a mature one was growing inside the fence to the right (east) of the gate (remain in 2015).

A photo dating to 1987 (Figure H2) showed the church from Queens Street (Hardy 1989:96). The entrance porch with its belltower stood in front of the nave section, with coping painted bright white. The 1960s addition was evident to the east of the church and in the foreground a mature pine is partly visible (since removed; probably the large stump which remains in 2015).

In 2015, the church serves as St Andrews Uniting Church. The rear (north) elevation of the church retains brickwork keys anticipating an addition that wasn't constructed.

A row of three mature cypress (*Cupressus sempervirens* and *Cupressus sempervirens 'stricta'*) mark the entrance to the church on the south boundary (Hawker 2016). They were probably planted when the 1962 hall was built. The stump of a mature tree remains, with a sign noting that it is 'Agnes' seat'.

Figure H1. Photo dating to pre-1971 photo that showed the facade. The decorative render remained unpainted at this date. An immature cypress was evident inside the left (west) of the gate, while a mature one was growing inside the fence to the right (east) of the gate (remain in 2015) (Maddern 1971:82).

Figure H2. A photo dating to 1987 that showed the facade, with the decorative render painted bright white. The 1960s addition was evident to the east of the church and in the foreground a mature pine is partly visible (since removed; probably the large stump which remains in 2015) (Hardy 1989:96).

Sources

Context Pty Ltd (2005), *Wellington Shire Heritage Study Thematic Environmental History*, prepared for Wellington Shire Council.

Fletcher, Meredith & Linda Kennett (2005), Wellington Landscapes, *History and Heritage in a Gippsland Shire*, Maffra.

Gippsland Times

Hardy, Gwen (1989), *Rosedale, 150 Years Pictorial History*, Rosedale [Vic].

Hawker, John, Heritage Officer (Horticulture) at Heritage Victoria, personal communication via email, 13 January 2016.

Macreadie, Don (1989), *The Rosedale Story Vol 1*, Cowwarr [Vic].

Maddern, I. T. (1971), *The Centenary History of the Shire of Rosedale, 1871-1971*, Sale.

Rosedale & District Historical Society (RDHS) website, 'Some Early History of Rosedale', <http://home.vicnet.net.au/~rdhs/history01.htm>, accessed 2 February 2016.

Township of Rosedale Plan

Victorian government Gazette (VGG), no. 154, 31 Oct 1865:2546.

Description

This section describes the place in 2016. Refer to the Place History for additional important details describing historical changes in the physical fabric.

St Andrew's Uniting Church is a Victorian Free Gothic building, constructed in 1869. It is located north of the main commercial street of Rosedale, on the north side of Queen Street. On a lot to the east is the former Presbyterian Manse (1876-7). The views between the manse and church are currently retained. The 1869 church is in very good condition and retains a very high level of integrity.

On the front boundary, near the entrance path are three mature cypresses. The two outer trees are Mediterranean Cypress (*Cupressus sempervirens*), while the central cypress (immediately left of the path) is an Italian Cypress (*Cupressus sempervirens 'Stricta'*) (Hawker 2016). They were probably planted when the 1962 hall was built, and are not significant.

Figure D1. The church is constructed of handmade brown-bricks with a rendered plinth and rendered dressings and coping to the parapeted gables, buttresses and window surrounds. The gabled roof is clad with corrugated iron.

Attached to the rear of the east elevation is a cream brick hall, built 1962, which is not significant.

Figure D1 & D2. The façade has a round niche with a quatrefoil motif at the gabled-end, above a central entrance porch which also serves as a bellcote. The entrance porch imitates the parapeted gabled of the nave behind, and has two tall buttresses on its south elevation, which extend up to form an arched space from which a bell hangs. In front of the bell, a metal pole is fixed with a cross which sits above the bellcote. Both sides of the entrance porch have timber doors. Flanking the entrance are two pointed-arch windows with rendered, moulded frames, with labeling moulds above. All the windows have either pictorial or diaper-patterned leadlight.

Figure D3. The entrance porch is constructed of a different coloured (lighter) handmade brick, which is keyed in to the brown brick of the nave. This may suggest a different builder (as two worked on the project, constructing different elements) or that it was built at a later date, but soon after the nave as it has the same architectural details as the nave.

Figure D4 & D5. The side elevations are broken into four bays by buttresses, each bay with a single window like those of the façade.

Figure D5. Three bays of the east elevation are visible. The c1960s cream brick addition adjoins the church in the fourth bay, at the rear of the church.

Figure D6. The rear (north) elevation is of red brick. Keyed bricks remain on the right side, that were ready for an extensions that never eventuated. The space in between the keyed bricks has a pointed-arch opening with a timber ledged and framed door.

To the rear of the church is a small modern shed.

Figure D1. The church is constructed of handmade brown-bricks with a rendered plinth and rendered dressings and coping to the parapeted gables, buttresses and window surrounds. The façade has a central entrance porch which also serves as a bellcote. Attached to the rear of the east elevation is a c1960s cream brick hall.

Figure D2. The façade has a round niche with a quatrefoil motif to the gabled-end. Flanking the entrance are two pointed-arch windows with rendered, moulded frames, with labeling moulds above. All the windows have either pictorial or diaper-patterned leadlight.

Figure D3. The entrance porch is constructed of a different coloured (lighter) handmade brick, which is keyed in to the brown brick of the nave.

Figure D4. The west elevation. The side elevations are broken into four bays but buttresses, each bay with a single window like those of the façade.

Figure D5. The east elevation. Three bays of the east elevation are visible. The c1960s cream brick addition adjoins the church in the fourth bay, at the rear of the church.

Figure D6. The rear (north) elevation is of red brick. Keyed bricks remain on the right side, that were ready for an extensions that never eventuated. The space in between the keyed bricks has a pointed-arch opening with a timber ledged and framed door.

Sources

All photos taken in 2015 by Heritage Intelligence Pty Ltd as part of Wellington Shire Stage 2 Heritage Study.

Hawker, John, Heritage Officer (Horticulture) at Heritage Victoria, personal communication via email, 13 January 2016.

Comparative Analysis

While the comparative analysis has compared this church architecturally to others within Wellington Shire, it must be recognised that although it may be of less architectural significance than another within the large shire, it remains of very high historical and social significance to the local community and architecturally representative of the town.

St Andrews Uniting Church, 46-52 Queen St, Rosedale – a highly intact 1869 Victorian Free Gothic church of face-brick with rendered dressings, built by local builder William Allen. To the rear of the church is an attached 1960s cream-brick hall.

Comparable places:

Baptist Church, 209-13 York Street, Sale – an intact 1902 modest brick church in the Federation Gothic style, with face-brick walls and decorative rendered dressings. It is significant as the sole illustration of the Federation Gothic style applied to a local church (according to the HO204 citation - since this earlier citation, other examples have been documented in this Study).

Comparable places recommended for the Heritage Overlay as part of this Study:

St Rose of Lima Catholic Church, 4-6 Queen St, Rosedale – 1874-75 rendered brick church in the Victorian Free Gothic with sympathetic additions built c1906. The church retains a high level of integrity and was built by local builder William Allen.

Heyfield Uniting Church and Memorial, Heyfield – a modest 1874 brick church with simple rendered details (overpainted), in the Victorian Romanesque idiom, with a porch and vestries built in 1913 in the same style.

St Patrick's Catholic Church, 1 Avon St, Briagolong – highly intact 1905 brick Federation Gothic church. It is face-brick with decorative rendered dressings.

Management Guidelines

Whilst landowners are not obliged to undertake restoration works, these guidelines provide recommendations to facilitate the retention and enhancement of the culturally significant place, its fabric and its setting, when restoration works or alterations to the building are proposed. They also identify issues particular to the place and provide further detailed advice where relevant. The guidelines are not intended to be prescriptive and a pragmatic approach will be taken when considering development proposals. Alternative approaches to those specified in the guidelines will be considered where it can be demonstrated that a desirable development outcome can be achieved that does not impact on a place's heritage integrity.

This building is in very good condition and well maintained, however, there are some recommendations below especially relating to sub floor ventilation, down pipe outlets into drainage pits, and some guidelines for future development and heritage enhancement.

1. **Setting**
   1.1. Retain clear views of the front section and side elevations from along Queen St.

1.2. Ensure signs and services such as power poles, bus shelters, signs, etc are located so that they do not impact on the important views.

1.3. New interpretation storyboards, should be placed to the side of the building not directly in front of it.

1.4. Paving

1.4.1. For Victorian era historic buildings, appropriate paving could be pressed granitic sand, or asphalt. If concrete is selected, a surface with sand-coloured- size exposed aggregate would be better with the Victorian style.

1.4.2. Ensure the asphalt or concrete does not adhere to the building itself. Insert 10mm x 10mm grey polyurethane seal over a zipped Ableflex joint filler around the plinth, to ensure concrete does not adhere to it, and to allow expansion joint movement and prevent water from seeping below the building

2. **Additions And New Structures**

2.1. New structures should be restricted to the rear of the property as shown in the blue polygon on the aerial map below. It is desirable to retain a visual link with the former Manse.

2.2. Sympathetic extensions are preferred. E.g. New parts that are in the same view lines as the historic building as seen from Queen Street, should be parallel and perpendicular to the existing building, no higher than the existing building, similar proportions, height, wall colours, steep gable or hip roofs, rectangular timber framed windows with a vertical axis, but parts not visible in those views could be of any design, colours and materials.

2.3. Where possible, make changes that are easily reversible. E.g. The current needs might mean that a doorway in a brick wall is not used, or located where an extension is desired. Rather than bricking up the doorway, frame it up with timber and sheet it over with plaster, weatherboards, etc.

2.4. To avoid damage to the brick walls, signs should be attached in such a way that they do not damage the brickwork. Preferably fix them into the mortar rather than the bricks.

2.5. If an extension is to have a concrete slab floor, ensure it will not reduce the air flow under the historic brick building.

2.6. Avoid hard paths against the walls. Install them 500mm away from the walls and 250mm lower than the ground level inside the building. Fill the gap between the path and the wall with very course gravel to allow moisture to evaporate from the base of the wall.

2.7. New garden beds

2.7.1. These should be a minimum of 500mm from the walls, preferably further, and the ground lowered so that the finished ground level of the garden bed is a minimum of 250mm lower than the ground level which is under the floor, inside the building. Slope the soil and garden bed away from the building, and fill the area between the garden bed and walls, with very coarse gravel up to the finished level of the garden bed. The coarse gravel will have air gaps between the stones which serves the function of allowing moisture at the base of the wall to evaporate and it visually alerts gardeners and maintenance staff that the graveled space has a purpose. The reason that garden beds are detrimental to the building, is by a combination of: watering around the base of the wall and the ground level naturally builds up. The ground level rises, due to mulching and leaf litter and root swelling, above a safe level such that it blocks sub floor ventilation, and the wall is difficult to visually monitor on a day to day basis, due to foliage in the way.

3. Accessibility

3.1. Ramps

3.1.1. Removable ramp construction

3.1.1.1. A metal framed ramp, which allows air to flow under it, to ensure the subfloor

vents of the building are not obstructing good airflow under the floor which will allow the wall structure to evaporate moisture and reduce termite and rot attack to the subfloor structure and rising damp in brick/stone walls.

3.1.1.2. If it is constructed with the concrete next to brick walls this may cause damp problems in the future.

3.1.1.3. Ensure water drains away from the subfloor vents, and walls and any gap between the wall and the ramp remains clear of debris. Insert additional sub floor vents if the ramp has blocked any of them.

3.1.1.4. The hand rails on the ramp should not be a feature, which would detract from the architecture. Plain thin railings painted in the same colour as the walls, so that they blend in, would be appropriate.

3.2. Metal bannisters may be installed at the front steps. They are functional and minimalist and they have a minor visual impact on the architecture and therefor they are a suitable design for an accessible addition.

4. **Reconstruction And Restoration**

If an opportunity arises, consider restoring and reconstructing the following.

4.1. Roofing, spouting and down pipes

4.1.1. Use galvanised corrugated iron roofing, spouting, down pipes and rain heads.

4.1.2. Don't use Zincalume or Colorbond.

4.1.3. Use Ogee half-round or quad profile spouting, and round diameter down pipes.

4.2. Brick Walls

4.2.1. Mortar. Match the lime mortar, do not use cement mortar. Traditional mortar mixes were commonly 1:3, lime:sand.

4.3. Paint and Colours

4.3.1. Paint removal. It is strongly recommended that the white paint be removed from the rendered surfaces, by chemical means (never sand, water or soda blast the building as this will permanently damage the bricks, mortar and render and never seal the bricks or render as that will create perpetual damp problems). Figure H1 shows the original architectural appearance without the render being painted. Removal of the paint will not only restore the elegance of the architecture, but it will remove the ongoing costs of repainting it every 10 or so years.

4.3.2. However, if it is decided to repaint the render, it should be one colour only (do not paint the base a different colour) and closely resemble the light grey colour of 'new render'.

4.4. Fences

4.4.1. Search for early photos of the church to establish the original design of the front fence, if this cannot be found, construct a timber picket fence 1.4m high or lower, across the front boundary.

5. Care and Maintenance

5.1. Key References

5.1.1. Obtain a copy of "Salt Attack and Rising Damp" by David Young (2008), which is a free booklet available for download from Heritage Victoria website. It is in plain English, well illustrated and has very important instructions and should be used by tradesmen, Council maintenance staff and designers.

5.1.2. Further assistance is available from the Shire's heritage advisor.

5.2. Roofing, spouting and down pipes

5.2.1. Use galvanised corrugated iron roofing, spouting, down pipes and rain heads. It is preferable to use short sheet corrugated iron and lap them, rather than single long sheets, but it is not essential.

5.2.2. Do not use Zincalume or Colorbond.

5.2.3. Use Ogee profile spouting, and round diameter down pipes.

5.2.4. The original external timber doors and windows require careful repair and painting.

6. Water Damage and Damp

6.1. Signs of damp in the walls, include: lime mortar falling out of the joints, moss growing in the mortar, white (salt) powder or crystals on the brickwork patches with grey cement mortar, or the timber floor failing. These causes of damp are, in most cases, due to simple drainage problems, lack of correct maintenance or inserting concrete next to the solid masonry walls, sealing the walls, sub floor ventilation blocked, or the ground level too high on the outside.

6.2. Removing the source and repairing damage from damp, may involve lowering of the ground outside so that it is lower than the ground inside under the floor, and installation of agricultural drains, running the downpipes into drainage inspection pits instead of straight into the ground. The reason for the pits is that a blocked drain will not be noticed until so much water has seeped in and around the base of the building and damage commenced (which may take weeks or months to be visible), whereas, the pit will immediately fill with water and the problem can be fixed before the floor rots or the building smells musty.

6.3. Water falling or seeping from damaged spouting and down pipes causes severe and expensive damage to the brick walls.

6.4. Damp would be exacerbated by watering plants near the walls. Garden beds and bushes should be at least half a metre from the walls.

6.5. Cracking. Water will be getting into the structure through the cracks (even hairline cracks in paint) and the source of the problem needs to be remedied before the crack is filled with matching mortar, (not modern filler products) or in the case of paint, the paint should be chemically removed.

6.6. Engineering: If a structural engineer is required, it is recommended that one experienced with historic buildings and the Burra Charter principle of doing "as little as possible but as much as necessary, be engaged. Some of them are listed on Heritage Victoria's Directory of Consultants and tradesmen.

6.7. Never use cement mortar, always match the original lime mortar. Cement is stronger than the bricks and therefore the bricks will eventually crumble, leaving the cement mortar intact! Lime mortar lasts hundreds of years. When it starts to powder it is the 'canary in the mine', alerting you to a damp problem – fix the source of the damp problem and then repoint with lime mortar.

6.8. Remove any dark grey patches to the mortar joints. This is cement mortar which will damage the bricks and longevity of the walls. Repoint those joints with lime mortar. The mortar is not the problem it is the messenger.

6.9. Modern Products: Do not use modern products on this historic brick building they will cause expensive damage. Use lime mortar to match existing.

6.10. **Do not seal** the brickwork or render with modern sealants or with paint. Solid masonry buildings **must be able to evaporate water** when enters from leaking roofs, pipes, pooling of water, storms, etc. The biggest risk to solid masonry buildings is permanent damage by the use of cleaning materials, painting, sealing agents and methods. None of the modern products that claim to 'breathe' do this adequately for historic solid masonry buildings.

6.11. Subfloor ventilation is critical. Check that sub floor vents are not blocked and introduce additional ones if necessary. Ensure the exterior ground level is 250mm or more, lower than the ground level inside the building. Good subfloor ventilation works for free, and is therefore very cost effective. Do not rely on fans being inserted under the floor as these are difficult to monitor, they will breakdown as they get clogged with dust, etc, and there are ongoing costs for servicing and electricity.

6.12. Never install a concrete floor inside a solid masonry building, as it will, after a year or so,

cause long term chronic damp problems in the walls. Do not install a new damp proof course (DPC) until the drainage has been fixed, even an expensive DPC may not work unless the ground has been lowered appropriately.

7. Paint Colours

7.1. Even if the existing colour scheme is not original or appropriate for that style of architecture, repainting using the existing colours is maintenance and no planning permit is required. However, if it is proposed to change the existing colour scheme, a planning permit is required and it would be important to use colours that enhance the architectural style and age of the building, and it would be preferred if the paint was chemically removed from brick, stone and rendered surfaces, rather then repainted.

7.2. Chemical removal of paint will not damage the surface of the stone, bricks or render or even the delicate Tuck Pointing, hidden under many painted surfaces. Removal of the paint will not only restore the elegance of the architecture, but it will remove the ongoing costs of repainting it every 10 or so years.

7.3. Sand, soda or water blasting removes the skilled decorative works of craftsmen as well as the fired surface on bricks and the lime mortar from between the bricks. It is irreversible and reduces the life of the building due to the severe damp that the damage encourages. Never seal the bricks or render as that will create perpetual damp problems.

8. Services

8.1. Ensure new services and conduits, down pipes etc, are not conspicuous. To do this, locate them at the rear of the building whenever possible, and when that is not practical, paint them the same colour as the building or fabric behind them or enclose them behind a screen the same colour as the building fabric, that provides adequate ventilation around the device. Therefore if a conduit goes up a red brick wall, it should be painted red, and when it passes over say, a cream coloured detail, it should be cream.

9. **Signage** (including new signage and locations and scale of adjacent advertising signage).

9.1. Ensure all signage is designed to fit around the significant architectural design features, not over them.

Resources

Wellington Shire Heritage Advisor

Young, David (2008), "Salt Attack and Rising Damp, a guide to salt damp in historic and older buildings" Technical Guide, prepared for Heritage Victoria.

The following fact sheets contain practical and easy-to-understand information about the care and preservation of war heritage and memorabilia commonly found in local communities across Victoria. They can be downloaded at <http://www.dpc.vic.gov.au/index.php/veterans/victorian-veterans-virtual-museum/preserving-veterans-heritage/preserving-war-heritage-and-memorabilia>:

- Finding-the-right-conservator-tradespeople-and-materials
- General-Principles
- Honour-rolls (wooden)
- Useful-resources-and-contacts.

NOTE: The blue shaded area is the preferred location for additions and new development:

KEY

Recommended for Heritage Overlay

Title boundary

St Andrew's Uniting Church
48-52 Queen St, Rosedale

Project: Wellington Shire Stage 2 Heritage Study
Client: Wellington Shire Council
Author: Heritage Intelligence Pty Ltd
Date: 26/5/16

Locality:	**STRATFORD**
Place address:	**17 HOBSON STREET**
Citation date	2016
Place type (when built):	Mechanics Institute and Free Library
Recommended heritage protection:	Local government level Local Planning Scheme: Yes Vic Heritage Register: No Heritage Inventory (Archaeological): No
Place name:	**Mechanics Institute and Boer Memorial Plaque**

Architectural Style:	Federation Free Classical
Designer / Architect:	Edgar J. Henderson
Construction Date:	1890

Statement of Significance

This statement of significance is based on the history, description and comparative analysis in this citation. The Criteria A-H is the Heritage Council Criteria for assessing cultural heritage significance (HERCON). Level of Significance, Local, State, National, is in accordance with the level of Government legislation.

What is significant?

The Stratford Mechanics Institute at 17 Hobson Street, Stratford, is significant. The original form, materials and detailing, externally and internally as constructed in 1890 are significant. The Boer Memorial plaque inside the hall is significant.

Later alterations and additions to the building are not significant, including the glass additions to the front porch, and the modern additions to the north and west elevations, opened in 2004.

How is it significant?

The Stratford Mechanics Institute and Boer Memorial Plaque are locally significant for its historical, social and aesthetic values to the Shire of Wellington.

Why is it significant?

The Stratford Mechanics Institute and Boer Memorial Plaque **is historically significant at a local level** as it illustrates the importance of Stratford as the established town centre of the surrounding farming district and as the main town and seat of Government of the Avon Shire from 1865 to 1873, and again from 1875 to 1994. The Stratford mechanics institute and free library opened in 1890 and is significant as it represents the importance of the mechanics institute movement, and the importance of education in the developing town of Stratford. The institute is important as it has served as a venue for educational lectures, and as a meeting place and housed a free public library. It also served as a venue for public meetings, wedding celebrations, farewells, annual events, celebrations, concerts and welcome homes to local soldiers. The Stratford Mechanics Institute retains soldiers memorials including a unique brass Boer Memorial plaque. The Mechanics Institute is also significant for its association with architect Edgar J. Henderson. (Criteria A & H)

The Stratford Mechanics Institute **is socially significant at a local level** for its continual use as a mechanics institute, and later as a public hall, serving the local and wider community since its opening in 1890. The hall continues to serve as a location for community events, meetings, concerts and celebrations, commonly referred to today as 'the mechanics'. (Criterion G)

The Stratford Mechanics Institute **is aesthetically significant at a local level for its external and internal architectural qualities and landmark qualities in the streetscape.** The hall, constructed of original face-brick with a steeply pitched roof (clad in red modern deck metal which is not significant), is a very fine example of a building constructed in the Federation Free Classical style in the shire. Its decorative roof elements include the metal gablette ventilators, and on the gable end facing the street are the timber finial, flying gable end and horizontal vents. The decorative wall elements on the bold symmetrical Classical facade include the basalt Foundation Stone, the original tuck pointed face-brick and ornamental rendered dressings. A tall parapet bears the name 'Mechanics Institute and Free Library' sculptured in relief, with a balustraded parapet to each side. A central projecting entrance porch has a large rendered parapet (the front wall of the porch, between the original tuck-pointed brick pilasters has been rebuilt with similar but not the same, characteristics to the original design, in 2004). The front two corners of the porch have retained their original rendered 'capitals', which are repeated on the corners of the facade. The side elevations have simple engaged buttresses between the windows, which have decorative unpainted rendered sills above a projecting brick apron. Timber ledged doors remain on the east elevation. The interior of the hall retains original timber details including the stage, proscenium with an oak and laurel wreath, timber lined coved

ceiling, cast iron round ceiling rose vents, hammerbeams supported on consoles, timber dado, original doors and handles and aedicules to the entrances either side of the stage. (Criterion E)

The Boer War Memorial plaque is aesthetically significant for the design, materials and craftsmanship. (Criterion E)

Statutory Recommendations

This place is recommended for inclusion in the Schedule to the Heritage Overlay of the Wellington Shire Planning Scheme to the extent as shown on the map.

External Paint Controls	Yes
Internal Alteration Controls	Yes, original fabric of entry hall, hall and stage and Boer memorial plaque
Tree Controls	No
Outbuildings or fences which are not exempt under Clause 43.01-3	No
Prohibited Uses May Be Permitted	No
Incorporated Plan	No
Aboriginal Heritage Place	Not assessed

Map of recommended boundary for Heritage Overlay

KEY

Recommended for Heritage Overlay

Title boundary

Mechanics Institute and memorial
17 Hobson St, Stratford

Project: Wellington Shire Stage 2 Heritage Study
Client: Wellington Shire Council
Author: Heritage Intelligence Pty Ltd
Date: 12/2/16

History

Locality history

Stratford is located on the east bank of the Avon River. The earliest known Europeans in the area included Angus McMillan and his party, who crossed the Avon River in 1840 and named it after a Scottish River. Following McMillan was Polish explorer Paul Strzelecki and his party, who followed a similar route but headed for Western Port. Strzelecki wrote a very positive report of the Stratford region. Squatters soon settled in the area, the lands serving as pasture for sheep and cattle. In 1842, William O. Raymond established the Stratford Pastoral Run, as well as a run at Strathfieldsaye (Fletcher & Kennett 2005:75). While it is suggested that the run was named after Shakespeare's Stratford-on-Avon (Victorian Places), it is more probable that it was named after the 'Straight Ford' across the Avon River at that point (as opposed to the Long Ford across the river at Weirs Crossing, that was used for a time when the Straight Ford was impassable) (SDHS). By 1844 there were 15,000 cattle in the region, and by 1845 there were 78,399 sheep (Fletcher & Kennett 2005:75; Context 2005:11).

A small settlement developed at the place where the stock route forded the Avon River, which would become Stratford. Raymond opened the Shakespeare Hotel c1847 and other businesses opened, including a blacksmiths, before the town was surveyed in 1854. The first bridge over the Avon River was built, a general store opened, and a tannery and flourmill were established (Fletcher & Kennett 2005:76). During this period, Gippsland cattle were driven south through Stratford to Port Albert for transport to Melbourne and Tasmania (Victorian Places). A Presbyterian church was built in 1857 which also served as the government school. A Catholic school opened with the construction of the first Catholic Church in 1864, before an Anglican Church was built in 1868. In the 1860s the pastoral runs were opened for selection and Stratford became the centre of the farming district. The town further grew with the discovery of gold in the Great Dividing Range, particularly at Crooked River in Grant, when supplies for the goldfields were brought through the town (Fletcher & Kennett 2005:76). In 1864, the Avon District Road Board was formed, and proclaimed a Shire in 1865, with Stratford as the administrative centre (Context 2005:38-9).

By the 1870s, Maffra and district had prospered and councilors exerted pressure to move the seat of government to Maffra. This was achieved briefly from 1873 to 1874, but in 1875 Maffra formed its own shire. Stratford became the main town in the Avon Shire and remained the centre of local government (Context 2005:38-9, 41). In 1884-85 a post office, courthouse and shire offices complex was built. The 1880s also saw the construction of a mechanics' institute and library (1890), and the first timber churches were replaced with brick buildings. The railway line from Melbourne reached Stratford in 1888 (Fletcher & Kennett 2005:76). By 1903, Stratford also had the Swan and Stratford Hotels and the Shakespeare Temperance Hotel, State School No. 596 and four churches (*Australian handbook* 1903). The town saw steady population growth until the beginning of World War I, maintaining a population in the 800s between 1911 and the 1960s (Victorian Places).

After World War I a soldiers' settlement was established on estates in the Avon Shire, however, many of the farms proved unviable and the settlement scheme was not a success. During World War II the district benefited from good wool prices, and a flax mill was opened west of Stratford. The district prospered in the 1950s with a reduced rabbit population and increased primary produce prices (Victorian Places). The Avon River was a narrow river with a wide flood plain and the river flooded rapidly and frequently, with severe floods in the 1930s, 1971 and 1990, which caused extensive damage. Measures to combat erosion were undertaken in the 1940s and the River Improvement Trust was formed in 1951 (Fletcher & Kennett 2005:76). A bridge that could withstand the floods was opened in 1965 (Victorian Places).

Stratford experienced a building boom from the 1970s, following land subdivision which resulted in residential development and an increase in population (Fletcher & Kennett 2005:76). In 1994, Wellington Shire was created by the amalgamation of the former Shires of Alberton, Avon and

Maffra, the former City of Sale, most of the former Shire of Rosedale, as well as an area near Dargo which was formerly part of Bairnsdale Shire (Context 2005:39). Stratford was no longer an administrative seat, but retained its importance as a central town for the surrounding farm district (Fletcher & Kennett 2005:76). The town has seen a steady population increase in the 2000s (Victorian Places).

Thematic context

This place is associated with the following themes from the *Wellington Shire Thematic History* (2005):

8. Governing and administering:

- 8.5 Mechanics Institutes

- 8.7 War and Defence

9. Developing cultural institutions and way of life:

- 9.2. Memorials

Mechanics Institutes

The following is based on information taken from the *Wellington Shire Thematic Environmental History* (Context 2005:42-3):

The mechanics institute movement originated from a series of lectures delivered by Dr Birkbeck in Glasgow to tradesmen, artisans and factory workers – or 'mechanics' as people who worked with machines were known – and it aimed to educate and spread industrial and technical knowledge. The movement became widespread in Victoria in the wake of the gold rushes. Land was reserved for mechanics institutes and residents in developing towns considered that building a mechanics institute was an early priority. Committees were formed in the new communities to build a mechanics institute that would serve as a meeting place, house a library and be a venue for lectures for the purposes of education. The institutes also became venues for public meetings, wedding celebrations, farewells and welcome homes to local soldiers. Deb balls were annual events, as were community Christmas celebrations and concerts. Often the mechanics institute housed war memorials to commemorate locals who served in World War I or II.

Many mechanics institutes survive in the shire. One of the earliest mechanics institute buildings in the shire is the Rosedale mechanics institute, a brick structure that opened in 1874 and extended in 1885. The Briagolong mechanics institute also opened in 1874 and since extended. At Newry, the original mechanics institute and a newer hall stand side by side. The Stratford mechanics institute is still popularly called 'the mechanics', and continues to function as the town's hall. The Glenmaggie mechanics institute was moved to higher ground and survived the town's drowning when the Glenmaggie Weir was built. It is an important reminder of the little town that once served its farming community. When their mechanics institutes were burnt at Binginwarri and Gormandale, the residents rallied and built new ones. At Maffra, the mechanics institute building has been incorporated into the town's library. The Sale mechanics institute, a two storey building dating from 1891, has had a long association with education, first accommodating the Sale School of Mines, Art and Technology, and later becoming part of the Sale Technical School, and is now amalgamated with Sale High School to form the Sale College.

Memorials

The following is based on information taken from the *Wellington Shire Thematic Environmental History* (Context 2005:45-6):

Memorials are erected throughout the Shire in honour of pioneers and district explorers, significant events and people, and those who served in world wars and other conflicts. The soldiers' memorials that are spread throughout the Shire show the impact that the two world wars, and subsequent conflicts, had on so many communities and families within the Shire. It must be remembered that

while commonly referred to today as 'war memorials', these memorials were originally erected in honour of, and to commemorate, the soldiers and those who made the ultimate sacrifice for their country. The memorials were often funded by the community and erected with great community pride, in honour of the locals who died or served and returned. Memorials in the shire took the form of halls, churches, obelisks and cenotaphs and avenues of honour.

The group of Rosedale memorials comprises two soldiers memorials and an Angus McMillan memorial. Listed on the Briagolong soldiers' memorial are the names of six Whitelaw brothers, three of whom were killed on active service and one who died later from wounds received. A memorial to their mother, Annie Whitelaw, was erected at her grave in honour of her sacrifice, and to all mothers of sons who served at the front. Soldiers' memorials also remain at Maffra, Stratford and Yarram, to name a few. While St James Anglican Church in Heyfield stands as a Soldiers' Memorial Church and two adjoining halls at Maffra were constructed as Soldiers' Memorial Halls. There are also remnants of avenues of honour. The pine trees at Stratford lining the route of the former highway were planted as a memorial to soldiers who served in the First World War. Many of the memorials also have plantings, such as a lone pine, planted in connection with the memorial.

Place history

The Mechanics Institute is located on lot 4 (section 7, Township of Stratford), which was originally purchased from the Crown by D. Clarke in June 1855. Clarke also purchased lot 2 (the lot to the west) at the same date. At this date, the lots extended from Hobson Street to Raymond Street at the northern extent (Township Plan).

In August 1866, a public meeting was held in the old Shire Hall during which the establishment of a Mechanics Institute was discussed. A site was reserved for a Mechanics Institute in 1866, however, the organisation lapsed by the 1870s (and the land revoked for this purpose in 1885). In 1874, a second attempt to establish an Institute with a library was unsuccessful. However, in 1882, a committee was elected and a library established in the old Shire Hall from June 1882, with new books purchased and the library open three evenings per week (Baragwanath & James 2015; PROV; VGG 11 Dec 1895:3478).

In 1885, the site for the Mechanics Institute was reserved and by 1888 the decision to build was confirmed (Baragwanath & James 2015; PROV). In May 1889, architect E. J. Henderson let the tender for the erection of the Stratford Mechanics' Institute to builders Hailes and Hale (AB&C News 1889:502). The foundation stone for the existing mechanics hall and free library was laid in the same year and the building completed in 1890 (Baragwanath & James 2015; PROV).

The parapet of the building reads 'Mechanics Institute and Free Library'. The foundation stone notes that it 'was laid by Alfred Deakin, Chief Secretary of Victoria' on 30 October 1889, however, it is known that Deakin did not actually attend the ceremony. By 1900, the hall had a library holding 1,500 volumes (Baragwanath & James 2015).

A photo dating to 1910 (SDHS) showed the facade and west elevation of the hall (Figure H1). At the peak of the roof, the existing gablette, timber flying gable end, timber vents and the pendant and finial were evident, as well as the triangular vents to the roof (these since removed). The decorative rendered details and coping to the façade, including the balustrade parapet, had retained their original unpainted finish. The projecting porch, which had face brick surrounding the front double doors within a round arched doorway, was demolished in the 1950s for the cream brick extension. The wider section at the rear of the hall was also evident in the photo. A flagpole stood to the right of the facade, while a timber picket fence and pedestrian gate ran along the front (south) boundary. A photo of a similar date also showed the facade and windows of the west elevation (Figure H2). Four triangular roof vents projected from the west roof plane (since removed). The west side of the porch had a panelled entrance door (since removed) (SDHS; PROV).

The hall is known to have also served as a picture theatre, showing movies as they travelled regional Victoria (SDHS). The hall houses a brass Boer War Memorial Plaque, (Figure D6) naming 16 fallen

and returned locals, who served in the war (1899-1902) (Vic. War Heritage Inventory). The plaque also notes that it was in memory of Sergeant D. M. Pruden who was killed in action at Koster River on 22 July 1900. The memorial was hung in the hall in 1902 with an unveiling ceremony (PROV; *Maffra Spectator*, 15 Sep 1902:3).

An unsympathetic and intrusive addition to the façade is evident in a photo dating to 1958, probably taken soon after its construction (Figure H3). No fence remained along the front boundary at this date and the flagpole had been removed. The single-storey cream brick addition (comprising toilets), with a flat roofline, extended almost the width of the facade, and had a central entrance covered by a porch. Above this, a narrow box-like construction was built to the height of the parapet, to conceal the historic façade, providing an entirely new modern facade. These unsympathetic additions were removed between 2005 and 2010 (SDHS).

Since c1995, major restoration works and many functional improvements have been carried out, including the construction of the addition to the rear (a kitchen and supper room), the concreting of the driveway (after 2009), installation of window shutters and the removal of the unsympathetic 1950s addition to the facade (Baragwanath & James 2015). In 2004, the series of changes included the glass additions built on the facade, either side of the porch (as the side and front walls of the porch were most likely removed during the 1950s toilet block extension). In 2004, a large and more sympathetically designed addition was built, more appropriately, on the west elevation instead of the 1950s one at the front (2004 Plaque).

Internally, the sides of the stage were altered and hallways created to access the modern addition (kitchen and supper room) to the rear. The coved ceiling of the hall is lined with decorative stained timber, with cast iron ceiling rose vents, while the timber floor was replaced c1995 (SDHS). The works were completed in 2004. A plaque on the facade reads 'Stratford Mechanics Hall extension and refurbishment, Officially opened by The Hon John Brumby MP Minister for State and Regional Development 10th December 2004. Funding partners, The local community, Victorian Government, Small Town Development Fund, Wellington Shire Council.'

A flagpole and 'old style' lamp stand in a modern a landscaped area was constructed in front of the hall by 2009. The hall is currently used for private events, Red Cross and Lions Club meetings, community classes, school concerts, and local festivals (Baragwanath & James 2015).

Edgar J. Henderson, architect

The following is extracted from Dr John J. Taylor's (Feb 2013) biography 'Edgar Jerome Henderson':

Edgar Jerome Henderson (1861-1928) was born at Hawthorn in Melbourne, educated at St Francis' College, Kew, and served articles with Ernest A. Barker, architect and surveyor of Melbourne. In 1883 Edgar commenced practice on his own account at Fraser's Buildings in Queen Street, Melbourne. He became a member of the Victorian Institute of Architects, and in 1887 was made an honorary member of the South Australian Institute, possibly through connection to elder brother Henry John, an architect in Adelaide. In 1888 it was noted that 'among his principal early works is the Catholic Cathedral at Sale, Gippsland, and he also designed several churches and schools, and many private residences and business premises in and about Melbourne.'

In 1888 Henderson designed a block of shops on the north-east corner of Puckle and Margaret Streets, Moonee Ponds in the Queen Anne style. He also designed the Shamrock Hotel in Echuca and the Rochester Shire town hall, both in 1892.

Of Henderson's ecclesiastical work, the previously mentioned St Mary's Cathedral at Sale was constructed in 1886-7 to the design of Barker and Henderson. Henderson was also to design St James' Church, Gardenvale, the nave of which was built in 1891, and the enormous St Mary's Star of the Sea Church, West Melbourne. The foundations of St Mary's, West Melbourne were laid in June 1892. As a relatively young and at that time little-known architect, Henderson produced plans for a sandstone church in simplified Gothic style. Phillip Kennedy took over the architectural role following

Henderson's move to Western Australia, and the contrast between the church exterior and interior can be attributed to this fact.

With depressed economic conditions in Victoria, Henderson and his young family joined an exodus of architects (and many others) for the gold boom conditions of Western Australia. The Hendersons arrived in Perth from Melbourne in 1896. In 1897 Henderson formed what was to be a successful partnership with Harry Jefferis at the Austral Chambers in Barrack Street, Perth. Through Henderson, the firm secured a great deal of ecclesiastical commissions for the Catholic church, houses and villas, shops. With a slowing of building activity, the joint practice was formally dissolved as from 1 January 1906, and both parties then carried on business on their own account in Perth. Henderson's son, Edgar Le Blond (often referred to as 'E Le B'), joined the practice which became Edgar J. Henderson & Son. Edgar Le Blond later formed the successful Perth practice Henderson & Thompson. With his second wife Esther, Edgar developed a farm Kokkapinn at Kwollyin, south of Kellerberrin in WA. Edgar Jerome Henderson died 27 December 1928 at Subiaco aged 67 years.

Figure H1. The hall in 1910. At the peak of the roof the gablette, flying gable end, finial and timber vents were evident, as well as the triangular vents to the roof (since removed). A flagpole stood to the right of the facade, while a timber picket fence and pedestrian gate ran along the front boundary (SDHS).

Figure H2. The hall at an unknown early date (similar to 1910 photo). At this date the roof had four triangular roof vents and the west side of the porch had a panelled entrance door (all since removed) (SDHS).

Figure H3. The hall in 1958. The front elevation had been replaced with an intrusive cream brick addition and section above, which covered the entire facade of the hall, all since removed (SDHS).

Sources

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Australian handbook (1903), as cited in Victorian Places 'Stratford', <http://www.victorianplaces.com.au/maffra>, accessed Feb 2016.

Baragwanath, Pam & Ken James (2015), *These Walls Speak Volumes : a history of mechanics' institutes in Victoria*, Ringwood North.

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Maffra Spectator

Public Records Office Victoria (PROV), Public Building File No. 2284, Stratford Mechanics Institute, VPRS7882/P1/Unit 390, as cited in Department of Environment, Land, Water & Planning (DELWP) Hermes record no. 78715.

Stratford & District Historical Society (SDHS) collection: historical information and photos generously provided by Judy Richards and Linda Barraclough, provided Nov 2015.

Stratford Township Plan

Taylor, Dr John J., (Feb 2013) 'Edgar Jerome Henderson', biography cited at Australian Institute of Architects <http://www.architecture.com.au/>, accessed 29 Feb 2016.

Victorian Government Gazette (VGG), No. 117, Friday 11 December 1885.

Victorian Places, 'Stratford', <http://www.victorianplaces.com.au/stratford>, accessed 16 February 2016.

Victorian War Heritage Inventory, Victorian Heritage Database entry for 'Stratford Boer War Memorial Plaque', < http://vhd.heritagecouncil.vic.gov.au/places/156617>, accessed 4 Jan 2016.

Description

This section describes the place in 2016. Refer to the Place History for additional important details describing historical changes in the physical fabric.

The Stratford Mechanics Institute, built in 1890, is Federation Free Classical in style, with a dominant Classical façade. The hall was built on the north side of Hobson street, off the main street of Stratford. The building has a medium setback, set behind a modern landscaped garden. Overall, the 1890 hall is in very good condition and retains a medium level of integrity externally and a high level of integrity internally.

Figure D1. The brick hall is rectangular in plan with a hip and gabled roof (with modern metal tiles). The roof has a ridge vent, and on the gable end facing the street are a timber finial, flying gable end and horizontal vents (see Figure D3). The hall has a bold symmetrical Classical facade with tuckpointed face-brick and rendered dressings (overpainted). A tall parapet bears the name 'Mechanics Institute and Free Library' with a short balustraded parapet to each side. Below this is the central projecting entrance porch with a large rendered parapet with orbs to the corners (not original, see Figure H1). The front wall of the porch may have been reconstructed (to match the original, see Figures H1 & 2) after the intrusive 1950s cream brick addition was recently removed from the facade, as it has a modern window and recent render, but replicated the details of what originally existed. The front two corners of the porch have rendered (overpainted) 'capitals', which are repeated on the corners of the facade.

A flagpole and lamp stand the landscaped area in front of the hall.

Two small glass additions have been added either side of the entrance porch. A long addition has been constructed on the west elevation (the original elevation remains on the interior). A concrete driveway (laid after 2009) runs along the east side of the building.

Figures D2 & D3. The side elevations have a rendered plinth. The side elevations have simple engaged buttresses between the windows (covered by modern security roller shutters), which have rendered sills above a brick apron. Below each window is a modern louvre vent. At ground level, multiple metal vents rise to allow for sub-floor ventilation.

The east elevation has a timber paneled door at ground level, below a window, and a ledged timber door above ground level that allowed access to the stage (may have been altered, as a second arch remains in the wall at a higher level).

A large modern brick addition was built c1995 off the rear (north) elevation, extending beyond the side elevations. It has a lower roof-line than the 1890s hall.

Figure D4. The roof at the rear elevation has a longer hip than at the south end (see the aerial map) but it appears to be the original extent. The gablette has the original timber louvred vent, flying gable end, finial and pendant. The large modern brick addition to the rear has a modern verandah with a bull-nosed profile.

Figure D5. The interior of the hall retains its original timber details including the stage, timber lined ceiling, hammerbeams, dado, doors and aedicules to the doorways either side of the stage (the floor was replaced c1995). The openings and stage height were altered either side to allow access to the rear extension.

Figure D6. The hall retains a brass Boer War Memorial Plaque, naming 16 fallen and returned locals, who served in the Boer War (1899-1902).

Figure D1. The hall setback behind a modern landscaped area with a flagpole. The 1950s cream-brick addition was removed from the facade in 2004 and glass additions were constructed either side of the entrance, and a large brick extension built down the west side of the building. The original bold Classical facade is now visible with its balustraded parapet and entrance porch with its bold parapet. The central arched window is a representation of the original entry doorway.

Figure D2. The east elevation with windows (behind modern roller shutters) with rendered sills and a brick apron, above a modern vent. Simple engaged buttresses are located between each window. The large modern addition to the rear extends beyond the side elevations.

Figure D3. The west elevation of the hall is partly visible behind the modern addition. The gablette to the roof is visible, with its timber detail and finial.

Figure D4. The rear (north) elevation with the gablette to the original section of the building, which is clad in modern metal red decking, and the lower roof-form of the modern addition, with its heritage style verandah, clad in modern red Colorbond.

Figure D5. The interior of the hall with its original timber stage, proscenium with wreath, timber lined ceiling with cast iron ceiling rose vents, hammer beams, dado to the walls and aedicules to the original doors at the side of the stage.

Figure D6. The brass Boer Memorial plaque retained inside the hall.

Sources

All photos taken in 2015 by Heritage Intelligence Pty Ltd as part of Wellington Shire Stage 2 Heritage Study.

Comparative analysis

The 1890 Stratford mechanics institute is still popularly called 'the mechanics', and continues to function as the town's hall. It is large, with a very impressive and intact interior design. The original classical design was a very fine accomplishment by the architect Edgar Jerome Henderson (1861-1928), however, it was covered up with a 1950s addition which included a flat roofed cream brick toilet block entrance, although, those works were removed in the 2004 refurbishment works, and some restoration was also done at that time, which has revealed most of the original design.

Many other mechanics institute halls survive in the shire and most of them were originally independent community built and funded halls, with a free library. One of the earliest mechanics institute buildings in the shire is the Rosedale mechanics institute, a brick structure that opened in 1874 and extended in 1885. The Briagolong mechanics institute also opened in 1874 and since extended, is on the Victorian Heritage Register as a place of significance to the State. At Newry, the original mechanics institute and a newer hall stand side by side. The Glenmaggie mechanics institute

was moved to higher ground and survived the town's drowning when the Glenmaggie Weir was built. It is an important reminder of the small town that once served its farming community. When their mechanics institutes were burnt at Binginwarri and Gormandale, the residents rallied and built new ones. At Maffra, the mechanics institute building has been incorporated into the town's library. The Sale mechanics institute, a two storey building dating from 1891, has had a long association with education, first accommodating the Sale School of Mines, Art and Technology, and later becoming part of the Sale Technical School, and is now amalgamated with Sale High School to form the Sale College.

The complex of halls and memorials at Maffra was the largest in the Maffra Shire, and it remains the largest in Wellington Shire, outside of Sale. The 1892 Federation Free Classical design of the Maffra Mechanics Institute is a typical example of a well proportioned and detailed design. The 1922 Great War Peace Memorial Hall however, is unique in the Shire, with its inter war Free Classical design especially with the Mannerist overtones. The plain inter war stripped classical design of the 1925 hall made up for a lack of decoration, by the generous size of the hall and associated facilities. The 1990s extensions at the rear of the complex of buildings are the most sympathetically designed extensions, compared with those on the other historic halls in the Shire.

Boisdale Hall (1904) plan and roof form is representative of many halls in small towns in Victoria, however, it is rare in Wellington Shire as the only hall commissioned by a private owner for use as a community facility in his private town, for its hand made bricks from the local quarry, and for the use of a Second Empire style square dome. It was designed by architect George Henry Cain, who is not known to have designed any other community halls, but he was engaged by the Foster brothers, owners and developers of the Boisdale Estate, to design the Boisdale Estate dairy farm houses as well as buildings and workers houses in the Boisdale village, which included the general store, adjoining house and bakery (1902) and the Public Hall (1904).

The 1885 Yarram Mechanics Institute hall is larger and more elaborate than many of the simple rectangular timber halls in some of the smaller villages in Wellington Shire, however, it's architectural design has an unusual Classical simplicity for the late Victorian era. Internally, the large hall space is accentuated by a flat timber lined ceiling with coved edges, giving the room a spacious and elegant feeling. There are no other halls in the Shire of similar design.

Management Guidelines

Whilst landowners are not obliged to undertake restoration works, these guidelines provide recommendations to facilitate the retention and enhancement of the culturally significant place, its fabric and its setting, when restoration works or alterations to the building are proposed. They also identify issues particular to the place and provide further detailed advice where relevant. The guidelines are not intended to be prescriptive and a pragmatic approach will be taken when considering development proposals. Alternative approaches to those specified in the guidelines will be considered where it can be demonstrated that a desirable development outcome can be achieved that does not impact on a place's heritage integrity.

1. **Setting** (Views, fencing, landscaping, paths, trees, streetscape).
   1.1. Retain clear views of the front from along Hobson Street.
   1.2. Relocate services such as power poles, bus shelters, signs, etc away from the front.
   1.3. Landscape the front in a traditional classical design to enhance the classical architecture and preferably use asphalt paving or exposed aggregate sand coloured concrete paving. The current garden design is beautiful, but it would be more appropriate at the newer northern entry to the building.
2. **Additions and New Structures**

2.1. New structures should be restricted to the rear of the property and concealed behind the heritage fabric when viewed from Hobson Street, as shown in the blue polygon on the aerial map below.

2.2. However, together with 1.1, appropriately designed and sympathetic extensions could be built to the sides if necessary, as has been done on the west side. E.g. Parts that are in the same view lines as the historic building should be parallel and perpendicular to the existing building, single storey, similar proportions, height, wall colours, rectangular timber framed windows with a vertical axis, but parts not visible in those views could be of any design, colours and materials.

2.3. Signs should be attached in such a way that they do not damage the brickwork. Preferably fix them into the mortar rather than the bricks.

2.4. If an extension is to have a concrete slab floor, ensure it will not reduce the air flow under the historic masonry building.

2.5. Avoid concrete paths or driveways against the solid masonry walls. Install them 500mm away from the walls and 250mm lower than the ground level inside the building. Fill the gap between the path and the wall with very course gravel to allow moisture to evaporate from the base of the wall. The works to this building over the past 20 years have substantially reduced the air flow to the subfloor of the hall, the concrete driveway being the most recent (about 80%, the small upvents along the east wall appear to be the only subfloor vents and this will not provide an adequate cross draught under the floor). The likely result will be damp in brick footings that cannot escape, damp in the walls if the damp proof course breaks down at any point, and most likely will be termite and rot attack to the timber subfloor and floor structure.

2.6. New garden beds

2.6.1. These should be a minimum of 500mm from the walls, preferably further, and the ground lowered so that the finished ground level of the garden bed is a minimum of 250mm lower than the ground level which is under the floor, inside the building. Slope the soil and garden bed away from the building, and fill the area between the garden bed and walls, with very coarse gravel up to the finished level of the garden bed. The coarse gravel will have air gaps between the stones which serves the function of allowing moisture at the base of the wall to evaporate and it visually alerts gardeners and maintenance staff that the graveled space has a purpose. The reason that garden beds are detrimental to the building, is by a combination of: watering around the base of the wall and the ground level naturally builds up. The ground level rises, due to mulching and leaf litter and root swelling, above a safe level such that it blocks sub floor ventilation, and the wall is difficult to visually monitor on a day to day basis, due to foliage in the way.

3. Accessibility

3.1. The building has good accessibility

4. Reconstruction and Restoration

If an opportunity arises, consider restoring and reconstructing the following:

4.1. Remove the false front (south) elevation of the porch and reconstruct the original brick wall with round arched opening and timber double doors (see Fig H1.) As a temporary measure, to reduce the visual impact of the white joinery in the new window, paint the joinery a dark colour such as Deep Indian Red.

4.2. Reduce the visual impact of the new glass wing walls by painting the metal parts, particularly the parapet on the new glass wing walls Deep Indian Red, so that they do not dominate and contrast with the historic dark red brick walls behind them. Also paint the internal plaster that can be seen from the front elevation, Deep Indian Red.

4.3. Roofing, spouting and down pipes

4.3.1. Use galvanised corrugated iron roofing, spouting, down pipes and rain heads. Classical

buildings were never designed with red roofs, they were either slate or unpainted galvanised corrugated iron. The existing roof is a modern Colorbond decking with fading and growing lichen, which is a common outcome for Colorbond.

4.3.2. Do not use Zincalume or Colorbond.

4.3.3. Use Ogee profile spouting, and round diameter down pipes.

4.4. Fences

4.4.1. Reconstruct the timber picket fence and gate as shown in Figs H1 and H2.

4.5. Paving

4.5.1. For Victorian and Federation era historic buildings, such as this one, the most appropriate paving is pressed granitic sand, however, if hard paving is preferred, asphalt is the most appropriate. Concrete is not recommended but if required should have a surface of sand coloured and size exposed aggregate.

5. Brick and Stone Walls

5.1. Never use modern products on these historic brick walls as they will cause expensive damage. Use lime mortar to match existing. Traditional mortar mixes were commonly 1:3, lime:sand.

5.2. **Do not seal** the brickwork with modern sealants. Allow the structure to evaporate water from the surface and to expel water that may enter from cracks, corrosion, etc.

5.3. Mortar: Match the lime mortar, do not use cement mortar.

5.4. Tuck pointing is now a rare craft and expensive to repair or reconstruct, which makes caring for the existing remnants particularly important.

6. Render/Hard plaster work

6.1. The decorative rendered window sills, cornices, capitals, stringcourses, etc have been painted, however, these architectural features were not designed to be painted (see Figures H1 & H2). They were a light-coloured unpainted render. It is recommended that the paint be chemically removed, which will restore the original finish and save on 10 yearly repainting costs.

7. Care and Maintenance to mitigate issues such as damp, neglect, vandalism and other problems

7.1. Key References

7.1.1. Obtain a copy of "Salt Attack and Rising Damp" by David Young (2008), which is a free booklet available for download from Heritage Victoria website. It is in plain English, well illustrated and has very important instructions and should be used by tradesmen and Council maintenance staff.

7.1.2. Further assistance is available from the Shire's heritage advisor.

7.2. Roofing, spouting and down pipes:

7.2.1. Use galvanised corrugated iron roofing, spouting, down pipes and rain heads.

7.2.2. Do not use Zincalume or Colorbond.

7.2.3. Use Ogee profile spouting, and round diameter down pipes.

7.3. Fences

7.3.1. Replace the metal palisade fence with a timber picket fence to match the timber gate on the south side of the post office.

7.4. Render/Hard plaster work

7.4.1. It is strongly recommended that paint be removed chemically from the render (but never sand, water or soda blast the building as this will permanently damage the bricks, mortar and render and never seal the bricks or render as that will create perpetual damp problems.)

7.5. Paint and Colours

7.5.1. Removal of the paint will not only restore the elegance of the architecture, but it will remove the ongoing costs of repainting it every 10 or so years. However, if it is decided to repaint the render, it should be one colour only (do not paint the base a different

colour) and closely resemble the colour of new render.

8. **Damp**

8.1. Signs of damp in the walls include: lime mortar falling out of the joints, moss growing in the mortar, white (salt) powder or crystals on the brickwork, existing patches with grey cement mortar , or the timber floor failing. These causes of damp are, in most cases, due to simple drainage problems, lack of correct maintenance, inserting concrete next to the solid masonry walls, sealing the walls, sub floor ventilation blocked, or the ground level too high on the outside.

8.2. Water falling or seeping from damaged spouting and down pipes causes severe and expensive damage to the brick walls.

8.3. Repairing damage from damp may involve lowering of the ground outside so that it is lower than the ground level inside under the floor, installation of agricultural drains, running the downpipes into drainage inspection pits instead of straight into the ground. The reason for the pits is that a blocked drain will not be noticed until so much water has seeped in and around the base of the building and damage commenced (which may take weeks or months to be visible), whereas, the pit will immediately fill with water and the problem can be fixed before the floor rots or the building smells musty.

8.4. Damp would be exacerbated by watering plants near the wall, or if a concrete floor has been inserted inside the building or a concrete path on the outside. Refer to the manual, by David Young listed below for a full explanation of the problem and how to fix it. Water falling or seeping from damaged spouting and down pipes is also causing severe and expensive damage to the brick walls.

8.5. Ensure good subfloor ventilation is maintained at all times to reduce the habitat for termites and rot of the subfloor structure. Subfloor ventilation is critical with solid masonry buildings. Check that sub floor vents are not blocked and introduce additional ones if necessary. Ensure the exterior ground level is 250mm or more, lower than the ground level inside the building. Good subfloor ventilation works for free, and is therefore very cost effective. Do not rely on fans being inserted under the floor as these are difficult to monitor, they will breakdown as they get clogged with dust, etc, and there are ongoing costs for servicing and electricity.

8.6. Never install a concrete floor inside a solid masonry building as it will, after a year or so, cause long term chronic damp problems in the walls. Do not install a new damp proof course (DPC) until the drainage has been fixed, even an expensive DPC may not work unless the ground has been lowered appropriately.

8.7. Never seal solid masonry buildings, they **must be able to evaporate water** which enters from leaking roofs, pipes, pooling of water, storms, etc. Use appropriate cleaning materials, agents and methods, as recommended by the Shire's heritage advisor. The biggest risk to solid masonry buildings is permanent damage by the use of cleaning materials, agents and methods. Sand and water blasting removes the skilled decorative works of craftsmen as well as the fired surface on bricks and the lime mortar from between the bricks. It is irreversible and reduces the life of the building due to the severe damp that the damage encourages.

8.8. Never use cement mortar, always match the original lime mortar. Cement is stronger than the bricks and therefore the bricks will eventually crumble, leaving the cement mortar intact! Lime mortar lasts hundreds of years. When it starts to powder it is the 'canary in the mine', alerting you to a damp problem – fix the source of the damp problem and then repoint with lime mortar.

8.9. Remove the dark grey patches to the mortar joints. This is cement mortar which will damage the bricks and longevity of the walls. Repoint those joints with lime mortar. Lime mortar is not the problem it is the messenger.

9. **Signage** (including new signage and locations and scale of adjacent advertising signage)

9.1. Ensure all signage is designed to fit around the significant architectural design features, not over them.

10. Services

10.1. Ensure new services and conduits, down pipes etc, are not conspicuous. To do this, locate them at the rear of the building whenever possible, and when that is not practical, paint them the same colour as the building or fabric behind them or enclose them behind a screen the same colour as the building fabric, that provides adequate ventilation around the device. Therefore if a conduit goes up a red brick wall, as is the case on the south façade of the post office, it should be painted red, and when it passes over say, a cream coloured detail, it should be painted cream.

NOTE: The blue shaded area is the preferred location for additions and new development

KEY

Recommended for Heritage Overlay

Title boundary

Mechanics Institute and memorial
17 Hobson St, Stratford

Project: Wellington Shire Stage 2 Heritage Study
Client: Wellington Shire Council
Author: Heritage Intelligence Pty Ltd
Date: 12/2/16

Resources

Wellington Shire Heritage Advisor

Young, David (2008), "Salt Attack and Rising Damp, a guide to salt damp in historic and older buildings" Technical Guide, prepared for Heritage Victoria.

The following fact sheets contain practical and easy-to-understand information about the care and preservation of war heritage and memorabilia commonly found in local communities across Victoria. They can be downloaded at <http://www.dpc.vic.gov.au/index.php/veterans/victorian-veterans-virtual-museum/preserving-veterans-heritage/preserving-war-heritage-and-memorabilia>:

The ones listed below are particularly relevant for the care of the metal memorial plaque inside the hall.

- Finding-the-right-conservator-tradespeople-and-materials
- General-Principles
- Metal-objects: including swords and edged weapons.

Locality:	**STRATFORD**
Place address:	**Lot 8 (LP215327) & 28 MCFARLANE STREET**
Citation date	2016
Place type (when built):	Church, Hall, Rectory, Memorials
Recommended heritage protection:	Local government level Local Planning Scheme: Yes Vic Heritage Register: No Heritage Inventory (Archaeological): No
Place name:	**Holy Trinity Anglican Church, Hall, Rectory & Memorials**

Architectural Style:	Victorian Free Gothic & Federation Free Gothic (church); Federation Carpenter Gothic (hall); Federation Arts and Crafts (rectory)
Designer / Architect:	Not known
Construction Dates:	1868, 1880s, 1907 (church); 1901 and later (hall); 1910 (rectory)

Statement of Significance

This statement of significance is based on the history, description and comparative analysis in this citation. The Criteria A-H is the Heritage Council Criteria for assessing cultural heritage significance (HERCON). Level of Significance, Local, State, National, is in accordance with the level of Government legislation.

What is significant?

Holy Trinity Anglican Church, Hall, Rectory and Memorials at McFarlane Street, Stratford, are significant. The form, materials and detailing of the church as constructed between 1868 and 1907 are significant. The form, materials and detailing of the hall as constructed in 1901 (including the later addition in the same style) are significant. The original form, materials and detailing of the rectory as constructed in 1910 are significant.

All of the memorial windows of the church and World War I Honour Roll are significant. The carvings by Maude Mayhew to the interior of the church are significant. The early free-standing bell tower is significant. The visual connection between the church, hall and rectory is significant.

Later buildings, and alterations and additions to the buildings are not significant.

How is it significant?

Holy Trinity Anglican Church, Hall, Rectory and Memorials are locally significant for their historical, social and aesthetic values to the Shire of Wellington.

Why is it significant?

Holy Trinity Anglican Church, Hall, Rectory and Memorials are **historically and socially significant at a local level** as they are physical remnants of the earliest establishment and subsequent development periods of Stratford, when pastoral runs were opened for selection, when the town grew as a location en route to the goldfields in the Great Dividing Range, when Stratford became the seat of local government for the Avon Shire and when the population continued to grow prior to World War I. Local community members raised funds for the building of an Anglican Church in Stratford and the church was subsequently built in 1868 without a porch, chancel or vestry. The Holy Table, reading desk, font and pulpit were constructed by the Church warden, Mr Holt, and installed. District families contributed stained glass windows, brass vases, matting and other furnishings. Families who donated included the Mills of 'Powerscourt', the Mayhews, the Matsons of 'Clydebank', and others. In the 1880s, additional works were carried out, which comprised the construction of 'cemented buttresses, arches etc.' and the plastering of the interior. The cedar pews were made in 1885 and remained in use in the 1990s. In 1907, the chancel was built in the memory of Captain Mahyew of 'Nerrena', Llowalong, a long serving church warden and a generous benefactor of the Parish. The church retains remnants of extensive carvings by Maude Mayhew of Nerrena, including in the chancel. In October 1907, the porch and vestry were also built. The porch was a gift of Mr Matson, and the vestry a gift of Mrs Mills. The church houses an Honour Roll with names of service personnel who fought in World War I. A plaque notes that the 'side windows in the chancel are dedicated to the glory of God and in the grateful memory' of 13 men 'who gave their life for their country, 1914-1919. In 1993, during 125th anniversary celebrations, Bishop Schumack dedicated a stained glass window near the pulpit to the memory of Lucy Bertram, a member of the church. The theme of the window was based on the 121st Psalm. A leadlight window made by Enid Aurish was also unveiled, dedicated to past and present members of the women's guild. The church and hall are significant for having served the local community since their construction until present day. (Criterion A & G)

The timber Parish Hall was built as a Sunday School in 1901. The hall was originally located to the north of the church, near the corner of Dixon Street. A large weatherboard addition with a transverse gable was built at a later date in the same architectural style. The hall (the 1901 section and later addition) was moved to its current location, just south of the church, in the 1980s. The first rectory on

the site was a timber residence built c1885, which was demolished c1935. The foundation stone of the existing brick rectory states 'This stones was laid by Mrs J. Mills of Powerscourt, 22nd September 1910'. The rectory appears to serve as a private residence today. The church is significant for its association with Mrs Rebecca Mills, a prominent local philanthropist who was known for her generosity to the Anglican Church and supporting returned servicemen following World War I. (Criterion A & G)

Holy Trinity Anglican Church is **aesthetically significant at a local level** as a fine and intact example of a church built in 1868 in the Victorian Free Gothic style, with additions in the 1880s and in 1907 reflecting the same style, which are also significant. The Free Gothic style is evident in the steeply-pitched gabled roofs clad in slate, parapeted gables, the rendered dressings and coping which remain unpainted, buttresses, metal cross to the peak of the chancel gable, pointed arch and foil motifs, and the many pointed-arch windows, some with rendered quoining to the sides, most with memorial windows of stained glass or leadlight. Also notable are the handmade red bricks in an English bond which remain face-brick, small brick plinth, entrance porch, chancel and vestry which have the same architectural details as the 1868 nave, and the details to the bays of the side elevations which have slightly recessed panels with a row of corbelled bricks to the top. Also of aesthetic significance are the early timber bell tower to the rear of the church, the numerous memorial windows in leadlight and stained glass, and the extensive carvings to the interior of the church, by Maude Mayhew of Nerrena. The interior space and historic finishes of the nave are imbued with the rituals and aesthetics associated with worship, marriages, christenings and funerals. (Criterion E)

Holy Trinity Hall is **aesthetically significant at a local level** as fine example of a Federation Carpenter Gothic hall built in 1901. The addition to the rear (east) of the 1901 section, built with the same architectural details, is also significant. The Carpenter Gothic style is evident in the weatherboard cladding, steeply-pitched gabled roof, single and paired pointed-arch windows and to the gabled ends, the decorative timber valences and wide bargeboards with lobes with a trefoil motif, to the west and north elevations. Also significant is the central entrance porch which imitates the details of the elevation behind, with simpler timber tracery to the gabled end. (Criterion E)

Holy Trinity Rectory is **aesthetically significant at a local level** as a substantial rectory in the Federation Arts and Crafts style which remains in very good condition and is highly intact. The notable elements of the rectory are the face-brick walls, M-hip roof, three (overpainted) corbelled brick chimneys and exposed rafter ends at the eaves. A verandah with a bull-nosed profile returns on the north and south elevations, stopping at projecting hipped-roof bays. The verandah retains the original timber frieze with vertical slats, brackets, and turned timber posts. Also notable are the one-over-one sash windows, window groupings to the projecting bays, the entrance which comprises a central door with sidelights above timber panels, and highlights, and the window hood to the north elevation with its skillion-profile roof supported by ornate timber brackets. (Criterion E)

Holy Trinity Anglican Church, Hall, and Rectory are in very good condition and have retained a very high degree of integrity.

The visual connections between the church, hall and rectory are **aesthetically significant.** In order to retain their historical connection and the aesthetic views between the buildings, this visual connection needs to be retained. (Criterion E)

Statutory Recommendations

This place is recommended for inclusion in the Schedule to the Heritage Overlay of the Wellington Shire Planning Scheme to the extent of the title boundaries as shown on the map.

External Paint Controls	Yes
Internal Alteration Controls	Yes, church
Tree Controls	No
Outbuildings or fences which are not exempt under Clause 43.01-3	No
Prohibited Uses May Be Permitted	No
Incorporated Plan	No
Aboriginal Heritage Place	Not assessed

Map of recommended boundary for Heritage Overlay

KEY

Recommended for Heritage Overlay

Title boundary

Holy Trinity Anglican Church, Hall & Rectory
McFarlane St, Stratford

Project: Wellington Shire Stage 2 Heritage Study
Client: Wellington Shire Council
Author: Heritage Intelligence Pty Ltd
Date: 12/2/16

History

Locality history

Stratford is located on the east bank of the Avon River. The earliest known Europeans in the area included Angus McMillan and his party, who crossed the Avon River in 1840 and named it after a Scottish River. Following McMillan was Polish explorer Paul Strzelecki and his party, who followed a similar route but headed for Western Port. Strzelecki wrote a very positive report of the Stratford region. Squatters soon settled in the area, the lands serving as pasture for sheep and cattle. In 1842, William O. Raymond established the Stratford Pastoral Run, as well as a run at Strathfieldsaye (Fletcher & Kennett 2005:75). While it is suggested that the run was named after Shakespeare's Stratford-on-Avon (Victorian Places), it is more probable that it was named after the 'Straight Ford' across the Avon River at that point (as opposed to the Long Ford across the river at Weirs Crossing, that was used for a time when the Straight Ford was impassable) (SDHS). By 1844 there were 15,000 cattle in the region, and by 1845 there were 78,399 sheep (Fletcher & Kennett 2005:75; Context 2005:11).

A small settlement developed at the place where the stock route forded the Avon River, which would become Stratford. Raymond opened the Shakespeare Hotel c1847 and other businesses opened, including a blacksmiths, before the town was surveyed in 1854. The first bridge over the Avon River was built, a general store opened, and a tannery and flourmill were established (Fletcher & Kennett 2005:76). During this period, Gippsland cattle were driven south through Stratford to Port Albert for transport to Melbourne and Tasmania (Victorian Places). A Presbyterian church was built in 1857 which also served as the government school. A Catholic school opened with the construction of the first Catholic Church in 1864, before an Anglican Church was built in 1868. In the 1860s the pastoral runs were opened for selection and Stratford became the centre of the farming district. The town further grew with the discovery of gold in the Great Dividing Range, particularly at Crooked River in Grant, when supplies for the goldfields were brought through the town (Fletcher & Kennett 2005:76). In 1864, the Avon District Road Board was formed, and proclaimed a Shire in 1865, with Stratford as the administrative centre (Context 2005:38-9).

By the 1870s, Maffra and district had prospered and councilors exerted pressure to move the seat of government to Maffra. This was achieved briefly from 1873 to 1874, but in 1875 Maffra formed its own shire. Stratford became the main town in the Avon Shire and remained the centre of local government (Context 2005:38-9, 41). In 1884-85 a post office, courthouse and shire offices complex was built. The 1880s also saw the construction of a mechanics' institute and library (1890), and the first timber churches were replaced with brick buildings. The railway line from Melbourne reached Stratford in 1888 (Fletcher & Kennett 2005:76). By 1903, Stratford also had the Swan and Stratford Hotels and the Shakespeare Temperance Hotel, State School No. 596 and four churches (*Australian handbook* 1903). The town saw steady population growth until the beginning of World War I, maintaining a population in the 800s between 1911 and the 1960s (Victorian Places).

After World War I a soldiers' settlement was established on estates in the Avon Shire, however, many of the farms proved unviable and the settlement scheme was not a success. During World War II the district benefited from good wool prices, and a flax mill was opened west of Stratford. The district prospered in the 1950s with a reduced rabbit population and increased primary produce prices (Victorian Places). The Avon River was a narrow river with a wide flood plain and the river flooded rapidly and frequently, with severe floods in the 1930s, 1971 and 1990, which caused extensive damage. Measures to combat erosion were undertaken in the 1940s and the River Improvement Trust was formed in 1951 (Fletcher & Kennett 2005:76). A bridge that could withstand the floods was opened in 1965 (Victorian Places).

Stratford experienced a building boom from the 1970s, following land subdivision which resulted in residential development and an increase in population (Fletcher & Kennett 2005:76). In 1994, Wellington Shire was created by the amalgamation of the former Shires of Alberton, Avon and

Maffra, the former City of Sale, most of the former Shire of Rosedale, as well as an area near Dargo which was formerly part of Bairnsdale Shire (Context 2005:39). Stratford was no longer an administrative seat, but retained its importance as a central town for the surrounding farm district (Fletcher & Kennett 2005:76). The town has seen a steady population increase in the 2000s (Victorian Places).

Thematic context

This place is associated with the following themes from the *Wellington Shire Thematic History* (2005):

9. Developing Cultural Institutions and Way of Life

- 9.1 Religion

The following is based on information taken from the *Wellington Shire Thematic History* (Context 2005:45):

In many towns throughout the shire, churches occupy prominent sites, illustrating their importance to the community that built them. Complexes consisting of churches, halls, residences and schools have evolved. They are places where people have performed some of their most important ceremonies, and often contain memorials to local people through stained glass windows, monuments and plaques.

The first church services took place in private homes, schools and halls, held by travelling clergyman and parsons who travelled Gippsland and tended to all denominations. The Reverend E.G. Pryce, based in Cooma, made two sweeping journeys into Gippsland from the Monaro in the 1840s, conducting marriages and baptisms as he went. When Bishop Perry, the Anglican bishop of Melbourne, visited Gippsland in 1847, he chose a site for a church at Tarraville. The church, designed by J.H.W. Pettit and surveyor George Hastings, was opened in 1856. Still standing near the Tarra River, it is an evocative reminder of the early settlement period when settlers began transplanting the institutions that they knew from Britain, replicating the architecture.

Selection lead to many new settlements and reserves for churches were gazetted, or land was donated by local parishioners for the purpose. Churches were built throughout the shire in the Anglican and Catholic, and Presbyterian and Methodists (later Uniting) denominations. Building churches was the result of a significant community effort, often in the acquisition of land, and in the construction and furnishing of the churches.

Place history

On 7 September 1865, a meeting was held at the Royal Hotel in Stratford to discuss the building of a church, during which a committee was formed (SDHS). Five days later, on 12 September 1865, the two acre lot (lots 1, 2, 3 & 10, section 15, Township of Stratford) bounded by McFarlane, Blackburn and Dixon streets was reserved for the Church of England (Township Plan; VGG no. 121, 12 Sep 1865:2076). In the meanwhile, church services were held at the Shakespeare Hotel and later, the Shire Council Chambers at the court house complex (SDHS).

Church

Sufficient funds were raised and the building of the church commenced in February 1868. Although the church was built in stages over the next 40 years it appears that the works may have followed an original design which included the later sections, as the design of each section is consistent with the nave built in 1868. The foundation stone (not located or viewed in 2015) was laid on 18 March 1868 by Mr Bolden, Chairman of the committee and chief warden. At this date it was proposed that the church be named in honour of St Mary Magdalene, but instead it was named 'Trinity', and later 'Holy Trinity' (SDHS).

The brick church with slate roof, was built in 1868 (without a porch, chancel or vestry), at a cost of 700 pounds, and officially opened on 2 September 1868 with a sermon preached by the Reverend J. Kay

Hall of Alberton (SDHS). The Holy Table, reading desk, font and pulpit were constructed by the Church warden, Mr Holt, and installed. District families contributed stained glass windows, brass vases, matting and other furnishings. Families included the Mills of 'Powerscourt', the Mayhews, the Matsons of 'Clydebank', and others (SDHS).

In the 1880s, under the ministration of Reverend G. F. South, additional works were carried out, which comprised the construction of 'cemented buttresses, arches etc.' and the plastering of the interior. The cedar pews were made in 1885 and remained in use in the 1990s. Trees were also planted in the grounds at this date (Context 2005; SDHS).

A photo dating between c1894 and c1907 (Figure H1) showed the church from the north-east, before the chancel was constructed (in 1907) (SLV). The five bays on the north elevation appeared as they do in 2015. The east elevation had keyed brickwork anticipating the construction of the chancel. To the south of the church was a hipped-roof timber house, which was probably the original rectory (demolished c1935), in the vicinity of the hall in 2015.

In 1907, the chancel was built, before its dedication on 3 February 1907 by Bishop Pain of the Gippsland Diocese, in the memory of Captain Mahyew of 'Nerrena', Llowalong. Mahyew was a long serving church warden and a generous benefactor of the Parish. The church retains remnants of extensive carvings by Maude Mayhew of Nerrena, including in the chancel (Context 2005; *Australasian* 12 Jan 1907:51). In October 1907, the porch and vestry were also built. The porch was a gift of Mr Matson, and the vestry a gift of Mrs Mills (*Gippsland Times*, 24 Oct 1907:3). Holy Trinity Church was consecrated in 1908 (*Gippsland Times*, 3 Dec 1908:3).

Mrs Rebecca Mills of 'Powerscourt' homestead (c1860s; Stratford Road, Maffra) was a local philanthropist, known for her generosity to the Anglican church and supporting returned servicemen, following World War I. She was known for the 'practical interest she had evinced in the soldiers, both at home and abroad' (*Gippsland Times*, 30 Oct 1922:1). Mr John Mills made his fortune in mining (Context 2005). Mills laid the foundation stone of the All Saints Anglican Church, Briagolong (1903), the World War I Soldiers' Memorial Hall and RSL (now the Library of the Memorial complex) (1922) and St James Anglican Soldiers Memorial Church in Tinamba (1923), at which she was also presented with an engraved silver trowel commemorating the event. In 1920, Mrs Mills unveiled the Briagolong World War I Soldiers' Memorial at Anzac Park in Briagolong. Mrs Mills also donated World War I soldier's memorial windows to St James Anglican Soldiers Memorial Church in Heyfield and St John's Anglican Church in Maffra. At the Stratford Holy Trinity Anglican Church, Mrs Mills donated furnishings for the church and later gifted the vestry (1907). After her death in 1927, a Lych Gate was erected at the corner entrance of St John's Anglican Church in Maffra by public subscription, and dedicated in 1929.

A photo dating post-1910, when the rectory was built, (Figure H2) showed the complex from the north (SDHS). At the north end was the timber hall (in its original location), the brick rectory was central and the church was at the south end, behind a pine tree. A timber picket fence ran along the entire west boundary on McFarlane Street, with pedestrian gates to each building painted white and the fence painted white in front of the church. A large pine obscured the view of the church (since removed). What was evident was the entrance porch and the roof planes of the nave of the church and the chancel to the rear (SDHS).

The church houses an Honour Roll with names of service personnel who fought in World War I. (Figure D10). The plaque notes that the 'side windows in the chancel are dedicated to the glory of God and in the grateful memory' of 13 men 'who gave their life for their country, 1914-1919 (Vic. War Heritage Inventory).

A photo dating to 1968 (Figure H4) showed the north and west elevations of the church, as they appear in 2015. The entrance porch led to the nave portion of the church with its five bays separated by buttresses, with the chancel to the rear and the small room projecting north. A metal cross was located on the peak of the chancel gable (remains), and a triangular vent near the roof ridge of the

chancel (SDHS). Five small vents were located near the ridge of the nave of the church (since removed).

Funds were raised in 1979 for restoration works for the church, particularly to fix damp problems. The work was recommended by Melbourne architect Peter Staughton (SDHS). In 1993, during the 125th anniversary celebrations, Bishop Schumack dedicated a stained glass window near the pulpit to the memory of Lucy Bertram, a member of the church. The theme of the window was based on the 121st Psalm. A leadlight window made by Enid Aurish was also unveiled, dedicated to past and present members of the women's guild (SDHS).

In 2015, a small timber bell tower stands at the rear (east end) of the church.

Hall

The timber Parish Hall with galvanised corrugated iron roof, was built as a Sunday School during the ministry of Reverend W. T. Roach (SDHS). An article in the *Argus* in September 1901 (28 Sep 1901:14) reported that the new Sunday school and parish hall had just been completed by the board of guardians of Holy Trinity Anglican church in Stratford. It was described as a 'sightly and commodious building'. The hall was originally located to the north of the church, near the corner of Dixon Street. It was moved to its current location, just south of the church, in the 1980s (SDHS).

A photo dating post-1910 (Figure H2) showed the complex from the north (SDHS). At the north end (near Dixon Street) was the timber hall in its original location, the brick rectory was central and the church was at the south end, behind a pine tree. A timber picket fence ran along the entire west boundary on McFarlane Street, with pedestrian gates to each building. The timber hall comprised one gabled-roof (no transverse gable at the rear as in 2015) with a porch. The timber valence to the gabled-ends appeared as it does in 2015, with timber finials to the peaks (since removed). Two triangular vents were on the northern roof plane (since removed). The pairs of pointed-arch windows were evident on the north elevation. The photo showed that a small timber addition may have been located to the rear of the hall.

A photo dating to 1980 (Figure H5) showed the hall in its original location to the north (SLV). At this date the hall comprised the entrance porch, the original gabled-roof section, and the large transverse-gable section at the rear, projecting to the north (SLV). The transverse gabled section was not yet built in 1910 (Figure H2).

Later additions include the building joining the church and hall, and a brick addition to the timber hall.

Rectory

The first rectory on the site was a timber rectory built c1885 (demolished c1935), to serve as the minister's residence (SDHS). A photo dating between c1894 and c1907 (Figure H1) showed the church from the north-east (SLV). To the south of the church (in the vicinity of the hall in 2015) there was a hipped-roof house which may have been the first rectory.

In April 1908, the Victorian Government Gazette states that the land was occupied by a church, school and parsonage, ministered by the Minister William Thomas Roach. At this date the Church of England were granted the power to sell part of the land (VGG no. 46, 8 Apr 1908:2066; no 141, 25 Nov 1908:5458). The north and eastern portions of the land were later subdivided and on-sold.

One source states that the original timber rectory was replaced in 1908 by the existing brick rectory (SDHS). However, the foundation stone of the existing rectory states that 'This stone was laid by Mrs J. Mills of Powerscourt, 22nd September 1910'.

A photo dating post-1910 (Figure H2) showed the complex from the north (SDHS). At the north end was the timber hall in its original location, the brick rectory was central and the church was at the south end, behind a pine tree. A timber picket fence ran along the entire west boundary on McFarlane Street, with pedestrian gates to each building painted white. The north and west elevations of the

brick rectory and its details appeared as they do in 2015. The return verandah had a bullnosed-profile and a timber frieze and brackets. A window hood covered the window on the north elevation and the roof was clad in corrugated iron, with three unpainted (since over-painted) brick chimneys.

Another early photo of the rectory (date not known) (Figure H3) showed the north elevation of the house in more detail. The steeply-pitched hipped roof had three brick chimneys and projecting rafters at the eaves. The return verandah had the timber frieze and brackets that remain in 2015. The window hood on the north elevation remains in 2015. One-over-one sash windows were evident, as well as a single leadlight window to the right of the windows with the window hood. The front door may have had similar leadlight to the top half (it is not known if these remain in 2015). A timber picket fence was evident along the north side of the house (SDHS).

The titles indicate that the rectory remained in the ownership of the Anglican Trusts in 1992 (LV:V9882/F090). In 2015, the rectory appears to be occupied as a private residence.

In 2015, the church, hall and rectory are set amongst a landscaped setting and trees.

Figure H1. A photo dating between c1894 and c1907 that showed the brick church with slate roof, from the north-east, before the chancel was constructed (in 1907). To the south of the church there was a hipped-roof house which may have been the first rectory. (SLV).

Figure H2. A photo dating post-1910 showed the complex from the north. At the north end was the timber hall with lapped corrugated iron and roof vents, and finial, in its original location, the brick rectory with lapped corrugated iron roof cladding, was central and the church was at the south end, behind a pine tree. Note the long picket fence. (SDHS).

Figure H3. An early photo (post-1910; when the rectory was built) showed the north elevation of the rectory in more detail and the long picket fence. (SDHS).

Figure H4. A photo from a pamphlet of the 1968 centenary service of Thanksgiving, held on 15 September 1968. The entrance porch led to the nave of the church with its five bays separated by buttresses, with the chancel to the rear and the small room projecting north (SDHS).

Figure H5. A photo dating to 1980 that showed the timber hall in its original location to the north of the rectory. At this date the hall comprised the entrance porch, the original gabled-roof section clad in galvanised corrugated iron, and the large transverse-gable section at the rear, projecting to the north (SLV).

Sources

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The *Argus*

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Description

This section describes the place in 2016. Refer to the Place History for additional important details describing historical changes in the physical fabric.

Holy Trinity Anglican Church was built in 1868 in the Victorian Free Gothic style, with additions in the 1880s and in 1907 reflecting the same style. It was built on the corner of McFarlane and Blackburn streets, fronting McFarlane.

The Hall was built in 1901 to the north of the existing rectory and was moved to its current location in the 1980s. The hall is Federation Carpenter Gothic in style, with a large addition in the same architectural style.

The Rectory was built at the current 28 Macfarlane Street in 1910 in the Federation Arts and Crafts style. The three buildings are set back from the street surrounded by some landscaping and plantings. Modern wire fences line the southern boundary and the rectory.

Church

Figure D1. The church is constructed of handmade red brick in an English bond, with a small brick plinth and steeply-pitched gabled roof clad in slate. To the facade, unpainted rendered dressings are applied to the parapeted gables, buttresses, and to the window surrounds with a quoining pattern to the sides. Two tall pointed-arch windows to the facade have pictorial leadlight. The central entrance porch (1907) imitates the details of the nave behind, with one small window to the front, and double timber entrance doors to either side, in a pointed-arch opening.

A history notes that in the 1880s, addition works to the church comprised the construction of 'cemented buttresses, arches etc.' which suggests that the buttresses and rendered dressings and coping were added to the church at this date (requires further investigation).

Figure D2. The side elevations comprise five bays, created by buttresses. Each bay has a slightly recessed panel with a row of corbelled bricks at the top. Each bay has a pointed-arch window with radiating voussoirs above and pictorial leadlight.

The church retains a number of memorial windows, commemorating local parishioners, and an Honour Roll with names of service personnel who fought in World War I. The interior of the church retains remnants of extensive carvings by Maude Mayhew of Nerrena.

A modern building connects part of the south elevation of the church (enveloping the two rear bays) and weatherboard hall to the south.

Figure D3. At the rear (east) end of the church is a large chancel (1907) with a group of three pointed-arch windows with rendered surrounds and pictorial leadlight. At the peak of the gable of the chancel is a metal cross. Projecting off the north side of the chancel is a small vestry (1907) with the same architectural details as the nave and chancel. A timber door enters the east side and a pointed-arch window on the north side has diaper-patterned leadlight.

A small timber bell tower stands at the rear (east end) of the church. To the east of the chancel is a modern brick outbuilding that is attached to the weatherboard hall.

The 1868 church, with its 1880s and 1907 additions are in very good condition and retain a very high level of integrity.

Hall

Figure D4. The 1901 weatherboard hall to the south of the church has a steeply-pitched gabled roof clad with (recent) corrugated iron, with a decorative timber valence to the gabled end of the facade (finials to the peaks since lost). The wide bargeboards finish at the ends with lobes with a trefoil motif. A central entrance porch imitates the details of the elevation behind, with simpler timber tracery to the gabled end. Below is a small pointed-arch window. The entrance to the hall is through double

doors on the north side of the porch. Timber doors on the south side appear to not be in use (no step). Flanking the entrance porch are two pointed-arch windows with clear glass.

A modern addition adjoins the north elevation, connecting the hall and church buildings.

Figure D5. The south elevation of the hall has three pairs of pointed-arch windows (with clear glass) with central hoppers (it has not been confirmed what has been retained on the north elevation within the modern addition).

Figure D6. The east (rear) section of the hall is a weatherboard building with a transverse gable (the date of this section has not been confirmed). The section contains pairs of pointed-arch windows in the same style as the 1901 building, but also has later square-headed timber-framed windows to the rear elevation, and lacks bargeboards to the gabled-end of the south elevation. An entrance has been closed over on the rear elevation.

Figure D7. The gabled-end of the north elevation of the rear section of the hall retains the bargeboards and timber valance that imitate those of the facade of the 1901 hall.

A modern brick addition is attached to the rear of the hall, off the north elevation.

The weatherboard hall, comprising the 1901 building and later addition in the same style, are in very good condition and retain a medium-high level of integrity

Rectory

Figure D8. The 1910 rectory is a substantial brick residence with a large M-hip roof clad in (recent) corrugated iron, retaining three (overpainted) corbelled brick chimneys. Rafter ends projects below the eaves. A verandah with a bull-nosed profile returns on the north and south elevations, stopping at projecting hipped-roof bays. The verandah retains the original timber frieze with vertical slats, brackets, and turned timber posts. The verandah floor is concrete.

The entrance underneath the verandah on the north return comprises a central door (behind a modern flywire screen) with sidelights above timber panels, and highlights. A window hood covers a window on the north elevation of the projecting bay. The skillioned-profile hood is supported by ornate timber brackets.

Figures D8 & D9. Windows underneath the verandah are tall narrow one-over-one sash windows, while the projecting bay on the south elevation has a large group of windows comprising three narrow one-over-one sash windows with coloured highlights. All windows have (overpainted) rendered (or stone) sills.

A modern shed is located on the east boundary, south of the residence.

The 1910 brick rectory is in very good condition and retains a very high level of integrity.

Figure D10. The World War I Honour roll is retained inside the church. Either side are pictorial leadlight windows.

Church

Figure D1. The church is constructed of handmade red brick in an English bond, with a small brick plinth and steeply-pitched gabled roof clad in slate. To the facade, rendered dressings (not painted) are applied to the parapeted gables, buttresses, and to the window surrounds with a quoining pattern to the sides.

Figure D2. The south elevation. The side elevations comprise five bays, created by buttresses. Each bay has a slightly recessed panel with a row of corbelled bricks at the top. Each bay has a pointed-arch window with radiating voussoirs above and pictorial leadlight. A modern building connects part of the south elevation of the church (enveloping the two rear bays) and weatherboard hall to the south.

Figure D3. At the rear (east) end of the church is a large chancel (1907) with a group of three pointed-arch windows with rendered surrounds and pictorial leadlight. Projecting off the north side of the chancel is a small vestry (1907) with the same architectural details as the nave and chancel. Concrete has been built up to floor level at the doorway. A small timber bell tower stands at the rear (east end) of the church.

Hall

Figure D4. The 1901 weatherboard hall to the south of the church has a steeply-pitched gabled roof clad with (recent) corrugated iron, with a decorative timber valence to the gabled end of the facade. The wide bargeboards finish at the ends with lobes with a trefoil motif. A central entrance porch imitates the details of the elevation behind.

Figure D5. The south elevation of the hall has three pairs of pointed-arch windows (with clear glass) with central hoppers. There is excellent underfloor ventilation between the gaps in the base boards.

Figure D6. The east (rear) section of the hall is a weatherboard building with a transverse gable. The section contains pairs of pointed-arch windows in the same style as the 1901 building, but also has later square-headed timber-framed windows to the rear elevation.

Figure D7. The gabled-end of the north elevation of the rear section of the hall retains the bargeboards and timber valance that imitate those of the facade of the 1901 hall. A modern brick addition is attached to rear of the hall.

Rectory

Figure D8. The 1910 rectory is a substantial brick residence with a large M-hip roof clad in (recent) corrugated iron, retaining three (overpainted) corbelled brick chimneys. A verandah with a bull-nosed profile and a concrete floor, returns on the north and south elevations, stopping at projecting hipped-roof bays.

Figure D9. Windows underneath the verandah are tall narrow one-over-one sash windows, while the projecting bay on the south elevation has a large group of windows comprising three narrow one-over-one sash windows with coloured highlights. All windows have (overpainted) rendered (or stone) sills.

Figure D10. The World War I Honour roll is retained inside the church. Either side are pictorial leadlight windows. (Barraclough, photo dates to 2009).

Sources

All photos taken in 2015 by Heritage Intelligence Pty Ltd as part of Wellington Shire Stage 2 Heritage Study.

Linda Barraclough, Stratford & District Historical Society, photos generously provided April 2016.

Comparative Analysis

While the comparative analysis has compared this church architecturally to others within Wellington Shire, it must be recognised that although it may be of less architectural significance than another within the large shire, it remains of very high historical and social significance to the local community and architecturally representative of the town.

Holy Trinity Anglican Church, Hall, Rectory & Memorials, McFarlane St, Stratford – comprises an 1868 Victorian Free Gothic church with additions dating to the 1880s and 1907, a 1901 timber hall in the Federation Carpenter Gothic style, and a large Federation Arts and Crafts brick rectory built in 1910. The three buildings are highly intact and retain their historical association (the hall has been moved from one end of the site to the current location).

Comparable places:

Wesleyan Methodist Church (former), 14 Hobson Street, Stratford – a substantial 1873 intact brick church in the Victorian Gothic style. It is face-brick with decorative brick quoining. Now serves as the historical society premises. (HO52)

Comparable places recommended for the Heritage Overlay as part of this Study:

St Brigid's Catholic Church Complex, Cowwarr – comprising the 1870 church, 1904 parish house, 1919 hall and interwar fence and gates to the boundary. The 1870 church is a highly intact picturesque Victorian Gothic church, built in rendered brick (with ruled ashlar lines). The parish house (1904) is a substantial and elaborate Federation Queen Anne brick residence while St Joseph's Hall (1919) is an intact Interwar Arts and Crafts timber building.

St Patrick's Catholic Church, Merrick St, Stratford –Victorian Free Gothic rendered brick church built in 1884. The church is highly intact and is now part of school grounds.

St Rose of Lima Catholic Church, 4-6 Queen St, Rosedale – 1874-75 rendered brick church in the Victorian Free Gothic with sympathetic additions built c1906. The church retains a high level of integrity and was built by local builder William Allen.

Management Guidelines

Whilst landowners are not obliged to undertake restoration works, these guidelines provide recommendations to facilitate the retention and enhancement of the culturally significant place, its fabric and its setting, when restoration works or alterations to the building are proposed. They also identify issues particular to the place and provide further detailed advice where relevant. The guidelines are not intended to be prescriptive and a pragmatic approach will be taken when considering development proposals. Alternative approaches to those specified in the guidelines will be considered where it can be demonstrated that a desirable development outcome can be achieved that does not impact on a place's heritage integrity.

The brick church, rectory and timber hall are in very good condition and well maintained, however, there are some recommendations below especially relating to down pipe outlets into drainage pits (see section 7.4 below), the risks associated with concrete next to the brick walls of the church and some guidelines for future development and heritage enhancement.

1. **Setting** (Views, fencing, landscaping, paths, trees, streetscape)
   - 1.1. Retain clear views of the front section and side elevations of the rectory, church and hall from along Macfarlane Street.
   - 1.2. Ensure signs and services such as power poles, bus shelters, signs, etc are located so that they do not impact on the important views.
   - 1.3. New interpretation storyboards should be placed to the side of the building not directly in front of it.
   - 1.4. Paving
     - 1.4.1. For Victorian and Federation era historic buildings, appropriate paving could be pressed granitic sand, or asphalt. If concrete is selected, a surface with sand-coloured-size exposed aggregate would be better with these styles.
     - 1.4.2. Ensure the asphalt or concrete does not adhere to the building itself. Insert 10mm x 10mm grey polyurethane seal over a zipped Ableflex joint filler around the plinth, to ensure concrete does not adhere to it, and to allow expansion and joint movement and prevent water from seeping below the building.

2. **Additions and New Structures**
   - 2.1. New structures should be restricted to the rear of the property as shown in the blue polygon on the aerial map below.
   - 2.2. Sympathetic extensions are preferred. E.g. New parts that are in the same view lines as the historic building as seen from Macfarlane Street, should be parallel and perpendicular to the existing building, no higher than the existing building, similar proportions, height, wall

colours, steep gable or hip roofs, with rectangular timber framed windows with a vertical axis. But the parts that are not visible in those views could be of any design, colours and materials.

2.3. Where possible, make changes that are easily reversible. E.g. The current needs might mean that a doorway in a brick wall is not used, or located where an extension is desired. Rather than bricking up the doorway, frame it up with timber and sheet it over with plaster, weatherboards, etc.

2.4. To avoid damage to the brick walls, signs should be attached in such a way that they do not damage the brickwork. Preferably fix them into the mortar rather than the bricks.

2.5. If an extension is to have a concrete slab floor, ensure it will not reduce the air flow under the historic brick building.

2.6. Avoid hard paths against the walls. Install them 500mm away from the walls and 250mm lower than the ground level inside the building. Fill the gap between the path and wall with very coarse gravel to allow moisture to evaporate from the base of the wall.

2.7. New garden beds

2.7.1. These should be a minimum of 500mm from the walls, preferably further, and the ground lowered so that the finished ground level of the garden bed is a minimum of 250mm lower than the ground level which is under the floor, inside the building. Slope the soil and garden bed away from the building, and fill the area between the garden bed and walls, with very coarse gravel up to the finished level of the garden bed. The coarse gravel will have air gaps between the stones which serves the function of allowing moisture at the base of the wall to evaporate and it visually alerts gardeners and maintenance staff that the graveled space has a purpose. The reason that garden beds are detrimental to the building, is by a combination of: watering around the base of the wall and the ground level naturally builds up. The ground level rises, due to mulching and leaf litter and root swelling, above a safe level such that it blocks sub floor ventilation, and the wall is difficult to visually monitor on a day to day basis, due to foliage in the way.

3. Accessibility

3.1. Ramps

3.1.1. Removable ramp construction

3.1.1.1. A metal framed ramp which allows air to flow under it, to ensure the subfloor vents of the building are not obstructing good airflow under the floor, which will allow the wall structure to evaporate moisture, reduce termite and rot attack to the subfloor structure and reduce rising damp in brick/stone walls.

3.1.1.2. If it is constructed of concrete next to brick walls this may cause damp problems in the future.

3.1.1.3. Ensure water drains away from the subfloor vents, and walls and any gap between the wall and the ramp remains clear of debris. Insert additional sub floor vents if the ramp has blocked any of them.

3.1.1.4. The hand rails on the ramp should not be a feature, which would detract from the architecture. Plain thin railings painted in the same colour as the walls, so that they blend in, would be appropriate.

3.2. Metal banisters may be installed at the front steps. They are functional and minimalist and they have a minor visual impact on the architecture and therefor they are a suitable design for an accessible addition.

4. **Reconstruction and Restoration**

If an opportunity arises, consider restoring and reconstructing the following.

4.1. Roofing, spouting and down pipes

4.1.1. Use galvanised corrugated iron roofing, spouting, down pipes and rain heads.

4.1.2. Don't use Zincalume or Colorbond.

4.1.3. Use Ogee profile spouting, and round diameter down pipes.

4.2. Verandah

4.2.1. The original verandah floor of the rectory may have been timber. If damp starts to impact on the brick walls, it may be necessary to remove the concrete floor, ensure the ground level is lower than the sub floor vents for the house, and damp proof course,and replace the concrete with a tongue and groove timber floor, which may be built on a metal sub structure and concrete stumps.

4.3. Fences

4.3.1. Reconstruct the timber picket fence as shown in the historic photographs, along the Macfarlane St boundary.

4.4. Brick Walls

4.4.1. Mortar: Match the lime mortar, do not use cement mortar. Traditional mortar mixes were commonly 1:3 lime:sand.

4.5. Paint and Colours (also see Paint Colours and Paint Removal)

4.5.1. It is recommended to paint the exterior of the timber hall building using original colours (paint scrapes may reveal the colours) to enhance the historic architecture and character.

4.5.2. Paint removal: It is recommended that the paint be removed chemically from the chimneys on the rectory, (never sand, water or soda blast the building as this will permanently damage the bricks, mortar and render. Never seal the bricks or render as that will create perpetual damp problems). Removal of the paint will not only restore the elegance of the architecture, but it will remove the ongoing costs of repainting it every 10 or so years.

4.6. Remove any dark grey patches to the mortar joints - this is cement mortar which will damage the bricks, as noted above, and reduce the longevity of the walls. Repoint those joints with lime mortar. The mortar is not the problem it is the messenger, altering you to a damp problem (also see Water Damage and Damp)

4.7. Modern products: Do not use modern products on these historic brick or render as they will cause expensive damage. Use lime mortar to match existing.

4.8. **Do not seal** the bricks or render with modern sealants or with paint. Solid masonry buildings **must be able to evaporate water** when water enters from leaking roofs, pipes, pooling of water, storms, etc. The biggest risk to solid masonry buildings is permanent damage by the use of cleaning materials, painting, and sealing agents and methods. None of the modern products that claim to 'breathe' do this adequately for historic solid masonry buildings.

5. Care and Maintenance

5.1. Retaining and restoring the heritage fabric is always a preferable heritage outcome than replacing original fabric with new.

5.2. Key References

5.2.1. Obtain a copy of "Salt Attack and Rising Damp" by David Young (2008), which is a free booklet available for download from Heritage Victoria website. It is in plain English, well illustrated and has very important instructions and should be used by tradesmen, Council maintenance staff and designers.

5.2.2. Further assistance is available from the Shire's heritage advisor.

5.3. Roofing, spouting and down pipes

5.3.1. Use galvanised corrugated iron roofing, spouting, down pipes and rain heads. It is preferable to use short sheet corrugated iron and lap them, rather than single long

sheets, but it is not essential.

5.3.2. Do not use Zincalume or Colorbond.

5.3.3. Use Ogee profile spouting, and round diameter down pipes.

5.4. Joinery

5.4.1. It is important to repair rather than replace where possible, as this retains the historic fabric. This may involve cutting out rotten timber and splicing in new timber, which is a better heritage outcome than complete replacement.

6. Water Damage and Damp

6.1. Signs of damp in the brick walls include: lime mortar falling out of the joints, moss growing in the mortar, white (salt) powder or crystals on the brickwork, existing patches with grey cement mortar, or the timber floor failing. These causes of damp are, in most cases, due to simple drainage problems, lack of correct maintenance, inserting concrete next to the solid masonry walls, sealing the walls, sub floor ventilation blocked, or the ground level too high on the outside.

6.2. Always remove the **source** of the water damage first (see Care and Maintenance).

6.3. Water falling, splashing or seeping from damaged spouting and down pipes causes severe and expensive damage to the brick walls.

6.4. Some of the down pipes around the church are fixed into concrete, or discharge very close to sub floor vents, risking water being directed to under the floor, which is likely to increase sub floor damp, rot and termite attack. Repairing damage from damp may involve lowering of the ground outside so that it is lower than the ground level inside under the floor, installation of agricultural drains, running the downpipes into drainage inspection pits instead of straight into the ground. The reason for the pits is that a blocked drain will not be noticed until so much water has seeped in and around the base of the building and damage commenced (which may take weeks or months to be visible), whereas, the pit will immediately fill with water and the problem can be fixed before the floor rots or the building smells musty.

6.5. Damp would be exacerbated by watering plants near the walls. Garden beds and bushes should be at least half a metre away from walls.

6.6. Subfloor ventilation is critical. Check that sub floor vents are not blocked and introduce additional ones if necessary. Ensure the exterior ground level is 250mm or more, lower than the ground level under the floor, inside the building. Good subfloor ventilation works for free, and is therefore very cost effective. Do not rely on fans being inserted under the floor as these are difficult to monitor, they can breakdown as they get clogged with dust, etc, and there are ongoing costs for servicing and electricity.

6.7. Engineering: If a structural engineer is required, it is recommended that one experienced with historic buildings and the Burra Charter principle of doing 'as little as possible but as much as necessary', be engaged. Some of them are listed on Heritage Victoria's Directory of Consultants and Contractors.

6.8. Never install a concrete floor inside a solid masonry building, as it will, after a year or so, cause long term chronic damp problems in the walls.

6.9. Never use cement mortar, always match the original lime mortar. Cement is stronger than the bricks and therefore the bricks will eventually crumble, leaving the cement mortar intact! Lime mortar lasts for hundreds of years. When it starts to powder, it is the 'canary in the mine', alerting you to a damp problem – fix the source of the damp problem and then repoint with lime mortar.

6.10. Do not install a new damp proof course (DPC) until the drainage has been fixed, even an expensive DPC may not work unless the ground has been lowered appropriately.

7. Paint Colours and Paint Removal

7.1. A permit is required if you wish to paint a previously unpainted exterior, and if you wish to change the colours from the existing colours.

7.2. Even if the existing colour scheme is not original, or appropriate for that style of architecture, repainting using the existing colours is considered maintenance and no planning permit is required.

7.3. If it is proposed to change the existing colour scheme, a planning permit is required and it would be important to use colours that enhance the architectural style and age of the building.

7.4. Rather than repainting, it would be preferred if earlier paint was chemically removed from brick, and rendered surfaces, revealing the original finish.

7.5. Sand, soda or water blasting removes the skilled decorative works of craftsmen as well as the fired surface on bricks and the lime mortar from between the bricks. It is irreversible and reduces the life of the building due to the severe damp that the damage encourages. Never seal the bricks or render as that will create perpetual damp problems.

8. **Services**

8.1. Ensure new services and conduits, down pipes etc, are not conspicuous. Locate them at the rear of the building whenever possible, and when that is not practical, paint them the same colour as the building or fabric behind them, or enclose them behind a screen the same colour as the building fabric that also provides adequate ventilation around the device. Therefore, if a conduit goes up a red brick wall, it should be painted red, and when it passes over say, a cream coloured detail, it should be painted cream.

9. **Signage** (including new signage and locations and scale of adjacent advertising signage)

9.1. Ensure all signage is designed to fit around the significant architectural design features, not over them.

Resources

Wellington Shire Heritage Advisor

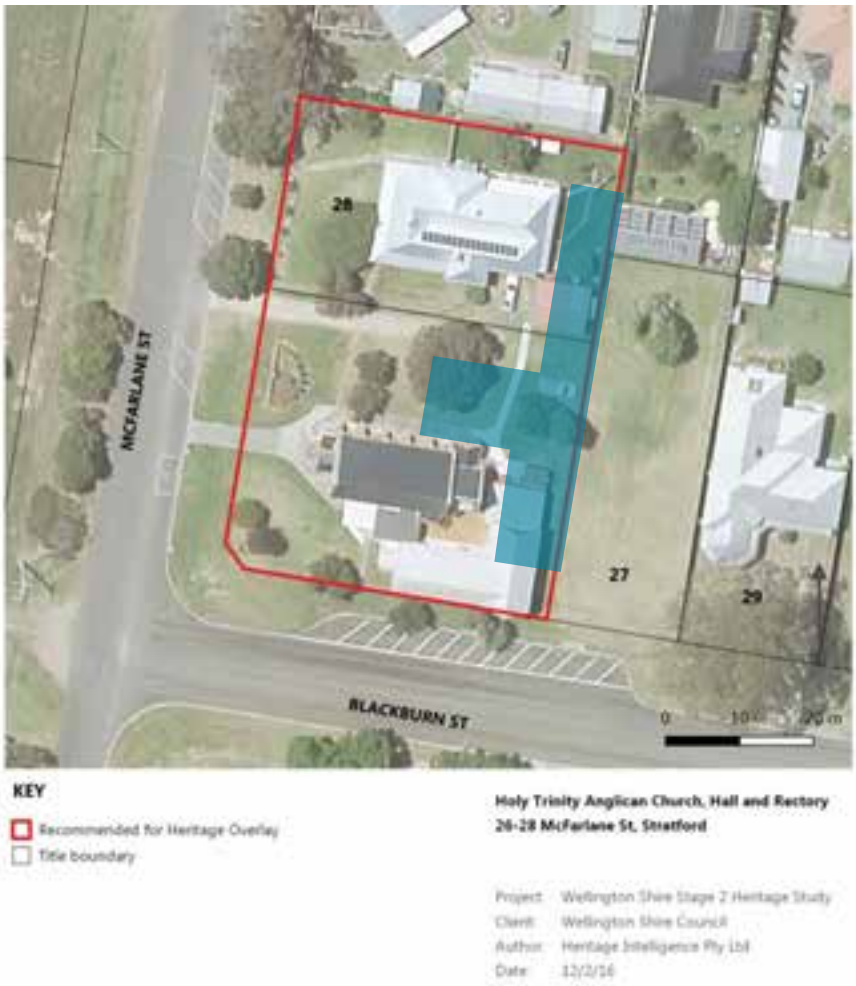
Young, David (2008), "Salt Attack and Rising Damp, a guide to salt damp in historic and older buildings" Technical Guide, prepared for Heritage Victoria.

The following fact sheets contain practical and easy-to-understand information about the care and preservation of war heritage and memorabilia commonly found in local communities across Victoria. They can be downloaded at <http://www.dpc.vic.gov.au/index.php/veterans/victorian-veterans-virtual-museum/preserving-veterans-heritage/preserving-war-heritage-and-memorabilia>:

- Antique-and-heritage-munitions: Firing weapons, artillery and ammunition
- Avenues-of-honour-and-other-commemorative-plantings
- Donating-war-related-memorabilia
- Finding-the-right-conservator-tradespeople-and-materials
- General-Principles
- Honour-rolls (wooden)
- Medals-and-medallions
- Metal-objects: including swords and edged weapons
- Outdoor-heritage
- Paper-and-books
- Photographs
- Uniforms-costumes-and-textiles

Useful-resources-and-contacts.

NOTE: The blue shaded area is the preferred location for additions and new development



Locality:	**STRATFORD**
Place address:	**2 MERRICK STREET**
Citation date	2016
Place type (when built):	Church
Recommended heritage protection:	Local government level Local Planning Scheme: Yes Vic Heritage Register: No Heritage Inventory (Archaeological): No

Place name: **St Patrick's Catholic Church**

Architectural Style:	Victorian Free Gothic
Designer / Architect:	Ernest A. Barker
Construction Date:	1884

Statement of Significance

This statement of significance is based on the history, description and comparative analysis in this citation. The Criteria A-H is the Heritage Council Criteria for assessing cultural heritage significance (HERCON). Level of Significance, Local, State, National, is in accordance with the level of Government legislation.

What is significant?

St Patrick's Catholic Church at 2 Merrick Street, Stratford, is significant. The original form, materials and detailing as constructed in 1884 are significant.

Later alterations and additions to the building are not significant.

How is it significant?

St Patrick's Catholic Church is locally significant for its historical, social and aesthetic values to the Shire of Wellington. It is also significant at a local level for its potential to yield information that could contribute to an understanding of the region's history.

Why is it significant?

St Patrick's Catholic Church **historically and socially significant at a local level** as it represents the boom period of Stratford when it became the main town in the Avon Shire and was the centre of local government. The church was built the same time as the Stratford shire offices. St Patrick's also represents the era when Blackburn Street was the main entrance to Stratford from the south, before the Princes Highway was realigned further east. The first Catholic Church was built in Stratford in 1864, before the existing St Patrick's Catholic Church was built in 1884, designed by Melbourne architect Ernest A. Barker. The memorial stone for the existing church was laid on 11 April 1884, by the 'much esteemed fellow townsman, Mr Logue'. The altar and tabernacle were painted and gilded by H. O. Daniel. The doors on the right side of the entrance porch are known as 'Tom's Door', who required access for a disability; the door handle bears this inscription. In 1929, St Patrick's Primary School was built on the property, to the north of the church. In 2010, time capsules were placed inside the interior wall, 'in prayerful remembrance of the parishioners of St Patrick's Church over 125 years'. The church is significant today for having served the community for over 130 years, and having been associated with the school for almost 90 years. The church continues to hold services and serve the local community. The church is also significant for its association with Melbourne architect Ernest A. Barker. (Criteria A, G & H)

St Patrick's Catholic Church **is aesthetically significant at a local level** for its architectural detail reflecting the Victorian Free Gothic style, as designed by architect Ernest A. Barker. Notable elements of the church include the steeply-pitched gabled roof, exposed rafter ends at the eaves, rendered parapets with crosses at the peaks, and the decorative render and coping to the wall plains, plinth, parapeted gables, buttresses, windows and doors. Also significant are the buttresses, the large three-part window to the facade with leadlight, the original timber doors and openings, 'Tom's Door' handle and plate, and the pointed-arch windows with leadlight in pictorial and diaper-patterns. The entrance porch and vestry to the rear with the bellcote, are aesthetically significant. The views of St Patrick's from Blackurn Street are significant; the church is a picturesque landmark building upon the original entrance to Stratford and this historical approach and reference should be retained. The interior of the porch, nave and chancel are significant. The interior space and historic finishes of the nave are imbued with the rituals and aesthetics associated with worship, marriages, christenings and funerals. (Criterion E)

St Patricks Catholic Church **is significant for its potential to yield information** that could contribute to an understanding of the region's cultural history, by its retention of the 'time capsule' that was sealed below the 1884 memorial stone when it was laid on 11 April 1884. The time capsule was a bottle containing copies of papers from the day, and coins. (Criterion C)

Statutory Recommendations

This place is recommended for inclusion in the Schedule to the Heritage Overlay of the Wellington Shire Planning Scheme to the boundaries as shown on the map.

External Paint Controls	Yes
Internal Alteration Controls	Yes
Tree Controls	No
Outbuildings or fences which are not exempt under Clause 43.01-3	No
Prohibited Uses May Be Permitted	No
Incorporated Plan	No
Aboriginal Heritage Place	Not assessed

Map of recommended boundary for Heritage Overlay

KEY

Recommended for Heritage Overlay

Title boundary

St Patricks Catholic Church
2 Merrick St, Stratford

Project: Wellington Shire Stage 2 Heritage Study
Client: Wellington Shire Council
Author: Heritage Intelligence Pty Ltd
Date: 12/7/16

History

Locality history

Stratford is located on the east bank of the Avon River. The earliest known Europeans in the area included Angus McMillan and his party, who crossed the Avon River in 1840 and named it after a Scottish River. Following McMillan was Polish explorer Paul Strzelecki and his party, who followed a similar route but headed for Western Port. Strzelecki wrote a very positive report of the Stratford region. Squatters soon settled in the area, the lands serving as pasture for sheep and cattle. In 1842, William O. Raymond established the Stratford Pastoral Run, as well as a run at Strathfieldsaye (Fletcher & Kennett 2005:75). While it is suggested that the run was named after Shakespeare's Stratford-on-Avon (Victorian Places), it is more probable that it was named after the 'Straight Ford' across the Avon River at that point (as opposed to the Long Ford across the river at Weirs Crossing, that was used for a time when the Straight Ford was impassable) (SDHS). By 1844 there were 15,000 cattle in the region, and by 1845 there were 78,399 sheep (Fletcher & Kennett 2005:75; Context 2005:11).

A small settlement developed at the place where the stock route forded the Avon River, which would become Stratford. Raymond opened the Shakespeare Hotel c1847 and other businesses opened, including a blacksmiths, before the town was surveyed in 1854. The first bridge over the Avon River was built, a general store opened, and a tannery and flourmill were established (Fletcher & Kennett 2005:76). During this period, Gippsland cattle were driven south through Stratford to Port Albert for transport to Melbourne and Tasmania (Victorian Places). A Presbyterian church was built in 1857 which also served as the government school. A Catholic school opened with the construction of the first Catholic Church in 1864, before an Anglican Church was built in 1868. In the 1860s the pastoral runs were opened for selection and Stratford became the centre of the farming district. The town further grew with the discovery of gold in the Great Dividing Range, particularly at Crooked River in Grant, when supplies for the goldfields were brought through the town (Fletcher & Kennett 2005:76). In 1864, the Avon District Road Board was formed, and proclaimed a Shire in 1865, with Stratford as the administrative centre (Context 2005:38-9).

By the 1870s, Maffra and district had prospered and councilors exerted pressure to move the seat of government to Maffra. This was achieved briefly from 1873 to 1874, but in 1875 Maffra formed its own shire. Stratford became the main town in the Avon Shire and remained the centre of local government (Context 2005:38-9, 41). In 1884-85 a post office, courthouse and shire offices complex was built. The 1880s also saw the construction of a mechanics' institute and library (1890), and the first timber churches were replaced with brick buildings. The railway line from Melbourne reached Stratford in 1888 (Fletcher & Kennett 2005:76). By 1903, Stratford also had the Swan and Stratford Hotels and the Shakespeare Temperance Hotel, State School No. 596 and four churches (*Australian handbook* 1903). The town saw steady population growth until the beginning of World War I, maintaining a population in the 800s between 1911 and the 1960s (Victorian Places).

After World War I a soldiers' settlement was established on estates in the Avon Shire, however, many of the farms proved unviable and the settlement scheme was not a success. During World War II the district benefited from good wool prices, and a flax mill was opened west of Stratford. The district prospered in the 1950s with a reduced rabbit population and increased primary produce prices (Victorian Places). The Avon River was a narrow river with a wide flood plain and the river flooded rapidly and frequently, with severe floods in the 1930s, 1971 and 1990, which caused extensive damage. Measures to combat erosion were undertaken in the 1940s and the River Improvement Trust was formed in 1951 (Fletcher & Kennett 2005:76). A bridge that could withstand the floods was opened in 1965 (Victorian Places).

Stratford experienced a building boom from the 1970s, following land subdivision which resulted in residential development and an increase in population (Fletcher & Kennett 2005:76). In 1994, Wellington Shire was created by the amalgamation of the former Shires of Alberton, Avon and

Maffra, the former City of Sale, most of the former Shire of Rosedale, as well as an area near Dargo which was formerly part of Bairnsdale Shire (Context 2005:39). Stratford was no longer an administrative seat, but retained its importance as a central town for the surrounding farm district (Fletcher & Kennett 2005:76). The town has seen a steady population increase in the 2000s (Victorian Places).

Thematic context

This place is associated with the following themes from the *Wellington Shire Thematic History* (2005):

9. Developing Cultural Institutions and Way of Life

- 9.1 Religion

The following is based on information taken from the *Wellington Shire Thematic History* (Context 2005:45):

In many towns throughout the shire, churches occupy prominent sites, illustrating their importance to the community that built them. Complexes consisting of churches, halls, residences and schools have evolved. They are places where people have performed some of their most important ceremonies, and often contain memorials to local people through stained glass windows, monuments and plaques.

The first church services took place in private homes, schools and halls, held by travelling clergyman and parsons who travelled Gippsland and tended to all denominations. The Reverend E.G. Pryce, based in Cooma, made two sweeping journeys into Gippsland from the Monaro in the 1840s, conducting marriages and baptisms as he went. When Bishop Perry, the Anglican bishop of Melbourne, visited Gippsland in 1847, he chose a site for a church at Tarraville. The church, designed by J.H.W. Pettit and surveyor George Hastings, was opened in 1856. Still standing near the Tarra River, it is an evocative reminder of the early settlement period when settlers began transplanting the institutions that they knew from Britain, replicating the architecture.

Selection lead to many new settlements and reserves for churches were gazetted, or land was donated by local parishioners for the purpose. Churches were built throughout the shire in the Anglican and Catholic, and Presbyterian and Methodists (later Uniting) denominations. Building churches was the result of a significant community effort, often in the acquisition of land, and in the construction and furnishing of the churches.

Place history

The first Catholic Church was built in Stratford in 1864 (location has not been confirmed) (Fletcher & Kennett 2005:76). The two acre lot on the corner of Blackburn, Merrick and Dixon streets was permanently reserved for the purpose of a Roman Catholic Church and a Minister's dwelling on 30 June 1870 (VGG No. 43, 30 Jun 1870:927). It does not appear that a minister's residence was built during the history of the church.

The memorial stone for the existing church was laid on 11 April 1884, by the 'much esteemed fellow townsman, Mr Logue'. A bottle containing copies of papers from the day, and coins was sealed and placed below the memorial stone (*Gippsland Times*, 11 Apr 1884:3). The existing church was built in 1884, at a cost of 1,400 pounds, designed by Melbourne architect Ernest Barker 'of the Exchange, Melbourne'. The new church replaced the 'old school room'. St Patrick's Roman Catholic Church was opened and consecrated on 5 October 1884 by the Reverend J. L. Hegarty of the Sale Parish (*Gippsland Times*, 10 Oct 1884:1S; *Advocate* 11 Oct 1884:16; Ebsworth 1973:135-6). Barker designed what was described at the opening as a 'commodious, substantial, and beautiful edifice'. The altar and tabernacle were painted and gilded by H. O. Daniel (*Advocate*, 11 Oct 1884:16).

The memorial stone reads 'D. O. M, Sub. Invocatione, SanctiPatritii, MDCCCLXXXIV' which translates to 'DOM (Deo Optimo Maximo; Latin for 'To the Greatest and Best God') under invocation

of (or dedication to) St Patrick, 1884'. The doors on the right of the entrance porch, with a ramp, are known as 'Tom's Door', who required access for a disability. The door handle bears this inscription.

The original approach to Stratford from the south was via Blackburn Street, when the Princes Highway alignment crossed the Avon River to the east of the Township, which placed St Patrick's in a prominent position when built, with a commanding view of Gippsland to the west (Township Plan).

In 1929, St Patrick's Primary School was built to the north of the church on the same property (St Patrick's PS). A building immediately north of the church was constructed between 2009 and 2013 (Google Earth). The property has since been extended, incorporating the lot to the east (lot 4, section 2, Township of Stratford), which expanded the school grounds.

In 2010, time capsules were placed inside the interior wall, 'in prayerful remembrance of the parishioners of St Patrick's Church over 125 years' (plaque on site). In 2015, exotic trees surround the church, including what may be a Pin Oak to the west of the church.

Ernest A. Barker, architect

Ernest A. Barker was an architect and surveyor of Melbourne (Taylor 2013:1) whose types of commissions included a small number of churches, shops and warehouses but predominantly residences in the Melbourne metropolitan region in the 1880s. During this period, Barker practiced from No.3 The Exchange, Collins Street, Melbourne (*Argus*, 16 Aug 1882:3; 20 Sep 1884:15). Barker is known to have designed St Patrick's Catholic Church in Stratford (1884) and St Mary's Cathedral in Sale (1886-7), the latter in collaboration with Edgar J. Henderson (Argus 26 Sep 1995:6)

Sources

Advocate [Melbourne]

Argus

Australian handbook (1903), as cited in Victorian Places 'Stratford', <http://www.victorianplaces.com.au/maffra>, accessed Feb 2016.

Baragwanath, Pam & Ken James (2015), *These Walls Speak Volumes : a history of mechanics' institutes in Victoria*, Ringwood North.

Context Pty Ltd (2005), *Wellington Shire Heritage Study Thematic Environmental History*, prepared for Wellington Shire Council

Ebsworth, Walter (1973), Pioneer Catholic Victoria, Melbourne. As cited in Miles Lewis' Australian Architectural Index, record no. 8752, < https://aai.app.unimelb.edu.au/>, accessed 11 Jan 2016.

Fletcher, Meredith & Linda Kennett (2005), Wellington Landscapes, *History and Heritage in a Gippsland Shire*, Maffra.

Gippsland Times

Google Earth

St Patricks Primary School (PS), 'History', <http://www.stpstratford.catholic.edu.au/our-school/19/p/history/>, accessed 5 Jan 2016.

Taylor, Dr John J. (February 2013), 'Edgar Jerome Henderson', as cited at Australian Institute of Architects < http://www.architecture.com.au/ >.

Township of Stratford Plan

Victorian Government Gazette (VGG), as cited above.

Victorian Places, 'Stratford', <http://www.victorianplaces.com.au/stratford>, accessed 16 February 2016.

Description

This section describes the place in 2016. Refer to the Place History for additional important details describing historical changes in the physical fabric.

Built in 1884, designed by architect Ernest A. Barker, the church is Victorian Free Gothic in style. The church is located on the corner of Merrick Street and Blackburn Street. Blackburn Street was originally the main approach to Stratford from the South, before the Princes Highway was realigned. The church fronts Merrick Street and commands a great view over the lower Gippsland plains to the west. It has a medium set back, behind some exotic trees. Since 1929, St Patrick's Primary School has occupied the site to the north and rear of the church. Immediately to the north is a modern building associated with the church. The 1884 church it is in very good condition and retains a high level of integrity.

Figure D1. The church is a substantial brick structure, sitting on a large rendered plinth, with decorative render (overpainted) to the entire exterior; the render to the wall plains is overpainted white, while the decorative details, including the quoining to the corners, window trimmings and coping to the buttresses and parapeted gables, are painted a cream tone. The steeply-pitched gabled roof is clad with (recent) metal decking which is hidden from Merrick Street by a rendered parapeted gable, which has a cross to the peak, but very visible at the sides. Buttresses support the corners of the façade and divide the sides into five bays. At the top of the gabled end of the facade is a niche in the shape of a cross (may serve as a vent). Below is a set of three pointed-arched windows with pictorial leadlight.

Figure D2. At the centre of the facade is the entrance porch, which imitates the details of the nave behind. The front of the porch has a pointed-arch window (covered with a modern security grill), while the sides have double timber ledged and framed doors (in a square opening) with their original handles and plates, incised with a cross. The handle on the right (south) door is inscribed with 'Tom's Door'. The entrance on the left is reached by two bluestone steps, while Tom's Door has a concrete ramp.

Figure D3. From the side elevations, the exposed rafter ends are visible beneath the eaves. The side elevations are broken into five bays by solid buttresses. Each bay has a single window in a large recessed square panel. The windows, like those of the facade, have a pointed-arch, rendered trimmings (overpainted in a yellow tone) and leadlight in pictorial and diaper-patterns.

Figure D4. The north elevation has a gabled-roof vestry projecting off the chancel end, with timber ledged door (with a pointed arch opening) facing west. It has a large parapeted gable which appears to extend to form a bellcote.

Figure D5. The rear (east) elevation has a simple treatment. It has a niche in the shape of a cross at the top of the gabled-end, like the facade, and two simple buttresses. To the left is a pointed-arch entrance door that has been closed over (or perhaps never opened, if anticipating an addition to this end).

Figure D1. The church is a substantial brick structure, sitting on a large rendered plinth, with decorative render (overpainted) to the entire exterior. The steeply-pitched gabled roof is clad with (recent) metal decking with a rendered parapeted gable.

Figure D2. At the centre of the facade is the entrance porch, which imitates the details of the nave behind. The front of the porch has a pointed-arch window (covered with a modern security grill), while the sides have double timber ledged and framed doors (in a square opening) with their original handles and plates, incised with a cross.

Figure D3. The south elevation. The side elevations are divided into five bays by solid buttresses. Each bay has a single window in a large recessed square panel. The windows, like those of the facade, have a pointed-arch, rendered trimmings (overpainted in a cream tone) and leadlight in pictorial and diaper-patterns, covered in modern security grill.

Figure D4. The north elevation has a gabled-roof vestry projecting off the chancel end, with timber ledged door (with a pointed arch opening) facing west. It has a large parapeted gable which appears to extend to form a bellcote.

Figure D5. The rear (east) elevation has a simple treatment. It has a niche in the shape of a cross at the top of the gabled-end, like the facade, and two simple buttresses.

Sources

All photos taken in 2015 by Heritage Intelligence Pty Ltd as part of Wellington Shire Stage 2 Heritage Study.

Comparative Analysis

While the comparative analysis has compared this church architecturally to others within Wellington Shire, it must be recognised that although it may be of less architectural significance than another within the large shire, it remains of very high historical and social significance to the local community and architecturally representative of the town.

St Patrick's Catholic Church, Merrick St, Stratford –Victorian Free Gothic rendered brick church built in 1884. The church is highly intact and is now part of school grounds.

Comparable places:

Wesleyan Methodist Church (former), 14 Hobson Street, Stratford – a substantial 1873 intact brick church in the Victorian Gothic style. It is face-brick with decorative brick quoining. Now serves as the historical society premises. (HO52)

Comparable places recommended for the Heritage Overlay as part of this Study:

St Brigid's Catholic Church Complex, Cowwarr – comprising the 1870 church, 1904 parish house, 1919 hall and interwar fence and gates to the boundary. The 1870 church is a highly intact picturesque Victorian Gothic church, built in rendered brick (with ruled ashlar lines). The parish house (1904) is a

substantial and elaborate Federation Queen Anne brick residence while St Joseph's Hall (1919) is an intact Interwar Arts and Crafts timber building.

St Rose of Lima Catholic Church, 4-6 Queen St, Rosedale – 1874-75 rendered brick church in the Victorian Free Gothic with sympathetic additions built c1906. The church retains a high level of integrity and was built by local builder William Allen.

Holy Trinity Anglican Church, Hall, Rectory & Memorials, McFarlane St, Stratford – comprises an 1868 Victorian Free Gothic church with additions dating to the 1880s and 1907, a 1901 timber hall in the Federation Carpenter Gothic style, and a large Federation Arts and Crafts brick rectory built in 1910. The three buildings are highly intact and retain their historical association (the hall has been moved from one end of the site to the current location).

Management Guidelines

Whilst landowners are not obliged to undertake restoration works, these guidelines provide recommendations to facilitate the retention and enhancement of the culturally significant place, its fabric and its setting, when restoration works or alterations to the building are proposed. They also identify issues particular to the place and provide further detailed advice where relevant. The guidelines are not intended to be prescriptive and a pragmatic approach will be taken when considering development proposals. Alternative approaches to those specified in the guidelines will be considered where it can be demonstrated that a desirable development outcome can be achieved that does not impact on a place's heritage integrity.

This building is in very good condition and well maintained, however, there are some recommendations below especially relating to sub floor ventilation, damp proof courses, down pipe outlets into drainage pits, concrete around the base and damp, and some guidelines for future development and heritage enhancement.

1. **Setting** (Views, fencing, landscaping, paths, trees, streetscape)
   - 1.1. Retain clear views of the front section and side elevation from along both streets.
   - 1.2. Ensure signs and services such as power poles, bus shelters, signs, etc are located so that they do not impact on the important views.
   - 1.3. New interpretation storyboards should be placed to the side of the building not directly in front of it.
   - 1.4. Paving
     - 1.4.1. For Victorian era historic buildings, appropriate paving could be pressed granitic sand or asphalt. If concrete is selected, a surface with sand-coloured- size exposed aggregate would be better with the Victorian style.

2. **Additions and New Structures**
   - 2.1. New structures should be restricted to the area shown in the blue polygon on the aerial map below.
   - 2.2. Sympathetic extensions are preferred. E.g. New parts that are in the same view lines as the historic building as seen from both streets, should be parallel and perpendicular to the existing building, no higher than the existing building, similar proportions, height, wall colours, steep gable or hip roofs, with rectangular timber framed windows with a vertical axis. But the parts that are not visible in those views could be of any design, colours and materials.
   - 2.3. Where possible, make changes that are easily reversible. E.g. The current needs might mean that a doorway in a brick wall is not used, or located where an extension is desired. Rather

than bricking up the doorway, frame it up with timber and sheet it over with plaster, weatherboards, etc.

2.4. If an extension is to have a concrete slab floor, ensure it will not reduce the air flow under the historic brick building.

2.5. Avoid hard paths against the walls. Install them 500mm away from the walls and 250mm lower than the ground level inside the building. Fill the gap between the path and wall with very coarse gravel to allow moisture to evaporate from the base of the wall. See section 7.

2.6. New garden beds

2.6.1. These should be a minimum of 500mm from the walls, preferably further, and the ground lowered so that the finished ground level of the garden bed is a minimum of 250mm lower than the ground level which is under the floor, inside the building. Slope the soil and garden bed away from the building, and fill the area between the garden bed and walls, with very coarse gravel up to the finished level of the garden bed. The coarse gravel will have air gaps between the stones which serves the function of allowing moisture at the base of the wall to evaporate and it visually alerts gardeners and maintenance staff that the graveled space has a purpose. The reason that garden beds are detrimental to the building, is by a combination of: watering around the base of the wall and the ground level naturally builds up. The ground level rises, due to mulching and leaf litter and root swelling, above a safe level such that it blocks sub floor ventilation, and the wall is difficult to visually monitor on a day to day basis, due to foliage in the way.

3. Accessibility

3.1. Ramps

3.1.1. Removable ramp construction

3.1.1.1. A metal framed ramp which allows air to flow under it, to ensure the subfloor vents of the building are not obstructing good airflow under the floor, which will allow the wall structure to evaporate moisture, reduce termite and rot attack to the subfloor structure and reduce rising damp in brick/stone walls.

3.1.1.2. If it is constructed of concrete next to brick walls this may cause damp problems in the future.

3.1.1.3. Ensure water drains away from the subfloor vents, and walls and any gap between the wall and the ramp remains clear of debris. Insert additional sub floor vents if the ramp has blocked any of them.

3.1.1.4. The hand rails on the ramp should not be a feature, which would detract from the architecture. Plain thin railings painted in the same colour as the walls, so that they blend in, would be appropriate.

3.2. Metal banisters may be installed at the front steps. They are functional and minimalist and they have a minor visual impact on the architecture and therefor they are a suitable design for an accessible addition.

4. **Reconstruction and Restoration**

If an opportunity arises, consider restoring and reconstructing the following.

4.1. Roofing, spouting and down pipes

4.1.1. Use galvanised corrugated iron roofing, spouting, down pipes and rain heads.

4.1.2. Don't use Zincalume or Colorbond or metal decking.

4.1.3. Use Ogee half-round or quad profile spouting, and round diameter down pipes.

5. Brick and Stone Walls

5.1. Mortar: Match the lime mortar, do not use cement mortar. Traditional mortar mixes were

commonly 1:3 lime:sand.

5.2. Paint and Colours (also see Paint Colours and Paint Removal)

5.2.1. Note, even though some paints claim to 'breathe', there are no paints available, that adequately allow the walls to 'breathe' to evaporate damp.

5.2.2. Paint removal: It is recommended that the paint be removed chemically from the exterior, (never sand, water or soda blast the building as this will permanently damage the bricks, mortar and render. Never seal the bricks or render as that will create perpetual damp problems). Removal of the paint will not only restore the elegance of the architecture, but it will remove the ongoing costs of repainting it every 10 or so years.

5.2.3. However, if it is decided to repaint the render, it may be in the existing colours (no permit required as that is maintenance) or should closely resemble the light grey colour of 'new render ' if a different colour is desired.

5.3. Remove any dark grey patches to the mortar joints - this is cement mortar which will damage the bricks, as noted above, and reduce the longevity of the walls. Repoint those joints with lime mortar. The mortar is not the problem it is the messenger, altering you to a damp problem (also see Water Damage and Damp)

5.4. Modern products: Do not use modern products on these historic brick and render as they will cause expensive damage. Use lime mortar to match existing.

5.5. **Do not seal** the render with modern sealants or with paint. Solid masonry buildings **must be able to evaporate water** when water enters from leaking roofs, pipes, pooling of water, storms, etc. The biggest risk to solid masonry buildings is permanent damage by the use of cleaning materials, painting, and sealing agents and methods. None of the modern products that claim to 'breathe' do this adequately for historic solid masonry buildings.

6. Care and Maintenance

6.1. Retaining and restoring the heritage fabric is always a preferable heritage outcome than replacing original fabric with new.

6.2. Key References

6.2.1. Obtain a copy of "Salt Attack and Rising Damp" by David Young (2008), which is a free booklet available for download from Heritage Victoria website. It is in plain English, well illustrated and has very important instructions and should be used by tradesmen, Council maintenance staff and designers.

6.2.2. Further assistance is available from the Shire's heritage advisor.

6.3. Windows. Replace the silver coloured modern metal grills with black security mesh. Internally the windows will not have the shadow of the security grill spoiling the beauty fo the leadlight. The black security mesh will not rust and, externally from a distance the windows wil look like it dark glass windows (as it does without any security covering) and close up it will look like flywire. Alternatively, paint the silver grill, black, to reduce the contrast and make it less noticeable.

6.4. Roofing, spouting and down pipes

6.4.1. Use galvanised corrugated iron roofing, spouting, down pipes and rain heads. It is preferable to use short sheet corrugated iron and lap them, rather than single long sheets, but it is not essential.

6.4.2. Do not use Zincalume or Colorbond or metal decking.

6.4.3. Use Ogee profile spouting, and round diameter down pipes.

6.5. Joinery

6.5.1. It is important to repair rather than replace where possible, as this retains the historic fabric. This may involve cutting out rotten timber and splicing in new timber, which is a better heritage outcome than complete replacement.

7. Water Damage and Damp

7.1. Signs of damp in the walls include: a lime mortar falling out of the joints, moss growing in the mortar, white (salt) powder or crystals on the brickwork, existing patches with grey cement mortar, or the timber floor failing. These causes of damp are, in most cases, due to simple drainage problems, lack of correct maintenance, inserting concrete next to the solid masonry walls, sealing the walls, sub floor ventilation blocked, or the ground level too high on the outside.

7.2. Always remove the **source** of the water damage first (see Care and Maintenance).

7.3. Water falling, splashing or seeping from damaged spouting and down pipes causes severe and expensive damage to the brick walls.

7.4. Repairing damage from damp may involve lowering of the ground outside so that it is lower than the ground level inside under the floor, installation of agricultural drains, running the downpipes into drainage inspection pits instead of straight into the ground. The reason for the pits is that a blocked drain will not be noticed until so much water has seeped in and around the base of the building and damage commenced (which may take weeks or months to be visible), whereas, the pit will immediately fill with water and the problem can be fixed before the floor rots or the building smells musty.

7.5. Damp would be exacerbated by watering plants near the walls. Garden beds and bushes should be at least half a metre away from walls.

7.6. Cracking: Water will be getting into the structure through the cracks (even hairline cracks in paint) and the source of the problem needs to be remedied before the crack is filled with matching mortar, or in the case of paint on brick, stone or render, the paint should be chemically removed, to allow the wall to breathe properly and not retain the moisture.

7.7. Subfloor ventilation is critical. Check that sub floor vents are not blocked and introduce additional ones if necessary. Ensure the exterior ground level is 250mm or more, lower than the ground level inside the building. Good subfloor ventilation works for free, and is therefore very cost effective. Do not rely on fans being inserted under the floor as these are difficult to monitor, they can breakdown as they get clogged with dust, etc, and there are ongoing costs for servicing and electricity.

7.8. Engineering: If a structural engineer is required, it is recommended that one experienced with historic buildings and the Burra Charter principle of doing 'as little as possible but as much as necessary', be engaged. Some of them are listed on Heritage Victoria's Directory of Consultants and Contractors.

7.9. Never install a concrete floor inside a solid masonry building, as it will, after a year or so, cause long term chronic damp problems in the walls.

7.10. Never use cement mortar, always match the original lime mortar. Cement is stronger than the bricks and therefore the bricks will eventually crumble, leaving the cement mortar intact! Lime mortar lasts for hundreds of years. When it starts to powder, it is the 'canary in the mine', alerting you to a damp problem – fix the source of the damp problem and then repoint with lime mortar.

7.11. Do not install a new damp proof course (DPC) until the drainage has been fixed, even an expensive DPC may not work unless the ground has been lowered appropriately and the concrete removed from around the base of the walls. This building recently had a chemical damp proof course injected into the walls as the drill holes are visible along the base, in the rendered plinth.

8. Paint Colours and Paint Removal

8.1. A permit is required if you wish to paint a previously unpainted exterior, and if you wish to change the colours from the existing colours.

8.2. Even if the existing colour scheme is not original, or appropriate for that style of architecture,

repainting using the existing colours is considered maintenance and no planning permit is required.

8.3. If it is proposed to change the existing colour scheme, a planning permit is required and it would be important to use colours that enhance the architectural style and age of the building.

8.4. Rather than repainting, it would be preferred if earlier paint was chemically removed from brick, stone and rendered surfaces, revealing the original finish.

8.5. Chemical removal of paint will not damage the surface of the stone, bricks or render or even the delicate tuck pointing, hidden under many painted surfaces. Removal of the paint will not only restore the elegance of the architecture, but it will remove the ongoing costs of repainting it every 10 or so years.

8.6. Sand, soda or water blasting removes the skilled decorative works of craftsmen as well as the fired surface on bricks and the lime mortar from between the bricks. It is irreversible and reduces the life of the building due to the severe damp that the damage encourages. Never seal the bricks or render as that will create perpetual damp problems.

9. Services

9.1. Ensure new services and conduits, down pipes etc, are not conspicuous. Locate them at the rear of the building whenever possible, and when that is not practical, paint them the same colour as the building or fabric behind them, or enclose them behind a screen the same colour as the building fabric that also provides adequate ventilation around the device. Therefore, if a conduit goes up a red brick wall, it should be painted red, and when it passes over say, a cream coloured detail, it should be painted cream.

10. **Signage** (including new signage and locations and scale of adjacent advertising signage)

10.1. Ensure all signage is designed to fit around the significant architectural design features, not over them.

Resources

Wellington Shire Heritage Advisor

Young, David (2008), "Salt Attack and Rising Damp, a guide to salt damp in historic and older buildings" Technical Guide, prepared for Heritage Victoria.

The following fact sheets contain practical and easy-to-understand information about the care and preservation of war heritage and memorabilia commonly found in local communities across Victoria. They can be downloaded at <http://www.dpc.vic.gov.au/index.php/veterans/victorian-veterans-virtual-museum/preserving-veterans-heritage/preserving-war-heritage-and-memorabilia>:

- Finding-the-right-conservator-tradespeople-and-materials
- General-Principles
- Uniforms-costumes-and-textiles
- Useful-resources-and-contacts.

NOTE: The blue shaded area is the preferred location for additions and new development.

KEY

Recommended for Heritage Overlay

Title boundary

St Patricks Catholic Church
2 Merrick St, Stratford

Project: Wellington Shire Stage 2 Heritage Study
Client: Wellington Shire Council
Author: Heritage Intelligence Pty Ltd
Date: 12/2/16

Locality:	**STRATFORD**
Place address:	**RAILWAY RESERVE ROAD & MCFARLANE STREET**
Citation date	2016
Place type (when built):	Railway Station, Goods Crane
Recommended heritage protection:	Local government level Local Planning Scheme: Yes Vic Heritage Register: No Heritage Inventory (Archaeological): No
Place name:	**Stratford Railway Station and Crane**

Architectural Style:	Interwar Arts and Crafts
Designer / Architect:	Not known
Construction Date:	1920-21

Statement of Significance

This statement of significance is based on the history, description and comparative analysis in this citation. The Criteria A-H is the Heritage Council Criteria for assessing cultural heritage significance (HERCON). Level of Significance, Local, State, National, is in accordance with the level of Government legislation.

What is significant?

Stratford Railway Station and Crane on Railway Reserve Road and McFarlane Street, Stratford, are significant. The original form, materials and detailing of the station as constructed in 1920-21 are significant (as is any surviving fabric from the original 1888 station that was re-used). The goods crane at the southern end of the railway reserve is significant.

Later outbuildings, alterations and additions to the building are not significant.

How is it significant?

Stratford Railway Station and Crane are locally significant for their historical, scientific and aesthetic values to the Shire of Wellington.

Why is it significant?

Stratford Railway Station and Crane are **historically significant at a local level** as they illustrate the importance of Stratford as an established commercial and agricultural centre, serving the surrounding farming district, as the main town in the Avon Shire and as the seat of local government (until 1994). The railway ended the region's isolation as it significantly shortened the travelling time to Melbourne and stimulated the local timber, cattle and dairy industries. Built in 1920-21, the interwar station replaced an earlier station (1888), and originally included a goods platform on the opposite side of the tracks. Stratford Railway Station is one of two remaining stations, from the original eight, on this northern line (from Traralgon) that was built in the 1880s. A large timber goods crane was erected to the south of the goods platform (goods platform since removed). The station continued to serve as a public railway station (excluding a period between c1996 and 2004 when the Stratford railway bridge was out of service), while the building is occupied by the local Lion's Club. (Criterion A)

Stratford Railway Station is **aesthetically significant at a local level** as a representative example of an Interwar Arts and Crafts style railway station in the Shire. The elements that reflect the style include the tall brick chimneys and terracotta pot, prominent eaves (timber lined), the treatment to the gabled ends (cement sheet cladding with vertical timber strapping) and the grouped timber supports to the entrance porch (the design originally included jettied timberwork to the gabled ends). The style is also reflected in the window groupings and multi-pane sashes to some windows. The cantilevered awning to the station platform is significant. (Criteria D & E)

Stratford Railway Station is **scientifically significant at a local level** for the early (possibly original) goods crane that remains at the south end of the railway reserve. (Criterion F)

Statutory Recommendations

This place is recommended for inclusion in the Schedule to the Heritage Overlay of the Wellington Shire Planning Scheme to the boundaries as shown on the map.

External Paint Controls	Yes
Internal Alteration Controls	No
Tree Controls	No
Outbuildings or fences which are not exempt under Clause 43.01-3	Yes, crane
Prohibited Uses May Be Permitted	No
Incorporated Plan	No
Aboriginal Heritage Place	Not assessed

Map of recommended boundary for Heritage Overlay

Note: Both polygons are recommended as the boundary for the Heritage Overlay for the Railway Station.

KEY

- Recommended for Heritage Overlay
- Existing Heritage Overlay
- Title boundary

Stratford Railway Station and Crane
Railway Reserve Rd & McFarlane St, Stratford

Project: Wellington Shire Stage 2 Heritage Study
Client: Wellington Shire Council
Author: Heritage Intelligence Pty Ltd
Date: 12/2/16

History

Locality history

Stratford is located on the east bank of the Avon River. The earliest known Europeans in the area included Angus McMillan and his party, who crossed the Avon River in 1840 and named it after a Scottish River. Following McMillan was Polish explorer Paul Strzelecki and his party, who followed a similar route but headed for Western Port. Strzelecki wrote a very positive report of the Stratford region. Squatters soon settled in the area, the lands serving as pasture for sheep and cattle. In 1842, William O. Raymond established the Stratford Pastoral Run, as well as a run at Strathfieldsaye (Fletcher & Kennett 2005:75). While it is suggested that the run was named after Shakespeare's Stratford-on-Avon (Victorian Places), it is more probable that it was named after the 'Straight Ford' across the Avon River at that point (as opposed to the Long Ford across the river at Weirs Crossing, that was used for a time when the Straight Ford was impassable) (SDHS). By 1844 there were 15,000 cattle in the region, and by 1845 there were 78,399 sheep (Fletcher & Kennett 2005:75; Context 2005:11).

A small settlement developed at the place where the stock route forded the Avon River, which would become Stratford. Raymond opened the Shakespeare Hotel c1847 and other businesses opened, including a blacksmiths, before the town was surveyed in 1854. The first bridge over the Avon River was built, a general store opened, and a tannery and flourmill were established (Fletcher & Kennett 2005:76). During this period, Gippsland cattle were driven south through Stratford to Port Albert for transport to Melbourne and Tasmania (Victorian Places). A Presbyterian church was built in 1857 which also served as the government school. A Catholic school opened with the construction of the first Catholic Church in 1864, before an Anglican Church was built in 1868. In the 1860s the pastoral runs were opened for selection and Stratford became the centre of the farming district. The town further grew with the discovery of gold in the Great Dividing Range, particularly at Crooked River in Grant, when supplies for the goldfields were brought through the town (Fletcher & Kennett 2005:76). In 1864, the Avon District Road Board was formed, and proclaimed a Shire in 1865, with Stratford as the administrative centre (Context 2005:38-9).

By the 1870s, Maffra and district had prospered and councilors exerted pressure to move the seat of government to Maffra. This was achieved briefly from 1873 to 1874, but in 1875 Maffra formed its own shire. Stratford became the main town in the Avon Shire and remained the centre of local government (Context 2005:38-9, 41). In 1884-85 a post office, courthouse and shire offices complex was built. The 1880s also saw the construction of a mechanics' institute and library (1890), and the first timber churches were replaced with brick buildings. The railway line from Melbourne reached Stratford in 1888 (Fletcher & Kennett 2005:76). By 1903, Stratford also had the Swan and Stratford Hotels and the Shakespeare Temperance Hotel, State School No. 596 and four churches (*Australian handbook* 1903). The town saw steady population growth until the beginning of World War I, maintaining a population in the 800s between 1911 and the 1960s (Victorian Places).

After World War I a soldiers' settlement was established on estates in the Avon Shire, however, many of the farms proved unviable and the settlement scheme was not a success. During World War II the district benefited from good wool prices, and a flax mill was opened west of Stratford. The district prospered in the 1950s with a reduced rabbit population and increased primary produce prices (Victorian Places). The Avon River was a narrow river with a wide flood plain and the river flooded rapidly and frequently, with severe floods in the 1930s, 1971 and 1990, which caused extensive damage. Measures to combat erosion were undertaken in the 1940s and the River Improvement Trust was formed in 1951 (Fletcher & Kennett 2005:76). A bridge that could withstand the floods was opened in 1965 (Victorian Places).

Stratford experienced a building boom from the 1970s, following land subdivision which resulted in residential development and an increase in population (Fletcher & Kennett 2005:76). In 1994, Wellington Shire was created by the amalgamation of the former Shires of Alberton, Avon and

Maffra, the former City of Sale, most of the former Shire of Rosedale, as well as an area near Dargo which was formerly part of Bairnsdale Shire (Context 2005:39). Stratford was no longer an administrative seat, but retained its importance as a central town for the surrounding farm district (Fletcher & Kennett 2005:76). The town has seen a steady population increase in the 2000s (Victorian Places).

Thematic context

This place is associated with the following themes from the *Wellington Shire Thematic History* (2005):

5. Transport and Communications

- 5.4 Railways

Railway in Gippsland

Construction of the Gippsland railway line to Sale was completed in 1878, and later extended to Bairnsdale. A connecting line (that looped north), from Traralgon to Stratford was built in the 1880s. The railway ended the region's isolation as it significantly shortened the travelling time to Melbourne and stimulated the local timber, cattle and dairy industries. The only stations to remain on this northern line, from the original eight stations, are the Maffra and Stratford stations (Context 2005:29-30).

Place history

The Stratford railway station is located on lot 7 (section 8, Township of Stratford), that was purchased from the Crown in October 1865 by S. Swan. At this date, the lot extended from Hobson to Dixon Street at the south (Township Plan).

The Gippsland railway reached Stratford in 1888 (Victorian Places). The large railway reserve originally allowed for a number of 'sleepers cars' for transient railway workers, with housing for permanent staff built on McFarlane Street (SDHS). The first station building burnt down in January 1920. The fire brigade were able to save 'some buildings not under the same roof' (these do not appear to remain in 2015). The whole of the station, except for the verandah reportedly, was demolished as a result (*Gippsland Times*, 12 Jan 1920:3). This may suggest that the existing awning formed part of the 1888 station building; this has not been confirmed.

A local newspaper article reported in September 1920 that the Chairman of the Railway Commission had informed Mr McLachlan M.L.A. that materials for the new Stratford railway station had been ordered and the work was to commence upon their delivery. At this date, there was a problem obtaining the materials due to a shortage (*Gippsland Times*, 27 Sep 1920:1).

The existing railway station building was built in 1920-21. In February 1921, the *Gippsland Times* (24 Feb 1921:3) reported that the new Stratford railway station was nearing completion. The existing rear window was originally part of the Heyfield Station (Barraclough 2001).

An early photo (date not known; may date to c1930s-50s) showed the existing weatherboard railway station building from the north-east, with its brick chimney and jettied timbers to the gable (since removed) facing the platform (east) (Figures H1A & H1B). The cantilevered awning sits above a wall with five glass windows (now 10 narrower panes in 2015). A doorway was located at the north end (as in 2015). To the north of the building, along the back of the platform, was a tall fence and outbuildings with entrances off the platform (since removed), which continued a distance to the south. Opposite was a goods platform with the gabled-roof goods shed and what appears to be crates on the platform. The large goods crane was located far to the south of this platform (probably its location in 2015).

The railway closed in c1996 and reopened in 2004 (SDHS; Victorian Places). The Sale to Bairnsdale line was closed in a political decision by the Kennett government, and re-opened as part of an

agreement with independent Member for East Gippsland Craig Ingram for his support of the Bracks government. It took some time to happen, as the bridge required repairs (SDHS).

In 2015, the railway building is occupied by the local Lion's Club. A sign 'Lions Den' is located in the gable of the facade, facing Dixon Street. The platform continues to operate as part of VLine railway.

A large timber crane remains at a distance to the south of the station building, within the railway reserve. It is not known if this is an early or original element (probably evident in the c1930s-50s photograph) of the station. A small modern shed is located to the north of the station building.

Figure H1A. An early photo (may date to c1930s-50s) of the station from the north, with the passenger platform on the right with a number of outbuildings lining the platform. On the left is a goods platform and corrugated iron goods shed, and the crane and water tower at a southern location (SDHS).

Figure H1B. A detail of the public platform and station in Figure H1A.

Sources

Australian handbook (1903), as cited in Victorian Places 'Stratford', <http://www.victorianplaces.com.au/maffra>, accessed Feb 2016.

Barraclough, Linda (local historian), personal communication (2001) as cited in Context 2005.

Context Pty Ltd (2005), *Wellington Shire Heritage Study*, and vol 2: 'Wellington Shire Heritage Study Thematic Environmental History', prepared for Wellington Shire Council.

Fletcher, Meredith & Linda Kennett (2005), Wellington Landscapes, *History and Heritage in a Gippsland Shire*, Maffra.

Gippsland Times

Stratford & District Historical Society (SDHS) collection: historical information and photos generously provided by Judy Richards and Linda Barraclough, provided Nov 2015 & May 2016.

Stratford Township Plan

Victorian Places, 'Stratford', <http://www.victorianplaces.com.au/stratford>, accessed 23 Dec 2015.

Description

This section describes the place in 2016. Refer to the Place History for additional important details describing historical changes in the physical fabric.

The Stratford Railway Station was built in 1920-21 during the interwar period and shows Arts and Crafts stylistic influences. The station is located on the east side of Railway Reserve Road, east of the township of Stratford. The 1920-21 station, and the goods crane to the south, are in good condition and retain a medium to high level of integrity.

Figure D1. The weatherboard building has a hipped roof section and large gabled-bays projecting to the east and west. The roof is clad with painted red corrugated metal or Colorbond, and two tall red-brick chimneys remain, with rendered caps; one retains a terracotta pot. The wide eaves are timber-lined and just below eaves level are projecting metal vents. The weatherboard building sits on a rendered plinth (overpainted). The gable to the street (west elevation) has cement sheet cladding with vertical timber strapping and a large rectangular timber slat vent at the peak, typical of the interwar period. A sign 'Lions Den' notes that the building is now occupied by the local Lion's Club. Below the gabled end is a group of three one-over-one double-hung sash windows. To the right of the bay is a small timber-framed window. To the left of the bay is the entrance porch. At the far left of west elevation is a four-over-one double-hung sash window.

Modern VLine signage and lights are attached to the building. Modern balustrades lead to the entrance.

Figure D2. The gabled-roof porch on the west elevation is supported by groups of two or three square posts, with timber brackets and arch typical of the interwar period. Doors within the entrance and walkway are high-waisted timber doors with glazing to the top third.

Figure D3. The platform side of the station (the east elevation) comprises a second gabled end with cement sheeting and vertical timber strapping (an earlier photo showed that this gabled-end originally had a jettied timber valence, see Figure H1B) and vent like the east elevation. A large cantilevered awning with fluted and scalloped metal valances is supported by two large metal trusses and runs the full length of the east elevation; this may have survived from the 1888 train station, but this has not been confirmed. Underneath the awning is a bay of ten windows (originally comprised 5 windows, as evident in the earlier photo, see Figure H1B). The east elevation comprises high-waisted timber doors with glazing to the top third, and timber doors with multi-panes to the top half.

Modern chainwire fences line the platform. A modern building is located to the north of the station, along the platform. Some mature Monterey Pines remain in the larger railway reserve area, but are not good examples of the specimen.

Figure D4. To the south of the railway station on the eastern side of the tracks, within the railway reserve, is a large timber goods crane. It appears to be early in date (confirmation required if this is original to the 1888 or 1920-21 railway station).

Figure D1. The west elevation with the large projecting gabled-bay and entrance porch to the left.

Figure D2. The gabled-roof entrance porch supported by pairs and triples of timber posts, with timber brackets and arch.

Figure D3. The platform (east elevation) of the station with its large metal trusses supporting the cantilevered awning with fluted and scalloped metal valances.

Figure D4. The early goods crane, located to the south of the station in the railway reserve.

Sources

All photos taken in 2015 by Heritage Intelligence Pty Ltd as part of Wellington Shire Stage 2 Heritage Study.

Comparative analysis

Stratford Railway Station is one of two remaining stations from the original eight that were constructed on this northern line (from Traralgon), built in the 1880s. However, most of Stratford station building was damaged in a fire in 1920, and so the existing building dates to 1921 and is Arts and Crafts in style. Stratford station is a good and intact representative example of a standard design used for railway stations in the Interwar period, however, it is notable as it retains its cantilevered verandah to the platform and subtle Interwar decorative details.

Comparable railway stations on the Gippsland line include Yarragon (HO17) and Trafalgar (HO38) in Baw Baw Shire, both of which were built in 1911-12. The station is very similar in design to the Maffra Railway Station, which is in private use.

A comparative timber goods crane remains at Glengarry Railway station, which retains its Victorian era station building but no longer serves as a railway station.

Management Guidelines

Whilst landowners are not obliged to undertake restoration works, these guidelines provide recommendations to facilitate the retention and enhancement of the culturally significant place, its fabric and its setting, when restoration works or alterations to the building are proposed. They also identify issues particular to the place and provide further detailed advice where relevant. The guidelines are not intended to be prescriptive and a pragmatic approach will be taken when considering development proposals. Alternative approaches to those specified in the guidelines will be considered where it can be demonstrated that a desirable development outcome can be achieved that does not impact on a place's heritage integrity.

1. Setting

1.1. Retain important views to the station building by siting new structures away from the line of sight from the Railway Reserve Road and maintain a clear line of sight between the station and the crane. (Refer to the aerial below which shows 2 blue polygons for preferred location of new structures and the arrow illustrates the important view line between the station platform and the crane below.)

1.2. Paving

1.2.1. The most appropriate paving is pressed granitic sand or asphalt.

2. Additions And New Structures

2.1. New structures could be located at each end of the existing station building (as shown on the aerial map below), if set in from each façade with a narrow link, so that the original building is distinct, but not contrasting. Build to a similar or lower height with the same roof pitch and form, with similar but not identical window fenestration.

2.2. Another location for additional structures could be on the other side of Railway Reserve Road subject to a design that is sympathetic in style, materials and colours (but not identical), and the location allows good views of the historic station from approaches along Railway Reserve Road.

2.3. If an extension is to have a concrete slab floor, ensure it will not reduce the air flow under the historic building.

3. Reconstruction snd Restoration

If an opportunity arises, consider restoring and reconstructing

3.1. Clad the roof in the original product, unpainted galvanised corrugated iron (which, unlike

Colorbond, does not grow lichen, and unlike Zincalume, does not remain highly reflective for years).

3.2. Roofing, spouting and down pipes

3.2.1. Use galvanised corrugated iron roofing, spouting, down pipes and rain heads.

3.2.2. Do not use Zincalume or Colorbond.

3.2.3. Use ogee profile spouting, and round diameter down pipes.

4. Fences

4.1. The most appropriate fencing is pointed timber pickets (use the original railways picket fence drawings, which still exist).

5. Colours

5.1. Use the original colour scheme. The following recommendations are based on Ward (1984):

5.1.1. Roof: Unpainted galvanised iron.

5.1.2. Red brick chimney, rendered cap and terracotta pot: Do not paint or seal.

5.1.3. Body, down pipes and vent pipes: Stone (10 YR7/6)

5.1.4. Trim: Dark Leather (7.5 YR 2/2) including architraves, corner stops, plinths, door frames and door rails, verandah posts to top of caps, barge cappings, spoutings, gates, gate posts and corner posts, gable end strapping and brackets, verandah brackets and arch.

5.1.5. Window frames and sashes, eaves soffits: white (5 YR 9/1)

5.1.6. Barges and fascia boards, door panels and moulds, verandah ripple iron valances, cement sheet and timber vents in the gable ends: Light Leather (5 YR4/6)

5.1.7. Verandah soffits: Light Battleship Grey.

Resources

Wellington Shire Heritage Advisor

A. Ward (1984), 'Paint Colour Schemes: A research study into colour schemes used on Victoria's railway station buildings prior to the middle 1960s'.

NOTE: The blue shaded area is the preferred location for additions and new development:

Locality:	**STRATFORD**
Place address:	**TYERS STREET**
Citation date	2016
Place type (when built):	Soldiers' Memorial Park, Memorial, Gates
Recommended heritage protection:	Local government level Local Planning Scheme: Yes Vic Heritage Register: No Heritage Inventory (Archaeological): No
Place name:	**Stratford Soldiers' Park and Soldiers' Memorial**

Architectural Style:	Interwar Classical WW1 Obelisk Monument
Designer / Architect:	Not known

Statement of Significance

This statement of significance is based on the history, description and comparative analysis in this citation. The Criteria A-H is the Heritage Council Criteria for assessing cultural heritage significance (HERCON). Level of Significance, Local, State, National, is in accordance with level of Government legislation.

What is significant?

Stratford Soldiers' Park and Fallen Soldiers' Memorial on Tyers Street, Stratford, including the whole of the land, the monument on the site, the park gates and Himalayan Cedar (*Cedrus deodara*) are significant.

How is it significant?

Stratford Soldiers' Park and Fallen Soldiers' Memorial is historically, socially, aesthetically and scientifically significant at a local level.

Why is it significant?

Stratford Soldiers' Park and Fallen Soldiers' Memorial is **historically significant at a local level**. It is significant for the erection of memorial obelisk and gates and supporting piers, in recognition of the soldiers from the district who served in WW1, WW2, and several other conflicts, as identified on each of the plaques. The Himalayan Cedar (*Cedrus deodara*) is a recent planting and represents a Lone Pine in association with the memorial. (Criterion A)

Stratford Soldiers' Park and Fallen Soldiers' Memorial is **socially significant at a local level** for the volunteers who raised funds for the memorial obelisk and gate and piers, and for Anzac Day and other remembrance services held there over the past 95 years until present day. (Criteria A & G)

Stratford Soldiers' Park and Soldiers' Memorial is **aesthetically significant at a local level** for the WW1 obelisk monument facing Tyers Street, constructed of high quality materials such as granite and bluestone, the park setting, the Himalayan Cedar (*Cedrus deodara*) near the memorial that represents a Long Pine, and the memorial gates and piers at the Tyers Street entrance. (Criterion E)

Stratford Soldiers' Park and Soldiers' Memorial is **scientifically significant at a local level** for the work of the artisans with stonemasonry skills which are now rarely used for new monuments. (Criteria B & F)

Statutory Recommendations

This place is recommended for inclusion in the Schedule to the Heritage Overlay of the Wellington Shire Planning Scheme to the extent of the title boundary as shown on the map.

External Paint Controls	Yes, including cleaning
Internal Alteration Controls	No
Tree Controls	Yes
Outbuildings or fences which are not exempt under Clause 43.01-3	Yes
Prohibited Uses May Be Permitted	No
Incorporated Plan	No
Aboriginal Heritage Place	Not assessed

Map of recommended boundary for Heritage Overlay

KEY

Recommended for Heritage Overlay

Title boundary

Stratford Soldiers' Park and Soldiers' Memorial
Tyers St, Stratford

Project: Wellington Shire Stage 2 Heritage Study
Client: Wellington Shire Council
Author: Heritage Intelligence Pty Ltd
Date: 12/2/16

History

Thematic context

This place is associated with the following themes from the *Wellington Shire Thematic History* (2005):

8. Governing and administering:

- 8.7 War and Defence

9. Developing cultural institutions and way of life:

- 9.2. Memorials

The following is based on information taken from the *Wellington Shire Thematic Environmental History* (Context 2005:45-6):

Memorials are erected throughout the Shire in honour of pioneers and district explorers, significant events and people, and those who served in world wars and other conflicts.

The soldiers' memorials that are spread throughout the Shire show the impact that the two world wars, and subsequent conflicts, had on so many communities and families within the Shire. It must be remembered that while commonly referred to today as 'war memorials', these memorials were originally erected in honour of, and to commemorate, the soldiers and those who made the ultimate sacrifice for their country. The memorials were often funded by the community and erected with great community pride, in honour of the locals who died or served and returned.

The group of Rosedale memorials comprises two soldiers memorials and an Angus McMillan memorial. Among the names listed on the soldiers memorials are those of James Wilfred Harrap and Ernest Merton Harrap, brothers from Willung who were killed on the same day at the battle for Polygon Wood near Ypres in 1917. Listed on the Briagolong soldiers' memorial are the names of six Whitelaw brothers, three of whom were killed on active service and one who died later from wounds received. A memorial to their mother, Annie Whitelaw, was erected at her grave in honour of her sacrifice, and to all mothers of sons who served at the front. Soldiers' memorials also remain at Maffra, Stratford and Yarram, to name a few. While St James Anglican Church in Heyfield stands as a Soldiers' Memorial Church. There are also remnants of avenues of honour. The pine trees at Stratford lining the route of the former highway were planted as a memorial to soldiers who served in the First World War. Many of the memorials also have plantings, such as a lone pine, planted in connection with the memorial.

Among the many other memorials in the Shire are those to district pioneers. The cairns erected to Angus McMillan and Paul Strzelecki in 1927 follow their routes through the Shire and were part of an orchestrated campaign of the Victorian Historical Memorials Committee to infuse a sense of history into a landscape that had no ancient monuments.

The struggle for road access in isolated areas is remembered by a cairn dedicated to the Country Roads Board, erected in 1935 at the intersection of the Binginwarri and Hiawatha roads. Transforming a landscape from dryland grazing to irrigated pasture is symbolised by a dethridge wheel mounted on a cairn on the Nambrok Denison estate. A memorial is planned at site of the West Sale Holding Centre to commemorate the migrants who came to settle in postwar Australia. Bronze plaques, designed by Sale artist Annemieke Mein and on display in Sale, document the contributions of several famous Gippslanders, including singer Ada Crossley and writer Mary Grant Bruce.

Place history

The 1923 Stratford War Memorial was moved from its original position in Dixon St and is now located within the Soldiers Memorial Park, located on lots 8 and 9 (section 4, Township of Stratford), fronting Tyers Street. The park, dedicated in 1953 to commemorate those who served in various conflicts, comprises public facilities, mature trees, a playground, the memorial obelisk and memorial gates. The memorial gates, located at the main entrance to the Park fronting Tyers Street, were erected c1953 by the Stratford Returned Soldiers League. A recent photo of the gates (Figure H1) showed that the brick piers supporting the iron gates were face-brick with the plaques facing Tyers Street (piers since rendered and painted, and an arch bearing the words 'Memorial Park' has been installed above) (*Gippsland Times*, 9 Jun 1949:2; Monument Australia).

The Stratford Citizen's Committee appealed for funds for the erection of a soldiers' memorial from 1923 (*Gippsland Times*, 18 Jun 1923:5). In November 1923, the Fallen Soldiers Memorial was unveiled by Brigadier-General Forsyth (*Gippsland Times*, 6 Nov 1924:3) at its original location on Dixon Street (Figure H2). It was dedicated to the Shire's servicemen who served in World War I, including the three Mitchell Brothers. Later plaques were late added to in memory of those who served in, World War II, followed by the Korean and Vietnam Wars. The memorial was probably relocated to its current location with the opening of the Memorial Park in 1953. The granite obelisk is almost identical in design to the central (WW1) obelisk at the Briagolong Memorial (SDHS).

A Himalayan Cedar (*Cedrus deodara*) was planted recently as part of the renovation of the park, representing a Long Pine. It stands to the south of the memorial. A flagpole stands to the north of the memorial.

Figure H1. Earlier photo of the park gates when they remained face-brick; date of photo not known (Monument Australia).

Figure H2. Early photo dating to the unveiling on 2 Nov 1924, of the Stratford Fallen Soldiers Memorial. Note the fence without a gate for access to lay wreaths. Also note the level of the ground (crushed white gravel?) hides the foundation concrete, which was incorrectly exposed in recent works (SDHS, ID No. 04003-28VSFH).

Sources

Context Pty Ltd (2005), *Wellington Shire Heritage Study*, and vol 2: 'Wellington Shire Heritage Study Thematic Environmental History', prepared for Wellington Shire Council.

Gippsland Times

Monument Australia, 'Memorial Park, Stratford', <http://monumentaustralia.org.au/>, accessed 4 Jan 2016.

Stratford & District Historical Society (SDHS) collection: historical information and photos generously provided by Judy Richards and Linda Barraclough, provided Nov 2015 & May 2016.

Description

This section describes the place in 2016. Refer to the Place History for additional important details describing historical changes in the physical fabric.

The 1923 obelisk memorial is now at the Raymond Street end of the 1953 Memorial Park, which also comprises 1953 Memorial Gates and face brick Piers (recently rendered and painted), a Himalayan Cedar (*Cedrus deodara*) representing a Lone Pine, landscaping elements, vegetation and trees. The park also serves as an active multipurpose park with public facilities and playground.

The monument has been symmetrically positioned at the northern end of the park, but it faces towards Tyers Street. There are very recent landscaping works including a large circular concrete apron around the Obelisk, and three paths radiating from the apron, but none of them provide a formal processional route directly to the front of the Obelisk. The Obelisk does not face the 1953 memorial gates which are entered off Tyers Street, but further south. There was, until very recently, a circular landscaping element directly in from the 1953 gates which would be the usual place to position the monument relative to the gates, and perhaps it was located there some time ago.

The memorial gateway was originally constructed in 1953 in the post war style of unpainted brick piers with decorative wrought iron gates. There is a pair of vehicle entry gates in the centre and two

pedestrian gates either side. Recently the piers were rendered and painted and an over arching trussed metal sign reading "Memorial Park" constructed over the top of the vehicle gates.

A Himalayan Cedar (*Cedrus deodara*) was planted recently, representing a Long Pine, during the renovation of the park. It stands to the south of the memorial. A flagpole stands to the north of the memorial.

Figure D1. The granite obelisk in its 'recent' setting. It sits on a square granite pedestal, which in turn is on a faceted granite base, and is further elevated on two bluestone steps. The concrete foundations were not meant to be seen and hence the unfortunate appearance of the low quality materials and seeping salts at the base of this magnificent monument. The exposed aggregate concrete apron was constructed c2014.

Figure D2. The 1953 Memorial Gateway facing Tyers St, with four brick piers (originally unpainted but now rendered and painted), 4 black metal gates and the recent Memorial Park trussed arch.

Figure D3. The concrete foundations were meant to be concealed below ground level, (Fig H2) now show salts leaching out from the base. There are two levels of bluestone steps above the concrete, some with (lime) mortar missing from the joints, the granite faceted base with names (e.g. GALLIPOLI) incised by hand into the stone and painted black, and a modern brass painted plaque attached to the vertical face. On the square granite pedestal there are the names of soldiers hand cut in lead and painted black. The dark patches seen in the granite stone are natural impurities. The back of the monument has names of soldiers from WW2.

Figure D4. An aerial view in 2012 shows the 1953 gates half way along the Tyers St boundary, and the path directly from them to a circular feature. The 1923 obelisk memorial was set in a square sacred space with two informal paths split from one, to go to the two north corners of the park along The 2014 Aerial shows the recent renovation of the park with the concrete paths and circular concrete apron around the memorial.

Figure D1. The granite obelisk in its existing (recently constructed) setting.

Figure D2. 1953 Memorial Gateway (altered 20140 facing Tyers St.

Figure D3. Detail of the concrete foundations, bluestone steps, names (eg GALLIPOLI) incised into the granite, and names on soldiers in lead. Modern bronze and painted plaque.

Figure D4. Aerial views in 2012 (left) and 2014 (right). Note concrete paths added in 2014.

Sources

All photos taken in 2015 by Heritage Intelligence Pty Ltd as part of Wellington Shire Stage 2 Heritage Study.

Aerials provided by Wellington Shire Council.

Comparative analysis

In Victoria, 1,366 monuments that were erected to commemorate various conflicts, were recorded in the study by Rowe (2008), however, less than 9% of these have protection with a Heritage Overlay.

Obelisk

In Victoria, 250 monuments are in the form of an Obelisk, as recorded in the study by Rowe (2008 Vol 1:61): "The most popular war monument erected after the Boer War and First and Second World Wars is the obelisk. Defined as a 'monolith, square on plan, tapering slightly towards the top, which terminates in a pyramid', obelisks were originally 'associated with the sun, were both phallic and gnomons, and were symbols of continuity, power, regenerations, and stability.' A politician after the First World War described the memorial obelisk as having both secular and spiritual significance in is shape: 'its upright form spoke of the upright character of these men, their actions and noble deeds should taken them like its column heavenward and upward."

Fewer war memorials were erected after WW1 and a number of these were functional structures such as gateways as seen at Stratford, schools, parks, swimming pools and buildings. Most of the world war one memorials were updated with plaques, as at Stratford, to remember world war two and later conflicts.

In Wellington Shire there are numerous memorials, but only 9 are monuments to commemorate conflicts, of which 2 are obelisks, 2 are flagstaffs on low cairns, 1 drinking fountain, 2 statues on pedestals, 1 pillar-cenotaph, and 1 obelisk-cenotaph. The two obelisks are very similar in design, which is unusual, with some variation in the wording and decorative features.

Gates and Piers

The gates at Stratford were one of 146 memorial gates in Victoria, most without arches above, as at Stratford (the arch constructed recently). According to Ken Inglis (cited in Rowe 2008:1,65) memorial arches were considered and rejected by a number of committees who decided that triumph was not the message they wanted their monument to transmit. When people did choose an arch they gave it, more often than not, the character of an entrance to a park as at Stratford, or sportsground, with gates attached, prompting rhetoric not about winning but about crossing a threshold from peace to war. Arches actually proclaiming Victory are rare (Rowe 2008:1, 241).

Parks

The Stratford Memorial Park is one of 42 parks in Victoria, which were either laid out as war memorial parks or reserves, or existing parks that were renamed as commemorative reserves after the First World War, and particularly after the Second World War. There are some parks associated with commemorating those soldiers who served and died in the Boer War, and other wars of the 20th century. Unlike Gardens (e.g. Briagolong) which were more aesthetically refined, sometimes being fenced in and featuring flower beds and landscaping and possibly entrance gates, parks were more places for active recreation rather than quiet, aesthetic contemplation.

Sources

Rowe, David (2008), Authentic Heritage Services Pty Ltd, 'Survey of Victoria's Veteran-Related Heritage', Vols 1-3.

Curl, J.S. (1991), *The Art and Architecture of Freemasonry: An Introductory Study*, B.T. Batsford, London, 1991, p.242. cited in Rowe 2008.

Management Guidelines

Whilst landowners are not obliged to undertake restoration works, these guidelines provide recommendations to facilitate the retention and enhancement of the culturally significant place, its fabric and its setting, when restoration works or alterations to the building are proposed. They also identify issues particular to the place and provide further detailed advice where relevant. The guidelines are not intended to be prescriptive and a pragmatic approach will be taken when considering development proposals. Alternative approaches to those specified in the guidelines will be considered where it can be demonstrated that a desirable development outcome can be achieved that does not impact on a place's heritage integrity.

1. Location and Setting

1.1. Retain the 1953 formal entry gateway along Tyler Street.

1.2. Provide new landscape works to include a formal path directly in line with the front of the monument rather than the current situation which requires a memorial procession, during a memorial service, to walk up one of the angled paths to the side of the monument and then to walk around the recent circle to the front.

1.3. Retain a sacred space, such as the circle of exposed aggregate concrete, or reconstruct the former square space around the monument. Conceal the concrete footing.

1.4. Retain clear views to the front of the monument from Tyler Street.

1.5. Do not put any signs, or directional signage, e.g. 'Memorial Park', in the view lines directly in front of the monuments as seen from Tyler Street.

1.6. New memorials should be placed to the side of the stone memorial, outside the existing circular concrete apron, not behind or in front of it. New memorials should harmonise with the WW1 memorial rather than contrast, unless they are visually separate (not seen in the same view as the WW1 monument).

1.7. Provide a backdrop of memorial trees between the monument and the house directly behind it.

2. Care and Maintenance

2.1. Refer to the Resources list below. These were written by Jenny Dickens, Senior Conservator, Heritage Victoria. They are in plain English, well illustrated and have very important instructions to avoid irreparable damage from using modern methods and products. Further assistance is available from the Shire's heritage advisor.

2.2. The biggest risk to memorials is permanent damage by the use of cleaning materials, agents and methods. E.g. Sand or water blasting will remove some stone and sand blasting in particular will destroy the original highly skilled hand cut names, and this is serious damage which cannot be undone.

2.3. Memorials are meant to develop a patina of age to imbue them with as sense of timelessness, and gravity of the memory. They are not meant to look bright and super clean, apart from when they did when they were built.

2.4. This memorial has been cleaned and new concrete apron and paths inserted, therefore, no specific works are urgent.

Resources

The following fact sheets contain practical and easy-to-understand information about the care and preservation of war heritage and memorabilia commonly found in local communities across Victoria. They can be downloaded at <http://www.dpc.vic.gov.au/index.php/veterans/victorian-veterans-virtual-museum/preserving-veterans-heritage/preserving-war-heritage-and-memorabilia>:

- Avenues-of-honour-and-other-commemorative-plantings
- Finding-the-right-conservator-tradespeople-and-materials
- General-Principles
- Metal-objects: including swords and edged weapons
- Useful-resources-and-contacts
- War-Memorials.

Locality:	**STRATFORD**
Place address:	**20 TYERS STREET**
Citation date	2016
Place type (when built):	Shop, Bakery, Residence
Recommended heritage protection:	Local government level Local Planning Scheme: Yes Vic Heritage Register: No Heritage Inventory (Archaeological): No
Place name:	**Bakery (former), Shop and Residence**

Architectural Style:	Victorian Italianate (house); Federation Arts and Crafts (shop and bakery)
Designer / Architect:	Not known
Construction Date:	c1880s (house); c1890s (shop); c1900 (bakery)

Statement of Significance

This statement of significance is based on the history, description and comparative analysis in this citation. The Criteria A-H is the Heritage Council Criteria for assessing cultural heritage significance (HERCON). Level of Significance, Local, State, National, is in accordance with the level of Government legislation.

What is significant?

The Bakery, Shop and Residence at 20 Tyers Street, Stratford, are significant. The original form, materials and detailing of the buildings as constructed c1880s, c1890s and c1900 are significant.

Later outbuildings, and alterations and additions to the buildings are not significant.

How is it significant?

The Bakery, Shop and Residence are locally significant for their historical and aesthetic values to the Shire of Wellington.

Why is it significant?

The Bakery, Shop and Residence are **historically significant at a local level** as they illustrate the boom period of Stratford when it was established as the main town in the Avon Shire and the centre of local government. The buildings are located on the corner of Blackburn Street which was originally the main entrance into Stratford from the south, before the Highway was realigned, which placed them in a prominent position when built. Stylistic analysis of the architectural details of the existing buildings, suggest that the house was constructed c1880s, prior to the construction of the small corner shop c1890s and the bakery c1900 (to be confirmed with further archival research). The Forsters, owners from 1900 to 1907, ran the bakery and shop during their ownership. The property changed hands a number of times after this date, and was owned again by various bakers between 1943 and 1974, suggesting the bakery and shop were in operation during this period. In recent years, the shop has served as a cafe and an antiques and furniture business, but is vacant in 2015. The bakery appears to serve as a residence or outbuilding today. (Criterion A)

The Bakery, Shop and Residence are **aesthetically significant at a local level** as an intact group of associated buildings, dating to the Victorian and Federation period, on the main commercial street of Stratford. The weatherboard residence, dating to c1880s, is significant for its Victorian Italianate architectural details, including the M-hip roof clad in galvanised corrugated iron (overpainted), corbelled brick chimneys that remain unpainted, return verandah supported by stop-chamfered timber posts, the timber-ashlar cladding to the façade, and the Victorian entrance comprising the door with sidelights and highlights. (Criterion E)

The small weatherboard shop, built c1890s, is significant for its Federation architectural details including the facetted hipped roof clad in galvanised corrugated iron, the wide verandah, the original entrance door and large timber windows to the shopfront. The verandah extends over the pedestrian footpath and is clad with galvanised corrugated iron (overpainted), has round-edged palings to the sides, and is supported by shop-chamfered timber posts, some with a timber base. (Criterion E)

The brick (overpainted) bakery, built c1900, is significant for its architectural details dating to the Federation period, such as the gabled-roof clad in galvanised corrugated iron (overpainted), exposed rafter ends to the eaves of the main roof and skillion roof section attached to the brickwork, gabled-end clad with weatherboard with a rectangular vent, corbelled brick (unpainted) chimney. Also notable are the engaged brick pilasters which reinforced the structure when it served as a bakery (holding the weight of the sand above the oven), illustrating the function of the building. (Criterion E)

Statutory Recommendations

This place is recommended for inclusion in the Schedule to the Heritage Overlay of the Wellington Shire Planning Scheme to the boundaries as shown on the map.

External Paint Controls	Yes
Internal Alteration Controls	No
Tree Controls	No
Outbuildings or fences which are not exempt under Clause 43.01-3	No
Prohibited Uses May Be Permitted	No
Incorporated Plan	No
Aboriginal Heritage Place	Not assessed

Map of recommended boundary for Heritage Overlay

KEY

Recommended for Heritage Overlay

Title boundary

Bakery, shop and residence
20 Tyers St, Stratford

Project: Wellington Shire Stage 2 Heritage Study
Client: Wellington Shire Council
Author: Heritage Intelligence Pty Ltd
Date: 12/7/16

History

Locality history

Stratford is located on the east bank of the Avon River. The earliest known Europeans in the area included Angus McMillan and his party, who crossed the Avon River in 1840 and named it after a Scottish River. Following McMillan was Polish explorer Paul Strzelecki and his party, who followed a similar route but headed for Western Port. Strzelecki wrote a very positive report of the Stratford region. Squatters soon settled in the area, the lands serving as pasture for sheep and cattle. In 1842, William O. Raymond established the Stratford Pastoral Run, as well as a run at Strathfieldsaye (Fletcher & Kennett 2005:75). While it is suggested that the run was named after Shakespeare's Stratford-on-Avon (Victorian Places), it is more probable that it was named after the 'Straight Ford' across the Avon River at that point (as opposed to the Long Ford across the river at Weirs Crossing, that was used for a time when the Straight Ford was impassable) (SDHS). By 1844 there were 15,000 cattle in the region, and by 1845 there were 78,399 sheep (Fletcher & Kennett 2005:75; Context 2005:11).

A small settlement developed at the place where the stock route forded the Avon River, which would become Stratford. Raymond opened the Shakespeare Hotel c1847 and other businesses opened, including a blacksmiths, before the town was surveyed in 1854. The first bridge over the Avon River was built, a general store opened, and a tannery and flourmill were established (Fletcher & Kennett 2005:76). During this period, Gippsland cattle were driven south through Stratford to Port Albert for transport to Melbourne and Tasmania (Victorian Places). A Presbyterian church was built in 1857 which also served as the government school. A Catholic school opened with the construction of the first Catholic Church in 1864, before an Anglican Church was built in 1868. In the 1860s the pastoral runs were opened for selection and Stratford became the centre of the farming district. The town further grew with the discovery of gold in the Great Dividing Range, particularly at Crooked River in Grant, when supplies for the goldfields were brought through the town (Fletcher & Kennett 2005:76). In 1864, the Avon District Road Board was formed, and proclaimed a Shire in 1865, with Stratford as the administrative centre (Context 2005:38-9).

By the 1870s, Maffra and district had prospered and councilors exerted pressure to move the seat of government to Maffra. This was achieved briefly from 1873 to 1874, but in 1875 Maffra formed its own shire. Stratford became the main town in the Avon Shire and remained the centre of local government (Context 2005:38-9, 41). In 1884-85 a post office, courthouse and shire offices complex was built. The 1880s also saw the construction of a mechanics' institute and library (1890), and the first timber churches were replaced with brick buildings. The railway line from Melbourne reached Stratford in 1888 (Fletcher & Kennett 2005:76). By 1903, Stratford also had the Swan and Stratford Hotels and the Shakespeare Temperance Hotel, State School No. 596 and four churches (*Australian handbook* 1903). The town saw steady population growth until the beginning of World War I, maintaining a population in the 800s between 1911 and the 1960s (Victorian Places).

After World War I a soldiers' settlement was established on estates in the Avon Shire, however, many of the farms proved unviable and the settlement scheme was not a success. During World War II the district benefited from good wool prices, and a flax mill was opened west of Stratford. The district prospered in the 1950s with a reduced rabbit population and increased primary produce prices (Victorian Places). The Avon River was a narrow river with a wide flood plain and the river flooded rapidly and frequently, with severe floods in the 1930s, 1971 and 1990, which caused extensive damage. Measures to combat erosion were undertaken in the 1940s and the River Improvement Trust was formed in 1951 (Fletcher & Kennett 2005:76). A bridge that could withstand the floods was opened in 1965 (Victorian Places).

Stratford experienced a building boom from the 1970s, following land subdivision which resulted in residential development and an increase in population (Fletcher & Kennett 2005:76). In 1994, Wellington Shire was created by the amalgamation of the former Shires of Alberton, Avon and

Maffra, the former City of Sale, most of the former Shire of Rosedale, as well as an area near Dargo which was formerly part of Bairnsdale Shire (Context 2005:39). Stratford was no longer an administrative seat, but retained its importance as a central town for the surrounding farm district (Fletcher & Kennett 2005:76). The town has seen a steady population increase in the 2000s (Victorian Places).

Thematic context

This place is associated with the following themes from the *Wellington Shire Thematic History* (2005):

9. Developing Cultural Institutions and Way of Life

Place history

The approach to Stratford from the south was originally via Blackburn Street, when the Princes Highway crossed the Avon River to the east of the Township, which placed 20 Tyers Street in a prominent position when it was built (Township Plan). The current 20 Tyers Street (Lot 10, Section 10, Township of Stratford) was originally purchased from the Crown by W. H. Smith in December 1859 (Township Plan). The property has retained its original title boundary.

The property had a number of owners in the 19th century. Joseph William Carroll, draper, owned the property on the corner of Tyers and Blackburn streets from February 1876, before selling to Henry Leaker, auctioneer, in September 1879. Leaker had also purchased lot 1 (which comprised the current 8 Tyers Street and 1 Mcalister Street to the south) in 1878 (LV:V:1128/F558; V823/F447). In 1880, Henry Leaker advertised as a stock auctioneer, valuator and commission agent in Sale and Stratford (*Gippsland Times*, 25 Jun 1880:2; 7 Aug 1878:3). In May 1887, both lots 1 and 10 were sold to Maria Scheer, wife of Charles Frederick Scheer, gentleman of Armadale (LV:V1914/F759). The Scheers had lived in Stratford prior to this date but are reported to have left the district in 1885 (*Gippsland Times*, 2 Oct 1885:3; 28 Sep 1883:1; 14 May 1886:3). The Scheers sold the lots to Theodore B Little and William Borthwick, Gippsland Commission Agents in October 1889 (LV:V1914/F759). Little and Bothwick were stock, station and general commission agents (*Gippsland Times*, 21 Mar 1888:2). Stylistic analysis of the architectural details of the existing buildings, suggest that the house was constructed c1880s, prior to the construction of the small corner shop c1890s and the bakery c1900 (to be confirmed with further archival research).

The property was sold to Alexandria Isabella Forster, wife of Walter Forster, Stratford builder in February 1900 (LV:V1914/F759). It has not been confirmed if Forster built any of the buildings on the property. The Forster family are known to have run the bakery from c1900 (SDHS). An article in the 'Avon Shire Council' column of the *Gippsland Times* in August 1901 (8 Aug 1901:3) reported that 'W. Forster, Stratford' asked that the footpath in front of his shop be graded to the proper level, which indicates that it was constructed by this date.

In April 1907, the Forsters sold the house, shop and bakery to Caroline Mitchell, widow of 'Inverbroom' near Stratford (LV:V1914/F759). The property changed hands a number of times after this date, to Catherine Bartlett in 1912 and Isabella C. McLeod in 1926. At this date the lot still extended to McAllister Street to the south (LV:V1914/F759).

Between 1943 and 1974 the property was again owned by bakers. William Grant Grigor, Stratford baker, purchased the property in March 1943 (LV:V1914/F759). In the 1940s, Will Grigor operated the bakery and sold from the corner shop (Context 2005; SDHS). Grigor subdivided the property and on-sold a portion fronting Mcallister Street (the current 1 Mcalister Street) to Allan Black. The property with the shop, residence and bakery was sold to Richard Galway, baker, and his wife Mary, in November 1952 (LV:V7811/F029). In February 1958 the property was sold to another baker, Thomas A. Hopkins and his wife Doreen. The Hopkins on-sold the current 8 Tyers Street in 1969 (LV:V7811/F029). From 1974, the property was sold out of the hands of bakers and to Gregory Manning, carpenter and his wife Susanne. The property has had a number of owners since this date (LV:V9077/F695).

In recent years, the shop has been occupied by a cafe and an antiques and furniture business, but in 2015 it appears to be vacant and the property up for sale.

In 2015, the corner shop retains its original verandah (Context 2005) To the south of the shop and residence remains the brick bakery.

Sources

Australian handbook (1903), as cited in Victorian Places 'Stratford', <http://www.victorianplaces.com.au/maffra>, accessed Feb 2016.

Context Pty Ltd (2005), *Wellington Shire Heritage Study Thematic Environmental History*, prepared for Wellington Shire Council

Fletcher, Meredith & Linda Kennett (2005), Wellington Landscapes, *History and Heritage in a Gippsland Shire*, Maffra.

Gippsland Times

Land Victoria (LV), Certificates of Title, as cited above

Stratford & District Historical Society (SDHS) collection: historical information and photos generously provided by Judy Richards and Linda Barraclough, provided Nov 2015.

Victorian Places, 'Stratford', <http://www.victorianplaces.com.au/stratford>, accessed 16 February 2016.

Description

This section describes the place in 2016. Refer to the Place History for additional important details describing historical changes in the physical fabric.

The residence is located on the east side of Tyers Street, on the corner of Blackburn Street. Stylistic analysis of the architectural details of the Victorian Italianate house suggests that it was built c1880s. The house has a small set back from Tyers Street, which it fronts. The small weatherboard shop dates to the Federation period, built c1890s, and adjoins the north-west corner of the house, with a large verandah that extends over the corner footpath. To the south of the property is the Federation era (c1900) brick bakery, which abuts the west boundary. The group of buildings are located at the southern end of the main commercial street of Stratford.

Late Victorian Residence

Figure D1 & Aerial. The house has an M-hip roof, clad with corrugated iron (painted to the front and side elevations), and a verandah to the facade which returns on the south elevation. The house retains two corbelled brick (unpainted) chimneys that are constructed (not by a skilled bricklayer) of handmade red bricks. A skillion-roof verandah is clad with corrugated iron (painted), supported by stop-chamfered timber posts. The house is concealed behind a recent tall fence. The facade is clad with timber-ashlar cladding while the remainder of the house is clad with weatherboard. An entrance at the centre of the facade has a door with sidelights and highlights, in the Victorian style.

Figure D2. The north elevation has weatherboard cladding and modern timber doors and windows. The weatherboards continue to create a skillion-roof section at the rear (east) of the house.

The late Victorian residence is in fair to good condition and retains a high level of integrity, as visible from the street.

c1890s Shop

Aerial & Figure D3. The small weatherboard corner shop has a facetted hipped roof clad in corrugated iron (painted). The original wide verandah extends over the pedestrian footpath, is clad

with galvanised corrugated iron, has (recent) round-edged scalloped boarding to the sides, and is supported by shop-chamfered timber posts, some with a timber base. The entrance is located in the chamfered corner with a timber panelled door with panels of glazing to the top 2/3.

Figure D4. The two main elevations of the shopfront have large timber windows. The south and east elevations also have timber windows.

The c1890s weatherboard shop is in good condition and retains a high level of integrity.

c1900 Bakery

Figure D5, D6 & Aerial. The large brick (overpainted) bakery has a gabled roof clad in galvanised corrugated iron (painted) with round vents (c1900) to the roof, a corbelled brick chimney (unpainted) and exposed rafter ends to the eaves. The gabled end to Tyers Street is clad with weatherboards, with a rectangular vent. Off the north elevation is a skillion-roof section with exposed rafter ends and brick cladding at the east side. Off this extends a lower (recent) skillion-roof verandah with round-edged scalloped boarding, to the Tyers Street elevation, supported by stop-chamfered timber posts.

The north elevation (underneath the verandah) has a timber door with panels of glazing to the top, and a three-pane highlight (with vertical glazing bars). This elevation also has large timber windows.

Figure D6. The east elevation has two pairs of tall timber windows with a four-paned window to the top quarter, with brick sills and rendered (overpainted) lintels. These windows may date from c1900, but it is unlikely that they were located on this wall whilst the building was used as a bakery. They may be second hand windows inserted into this wall when the building ceased being used as a bakery (to be confirmed). The south elevation has small windows (one retains a four-paned window), also with brick sills and rendered lintels. The south elevation has an (one visible) engaged brick pilaster, which probably reinforced the building at the location of the oven, to hold the weight of the sand which insulated it.

The c1900 bakery is in good condition and retains a moderate level of integrity.

An outbuilding is located on the south boundary, the date of which is not known. Other outbuildings or sheds are located to the rear (east) of the house (dates not confirmed).

Figure D1. The house has an M-hip roof, clad with corrugated iron, and a verandah to the facade which returns on the south elevation. The house retains two corbelled brick (unpainted) chimneys that are constructed of handmade red bricks. A skillion-roof verandah is clad with corrugated iron (painted), supported by stop-chamfered timber posts.

Figure D2. The north elevation has weatherboard cladding and modern timber doors and windows. The weatherboards continue to create a skillion-roof section at the rear (east) of the house.

Figure D3. The small weatherboard corner shop has a facetted hipped roof clad in galvanised corrugated iron (painted). The original wide verandah extends over the pedestrian footpath, is clad with galvanised corrugated iron, has round-edged palings to the sides, and is supported by shop-chamfered timber posts, some with a timber base.

Figure D4. The two main elevations of the shopfront have large timber windows.

Figure D5. The north elevation of the bakery, and the east elevation fronting Tyers Street. The large brick (overpainted) bakery has a gabled roof clad in galvanised corrugated iron (painted) with round vents (c1900) to the roof, a corbelled brick chimney (unpainted) and exposed rafter ends to the eaves. The gabled end to Tyers Street is clad with weatherboards, with a rectangular vent. The lower skillion with the scalloped boarding is recent. The windows may date from c1900, but may be second hand windows inserted into this wall when the building ceased being used as a bakery.

Figure D6. The east end of the bakery and to the right is the south elevation. The east elevation has two pairs of tall timber windows with a four-paned window to the top quarter, with brick sills and rendered (overpainted) lintels. These windows may date from c1900, but it is unlikely that they were located on this wall whilst the building was being used as a bakery. They may be second hand windows inserted into this wall when the building ceased being used as a bakery. The south elevation has small windows (one retains a four-paned window), also with brick sills and rendered lintels.

Sources

All photos taken in 2015 by Heritage Intelligence Pty Ltd as part of Wellington Shire Stage 2 Heritage Study.

Comparative Analysis

The three modest shops recommended for a Heritage Overlay in this study are all over 100 years old, located in small towns, Stratford and Boisdale, and although they all have some alterations (most are reversible) they are all highly visible in the street, and their form and detailing read as historic buildings in the streetscape. Other examples in the Shire that already have an individual Heritage Overlay include the much earlier shop and house in Port Albert (restored), and the very altered shop in York St, Sale. Importantly, all of these examples represent important historical commercial development in their respective towns. The larger city of Sale has several other modest historic shops protected as part of the Town Centre Heritage Precinct HO.

Bakery (former), shop and residence, 20 Tyers Street, Stratford – c1880s Victorian Italianate timber house and c1890s-c1900 Federation Arts and Crafts shop and bakery. The brick bakehouse has some early alterations and additions. The timber house and attached corner shop are highly intact. The small corner shop retains its original verandah and shopfront windows which is unusual for a commercial building. Recommended for the Heritage Overlay in this Study.

Comparable places:

Carter's Corner and Residence, 23 Tyers Street, Stratford - 1889 brick Victorian Italianate corner store with an attached residence and large contemporary outbuilding. The large corner shop has lost its original verandah but otherwise is intact. The attached house has lost its detail to the verandah (and has later infill) but is otherwise intact and in good condition. Recommended for the Heritage Overlay in this Study.

General Store, Bakery (former) and House, Boisdale – 1902 single-storey brick constructions in the Federation Free style. The verandah and shopfront to the store have been altered, while the house has a brick addition to the facade and has lost its original verandah and some detail to the gable end. The brick bakehouse retains its original oven and has a concrete block addition. While the three historically related buildings have undergone alterations, they are some of the earliest buildings built in Boisdale by the Fosters brothers. Recommended for the Heritage Overlay in this Study.

Robert's Drapers Shop (former), 63-65 Tarraville Road, Port Albert– c1860 Victorian weatherboard house with rendered brick shop with a later weatherboard parapet, and alterations including the removal of the parapets to the side elevations, slight alterations to the verandah and probably the shopfront windows. (HO119)

Shop, 184 York St, Sale – simple brick shop with an intact roof form and side walls visible from the street, and parts of the original shop front, although the verandah has been removed, the windows replaced and the brickwork overpainted. It is significant as one of three 19th century shops remaining in York Street. (HO202)

Management Guidelines

Whilst landowners are not obliged to undertake restoration works, these guidelines provide recommendations to facilitate the retention and enhancement of the culturally significant place, its fabric and its setting, when restoration works or alterations to the building are proposed. They also identify issues particular to the place and provide further detailed advice where relevant. The guidelines are not intended to be prescriptive and a pragmatic approach will be taken when

considering development proposals. Alternative approaches to those specified in the guidelines will be considered where it can be demonstrated that a desirable development outcome can be achieved that does not impact on a place's heritage integrity.

These buildings are in fair to good condition, however, there are some recommendations below especially relating to sub floor ventilation, chemical removal of paint from brickwork, and some guidelines for future development.

1. **Setting** (Views, fencing, landscaping, paths, trees, streetscape)
   - 1.1. Retain clear views of the front sections and side elevations from along both streets.
   - 1.2. Ensure signs and services such as power poles, bus shelters, signs, etc are located so that they do not impact on the important views.
   - 1.3. New interpretation storyboards should be placed to the side of the building not directly in front of it.
   - 1.4. Paving
     - 1.4.1. For these historic buildings, appropriate paving could be pressed granitic sand or asphalt. If concrete is selected, a surface with sand-coloured- size exposed aggregate would be better with the historic style.
     - 1.4.2. Ensure the asphalt or concrete does not adhere to the brick building itself. Insert 10mm x 10mm grey polyurethane seal over a zipped Ableflex joint filler around the plinth, to ensure concrete does not adhere to it, and to allow expansion and joint movement and prevent water from seeping below the building.

2. **Additions and New Structures**
   - 2.1. New structures should be restricted to the rear of the property as shown in the blue polygon on the aerial map below.
   - 2.2. Sympathetic extensions are preferred. E.g. New parts that are in the same view lines as the historic building as seen from streets, should be parallel and perpendicular to the existing building, no higher than the existing building, similar proportions, height, wall colours, steep gable or hip roofs, with rectangular timber framed windows with a vertical axis. But the parts that are not visible in those views could be of any design, colours and materials.
   - 2.3. Where possible, make changes that are easily reversible. E.g. The current needs might mean that a doorway in a brick wall is not used, or located where an extension is desired. Rather than bricking up the doorway, frame it up with timber and sheet it over with plaster, weatherboards, etc.
   - 2.4. To avoid damage to the brick walls, signs should be attached in such a way that they do not damage the brickwork. Preferably fix them into the mortar rather than the bricks.
   - 2.5. If an extension is to have a concrete slab floor, ensure it will not reduce the air flow under the historic brick building.
   - 2.6. Avoid hard paths against the walls. Install them 500mm away from the walls and 250mm lower than the ground level inside the building. Fill the gap between the path and wall with very coarse gravel to allow moisture to evaporate from the base of the wall. See section 7.
   - 2.7. New garden beds
     - 2.7.1. These should be a minimum of 500mm from the walls, preferably further, and the ground lowered so that the finished ground level of the garden bed is a minimum of 250mm lower than the ground level which is under the floor, inside the building. Slope the soil and garden bed away from the building, and fill the area between the garden bed and walls, with very coarse gravel up to the finished level of the garden bed. The coarse gravel will have air gaps between the stones which serves the function of allowing moisture at the base of the wall to evaporate and it visually alerts gardeners

and maintenance staff that the graveled space has a purpose. The reason that garden beds are detrimental to the building, is by a combination of: watering around the base of the wall and the ground level naturally builds up. The ground level rises, due to mulching and leaf litter and root swelling, above a safe level such that it blocks sub floor ventilation, and the wall is difficult to visually monitor on a day to day basis, due to foliage in the way.

3. **Reconstruction and Restoration**

If an opportunity arises, consider restoring and reconstructing the following.

3.1. Roofing, spouting and down pipes

3.1.1. Use galvanised corrugated iron roofing, spouting, down pipes and rain heads.

3.1.2. Don't use Zincalume or Colorbond.

3.1.3. Use Ogee profile spouting, and round diameter down pipes.

3.2. Joinery. Doors, windows,

3.3. Fences

3.3.1. Construct a timber picket fence 1.4m high, or lower, across the front boundary of the residence.

4. Brick and Stone Walls

4.1. Mortar: Match the lime mortar, do not use cement mortar. Traditional mortar mixes were commonly 1:3 lime:sand.

4.2. Paint and Colours (also see Paint Colours and Paint Removal)

4.2.1. It is recommended to paint the exterior of the timber buildings and joinery using original colours (paint scrapes may reveal the colours) to enhance the historic architecture and character.

4.2.2. Note, even though some paints claim to 'breathe', there are no paints available, that adequately allow the walls to 'breathe'.

4.2.3. Paint removal: It is strongly recommended that the paint be removed chemically from the bakery (never sand, water or soda blast the building as this will permanently damage the bricks, mortar and render. Never seal the bricks or render as that will create perpetual damp problems). Removal of the paint will not only restore the elegance of the architecture, but it will remove the ongoing costs of repainting it every 10 or so years.

4.2.4. However, if it is decided to repaint the render, it should be one colour only, (do not paint the base a different colour) and closely resemble the light grey colour of 'new render'.

4.3. Remove any dark grey patches to the mortar joints - this is cement mortar which will damage the bricks, as noted above, and reduce the longevity of the walls. Repoint those joints with lime mortar. The mortar is not the problem it is the messenger, alerting you to a damp problem (also see Water Damage and Damp)

4.4. Modern products: Do not use modern products on these historic, brick and render as they will cause expensive damage. Use lime mortar to match existing.

4.5. **Do not seal** the brickwork with modern sealants or with paint. Solid masonry buildings **must be able to evaporate water** when water enters from leaking roofs, pipes, pooling of water, storms, etc. The biggest risk to solid masonry buildings is permanent damage by the use of cleaning materials, painting, and sealing agents and methods. None of the modern products that claim to 'breathe' do this adequately for historic solid masonry buildings.

5. Care and Maintenance

5.1. Retaining and restoring the heritage fabric is always a preferable heritage outcome than

replacing original fabric with new.

5.2. Key References

5.2.1. Obtain a copy of "Salt Attack and Rising Damp" by David Young (2008), which is a free booklet available for download from Heritage Victoria website. It is in plain English, well illustrated and has very important instructions and should be used by tradesmen, Council maintenance staff and designers.

5.2.2. Further assistance is available from the Shire's heritage advisor.

5.3. Roofing, spouting and down pipes

5.3.1. Use galvanised corrugated iron roofing, spouting, down pipes and rain heads. It is preferable to use short sheet corrugated iron and lap them, rather than single long sheets, but it is not essential.

5.3.2. Do not use Zincalume or Colorbond.

5.3.3. Use Ogee profile spouting, and round diameter down pipes.

5.4. Joinery

5.4.1. It is important to repair rather than replace where possible, as this retains the historic fabric. This may involve cutting out rotten timber and splicing in new timber, which is a better heritage outcome than complete replacement.

6. Water Damage and Damp

6.1. Signs of damp in the walls include: lime mortar falling out of the joints, moss growing in the mortar, white (salt) powder or crystals on the brickwork, existing patches with grey cement mortar , or the timber floor failing. These causes of damp are, in most cases, due to simple drainage problems, lack of correct maintenance, inserting concrete next to the solid masonry walls, sealing the walls, sub floor ventilation blocked, or the ground level too high on the outside.

6.2. Always remove the **source** of the water damage first (see Care and Maintenance).

6.3. Water falling, splashing or seeping from damaged spouting and down pipes causes severe and expensive damage to the brick walls.

6.4. Repairing damage from damp may involve lowering of the ground outside so that it is lower than the ground level inside under the floor, installation of agricultural drains, running the downpipes into drainage inspection pits instead of straight into the ground. The reason for the pits is that a blocked drain will not be noticed until so much water has seeped in and around the base of the building and damage commenced (which may take weeks or months to be visible), whereas, the pit will immediately fill with water and the problem can be fixed before the floor rots or the building smells musty.

6.5. Damp would be exacerbated by watering plants near the walls. Garden beds and bushes should be at least half a metre away from walls.

6.6. Cracking: Water will be getting into the structure through the cracks (even hairline cracks in paint) and the source of the problem needs to be remedied before the crack is filled with matching mortar, or in the case of paint on brick, stone or render, the paint should be chemically removed, to allow the wall to breathe properly and not retain the moisture.

6.7. Subfloor ventilation is critical. Check that sub floor vents are not blocked and introduce additional ones if necessary. Ensure the exterior ground level is 250mm or more, lower than the ground level inside the building. Good subfloor ventilation works for free, and is therefore very cost effective. Do not rely on fans being inserted under the floor as these are difficult to monitor, they can breakdown as they get clogged with dust, etc, and there are ongoing costs for servicing and electricity.

6.8. Engineering: If a structural engineer is required, it is recommended that one experienced with historic buildings and the Burra Charter principle of doing 'as little as possible but as much as necessary', be engaged. Some of them are listed on Heritage Victoria's Directory of Consultants and Contractors.

6.9. Never install a concrete floor inside a solid masonry building, as it will, after a year or so, cause long term chronic damp problems in the walls.

6.10. Never use cement mortar, always match the original lime mortar. Cement is stronger than the bricks and therefore the bricks will eventually crumble, leaving the cement mortar intact! Lime mortar lasts for hundreds of years. When it starts to powder, it is the 'canary in the mine', alerting you to a damp problem – fix the source of the damp problem and then repoint with lime mortar.

6.11. Do not install a new damp proof course (DPC) until the drainage has been fixed, even an expensive DPC may not work unless the ground has been lowered appropriately.

7. Paint Colours and Paint Removal

7.1. A permit is required if you wish to paint a previously unpainted exterior, and if you wish to change the colours from the existing colours.

7.2. Even if the existing colour scheme is not original, or appropriate for that style of architecture, repainting using the existing colours is considered maintenance and no planning permit is required.

7.3. If it is proposed to change the existing colour scheme, a planning permit is required and it would be important to use colours that enhance the architectural style and age of the building.

7.4. Rather than repainting, it would be preferred if earlier paint was chemically removed from brick, stone and rendered surfaces, revealing the original finish.

7.5. Chemical removal of paint will not damage the surface of the stone, bricks or render or even the delicate tuck pointing, hidden under many painted surfaces. Removal of the paint will not only restore the elegance of the architecture, but it will remove the ongoing costs of repainting it every 10 or so years.

7.6. Sand, soda or water blasting removes the skilled decorative works of craftsmen as well as the fired surface on bricks and the lime mortar from between the bricks. It is irreversible and reduces the life of the building due to the severe damp that the damage encourages. Never seal the bricks or render as that will create perpetual damp problems.

8. Services

8.1. Ensure new services and conduits, down pipes etc, are not conspicuous. Locate them at the rear of the building whenever possible, and when that is not practical, paint them the same colour as the building or fabric behind them, or enclose them behind a screen the same colour as the building fabric that also provides adequate ventilation around the device. Therefore, if a conduit goes up a red brick wall, it should be painted red, and when it passes over say, a cream coloured detail, it should be painted cream.

9. **Signage** (including new signage and locations and scale of adjacent advertising signage)

9.1. Ensure all signage is designed to fit around the significant architectural design features, not over them.

NOTE: The blue shaded area is the preferred location for additions and new development

Resources

Wellington Shire Heritage Advisor

Young, David (2008), "Salt Attack and Rising Damp, a guide to salt damp in historic and older buildings" Technical Guide, prepared for Heritage Victoria.

Download from their web site or ask Wellington Shire's heritage advisor to email a copy to you.

Locality:	**STRATFORD**
Place address:	**23 TYERS STREET**
Citation date	2016
Place type (when built):	Shop, Residence, Outbuilding
Recommended heritage protection:	Local government level Local Planning Scheme: Yes Vic Heritage Register: No Heritage Inventory (Archaeological): No

Place name: **Carter's Corner and Residence**

Architectural Style:	Victorian Italianate
Designer / Architect:	Not known
Construction Date:	1889

Statement of Significance

This statement of significance is based on the history, description and comparative analysis in this citation. The Criteria A-H is the Heritage Council Criteria for assessing cultural heritage significance (HERCON). Level of Significance, Local, State, National, is in accordance with the level of Government legislation.

What is significant?

Carter's Corner and Residence at 23 Tyers Street, Stratford, is significant. The original form, materials and detailing as constructed in 1889 are significant. The early hipped roof outbuilding to the south is also significant.

Later outbuildings, and alterations and additions to the buildings are not significant.

How is it significant?

Carter's Corner and Residence are locally significant for their historical and aesthetic values to the Shire of Wellington.

Why is it significant?

Carter's Corner, Residence and outbuilding are **historically significant at a local level as** they illustrate the boom period of Stratford when it was established as the main town in the Avon Shire and the centre of local government. The buildings are located on the corner of Blackburn Street which was originally the main entrance into Stratford from the south, before the Highway was realigned, which placed them in a prominent position when built. The store and residence were built for storekeeper James B. Kelly in 1889. Kelly aptly named the shop 'The Corner' which was officially opened on 1 August 1889. An early hipped-roof weatherboard outbuilding was probably built soon after, to the south of the residence. Kelly was well known and respected throughout North Gippsland, and was one of the most prominent and successful business men in the Dargo district prior to moving to Stratford. The corner shop and residence were originally built with ornate Victorian verandahs with decorative iron in the Italianate fashion. Kelly also built the cottages at the current 16 and 18 Blackburn Street to serve as workers cottages for the flour mill which was to the south of the shop and residence during this period. At the time of his death in 1897, Kelly was praised as a Councillor, Justice of the Peace, storekeeper, good business man and was well and favourably known throughout Gippsland. Following Kelly, William H. Carter, a house and carriage decorator occupied, then purchased the property, which he retained until the mid-late 1930s. Carter also became the Shire President and a JP. The corner shop served as a newsagency and general store, and during this period, and for a long time afterwards, became a meeting spot within the town colloquially known as 'Carter's Corner'. The shop served as Morgan's disused furniture store in the late 1940s, before Grant Barnett of Grant Barnett & Company of Melbourne leased it to serve as a regional umbrella manufacturing factory. In March 1947 Barnett opened 'Standfast' umbrella factory at 23 Tyers Street, manufacturing golf, beach, ladies and gents umbrellas. Mary Hawkins was a well-known employee of the factory before becoming a long-term resident of Stratford. Most of the alterations to the 127 year old shop were carried out to the building under Grant Barnett's 13 year ownership. The factory closed in 1960, when freight costs made the work uneconomical and the factory moved to Dandenong. From c1990s to 2012, the shop served as Molly's Lolly Shop, however, the shop is vacant in 2015. The house continues to serve as a private residence. The shop and residence are significant for their association with prominent locals James B. Kelly and William H. Carter. (Criteria A & H)

Carter's Corner, Residence and outbuilding **are aesthetically significant at a local level** for their Victorian Italianate architectural qualities, as landmark buildings and as a meeting place at the southern end of Stratford township. The 1889 shop, residence and early outbuilding are in good condition and retain a good level of integrity. The Victorian Italianate style is reflected in the shop building in the steeply-pitched hipped roof clad with galvanised corrugated iron (overpainted),

handmade red-bricks (overpainted) and plinth, chamfered corner entrance with its double timber panelled doors, simple rendered parapet with a small cornice at the top and the one-over-one double hung timber sash windows with rendered sills with radiating voussoirs above. Also notable are the two original large timber windows with rendered sills either side of the entrance. The Victorian Italianate architectural details of the residence include the M-hip roof and projecting gabled-bay to the facade all clad in galvanised corrugated iron (overpainted), two corbelled-brick chimneys and one simpler chimney to the rear, one-over-one double hung timber sash windows with a rendered sill and radiating voussoirs above, slightly-concave verandah roof clad with galvanised corrugated iron and the Victorian entrance comprising a timber panelled door with sidelights above timber panels, and highlights with stained glass; above are radiating brick voussoirs. Also notable are the handmade bricks and brick plinth. The early outbuilding is a large weatherboard building with a steeply-pitched hipped roof clad in corrugated iron with flush eaves, and a timber ledged door to the east elevation. (Criterion E)

Statutory Recommendations

This place is recommended for inclusion in the Schedule to the Heritage Overlay of the Wellington Shire Planning Scheme to the extent of the title boundary as shown on the map.

External Paint Controls	Yes
Internal Alteration Controls	No
Tree Controls	No
Outbuildings or fences which are not exempt under Clause 43.01-3	Yes, large timber hipped roof building attached to the SW corner of the house
Prohibited Uses May Be Permitted	No
Incorporated Plan	No
Aboriginal Heritage Place	Not assessed

Map of recommended boundary for Heritage Overlay

KEY

Recommended for Heritage Overlay

Title boundary

Carter's Corner and residence
23 Tyers St, Stratford

Project: Wellington Shire Stage 2 Heritage Study
Client: Wellington Shire Council
Author: Heritage Intelligence Pty Ltd
Date: 12/2/16

History

Locality history

Stratford is located on the east bank of the Avon River. The earliest known Europeans in the area included Angus McMillan and his party, who crossed the Avon River in 1840 and named it after a Scottish River. Following McMillan was Polish explorer Paul Strzelecki and his party, who followed a similar route but headed for Western Port. Strzelecki wrote a very positive report of the Stratford region. Squatters soon settled in the area, the lands serving as pasture for sheep and cattle. In 1842, William O. Raymond established the Stratford Pastoral Run, as well as a run at Strathfieldsaye (Fletcher & Kennett 2005:75). While it is suggested that the run was named after Shakespeare's Stratford-on-Avon (Victorian Places), it is more probable that it was named after the 'Straight Ford' across the Avon River at that point (as opposed to the Long Ford across the river at Weirs Crossing, that was used for a time when the Straight Ford was impassable) (SDHS). By 1844 there were 15,000 cattle in the region, and by 1845 there were 78,399 sheep (Fletcher & Kennett 2005:75; Context 2005:11).

A small settlement developed at the place where the stock route forded the Avon River, which would become Stratford. Raymond opened the Shakespeare Hotel c1847 and other businesses opened, including a blacksmiths, before the town was surveyed in 1854. The first bridge over the Avon River was built, a general store opened, and a tannery and flourmill were established (Fletcher & Kennett 2005:76). During this period, Gippsland cattle were driven south through Stratford to Port Albert for transport to Melbourne and Tasmania (Victorian Places). A Presbyterian church was built in 1857 which also served as the government school. A Catholic school opened with the construction of the first Catholic Church in 1864, before an Anglican Church was built in 1868. In the 1860s the pastoral runs were opened for selection and Stratford became the centre of the farming district. The town further grew with the discovery of gold in the Great Dividing Range, particularly at Crooked River in Grant, when supplies for the goldfields were brought through the town (Fletcher & Kennett 2005:76). In 1864, the Avon District Road Board was formed, and proclaimed a Shire in 1865, with Stratford as the administrative centre (Context 2005:38-9).

By the 1870s, Maffra and district had prospered and councilors exerted pressure to move the seat of government to Maffra. This was achieved briefly from 1873 to 1874, but in 1875 Maffra formed its own shire. Stratford became the main town in the Avon Shire and remained the centre of local government (Context 2005:38-9, 41). In 1884-85 a post office, courthouse and shire offices complex was built. The 1880s also saw the construction of a mechanics' institute and library (1890), and the first timber churches were replaced with brick buildings. The railway line from Melbourne reached Stratford in 1888 (Fletcher & Kennett 2005:76). By 1903, Stratford also had the Swan and Stratford Hotels and the Shakespeare Temperance Hotel, State School No. 596 and four churches (*Australian handbook* 1903). The town saw steady population growth until the beginning of World War I, maintaining a population in the 800s between 1911 and the 1960s (Victorian Places).

After World War I a soldiers' settlement was established on estates in the Avon Shire, however, many of the farms proved unviable and the settlement scheme was not a success. During World War II the district benefited from good wool prices, and a flax mill was opened west of Stratford. The district prospered in the 1950s with a reduced rabbit population and increased primary produce prices (Victorian Places). The Avon River was a narrow river with a wide flood plain and the river flooded rapidly and frequently, with severe floods in the 1930s, 1971 and 1990, which caused extensive damage. Measures to combat erosion were undertaken in the 1940s and the River Improvement Trust was formed in 1951 (Fletcher & Kennett 2005:76). A bridge that could withstand the floods was opened in 1965 (Victorian Places).

Stratford experienced a building boom from the 1970s, following land subdivision which resulted in residential development and an increase in population (Fletcher & Kennett 2005:76). In 1994, Wellington Shire was created by the amalgamation of the former Shires of Alberton, Avon and

Maffra, the former City of Sale, most of the former Shire of Rosedale, as well as an area near Dargo which was formerly part of Bairnsdale Shire (Context 2005:39). Stratford was no longer an administrative seat, but retained its importance as a central town for the surrounding farm district (Fletcher & Kennett 2005:76). The town has seen a steady population increase in the 2000s (Victorian Places).

Thematic context

This place is associated with the following themes from the *Wellington Shire Thematic History* (2005):

9. Developing Cultural Institutions and Way of Life

Place history

The original approach to Stratford from the south was via Blackburn Street, when the Princes Highway alignment crossed the Avon River to the east of the Township, which placed 23 Tyers Street on a prominent corner position when built. The current 23 Tyers Street (lot 10, Section 1, Township of Stratford) was purchased from the Crown by C. J. Tyers in June 1855. The original extent of the lot comprised the current nos. 16-18 Blackburn Street and 23 Tyers Street (Township Plan). Tyers Street is presumably named after the family.

In January 1889, the *Gippsland Times* (25 Jan 1889) reported that J. B. Kelly of Dargo had purchased the property on the corner of Blackburn and Tyers streets at Stratford, with the intention to erect a store (*Gippsland Times*, 26 Jan 1939:1). The store and residence was built for Kelly in 1889 (SDHS). An early hipped-roof weatherboard outbuilding was probably built soon after, to the south of the residence.

The store was officially opened on 1 August 1889. The local newspaper the *Gippsland Times* reported that 'Messrs J. B. Kelly and Co. of "The Corner," Stratford, notify elsewhere that they will open their new store to-morrow.' The article states that 'Mr J. B. Kelly is well known and respected throughout North Gippsland, having been for many years one of the most prominent and successful business men in the Dargo district' (*Gippsland Times*, 31 Jul 1889:3). Prior to moving to Stratford, James Browne Kelly, storekeeper carried out business at 'Dargo Flat' in the 1870s with his brother Andrew Hayes Browne Kelly, also a storekeeper (who was a storekeeper in Briagolong in 1897) (*Traralgon Record*, 11 Jun 1897:2; PROV; *Gippsland Times*, 22 Nov 1876:3).

An early photo (Figure H1) showed J. B. Kelly's corner shop with the attached residence, both with decorative Victorian verandahs, behind a row of men posing in front of the shop, including Kelly (SDHS). The parapet had the words 'J. B. Kelly & Co.' on each side, with '(The?) Corner' to the corner. A return verandah covered the shop's two main facades, with an iron frieze and brackets, supported by timber posts with capitals. The shopfront was face-brick (since overpainted) with a chamfered corner entrance flanked by two large windows. Near the entrance to the residence, the shop front had a single window (which appears to remain in 2015). Facing Tylers Street, the residence was evident with its cast-iron brackets to the verandah and windows were evident in the gabled-bay to the left of the entrance. A timber picket fence ran in front of the residence, meeting the shopfront (SDHS).

The land to the south of the buildings, on Tyers Street, is said to have been the site of Stratford's second flour mill. The two cottages at nos. 16 and 18 Blackburn Street served as mill cottages, owned by J. B. Kelly (SDHS). In April 1897, Kelly also purchased lots 6, 7, 8, 9 and 10 (section 48, Township of Stratford) to the east of the town, under his wife's name (Township Plan; PROV). In June 1897, James B. Kelly died in Stratford. His death was considered 'deplorable' within the town. An article at the time of his death reported that he was a Councillor, Justice of the Peace, storekeeper and good business man and well and favourably known throughout Gippsland (*Traralgon Record*, 11 Jun 1897:2). Upon his death, Kelly owned lot 10 (section 1) that comprised a 'store and dwellinghouse of seven rooms built of brick and wood (both now unoccupied)' (the current 23 Tyers Street) and 'two five roomed wooden cottages with outhouses' (16 & 18 Blackburn Street), with a total value of 900 pounds (these cottages have since been subdivided and on-sold on individual title boundaries)

(PROV). At this date, Kelly also owned a brick store and 'dwellinghouse of six rooms' at the current 59-65 Tyers Street (lot 9, section 3, Township of Stratford), valued at 1300 pounds (PROV).

In July 1897, W. H. Carter, house and carriage decorator, wrote to Mrs Kelly and on a memorandum dated 23 July 1897, requesting to rent the shop and dwelling for a term of one of more years. He discusses possible terms and offered to 'paint the whole of the front of shop & verandah 2 coats (which it very much needs)'. His request was granted (SDHS). Mrs J. B. (Ellen) Kelly left Stratford in 1901 (*Gippsland Times*, 18 Jul 1901:3). The property was then sold to the Carter family (SDHS). William Henry Carter was the Shire President and a JP, who ran the corner store as a newsagency and general store. The Carters owned the shop until the mid-late 1930s (SDHS; Context 2005; Gippsland Times, 31 Aug 1939:3). As early as 1907 and as late as 1942, the name Carter's Corner in Stratford was referred to in local newspapers as a meeting spot (*Gippsland Mercury*, 18 May 1917:3; G*ippsland Times*, 26 Feb 1942:2; *Maffra Spectator*, 9 May 1907:3). In 2016, a nameplate (in an Art Nouveau style) near the entrance door reads 'Matoppo', which was the birthplace of Mrs Carter (SDHS).

In 1921, a garage operated off the north-west end of the building (Figure H2), incorporating the west end of the Blackburn Street facade, with a garage entrance attached to the west (since removed).

By 1947, 23 Tyers Street was a disused furniture store owned by the Morgans, before Grant Barnett of Grant Barnett & Company, umbrella manufacturers in Melbourne, leased the buildings. In March 1947, Barnett opened 'Standfast' umbrella factory at 23 Tyers Street, manufacturing golf, beach, ladies and gents umbrellas in conjunction with the Melbourne factory. Mary Hawkins (nee Maguire) was a key employee of the factory, who originally worked at the Melbourne location before relocating to open the Stratford factory and becoming a long term resident of Stratford. The umbrellas were sold in Melbourne and interstate, transported via rail (SDHS).

Barnett is known to have carried out some alterations to the buildings. A photo dating to this period (Figure H3) showed that the major external alterations had occurred by this date. The photo showed the employees outside of the factory during their Christmas breakup. They group stand in front of the north elevation. The verandah had been removed and the building painted. The rear window had security bars attached, while the large shopfront window is probably original to the 1889 building (SDHS).

The factory closed in 1960, when freight costs made the work uneconomical and the factory moved to Dandenong. The residence was later occupied by the Ross family. From c1990s to 2012, the shop served as Molly's Lolly Shop (SDHS).

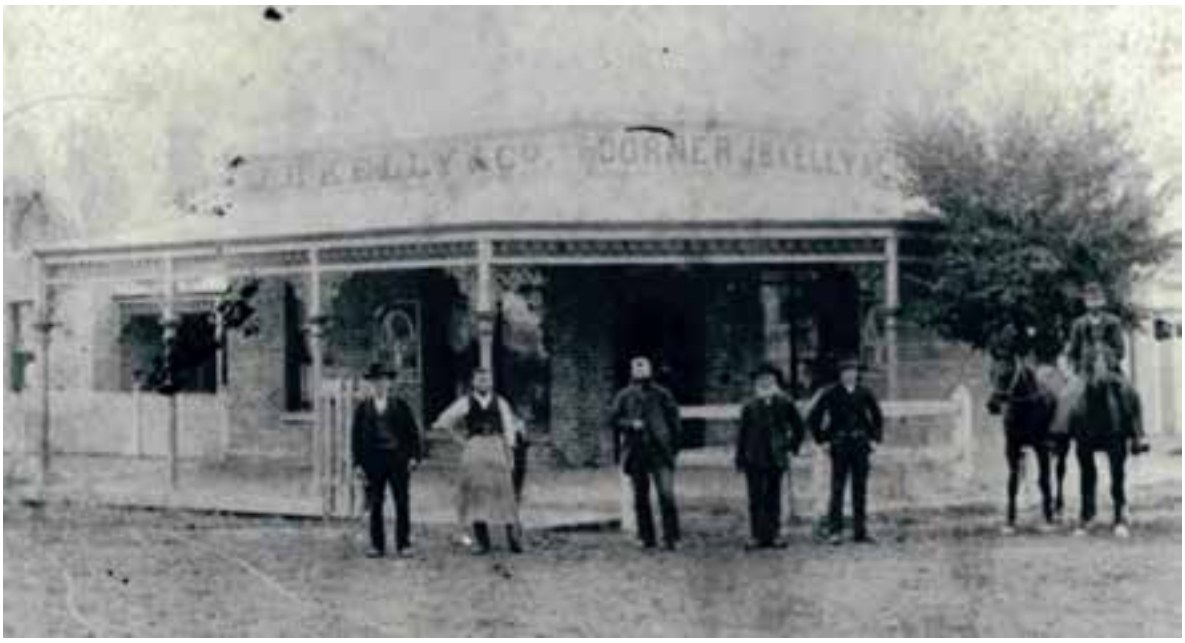


Figure H1. An early photo that shows J. B. Kelly's corner shop with the attached residence, both with decorative Victorian verandahs, behind a row of men posing in front of the shop, including Kelly (SDHS).

Figure H2. An advertisement for the garage that operated at the north-west end of the building in 1921 (garage since removed but the openings to the left remain) (SDHS).

Figure H3. Workers standing in front of the north elevation of the corner shop, at the Christmas breakup at Grant Barnett Umbrella Factory. The verandah had been removed, the building painted, and security bars added to the rear window (SDHS).

Sources

Australian handbook (1903), as cited in Victorian Places 'Stratford', <http://www.victorianplaces.com.au/maffra>, accessed Feb 2016.

Context Pty Ltd (2005), *Wellington Shire Heritage Study & Thematic Environmental History*, prepared for Wellington Shire Council.

Fletcher, Meredith & Linda Kennett (2005), Wellington Landscapes, *History and Heritage in a Gippsland Shire*, Maffra.

Gippsland Mercury [Sale, Vic.]

Gippsland Times

Maffra Spectator

Public Records Office Victoria (PROV), 'James B Kelly' Will & Probate, File number 65/089: VPRS 28/P0/Unit 832; VPRS 28/P2/Unit 464; VPRS 7591/P2/Unit 265.

Stratford & District Historical Society (SDHS) collection: historical information and photos generously provided by Judy Richards and Linda Barraclough, provided Nov 2015 & April 2016. Including memories written in the Historical Society Bulletin number 2, June 2005.

Township of Stratford Plan

Traralgon Record

Victorian Places, 'Stratford', <http://www.victorianplaces.com.au/stratford>, accessed 16 February 2016.

Description

This section describes the place in 2016. Refer to the Place History for additional important details describing historical changes in the physical fabric.

The corner shop and attached residence were built in 1889 in the Victorian Italianate style, on the south-west corner of Blackburn and Tyers Street, at the southern end of the main commercial street of Stratford. The shop sits on the northern title boundary, with a corner entrance, while the residence is attached to the rear (south) and has a small setback from Tyers Street which it fronts. The 1889 shop, residence and outbuilding are in good condition and retain a good level of integrity.

Figure D1 & Aerial. The large shop has a steeply-pitched hipped roof clad with galvanised corrugated iron (overpainted) and a number of recent round metal vents to the roof. The shop is constructed of handmade red-brick (all overpainted) with a small brick plinth. The main elevations of the brick shop front Tyers and Blackburn Street, with a chamfered corner entrance. These elevations have a simple smooth-rendered parapet with a small cornice at the top (it is evident where the original verandah was attached to the two facades below the render). The corner entrance has double timber panelled doors (which may be reduced in height) with a large highlight (covered, with a modern air conditioner installed). Either side of the entrance are two large timber windows with rendered sills (with later metal attachments to the lintels) which match the original openings, as seen in Figure H1 (the glass has been replaced; the vertical glazing bars are original lambs tongue profile). At the south end of eastern facade is a tall one-over-one double hung timber sash window with a rendered sill (with the top enclosed and security bars that date to c1950s). The north elevation has a standard-height one-over-one double hung timber sash window with a rendered lintel and radiating voussoirs above (also with security bars).

The west end of the north elevation has an aluminium framed window with a rendered sill that probably dates to the c1950s alterations.

Figure D2 & Aerial. The residence is attached to the south of the shop, fronting Tyers Street. The brick (overpainted) residence has a small brick plinth and an M-hip roof, and a projecting gabled-bay to the facade, all clad in galvanised corrugated iron (painted to most elevations). The residence retains two corbelled-brick chimneys and one simpler chimney to the rear (all unpainted). The facade has a projecting gabled-bay to the left, a decorative triangular opening to the bargeboards at the peak and a rectangular vent with brick arch voussoirs, to the gabled end with a decorative timber trefoil at the top. The bay has a one-over-one double hung timber sash window with a rendered sill and radiating voussoirs above. A slightly-concave verandah fills the recessed portion of the facade to the right and is clad with galvanised corrugated iron (overpainted).

The verandah has been in-filled to the right with fibro-cement cladding with louvered windows to the top half (probably c1950s). The verandah floor is laid with recent cement pavers. A modern timber fence runs along the front of the house (replacing the original low picket fence).

Figure D3. The Victorian entrance has a timber panelled door with sidelights above timber panels, and highlights with stained glass; above are radiating brick voussoirs (overpainted). An Art Nouveau styled nameplate near the entrance door reads 'Matoppo' (dating to the Carter's occupation). See Figure H1 for the original detail to the verandah of the residence.

Figure D4. Off the south elevation of the house is a skillion-roof verandah clad in galvanised corrugated iron (overpainted) with round-edged palings to the east end (and enclosed at this end with later fibro-cement sheet). A later addition extends off this at the east end, also enclosed with fibro-cement sheet.

Attached to the south of the residence at the west end is a large weatherboard building with a steeply-pitched hipped roof clad in corrugated iron (painted) with flush eaves. It has a timber ledged door to the east elevation (and other altered openings) and is a significant early outbuilding.

Aerial. Narrow additions with iron roofs project off the west elevation of the shop, residence and weatherboard addition to the south of the residence. Some of these may be early additions.

Figure D1. The large shop has a hipped roof clad with galvanised corrugated iron (overpainted) and a number of recent round metal vents to the roof. The shop is constructed of handmade red-brick (all overpainted) with a small brick plinth. The main elevations of the brick shop front Tyers and Blackburn Street, with a chamfered corner entrance and rendered parapet.

Figure D2. The residence is attached to the south of the shop, fronting Tyers Street. The brick (overpainted) residence has an M-hip roof, and a projecting gabled-bay to the facade, all clad in galvanised corrugated iron (overpainted). The facade has a projecting gabled-bay to the left and a slightly-concave verandah fills the recessed portion of the facade to the right.

Figure D3. The Victorian entrance has a timber panelled door with sidelights above timber panels, and highlights with stained glass; above are radiating brick voussoirs. The bricks have been painted.

Figure D4. View showing the significant shop, residence and early large hipped-roof outbuilding. Off the south elevation of the house is a skillion-roof verandah clad in galvanised corrugated iron.

Sources

All photos taken in 2015 by Heritage Intelligence Pty Ltd as part of Wellington Shire Stage 2 Heritage Study.

Comparative Analysis

The three modest shops recommended for a Heritage Overlay in this study are all over 100 years old, located in small towns, Stratford and Boisdale, and although they all have some alterations (most are reversible) they are all highly visible in the street, and their form and detailing read as historic buildings in the streetscape. Other examples in the Shire that already have an individual Heritage Overlay include the much earlier shop and house in Port Albert (restored), and the very altered shop in York St, Sale. Importantly, all of these examples represent important historical commercial development in their respective towns. The larger city of Sale has several other modest historic shops protected as part of the Town Centre Heritage Precinct HO.

Carter's Corner and Residence, 23 Tyers Street, Stratford - 1889 brick Victorian Italianate corner store with an attached residence and large contemporary outbuilding. The large corner shop has lost its original verandah but otherwise is intact. The attached house has lost its detail to the verandah (and has later infill) but is otherwise intact and in good condition. Recommended for the Heritage Overlay in this Study.

Comparable places:

Bakery (former), shop and residence, 20 Tyers Street, Stratford – c1880s Victorian Italianate timber house and c1890s-c1900 Federation Arts and Crafts shop and bakery. The brick bakehouse has some early alterations and additions. The timber house and attached corner shop are highly intact. The small corner shop retains its original verandah and shopfront windows which is unusual for a commercial building. Recommended for the Heritage Overlay in this Study.

General Store, Bakery (former) and House, Boisdale – 1902 single-storey brick constructions in the Federation Free style. The verandah and shopfront to the store have been altered, while the house has a brick addition to the facade and has lost its original verandah and some detail to the gable end. The brick bakehouse retains its original oven and has a concrete block addition. While the three historically related buildings have undergone alterations, they are some of the earliest buildings built in Boisdale by the Fosters brothers. Recommended for the Heritage Overlay in this Study.

Robert's Drapers Shop (former), 63-65 Tarraville Road, Port Albert– c1860 Victorian weatherboard house with rendered brick shop with a later weatherboard parapet, and alterations including the removal of the parapets to the side elevations, slight alterations to the verandah and probably the shopfront windows. (HO119)

Shop, 184 York St, Sale – simple brick shop with an intact roof form and side walls visible from the street, and parts of the original shop front, although the verandah has been removed, the windows replaced and the brickwork overpainted. It is significant as one of three 19th century shops remaining in York Street. (HO202)

Management Guidelines

Whilst landowners are not obliged to undertake restoration works, these guidelines provide recommendations to facilitate the retention and enhancement of the culturally significant place, its fabric and its setting, when restoration works or alterations to the building are proposed. They also identify issues particular to the place and provide further detailed advice where relevant. The guidelines are not intended to be prescriptive and a pragmatic approach will be taken when considering development proposals. Alternative approaches to those specified in the guidelines will be considered where it can be demonstrated that a desirable development outcome can be achieved that does not impact on a place's heritage integrity.

These buildings are in good condition, and at first appearance they present as a very altered historic group of buildings, however, most of the historic fabric of the shop, house and outbuilding is intact.

Recommended is; the removal of the in-fill walling to the verandah of the residence, reconstruction of the missing components of the verandah (and detail) on both the residence and shop, and reconstruction of the picket fence to the residence, as shown in Fig H1. Chemical removal of the paint from all of the brickwork will greatly enhance the historic place. There are some recommendations below relating to sub floor ventilation and some guidelines for future development.

1. **Setting**
   - 1.1. Retain clear views of the side elevations of the shop, outbuilding and residence, from the streets.
   - 1.2. Ensure signs and services such as power poles, bus shelters, signs, etc are located so that they do not impact on the important views.
   - 1.3. New interpretation storyboards should be placed to the side of the building not directly in front of it.
   - 1.4. Paving
     - 1.4.1. For Victorian era historic buildings, appropriate paving could be pressed granitic sand, or asphalt. If concrete is selected, a surface with sand-coloured- size exposed aggregate would be better with the Victorian style.
     - 1.4.2. Ensure the asphalt or concrete does not adhere to the building itself. Insert 10mm x 10mm grey polyurethane seal over a zipped Ableflex joint filler around the plinth, to ensure concrete does not adhere to it, and to allow expansion and joint movement and prevent water from seeping below the building.

2. **Additions and New Structures**
   - 2.1. New structures should be restricted to the area shown in the blue polygon on the aerial map below.
   - 2.2. Sympathetic extensions are preferred. E.g. New parts that are in the same view lines as the historic building as seen from the street, should be parallel and perpendicular to the existing building, no higher than the existing building, similar proportions, height, wall colours, steep gable or hip roofs, with rectangular timber framed windows with a vertical axis. But the parts that are not visible in those views could be of any design, colours and materials.
   - 2.3. Where possible, make changes that are easily reversible. E.g. The current needs might mean that a doorway in a brick wall is not used, or located where an extension is desired. Rather than bricking up the doorway, frame it up with timber and sheet it over with plaster, weatherboards, etc.
   - 2.4. To avoid damage to the brick walls, signs should be attached in such a way that they do not damage the brickwork. Preferably fix them into the mortar rather than the bricks.
   - 2.5. If an extension is to have a concrete slab floor, ensure it will not reduce the air flow under the historic brick building.
   - 2.6. Avoid hard paths against the walls. Install them 500mm away from the walls and 250mm lower than the ground level inside the building. Fill the gap between the path and wall with very coarse gravel to allow moisture to evaporate from the base of the wall. See section 7.
   - 2.7. New garden beds
     - 2.7.1. These should be a minimum of 500mm from the walls, preferably further, and the ground lowered so that the finished ground level of the garden bed is a minimum of 250mm lower than the ground level which is under the floor, inside the building. Slope the soil and garden bed away from the building, and fill the area between the garden bed and walls, with very coarse gravel up to the finished level of the garden bed. The coarse gravel will have air gaps between the stones which serves the function of allowing moisture at the base of the wall to evaporate and it visually alerts gardeners and maintenance staff that the graveled space has a purpose. The reason that garden

beds are detrimental to the building, is by a combination of: watering around the base of the wall and the ground level naturally builds up. The ground level rises, due to mulching and leaf litter and root swelling, above a safe level such that it blocks sub floor ventilation, and the wall is difficult to visually monitor on a day to day basis, due to foliage in the way.

3. Accessibility

3.1. Ramps

3.1.1. Removable ramp construction

3.1.1.1. A metal framed ramp which allows air to flow under it, to ensure the subfloor vents of the building are not obstructing good airflow under the floor, which will allow the wall structure to evaporate moisture, reduce termite and rot attack to the subfloor structure and reduce rising damp in brick/stone walls.

3.1.1.2. If it is constructed of concrete next to brick walls this may cause damp problems in the future.

3.1.1.3. Ensure water drains away from the subfloor vents, and walls and any gap between the wall and the ramp remains clear of debris. Insert additional sub floor vents if the ramp has blocked any of them.

3.1.1.4. The hand rails on the ramp should not be a feature, which would detract from the architecture. Plain thin railings painted in the same colour as the walls, so that they blend in, would be appropriate.

3.2. Metal banisters may be installed at the front steps. They are functional and minimalist and they have a minor visual impact on the architecture and therefor they are a suitable design for an accessible addition.

4. **Reconstruction and Restoration**

If an opportunity arises, consider restoring and reconstructing the following.

4.1. Demolish the low timber fence to the verandah, which is not significant.

4.2. Demolish the c1950s in-fill walls of the verandah of the residence (the verandah roof is original).

4.3. Remove non significant roof vents on the shop.

4.4. Roofing, spouting and down pipes

4.4.1. Use galvanised corrugated iron roofing, spouting, down pipes and rain heads.

4.4.2. Don't use Zincalume or Colorbond.

4.4.3. Use Ogee profile spouting, and round diameter down pipes.

4.5. Restore the decorative timber barge boards and vent in the projecting gabled-bay of the brick residence and other original timber joinery that is visible from the streets.

4.6. Verandah

4.6.1. Reconstruct the original verandah on both the residence and shop as shown in Fig. H1 (retain the existing verandah roof to the residence).

4.6.2. Reconstruct the missing cast iron brackets, valance, on both verandahs as shown in Fig H3.

4.7. Fences

4.7.1. Reconstruct the timber picket fence in front of the residence, as shown in Fig H1.

5. Brick Walls

5.1. Mortar: Match the lime mortar, do not use cement mortar. Traditional mortar mixes were commonly 1:3 lime:sand.

5.2. Paint and Colours (also see Paint Colours and Paint Removal)

5.2.1. It is recommended to paint the exterior of the timber building using original colours

(paint scrapes may reveal the colours) to enhance the historic architecture and character.

5.2.2. Note, even though some paints claim to 'breathe', there are no paints available, that adequately allow the walls to 'breathe'.

5.2.3. Paint removal: It is strongly recommended that the paint be removed chemically from all the brickwork, (never sand, water or soda blast the building as this will permanently damage the bricks, mortar and render. Never seal the bricks or render as that will create perpetual damp problems). Removal of the paint will not only restore the elegance of the architecture, but it will remove the ongoing costs of repainting it every 10 or so years.

5.3. Remove any dark grey patches to the mortar joints - this is cement mortar which will damage the bricks, as noted above, and reduce the longevity of the walls. Repoint those joints with lime mortar. The mortar is not the problem it is the messenger, alerting you to a damp problem (also see Water Damage and Damp)

5.4. Modern products: Do not use modern products on these historic brickwork as they will cause expensive damage. Use lime mortar to match existing.

5.5. **Do not seal** the brickwork with modern sealants or with paint. Solid masonry buildings **must be able to evaporate water** when water enters from leaking roofs, pipes, pooling of water, storms, etc. The biggest risk to solid masonry buildings is permanent damage by the use of cleaning materials, painting, and sealing agents and methods. None of the modern products that claim to 'breathe' do this adequately for historic solid masonry buildings.

6. Care and Maintenance

6.1. Retaining and restoring the heritage fabric is always a preferable heritage outcome than replacing original fabric with new.

6.2. Key References

6.2.1. Obtain a copy of "Salt Attack and Rising Damp" by David Young (2008), which is a free booklet available for download from Heritage Victoria website. It is in plain English, well illustrated and has very important instructions and should be used by tradesmen, Council maintenance staff and designers.

6.2.2. Further assistance is available from the Shire's heritage advisor.

6.3. Roofing, spouting and down pipes

6.3.1. Use galvanised corrugated iron roofing, spouting, down pipes and rain heads. It is preferable to use short sheet corrugated iron and lap them, rather than single long sheets, but it is not essential.

6.3.2. Do not use Zincalume or Colorbond.

6.3.3. Use Ogee profile spouting, and round diameter down pipes.

6.4. Joinery

6.4.1. It is important to repair rather than replace where possible, as this retains the historic fabric. This may involve cutting out rotten timber and splicing in new timber, which is a better heritage outcome than complete replacement.

7. Water Damage and Damp

7.1. Signs of damp in the walls include: lime mortar falling out of the joints, moss growing in the mortar, white (salt) powder or crystals on the brickwork, existing patches with grey cement mortar , or the timber floor failing. These causes of damp are, in most cases, due to simple drainage problems, lack of correct maintenance, inserting concrete next to the solid masonry walls, sealing the walls, sub floor ventilation blocked, or the ground level too high on the outside.

7.2. Always remove the **source** of the water damage first (see Care and Maintenance).

7.3. Water falling, splashing or seeping from damaged spouting and down pipes causes severe

and expensive damage to the brick walls.

7.4. Repairing damage from damp may involve lowering of the ground outside so that it is lower than the ground level inside under the floor, installation of agricultural drains, running the downpipes into drainage inspection pits instead of straight into the ground. The reason for the pits is that a blocked drain will not be noticed until so much water has seeped in and around the base of the building and damage commenced (which may take weeks or months to be visible), whereas, the pit will immediately fill with water and the problem can be fixed before the floor rots or the building smells musty.

7.5. Damp would be exacerbated by watering plants near the walls. Garden beds and bushes should be at least half a metre away from walls.

7.6. Cracking: Water will be getting into the structure through the cracks (even hairline cracks in paint) and the source of the problem needs to be remedied before the crack is filled with matching mortar, or in the case of paint on brick, stone or render, the paint should be chemically removed, to allow the wall to breathe properly and not retain the moisture.

7.7. Subfloor ventilation is critical. Check that sub floor vents are not blocked and introduce additional ones if necessary. Ensure the exterior ground level is 250mm or more, lower than the ground level inside the building. Good subfloor ventilation works for free, and is therefore very cost effective. Do not rely on fans being inserted under the floor as these are difficult to monitor, they can breakdown as they get clogged with dust, etc, and there are ongoing costs for servicing and electricity.

7.8. Engineering: If a structural engineer is required, it is recommended that one experienced with historic buildings and the Burra Charter principle of doing 'as little as possible but as much as necessary', be engaged. Some of them are listed on Heritage Victoria's Directory of Consultants and Contractors.

7.9. Never install a concrete floor inside a solid masonry building, as it will, after a year or so, cause long term chronic damp problems in the walls.

7.10. Never use cement mortar, always match the original lime mortar. Cement is stronger than the bricks and therefore the bricks will eventually crumble, leaving the cement mortar intact! Lime mortar lasts for hundreds of years. When it starts to powder, it is the 'canary in the mine', alerting you to a damp problem – fix the source of the damp problem and then repoint with lime mortar.

7.11. Do not install a new damp proof course (DPC) until the drainage has been fixed, even an expensive DPC may not work unless the ground has been lowered appropriately.

8. Paint Colours and Paint Removal

8.1. A permit is required if you wish to paint a previously unpainted exterior, and if you wish to change the colours from the existing colours.

8.2. Even if the existing colour scheme is not original, or appropriate for that style of architecture, repainting using the existing colours is considered maintenance and no planning permit is required.

8.3. If it is proposed to change the existing colour scheme, a planning permit is required and it would be important to use colours that enhance the architectural style and age of the building.

8.4. Rather than repainting, it would be preferred if earlier paint was chemically removed from brick, stone and rendered surfaces, revealing the original finish.

8.5. Chemical removal of paint will not damage the surface of the stone, bricks or render or even the delicate tuck pointing, hidden under many painted surfaces. Removal of the paint will not only restore the elegance of the architecture, but it will remove the ongoing costs of repainting it every 10 or so years.

8.6. Sand, soda or water blasting removes the skilled decorative works of craftsmen as well as the fired surface on bricks and the lime mortar from between the bricks. It is irreversible and

reduces the life of the building due to the severe damp that the damage encourages. Never seal the bricks or render as that will create perpetual damp problems.

9. **Services**

9.1. Ensure new services and conduits, down pipes etc, are not conspicuous. Locate them at the rear of the building whenever possible, and when that is not practical, paint them the same colour as the building or fabric behind them, or enclose them behind a screen the same colour as the building fabric that also provides adequate ventilation around the device. Therefore, if a conduit goes up a red brick wall, it should be painted red, and when it passes over say, a cream coloured detail, it should be painted cream.

10. **Signage** (including new signage and locations and scale of adjacent advertising signage)

10.1. Ensure all signage is designed to fit around the significant architectural design features, not over them.

NOTE: The blue shaded area is the preferred location for additions and new development

Resources

Wellington Shire Heritage Advisor

Young, David (2008), "Salt Attack and Rising Damp, a guide to salt damp in historic and older buildings" Technical Guide, prepared for Heritage Victoria.

Download from their web site or ask Wellington Shire's heritage advisor to email a copy to you.

Locality:	**STRATFORD**
Place address:	**58 TYERS STREET**
Citation date	2016
Place type (when built):	Bank
Recommended heritage protection:	Local government level Local Planning Scheme: Yes Vic Heritage Register: No Heritage Inventory (Archaeological): No
Place name:	**State Savings Bank (former)**

Architectural Style:	Interwar Bungalow
Designer / Architect:	Godfrey and Spowers
Construction Date:	1929

Statement of Significance

This statement of significance is based on the history, description and comparative analysis in this citation. The Criteria A-H is the Heritage Council Criteria for assessing cultural heritage significance (HERCON). Level of Significance, Local, State, National, is in accordance with the level of Government legislation.

What is significant?

The former State Savings Bank and front fence, at 58 Tyers Street, Stratford, is significant. The original form, materials, detailing and colours as constructed in 1929 are significant.

Later outbuildings and alterations and additions to the building are not significant. This includes the modern shed to the rear of the bank.

How is it significant?

The former State Savings Bank is locally significant for its historical and aesthetic values, to Wellington Shire and particularly to the town of Stratford.

Why is it significant?

The former State Savings Bank is **historically significant at a local level.** Built in 1929, it illustrates the importance of the town as an established commercial centre for the surrounding pastoral and agricultural district and as the seat of government for the Avon Shire. The State Savings Bank expanded in the region in the 1920s as a result of the commercial development, with the Stratford bank operating from 1929 until c1990s, when it was sold into private ownership. (Criterion A)

The former State Savings bank is **aesthetically significant at a local level** as a fine example of a bank designed in the interwar bungalow style by architects Godfrey and Spowers, and for its landmark quality in the commercial streetscape. It has a high degree of integrity, with the Bungalow influences evident in the low-pitched hipped roof clad with terracotta tiles, wide timber lined eaves, the small concrete porch to the entrances on the facade and south elevation supported by consoles, the wide horizontal band of render across the centre of the facade, and the decorative render to the window lintels and sills and the timber window and door joinery. The timber fence to the front boundary is also significant. It is one of 17 banks designed by Godfrey and Spowers in their trademark bungalow design between 1920 and 1931, but the only known bank designed by them in Wellington Shire. (Criteria E & H)

Statutory Recommendations

This place is recommended for inclusion in the Schedule to the Heritage Overlay of the Wellington Shire Planning Scheme to the extent of the title boundary as shown on the map.

External Paint Controls	Yes
Internal Alteration Controls	No
Tree Controls	No
Outbuildings or fences which are not exempt under Clause 43.01-3	Yes, front fence
Prohibited Uses May Be Permitted	No
Incorporated Plan	No
Aboriginal Heritage Place	Not assessed

Map of recommended boundary for Heritage Overlay

KEY

- Recommended for Heritage Overlay
- Existing Heritage Overlay
- Title boundary

State Savings Bank (former)
58 Tyers St, Stratford

Project: Wellington Shire Stage 2 Heritage Study
Client: Wellington Shire Council
Author: Heritage Intelligence Pty Ltd
Date: 12/2/16

History

Locality history

Stratford is located on the east bank of the Avon River. The earliest known Europeans in the area included Angus McMillan and his party, who crossed the Avon River in 1840 and named it after a Scottish River. Squatters soon settled in the area, the lands serving as pasture for sheep and cattle. (Fletcher & Kennett 2005:75; Context 2005:11). A small settlement developed at the place where the stock route forded the Avon River, which would become Stratford. The town further grew with the discovery of gold in the Great Dividing Range, particularly at Crooked River in Grant, when supplies for the goldfields were brought through the town (Fletcher & Kennett 2005:76). In 1864, the Avon District Road Board was formed, and proclaimed a Shire in 1865, with Stratford as the administrative centre (Context 2005:38-9). By the 1870s, Maffra and district had prospered and councillors exerted pressure to move the seat of government to Maffra. This was achieved briefly from 1873 to 1874, but in 1875 Maffra formed its own shire. Stratford became the main town in the Avon Shire and remained the centre of local government (Context 2005:38-9, 41). The railway line from Melbourne reached Stratford in 1888 (Fletcher & Kennett 2005:76) and by 1903, Stratford also had a post office, courthouse and shire offices complex, the Swan and Stratford Hotels and the Shakespeare Temperance Hotel, State School No. 596, and four brick churches that replaced the earlier timber churches (*Australian handbook* 1903). The town saw steady population growth until the beginning of World War I, maintaining a population in the 800s between 1911 and the 1960s (Victorian Places).

After World War I a soldiers' settlement was established on estates in the Avon Shire, however, many of the farms proved unviable and the settlement scheme was not a success. During World War II the district benefited from good wool prices, and a flax mill was opened west of Stratford. The district prospered in the 1950s with a reduced rabbit population and increased primary produce prices (Victorian Places). The Avon River was a narrow river with a wide flood plain and the river flooded rapidly and frequently, with severe floods in the 1930s, 1971 and 1990, which caused extensive damage. Measures to combat erosion were undertaken in the 1940s and the River Improvement Trust was formed in 1951 (Fletcher & Kennett 2005:76). A bridge that could withstand the floods was opened in 1965 (Victorian Places).

Stratford experienced a building boom from the 1970s, following land subdivision which resulted in residential development and an increase in population (Fletcher & Kennett 2005:76). In 1994, Wellington Shire was created by the amalgamation of the former Shires of Alberton, Avon and Maffra, the former City of Sale, most of the former Shire of Rosedale, as well as an area near Dargo which was formerly part of Bairnsdale Shire (Context 2005:39). Stratford was no longer an administrative seat, but retained its importance as a central town for the surrounding farm district (Fletcher & Kennett 2005:76). The town has seen a steady population increase in the 2000s (Victorian Places).

Thematic context

This place is associated with the following themes from the *Wellington Shire Thematic History* (2005):

7. Building Settlements and Towns

- 7.2 Service Centres

Banks were an indication of the importance of a town as a main commercial centre. When banks were first established in regional Victorian locations, they often operated out of the rooms of existing commercial premises (for example hotels), before the construction of a purpose-built bank which was a direct result of commercial growth in the location. Early purpose-built banks often had an attached manager's residence to the rear. During periods of economic growth, the banks were often upgraded with the construction of new premises. These new buildings were usually imposing brick structures in the style of the era, often architect designed. With the amalgamation and disseverment of banks

due to changes in Acts, banks often closed and were sold into private ownership. A number of former bank buildings remain today in the Shire, and now serve as either commercial premises or private residences. Examples of these are the former Commercial Bank of Australia in Maffra, the former Bank of Australasia in Rosedale, the former State Savings Bank in Stratford and the Union Bank of Australia in Yarram.

Place history

State Savings Banks

The State Savings Bank of Victoria was established in 1912, when the Savings Bank Act provided for all banks operating under the Savings Banks Act to be collectively named. In 1990, the Bank was sold to the Commonwealth Bank of Australia (PROV, VA1041).

The State Savings Bank expanded in the region in the 1920s. A branch opened in Maffra in June 1929. The building was reported at the time as a 'handsome brick structure' with living quarters that added 'to the appearance of the town'. The Stratford branch was also built in 1929 and officially opened on 15 July 1929, and was considered 'an acquisition to the town' (Gippsland Times, 24 Jun 1929:3).

Place history

R. Thomson received the crown grant for the lot (lot 10, Township of Stratford), which comprises the current 54-62 Tyers Street (Township Plan). The property (along with two other lots on Tyers Street) were owned by George James Crockett, saddler of Stratford from 1891. Crockett subdivided the lots and on-sold them from 1922. The current 58 Tyers Street was sold to the Commissioners of the State Savings Bank of Victoria in September 1926 (LV:V2352/F393).

The existing Stage Savings Bank was designed by prominent bank architects Godfrey and Spowers. After 1900, they were the most prolific bank architects in Victoria, working mainly for the State Savings Bank. The bank at Stratford is one of 17 banks in Victoria (14 of them for the SSB) designed between 1920 and 1931, by the architects Godfrey and Spowers in their trademark bungalow style (Trethowan 1976). The Stratford branch of the State Savings Bank was built in 1929 and officially opened on 15 July 1929 under the management of a Mr Kerton. The opening of the bank was expected to advance the town (*Gippsland Times*, 24 Jun 1929:3; 18 Jul 1929:7).

An early photo (date not known; SDHS) showed the bank viewed at a distance from the south (Figure H1). The tall, light coloured chimney was evident on the southern plane of the low pitched roof, as well as the light coloured panel below the eave line on the south elevation. A photo dating to 1958 (SDHS) showed the facade of the two-storey brick bank with celebratory flags hanging from the balcony (Figure H2). The hipped tiled roof, lined eaves, sash windows, unpainted architectural brickwork, appeared as they do in 2015. The tones of the facade's colour scheme is apparent in the black and white photo. 'State Savings Bank' is written across the balustrade of the first floor balcony (may remain under modern signs) and a panelled door marks the entrance (since replaced). The timber fence to the right (south) of the building remains in 2015.

In 1994, the Commissioners of the State Savings Bank of Victoria sold the building into private ownership. The property may have already been leased by private owners at this date (LV:V2352/F393). A photo dating to 1998 (Victorian Places) showed that the pair of timber panelled entrance doors (evident in the 1958 photo) remained at this date (Figure H3).

A gabled-roof garage clad in corrugated iron to the rear of the building has been constructed recently. A 2014 aerial indicated that another outbuilding was located to the rear of the building, the date of which is not known. In 2015, the bank building is let out for commercial or residential purposes.

Figure H1. An early photo (date not known) (SDHS).

Figure H2. The bank in 1958 with the name 'State Savings Bank' evident on the projecting balcony (SDHS).

Figure H3. The bank in 1998 (Victorian Places).

Sources

Australian handbook (1903), as cited in Victorian Places 'Stratford', <http://www.victorianplaces.com.au/maffra>, accessed Feb 2016.

Context Pty Ltd (2005), *Wellington Shire Heritage Study Thematic Environmental History*, prepared for Wellington Shire Council

Fletcher, Meredith & Linda Kennett (2005), Wellington Landscapes, *History and Heritage in a Gippsland Shire*, Maffra.

Victorian Places, 'Stratford', <http://www.victorianplaces.com.au/stratford>, accessed 16 February 2016.

Gippsland Times

Land Victoria (LV), Certificates of Title, as cited above.

Stratford & District Historical Society (SDHS) collection: historical information and photos generously provided by Judy Richards and Linda Barraclough, provided Nov 2015.

Township of Stratford Plan

Victorian Places, 'Post Office, shops, former State Bank, Stratford, 1998' photo, <http://www.victorianplaces.com.au/>, accessed 4 January 2016.

Public Records Office Victoria (PROV), Agency VA 1041, 'State Savings Bank' description, <http://access.prov.vic.gov.au/>, accessed 2 Feb 2016.

Trethowan, Bruce (1976), *A Study of Banks in Victoria, 1851-1939*, prepared for the Historic Buildings Preservation Council.

Description

This section describes the place in 2016. Refer to the Place History above for additional important details describing historical changes in the physical fabric.

The bank was built in 1929 for the Commissioners of the State Savings Bank of Victoria. The Interwar red brick building shows influences of the bungalow style. It is located on the east side of Tyers Street, the main commercial street of Stratford and is located on the front (east) title boundary, flush with the footpath. Overall, the 1929 building has a high degree of integrity and is in good condition.

Figure D1. The two-storey red brick building has a low-pitched hipped roof clad with terracotta tiles, with wide timber lined eaves, which are typical of the style. Two tall narrow (painted) chimneys are located on the main portion of the bank. The roof continues to create a balcony over a first floor balcony, which projects at the centre of the facade. The entrance at ground level, to the left of the building, is reached by bluestone steps and is covered by a small concrete porch roof. To the right is a large window with three highlights and a single window with a highlight, both with rendered lintels. All the decorative render to the building has been overpainted. A horizontal moulding runs beneath the windows at sill level, broken up by simplified engaged pilasters which extend from the ground to eaves, breaking the facade up into bays. A wide rendered band runs horizontally across the centre of the facade (at the floor level of the first floor), and continues over the projecting balcony, extending approximately 1-2m on the side elevations. The balcony is supported by concrete brackets. The timber-framed windows at the first floor are nine-over-one double-hung sash windows with a soldier row of tapestry bricks at the lintel. Two doors of a similar style provide access to the balcony.

Figure D2. The south elevation has an entrance with a small concrete porch roof (like the facade) and a highlight, and timber-framed windows with rendered lintels and sills. A large rendered panel is located under the eaves at the eastern ends of both the south and north elevations (presumably to hold signage).

Figure D3. The north elevation comprises an entrance with wheelchair access, which altered an original entrance; as evident by the shortened height of the door and original lintel above what appears to be a highlight. There are single and grouped timber-framed windows on this elevation, all with rendered lintels and sills.

Figure D4. On the rear (east) elevation, the roofline continues to cover a small projecting section of the building. The first floor of the rear elevation has windows in the same style as the rest of the building. There are two single-storey brick rooms to the rear, in the same architectural style, with two tall face-brick chimneys with cement caps.

Alterations include: the original entrance door on the facade has been replaced, and the entrance on the north elevation has been altered to allow for a concrete ramp. All rendered decorations have been overpainted. Modern commercial signage has been attached to the balcony and north elevation.

A modern gabled-roof garage clad in corrugated iron is located on the rear boundary. A 2013 aerial indicated that other outbuildings are located to the rear of the building (dates not known). Modern outbuildings do not contribute to the significance of the place.

Figure D1. The facade (east elevation) with its low-pitched hipped roof, continuing over the projecting balcony to the first floor.

Figure D2. The south elevation with a second entrance with a porch and highlight. Note that the fence is the same as that in Figure H2.

Figure D3. The north elevation with the altered entrance door, original bluestone steps, and single and grouped windows with rendered lintels and sills.

Figure D4. The rear (east) elevation

Sources

All photos taken in 2015 by Heritage Intelligence Pty Ltd as part of Wellington Shire Stage 2 Heritage Study.

Trethowan, Bruce (1976), *A Study of Banks in Victoria, 1851-1939*, prepared for the Historic Buildings Preservation Council.

Comparative analysis

After 1900, the most prolific bank architects in Victoria were Godfrey and Spowers who worked mainly for the State Savings Bank.

The bank at Stratford is one of 17 banks in Victoria (14 of them for the SSB) designed between 1920 and 1931, by the architects, Godfrey and Spowers in their trademark bungalow style, but it is the only known bank designed by them in Wellington Shire. The earliest bank of similar design was at Murtoa c1921 (Trethowan 1976).

As the commercial buildings in Stratford are predominantly single storey and built of timber or rendered brick, this two storey architect-designed building in red brick is a landmark structure in the streetscape, with a similar impact and presence as the tall red brick Court House and Post Office complex nearby.

Management Guidelines

Whilst landowners are not obliged to undertake restoration works, these guidelines provide recommendations to facilitate the retention and enhancement of the culturally significant place, its fabric and its setting, when restoration works or alterations to the building are proposed. They also identify issues particular to the place and provide further detailed advice where relevant. The guidelines are not intended to be prescriptive and a pragmatic approach will be taken when considering development proposals. Alternative approaches to those specified in the guidelines will be considered where it can be demonstrated that a desirable development outcome can be achieved that does not impact on a place's heritage integrity.

1. Additions and new buildings
   - 1.1. Retain clear views of side elevations (up to the side door) of the building as well as the front elevation.
   - 1.2. New structures should be restricted to the rear of the property and largely concealed behind the heritage fabric when viewed from Tyers St.
   - 1.3. Additions and new buildings should be a maximum of two-storeys tall
2. Accessibility
   - 2.1. A concrete ramp has been installed on the east side of the building, forming a new entry. It is important that the ramp does not obstruct good airflow under the floor so that the wall structure can evaporate moisture and reduce termite and rot attack to the subfloor structure and damp in the brick walls. Ensure water drains away from the subfloor vents, and walls. Insert additional sub floor vents if the ramp has blocked any of them.
3. Reconstruction and Restoration .
   - 3.1. The existing painted rendered lintels, sills, consoles, plinths and wide band around the balcony level, may have been painted, but more commonly they were a light coloured unpainted render. To reduce costly repainting of these elements, and restore the original architecture, chemically remove the paint on the rendered areas and chimneys. Figs D1, 2, 3, 4.
4. Care and Maintenance
   - 4.1. Obtain a copy of "Salt Attack and Rising Damp" by David Young (2008), which is a free booklet available for download from Heritage Victoria website. It is in plain English, well illustrated and has very important instructions and should be used by tradesmen and Council maintenance staff. Further assistance is available from the Shire's heritage advisor.

4.2. Along the front of the building there is evidence of rising damp in the rendered plinth (cracking and spalling paint) and the bricks along the first two courses are starting to erode, leaving the stronger recent cement mortar.

4.2.1. This problem is centred around the broken down pipe. Fix the downpipe, (use round profile galvanized iron if it needs replacing) and ensure it discharges into an inspection pit, so that any leakage below ground is quickly noticed and repaired. The damage may have occurred when the footpath works were done.

4.3. If there is damp in the walls, or the timber floor is failing, it is imperative that the drainage is fixed first. This may involve the lowering of the ground outside so that it is lower than the ground inside under the floor, installation of agricultural drains, running the downpipes into drainage inspection pits instead of straight into the ground. The reason for the pits is that a blocked drain will not be noticed until so much water has seeped in and around the base of the building and damage commenced (which may take weeks or months to be visible), whereas, the pit will immediately fill with water and the problem can be fixed before the floor rots or the mortar falls out, the bricks start to crumble, and the building smells musty.

4.4. Ensure good subfloor ventilation is maintained at all times to reduce the habitat for termites and rot of the subfloor structure. Subfloor ventilation is critical with solid masonry buildings. Check that sub floor vents are not blocked and introduce additional ones if necessary. Ensure the exterior ground level is 250mm or more, lower than the ground level inside the building.

4.5. Never install a concrete floor inside a solid masonry building as it will, after a year or so, cause long term chronic damp problems in the walls. Do not install a new damp proof course (DPC) until the drainage has been fixed, even an expensive DPC may not work unless the ground has been lowered appropriately.

4.6. Never seal solid masonry buildings, they **must be able to evaporate water** which enters from leaking roofs, pipes, pooling of water, storms, etc. Use appropriate cleaning materials, agents and methods, as recommended by the Shire's heritage advisor. The biggest risk to solid masonry buildings is permanent damage by the use of cleaning materials, agents and methods. Sand and water blasting removes the skilled decorative works of craftsmen as well as the fired surface on bricks and the lime mortar from between the bricks. It is irreversible and reduces the life of the building due to the severe damp that the damage encourages.

4.7. Never use cement mortar, always match the original lime mortar. Traditional mortar mixes were commonly 1:3, lime:sand. Cement is stronger than the bricks and therefore the bricks will eventually crumble, leaving the cement mortar intact ! Lime mortar lasts hundreds of years. When it starts to powder it is the 'canary in the mine', alerting you to a damp problem – fix the source of the damp problem and then repoint with lime mortar.

4.7.1. Remove the dark grey patches to the mortar joints. This is cement mortar which will damage the bricks and longevity of the walls. Repoint those joints with lime mortar. The mortar is not the problem it is the messenger.

4.8. The lichen growing on the terra cotta roof tiles is not doing any harm. Lichen is a plant which attaches its roots into the tile surface. Therefore, if they are removed, they leave pitted holes on the tile surface making it more porous, which collect dirt and makes even deeper sources of water and nutrients for the lichen to regrow.

4.9. Render repairs are required on the underside of some of the projecting rendered stringcourses and it is apparent that small amounts of render have cracked and fallen.

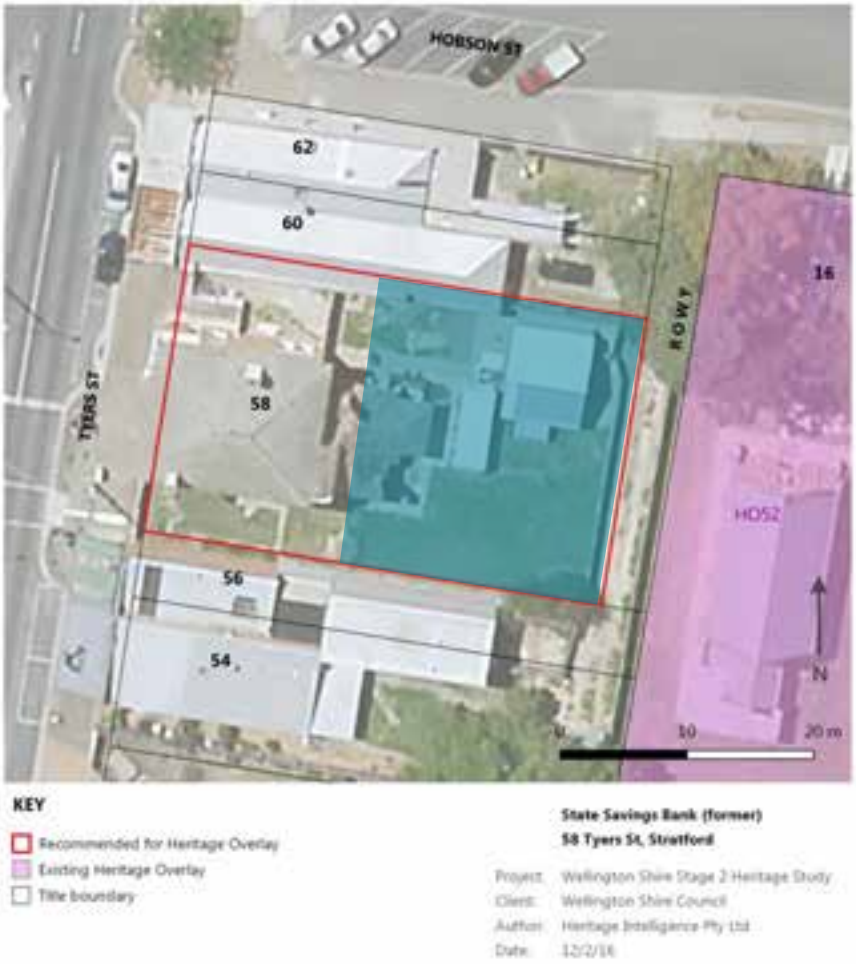
5. Signage

5.1. Ensure all signage is designed to fit around the significant architectural design features, not over them. The current signs are appropriate in size colour and location.

6. Services

6.1. Ensure new services and conduits, down pipes etc, are not conspicuous. To do this, locate them at the rear of the building whenever possible, and when that is not practical, paint them the same colour as the building or fabric behind them. Therefore if a conduit goes up a red brick wall, it should be painted red, and when it passes over say, a cream coloured detail, it should be cream.

NOTE. The blue shaded area is the preferred location for additions and new development



Sources

Young, David (2008), "Salt Attack and Rising Damp, a guide to salt damp in historic and older buildings" Technical Guide, prepared for Heritage Victoria.

Locality:	**STRATFORD**
Place address:	**64-66 TYERS STREET**
Citation date	2016
Place type (when built):	Post office, court house, and council chambers/offices
Recommended heritage protection:	Local government level Local Planning Scheme: Yes Vic Heritage Register: No Heritage Inventory (Archaeological): No
Place name:	**Stratford Post Office, Court house (former) and Council Chambers (former)**

Architectural Style:	Victorian Free Classical 1884-5, Federation Queen Anne c1900
Designer / Architect:	J. H. W. Pettit (1884-5 complex)
Constructions date:	1884-5 (additions to post office in 1887, c1900)

Statement of Significance

This statement of significance is based on the history, description and comparative analysis in this citation. The Criteria A-H is the Heritage Council Criteria for assessing cultural heritage significance (HERCON). Level of Significance, Local, State, National, is in accordance with the level of Government legislation.

What is significant?

The Stratford Post Office, former court house and former council chambers at 64-66 Tyers Street, Stratford, are significant. The original form, materials and detailing as constructed in 1884-1885, and extensions and alterations in 1887 and c1900 are significant. The early (possibly original) portion of timber picket fence below the porch on the south elevation of the post office is significant.

Outbuildings, other alterations and additions to the buildings are not significant.

How is it significant?

The Stratford post office, former court house and former council chambers are locally significant for their historical, social and aesthetic values to the Shire of Wellington.

Why is it significant?

The 1884-85 Stratford post office (and its residence), former court house and former council chambers are **historically significant at a local level for their association** with prominent Sale architect John H. W. Pettit, who worked as an architect and surveyor in Sale between 1854 and 1896, predominantly designing ecclesiastical and civic buildings. (Criterion H) The complex represents the boom period of the town when it was an established commercial centre for the surrounding pastoral and agricultural district and as the seat of government for the Avon Shire. The original complex was designed by Pettit in 1884-85, with early additions made to the post office; the verandah was added in 1887 and was later reduced in length to allow for the construction of the two Queen Anne gabled-bays c1900, which extended the office and public room to the interior. (Criterion A)

The Stratford post office, former court house and former council chambers are **socially significant at a local level** for their importance as a meeting place for people in the town and the outlying districts for over 130 years. (Criterion G)

The Stratford post office, former court house and former council chambers are **aesthetically significant at a local level** as a fine and intact example of a Victorian era civic complex in the Shire. All three sections of the tuck-pointed red-brick building are single storey with galvanized corrugated iron roofs and seven tall red brick corbelled chimneys, and were designed and built as one in the Victorian Free Classical style (with additions to the post office built in 1887 in the same style and c1900 in the Federation Queen Anne style), but significantly, resulting in the different function of each section of the building being symbolically reflected in strong variations in the design. Built to a high quality, it has retained a high degree of integrity and overall, it is in very good condition. (Criterion E)

The red brick courthouse building in the centre, visually dominates as it is the height of a two storey building and it has an imposing Classical aedicule in light coloured render, with prismatic rustication surrounding the single round arched doorway. The windowless façade rises from a rendered plinth at the base, to an overhanging gable roof, with machicolation following the line of the gable, and a clock to symbolize the time of judgement, in the gable end. The top part of the side elevations have double-hung timber windows, which are visible from Tyers Street. (Criterion E)

The single-storey post office has a more homely Queen Anne design, symbolising the social function of the place and the residence of the post master. The post office and attached residence feature a complex composition of transverse gabled roofs, with two prominent gabled bays that front Tyers and Hobson streets (c1900) with a taller roof than the 1885 works. The Queen Anne jettied gabled-

ends have rough-cast render and timber strapping, creating a half-timbered effect. Corbelled stringcourses of brickwork run horizontally below the eaves and at the tops of the windows, extending over the voussoirs of each window; this is visible on the north, south and west elevations. The windows are double-hung sash windows with square or segmental-arched heads and radiating red-brick voussoirs, and rendered sills. The 1887 verandah with timber column and brackets, between the courthouse and the post office, has been altered at a later date. (Criterion E)

On the north side of the complex is the architecturally plainer section built as the council chambers. The design reflects the status of the administrative function but visually links with the courthouse and post office, such that below the roofline the design is similar to the post office and the north window of the courthouse, comprising three double-hung sash timber windows, projecting brick stringcourses and segmentally arched windows with label moulds. (Criterion E)

The complex is significant for its landmark and ornamental contribution to the streetscape, and the historic picturesque skyline of roofs and chimneys, as viewed mainly from the south and Anzac Park opposite. (Criterion E)

Statutory Recommendations

The Stratford Court House (former) is included in the Wellington Planning Scheme Heritage Schedule as HO50. This place, HO50, lacked heritage documentation. As a result of the findings of this Study, it is recommended that former court house, former council chambers and post office are included as one place under the existing HO50, supported by this documentation.

It is recommended that the current boundary of HO50 is amended to include the entire 1884-1885 complex, as shown on the map.

It is recommended that the controls in the Wellington Heritage Schedule for HO50 are amended to the following.

External Paint Controls	Yes
Internal Alteration Controls	No
Tree Controls	No (amended from HO50 which states Yes)
Outbuildings or fences which are not exempt under Clause 43.01-3	Yes, the fence section under the porch on the south elevation
Prohibited Uses May Be Permitted	No
Incorporated Plan	No
Aboriginal Heritage Place	Not assessed

Map of recommended boundary for Heritage Overlay

KEY

- Recommended addition to existing Heritage Overlay (HO50)
- Existing Heritage Overlay
- Title boundary

Court house (former), council chambers (former) and post office and residence
64-66 Tyers St, Stratford

Project: Wellington Shire Stage 2 Heritage Study
Client: Wellington Shire Council
Author: Heritage Intelligence Pty Ltd
Date: 12/2/16

History

Locality history

Stratford is located on the east bank of the Avon River. The earliest known Europeans in the area included Angus McMillan and his party, who crossed the Avon River in 1840 and named it after a Scottish River. Following McMillan was Polish explorer Paul Strzelecki and his party, who followed a similar route but headed for Western Port. Strzelecki wrote a very positive report of the Stratford region. Squatters soon settled in the area, the lands serving as pasture for sheep and cattle. In 1842, William O. Raymond established the Stratford Pastoral Run, as well as a run at Strathfieldsaye (Fletcher & Kennett 2005:75). While it is suggested that the run was named after Shakespeare's Stratford-on-Avon (Victorian Places), it is more probable that it was named after the 'Straight Ford' across the Avon River at that point (as opposed to the Long Ford across the river at Weirs Crossing, that was used for a time when the Straight Ford was impassable) (SDHS). By 1844 there were 15,000 cattle in the region, and by 1845 there were 78,399 sheep (Fletcher & Kennett 2005:75; Context 2005:11).

A small settlement developed at the place where the stock route forded the Avon River, which would become Stratford. Raymond opened the Shakespeare Hotel c1847 and other businesses opened, including a blacksmiths, before the town was surveyed in 1854. The first bridge over the Avon River was built, a general store opened, and a tannery and flourmill were established (Fletcher & Kennett 2005:76). During this period, Gippsland cattle were driven south through Stratford to Port Albert for transport to Melbourne and Tasmania (Victorian Places). A Presbyterian church was built in 1857 which also served as the government school. A Catholic school opened with the construction of the first Catholic Church in 1864, before an Anglican Church was built in 1868. In the 1860s the pastoral runs were opened for selection and Stratford became the centre of the farming district. The town further grew with the discovery of gold in the Great Dividing Range, particularly at Crooked River in Grant, when supplies for the goldfields were brought through the town (Fletcher & Kennett 2005:76). In 1864, the Avon District Road Board was formed, and proclaimed a Shire in 1865, with Stratford as the administrative centre (Context 2005:38-9).

By the 1870s, Maffra and district had prospered and councilors exerted pressure to move the seat of government to Maffra. This was achieved briefly from 1873 to 1874, but in 1875 Maffra formed its own shire. Stratford became the main town in the Avon Shire and remained the centre of local government (Context 2005:38-9, 41). In 1884-85 a post office, courthouse and shire offices complex was built. The 1880s also saw the construction of a mechanics' institute and library (1890), and the first timber churches were replaced with brick buildings. The railway line from Melbourne reached Stratford in 1888 (Fletcher & Kennett 2005:76). By 1903, Stratford also had the Swan and Stratford Hotels and the Shakespeare Temperance Hotel, State School No. 596 and four churches (*Australian handbook* 1903). The town saw steady population growth until the beginning of World War I, maintaining a population in the 800s between 1911 and the 1960s (Victorian Places).

After World War I a soldiers' settlement was established on estates in the Avon Shire, however, many of the farms proved unviable and the settlement scheme was not a success. During World War II the district benefited from good wool prices, and a flax mill was opened west of Stratford. The district prospered in the 1950s with a reduced rabbit population and increased primary produce prices (Victorian Places). The Avon River was a narrow river with a wide flood plain and the river flooded rapidly and frequently, with severe floods in the 1930s, 1971 and 1990, which caused extensive damage. Measures to combat erosion were undertaken in the 1940s and the River Improvement Trust was formed in 1951 (Fletcher & Kennett 2005:76). A bridge that could withstand the floods was opened in 1965 (Victorian Places).

Stratford experienced a building boom from the 1970s, following land subdivision which resulted in residential development and an increase in population (Fletcher & Kennett 2005:76). In 1994, Wellington Shire was created by the amalgamation of the former Shires of Alberton, Avon and

Maffra, the former City of Sale, most of the former Shire of Rosedale, as well as an area near Dargo which was formerly part of Bairnsdale Shire (Context 2005:39). Stratford was no longer an administrative seat, but retained its importance as a central town for the surrounding farm district (Fletcher & Kennett 2005:76). The town has seen a steady population increase in the 2000s (Victorian Places).

Thematic context

This place is associated with the following themes from the *Wellington Shire Thematic History* (2005):

5. Transport and communications

- 5.6 Communications

The following is based on information taken from the *Wellington Shire Thematic Environmental History* (Context 2005:30-1):

From the earliest days of settlement, the first residents of the shire maintained contact with the outside world via mail that was carried on horseback by settlers or travellers. The first post office in the shire was established at Alberton in 1843 and the mail was brought by coastal steamers. From 1848 a regular service was established with the mail coming overland from Melbourne through Sale. A post office was opened at Sale in 1848. With increasing population, regular mail services were established to post offices in stores, hotels and homesteads, such as Rosedale where the first post office was conducted in Henry Luke's store or at Won Wron where the school housed the post office. Loose bags of mail were left for settlers to collect and distribute. Postal services eventually reached the most isolated communities. One of the oldest post office buildings still existing in the shire is the former Port Albert post office. Built in 1865, it closed in 1972 and is now a private home.

The telegraph line from Melbourne reached Sale and Port Albert in 1864. Rosedale was connected in 1867 and this link to civilisation gradually reached many scattered communities. From the 1890s, the telephone network spread throughout the region. The Yarram district was connected in the early 1900s. Glenmaggie was linked in 1906, the line coming six miles from Heyfield, strung on trees and fences. In recent times, consolidation and improvement of services has seen the introduction of automatic telephone exchanges and the closure of small post offices, while modern telecommunications have improved links with the world.

Place history

The lot on the corner of Tyers and Hobson streets was originally purchased from the Crown by D. Clarke in June 1855. The corner portion was later transferred to the Commonwealth for the purpose of a post office (Township Plan).

Avon District Road Board was formed in 1864 and proclaimed a Shire in 1865 with Stratford as the administrative centre (Context 2005). The first meeting of the Avon Shire Council was also held at the Shakespeare Hotel, on 23 October 1865 (Wilson 1991:76). Court cases in Stratford were originally held in the Shakespeare Hotel (1847) in the 1860s, and Tom Curran's Swan Hotel from 1871.

A letter to the Editor of the *Gippsland Times* (5 May 1882) in 1882 responded to the Government's grant for a telegraph and post office in Stratford. The author further noted the need for a courthouse and police quarters. In 1883 there were various articles published in the *Gippsland Times* that reported on the progress of discussions between the Avon Shire Council and State Departments, concerning the construction of public buildings in Stratford. By July 1883, an Engineer had drawn plans for a complex, comprising a post office, court house and Council chambers, and applications had been made for funding to both the Law and Post Departments (requesting 1,200 pounds from each). The land was leased back to the Crown for 999 years (Barraclough 2012:13).

In April 1884, Engineer George McKerrow received the contract for the construction of the public building, comprising the court house, post and telegraph office and shire offices, for the Shire of

Avon. An article reported in May 1884 that construction of the public buildings was underway. The plan for the building at this date was described as 'a porch standing out and a wing either side with three windows in each. The wing to the left of bank side of the Council Chamber, and the proper entrance is up a lane ten feet wide, then down a passage on the right to the door; not a very grand approach, and is possible this should be remedied before it's too late (*Gippsland Times* 16 May 1884:14; Barraclough 2012:4, 14).

The buildings were designed by architect J. H. W. Pettit of Sale. A Mr Gough, master builder, was the overseer of the works, for contractors George McKerrow and Mr Waters (bricklayer) (*Gippsland Times*, 4 Jun 1884:15; 10 Oct 1884; 4 Feb 1885).

By October 1884 the buildings were nearing completion. The *Gippsland Times* reported in October 1884 that 'the main structure is a large courthouse measuring 45 x 25 x 21 [feet], a spacious and well-ventilated apartment with the usual appurtenances of offices and rooms at the rear. The eastern wing is occupied by the postal department in which the offices and private quarters of handsome compartments are incorporated, and on the western wing stands the shire hall, with secretary's, contractor's and engineer's offices. The whole buildings cover a very large area of ground, an in total contains 21 rooms allotted as follows : post-office 10 rooms, court-house 5 rooms, shire offices 6 rooms. The external appearance of the offices are grand, and when completed will form an imposing feature to the town' (*Gippsland Times*, 10 Oct 1884).

A floorplan dating to 1885 showed that the original extent of the post office building excluded the two projecting bays to the main elevations (Figure H1). The drawings also showed the detail of interior cabinetry, desks and tables, as well as windows and doors to the porch and the sign board to the facade (no photographic evidence shows this in place) (plans provided by owner Alex Saleta, 2016). There was no verandah and the facade of the post office was originally set back an equal distance from Tyers Street as the council chambers at the north end of the complex (as evident in the current roof form of the original 1885 section of the Post Office).

The buildings were completed by February 1885, 'with the exception of a few trifling items' and were pending approval from the Public Works Department inspector (*Gippsland Times*, 4 Feb 1885). The Shire Council chambers were officially opened in April 1885 (*Gippsland Times* 15 Apr 1885). The court house was also to serve as a place for public purposes, but this appears to have been replaced by the Mechanics Institute which was built in 1889 (*Gippsland Times* 22 Apr 1885; Barraclough 2012:19). The post office was opened in June 1885 (Context 2005). Later additions have been added to the rear (east) of the post office building.

The court house served as a Court of Petty Sessions (Challinger 2001:178). In August 1885, John Bell (of the Bell Brothers of Richmond) received the contract for the court furniture. In 2015, the furniture is held in the collection of the Stratford & District Historical Society (Barraclough 2012:4; 28).

A plan and drawings of the Post Office, that date to 1887 showed a new verandah was proposed, along with a 'New Public Room' under the same roofline, along the Tyers Street facade (Figures H2 & H3). The 1887 drawings showed that a picket fence was present along the south boundary at this date and that a new woodshed and washhouse was also proposed. Another drawing, dated 1900 shows the complex at this date, incorporating the 1887 alterations (Figure H4) (Saleta 2016).

Plans dating to 1899 showed proposed additions to the office and public room of the post office, and the addition of the two projecting gabled-bays that front Tyers and Hobson streets (Figures H5 & H6). The plan showed that the Tyers Street verandah (1887) was to be reduced in length, and part of the Tyers Street facade was to be removed and rebuilt closer to the street, and the west end of the Hobson Street elevation extended outwards (to meet the 1885 section to the east; it appears that the eastern window of the south-facing bay was part of the original 1885 building and incorporated into the new bay). The elevation drawings show the proposed new bays with their timber work to the gabled-ends and brick detail to the openings in the same style as the 1885 building. A 1916 plan showed the

completed c1900 additions, and the resultant layout of the post office space and residence (Figure H7) (Saleta 2016).

A number of early photos exist for the buildings, after the c1900 addition of the gabled-bays to the post office. A photo dating to 1901 (NAA) showed the south and east (rear) elevations of the brick buildings (Figure H8). The roofs were clad with galvanised corrugated iron and note the taller roof of the gabled bays to the post office, in comparison to the lower roof of the original 1884 section of the building. The post office building appeared mostly as it does in 2015, with a gabled bay on the corner, a pair of windows flanking a central door (later altered and replaced with a window), a small hipped-roof porch in the corner, and the long gabled-roof portion (residence) along Hobson Street. The photo showed a second chimney towards the rear of the building (since removed). A picket fence ran along the southern boundary, with a taller fence at the east end. In the background, the roof of the court house was evident, with its three chimney stacks, and the smaller gabled-roof addition to the rear (all as remains in 2015). It appears that a further addition was attached to this section at this date.

A photo dating to 1906 (SDHS) showed the facade (west elevation) of the buildings (Figure H9). The post office section comprised an entrance on both elevations, with double doors and a highlight. The bay between the two sections comprised a verandah, with simple timber brackets against a single (central) supporting timber post (since altered), possibly for the benefit of the residence. To the north of this, the court house building appeared as it does in 2015. The arched windows were evident at the north wing (as evident on the rest of the building; window hood since added). A photo dating to c1914 showed that the building remained as it was in 1906, in clear detail (Figure H10). By 1917, the timber brackets had been removed from the verandah on the facade (west elevation) and the space partially enclosed with trellis (the top portion open) (Figure H11).

A photo dating to 1935 (SDHS) showed the facade of the court house and the northern wing, as they appear in 2015 (except for recent signage) (Figure H12). The court house had the clock to the gabled-end, above the grand entrance, while the northern wing had the three arched windows, with Avon Shire Council notices in two. In front of this, on the footpath, stood a flag pole (remained in the 1950s; since removed).

Figure H13 dating to 1920s-1930s illustrates the post office as a meeting place, and shows that the entrance door facing Hobson Street remained and the render was still unpainted (SDHS).

A photo dating to 1943 (Figure H14) showed that the render and window sills had been painted by this date. The post office entrance facing Tyers Street comprised a panelled timber door below a highlight (since replaced and the light covered) (Figure H7) (NAA).

From the c1950s, a timber fence enclosed a garden area in front of the northern wing (the Council Chambers) (Figure H15). The entrance of the court house comprised a pair of timber panelled doors (since replaced). A telephone box stood in front of the verandah space. Also in the 1950s, an enclosed timber bus shelter stood in front of the post office (since removed) (Figure H16) (SDHS). A plan of the post office in 1952 showed that the building retained the same plan since 1916 (Figure H17) (Saleta 2016).

In 1965, Avon Shire Council moved out of the building, into the new building constructed next door (to the north; serves as the Stratford Library in 2015) (Barraclough 2012:4). In 1975 the building ceased to serve as the Stratford Magistrates Court (Challinger 2001:178; Barraclough 2012:26). The court house building later served as the Stratford Library and was later occupied by the historical society (1978-1980). In the late 1990s, the court house and Council Chambers building (excluding the post office) was sold to private owners, who opened a theatre (c1997). In 2015 it is occupied by an art gallery, cafe and gift shop (from 2009) (Barraclough 2012:4).

A photo dating to 1984 (SLV) showed mature pines in front of the northern wing (the former Council Chambers), and the flagpole had been removed (Figure H18). By this date, the verandah space in between the two buildings had been enclosed (as appears in 2015). The entrance doors to the court

house at this date were those that remain in 2015. By 1998, the post office entrance facing Hobson Street (at the centre of the gabled-bay) had been altered to a window (Figure H19). It appears that the timber picket fence along the south boundary remained in 1998 (in 2015, it remains at the porch entrance only) (Victorian Places).

John H. W. Pettit

John Henry W. Pettit was a prominent architect based in Sale during the late nineteenth century (*Gippsland Times*, 23 April 1870:2). Pettit arrived in Gippsland in 1854, after a stay in the goldfields and in Melbourne and Dandenong. Moving to Sale, he worked as an architect and surveyor, appointed as the superintendent of works for government roads and bridges (AAI, record no. 3683; Kerr 1992:622). One of Pettit's earliest commissions was the Carpenter Gothic Christ Church at Tarraville (1856), designed with surveyor George Hastings.

He designed a small number of houses and hotels in the 1880s and 90s in Sale (AAI) and planned the design of the Sale cemetery. He was also involved with the Swing Bridge at Longford (AAI, record no. 42575). Pettit is known to have designed (sometimes in collaboration with other local architects) the former Borough of Sale Municipal Offices at Sale (1863-6) in the Classical style, St Mary's Catholic Church in Maffra (1870), St Brigid's Catholic Church in Cowwarr (1870), the Catholics Bishop's Residence and Presbytery in Sale (1879) and the civic complex at Stratford comprising the court house, council chambers and post office (1884-5). Pettit died in Sale in 1896 (AAI, record no. 3685).

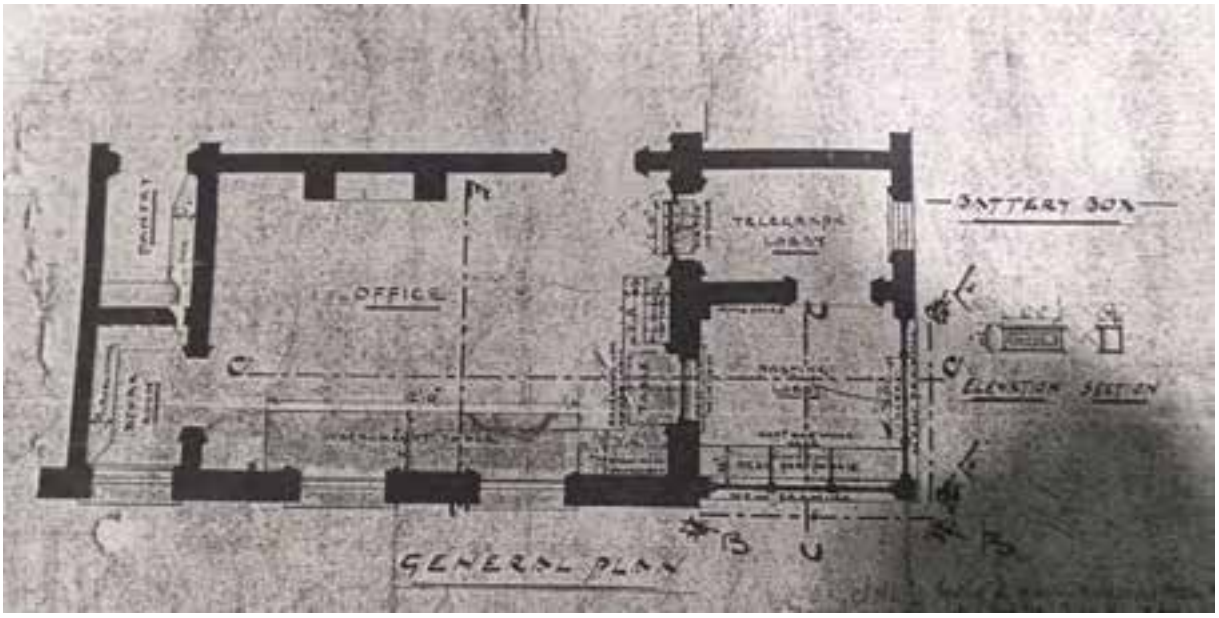


Figure H1. Floorplan dating to 1885 that showed that the original extent of the post office building, which excluded the verandah and the two projecting bays to the main elevations (built 1900) (Saleta 2016).

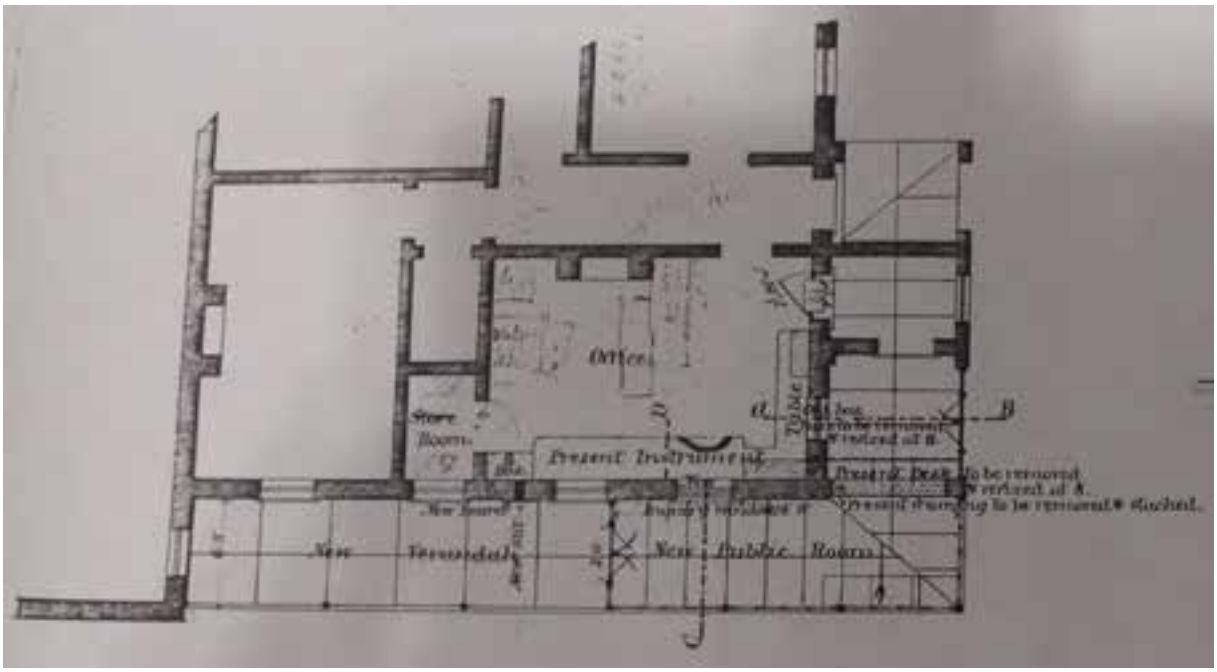


Figure H2. Plan dating to 1887 that showed a new verandah was proposed, along with a 'New Public Room' under the same roofline, along the Tyers Street facade (Saleta 2016).

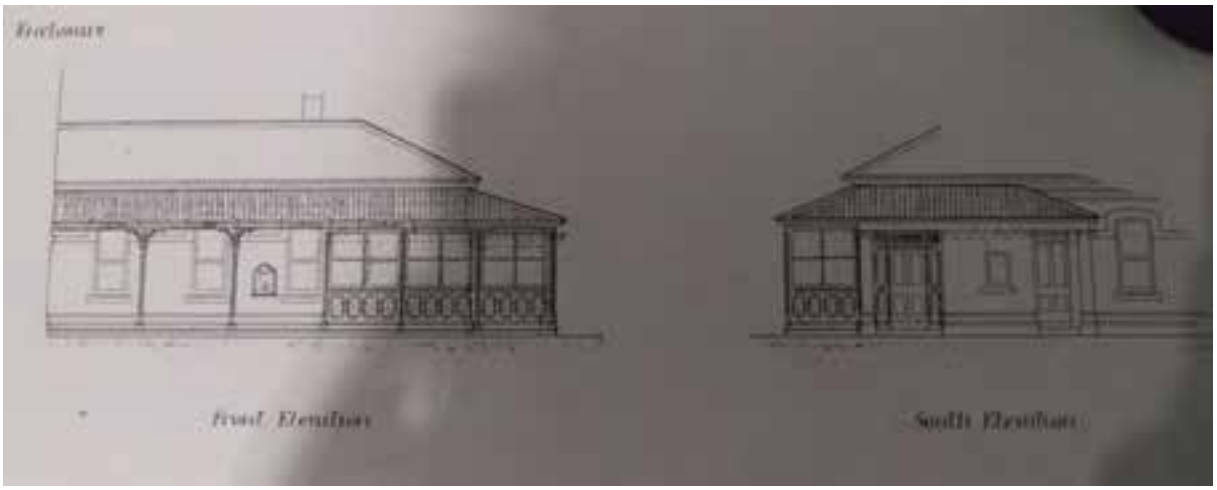


Figure H3. 1887 drawings of the facade (left) and south elevation fronting Hobson Street (right), showing the proposed new verandah construction and new 'public room' to the corner, to be built under the same roofline (Saleta 2016).

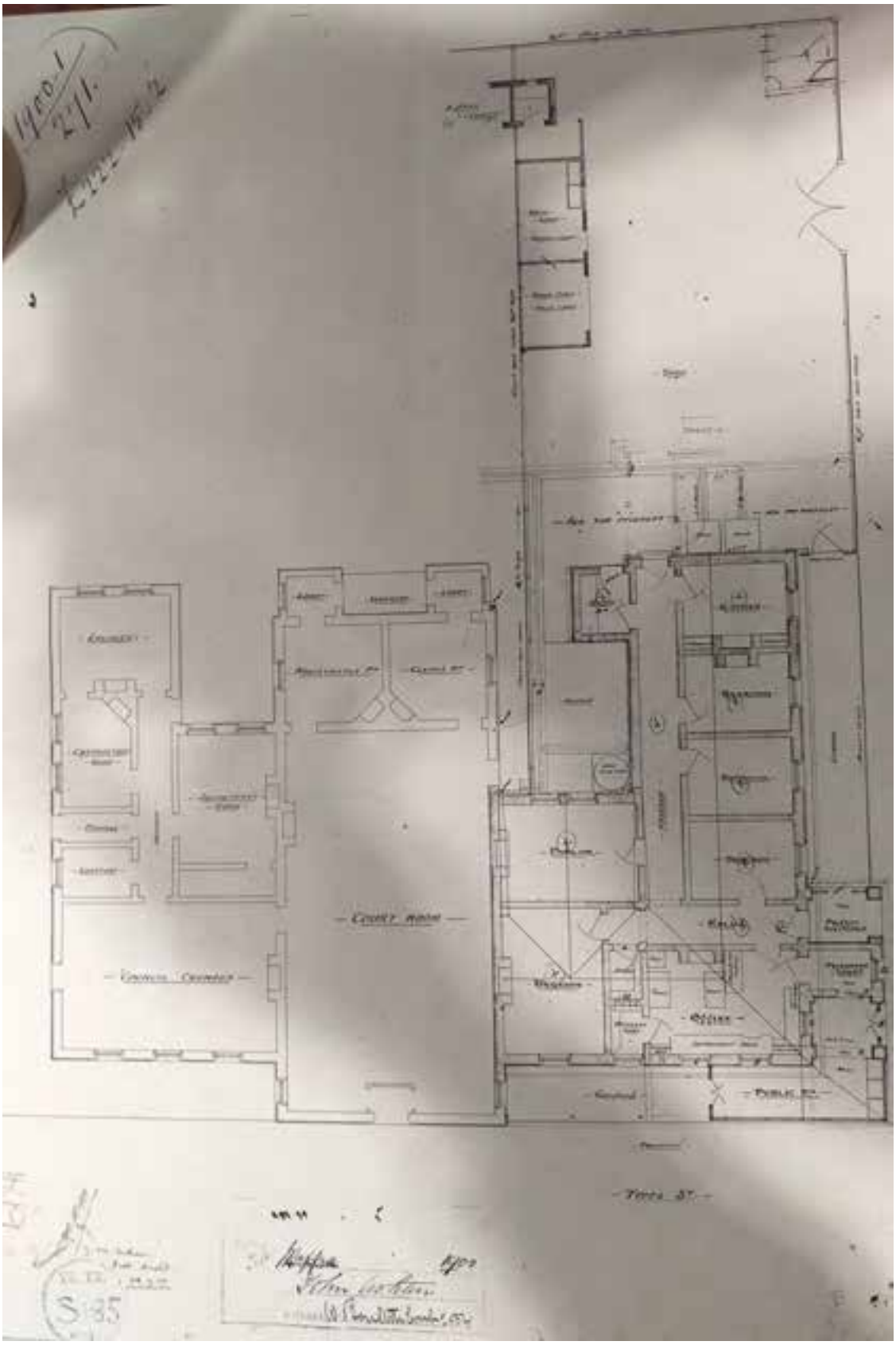


Figure H4. Plan dating to 1900 that shows the extent of the building complex at this date. The Tyers Street elevation of the post office retained the verandah and public room at this date (Saleta 2016).

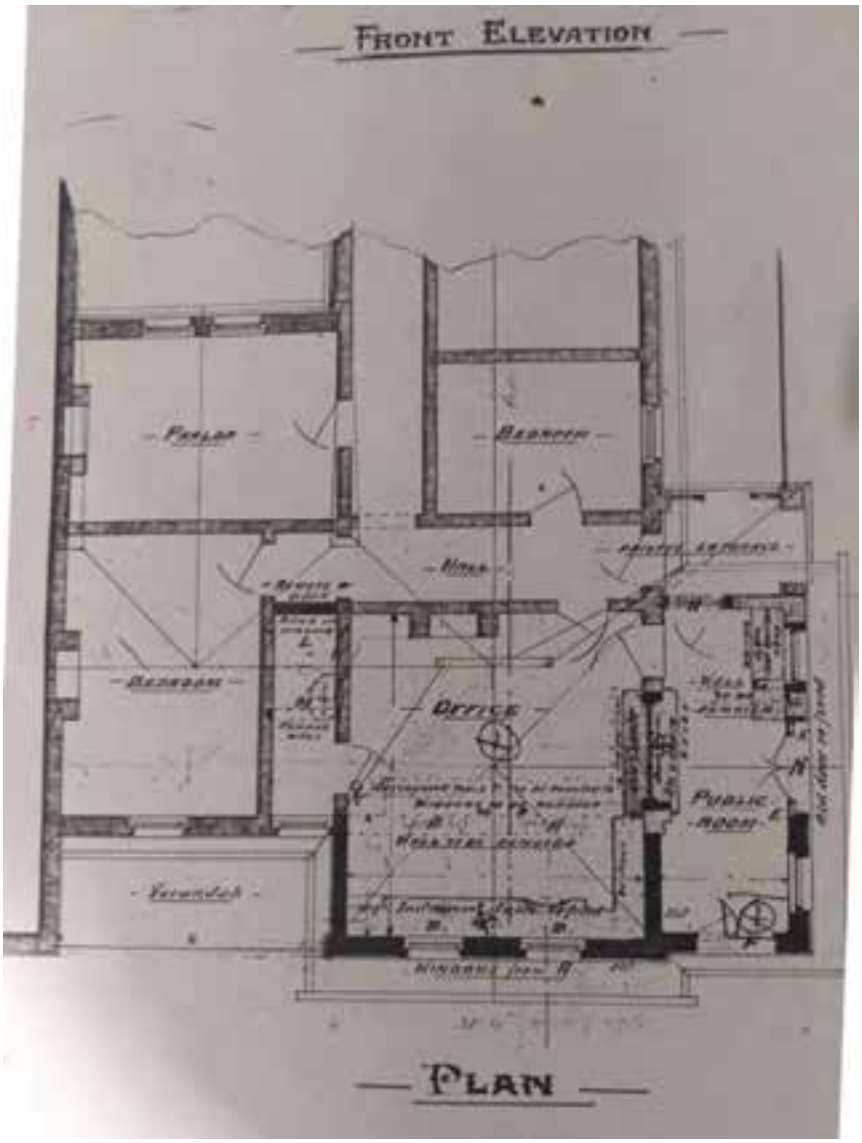


Figure H5. Plan dating to 1899, showing the proposed extension to the office space and public room, to form the two gabled-bays (Saleta 2016).

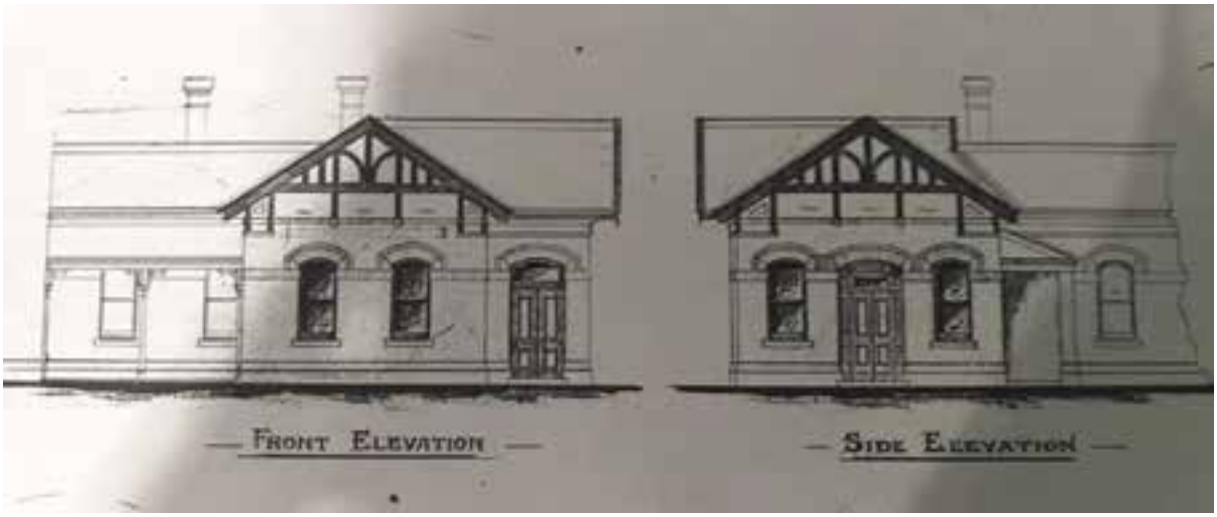


Figure H6. 1899 drawings of the proposed new gabled-bays to Tyers and Hobson streets, with their taller roof forms (Saleta 2016).

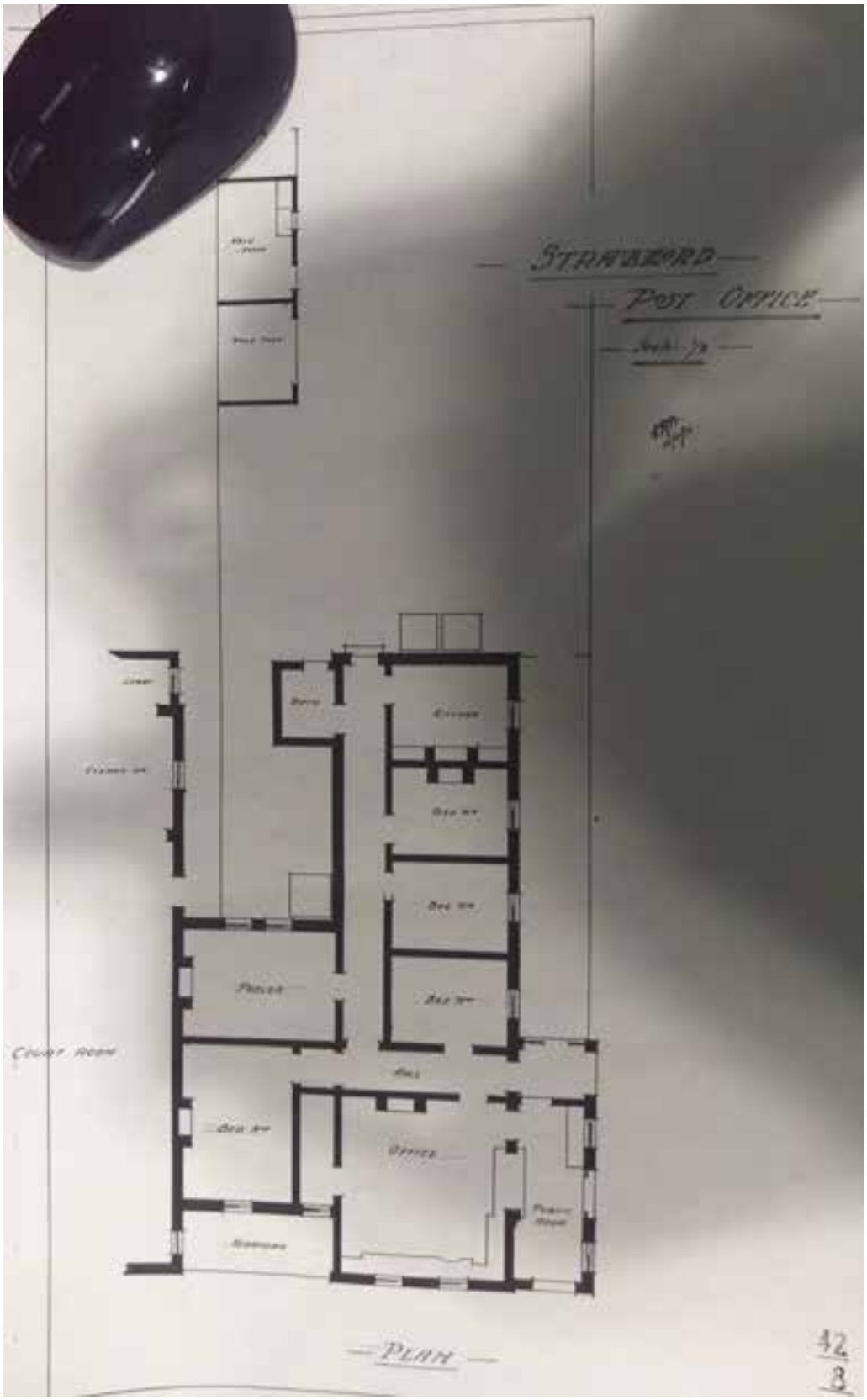


Figure H7. Plans dating to 1916 that showed the plan of the post office after the c1900 additions to the office and public room (Saleta 2016).

Figure H8. The south elevation of the post office section in 1901, and the rear (east elevations of the complex) (NAA).

Figure H9. Photo dating to 1906, showing the facade of the post office, court house and Council chambers and picturesque skyline. Note all the roofs are unpainted galvanised corrugated iron, and the verandah and projecting gabled bays of the post office (SDHS).

Figure H10. Photo of the complex dating to c1914 (between World War I and the early 1920s) (SDHS).

Figure H11. Photo dating to 1917. The timber brackets had been removed from the verandah between the post office and court house, and the space partially enclosed by a trellis (SLV).

Figure H12. The facade of the court house and the northern wing in 1935. A flag pole stood on the foot path (SDHS).

Figure H13. Photo dating to 1920s-1930s. The post office as a meeting place, and entrance door facing Hobson Street remained and the render was still unpainted (SDHS).

Figure H14. Photo dating to 1943 showing render and window sills have been painted. (NAA).

Figure H15. The complex c1950s, with a telephone box to the right in front of the post office, flag pole and fenced garden in front of the Council chambers (SDHS).

Figure H16. The complex in c1950s, with the bus shelter in front of the post office (SDHS).

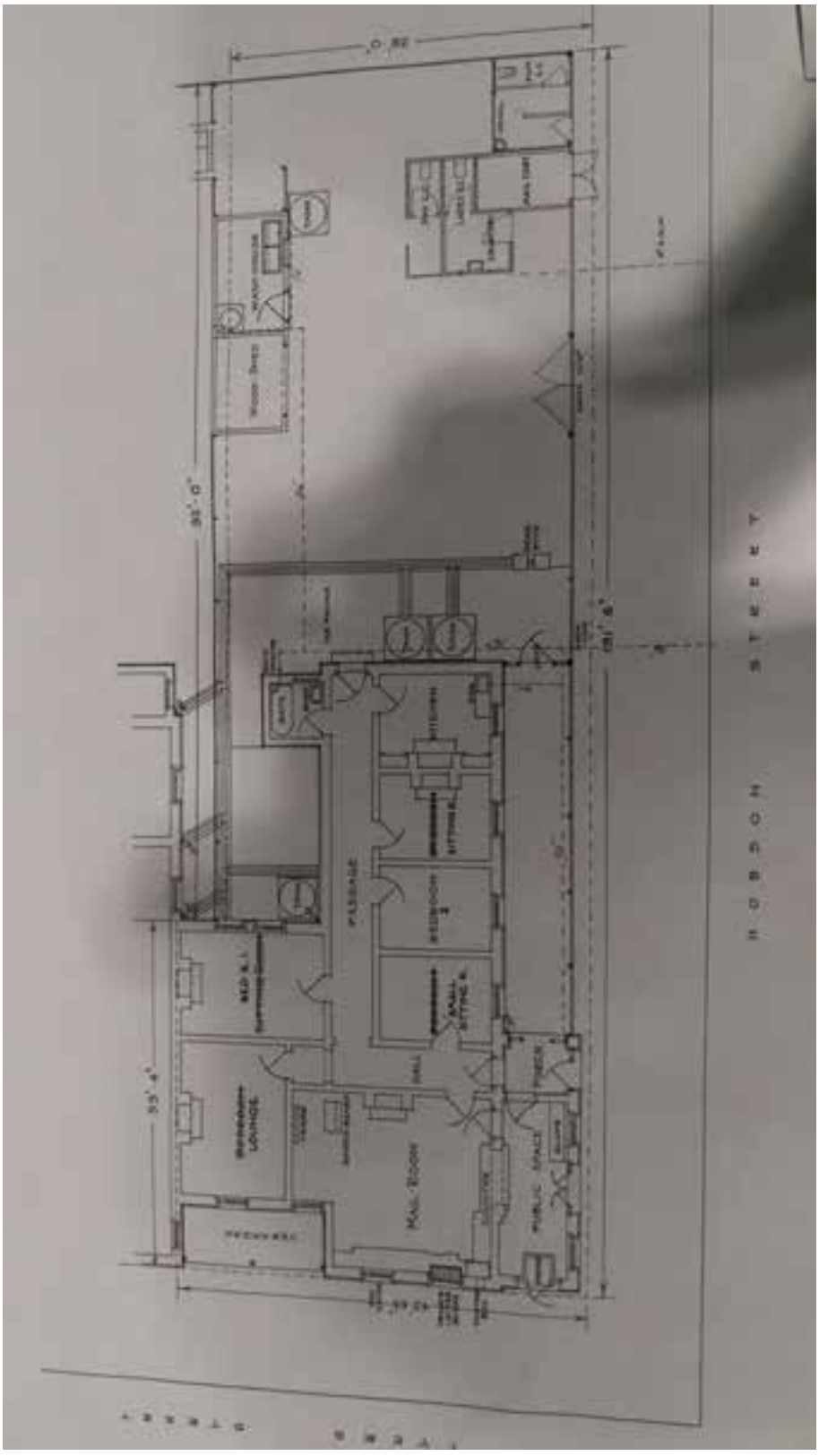


Figure H17. Plan dating to 1952 showing the extent of the post office building and use at this date (Saleta 2016).

Figure H18. The facade in 1984. The verandah between the court house and post office had been enclosed, with windows to the top portion (SLV).

Figure H19. View from a distance in 1998. The southern entrance to the post office had been altered to a window by this date (Victorian Places).

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Stratford Township Plan

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Description

This section describes the place in 2016. Refer to the Place History for additional important details describing historical changes in the physical fabric.

The civic complex on the corner of Tyers and Hobson streets was built in 1884-1885 comprising (north to south) council chambers, a court house and post office with an attached residence. The complex was built in a Victorian Free Classical style, designed by architect J. H. W. Pettit. The post office underwent two stages of additions. A verandah was added in 1887 (remains in part) along the Tyers St facade) and the two gabled-bays were added c1900, in the Queen Anne style.

Figure D1. The complex comprises both hip and gabled roofs of varying pitches, all clad with (non-original) galvanised corrugated iron. The buildings are constructed of handmade red-brick, with tuck pointing to the Tyers and Hobson street elevations, including the chimneys. Stylistically, the sections either side of the courthouse are visually linked together by corbelled courses of brickwork that run horizontally below the eaves and at the tops of the windows, extending over the voussoirs of each window. The Tyers Street facade has a rendered (overpainted) plinth, while the side elevations have a brick plinth. The windows are single double-hung sash timber windows with square or segmental-arched heads and radiating red-brick voussoirs, and rendered (overpainted) sills.

Figure D2. The taller, single storey **court house** is located at the centre of the complex. It has a gabled roof with bold machicolation (corbelled-brick brackets originally used to pour boiling water, arrows etc onto enemies below) to the eaves of the gabled end and a large clock. Two tall corbelled-red brick chimneys stand on the northern roof plane, with another two on the southern plane, and a squat version at the east end of the building. An imposing Classical aedicule in light coloured render (overpainted), with prismatic rustication surrounding the single round arched doorway dominates the symmetrical façade, as the entrance to the courthouse (the entrance doors, which are clearly visible in Fig H5, have been replaced). There are large segmental-arched windows to the side elevations at ground level, with smaller square-headed windows to the side elevations at the higher level. The 1884-1885 court house is in very good condition and has a very high degree of integrity.

The single-storey **council chambers** are located at the north end, with an entrance off the north elevation. The section fronting Tyers Street has a hipped roof and three one-over-one double-hung timber sash windows to the facade (the window to the right is covered by a sign, and a modern hood has been attached to the window on the left). A number of modern signs have been attached to this section of the complex. The 1884-1885 council chambers have a high degree of integrity and are in good to fair condition.

Figure D3. The north elevation comprises an entrance to the front section of the council chambers. The rear section of the council chambers has a gabled roof with eaves flush with the wall.

Figure D4. The rear section of the north elevation has a number of openings, including six-over-six timber windows and a timber paneled door with a highlight. There is a corbelled-red brick chimney to this section.

Figure D5. The single-storey **post office** is located on the corner to the south, with a complex composition of transverse gable roofs. Two prominent gabled bays front Tyers and Hobson streets; these were built c1900 and have a taller roof than the original 1885 building. Their jettied gabled ends have rough-cast render and timber strapping, creating a half-timbering effect. The Tyers Street bay has two timber one-over-one double-hung sash windows. To the right of this is an entrance to the public post office rooms (with modern doors). The post office has a high - medium degree of integrity and is in good condition.

The section joining the post office and court house now holds the post boxes. It is covered by the 1887 skillioned-roof verandah and is enclosed by a rendered wall with louvered windows to the top portion (this wall was built by 1984). This verandah space was originally open, supported by a single timber post with timber brackets (see Figures H3-H7 & H9).

Figure D6. The south elevation of the post offices comprises the second gabled bay and the long elevation of the residence to the rear. The roof of the residence has one tall corbelled-brick chimney. The second gabled bay of the post office that fronts Hobson Street has two one-over-one double-hung sash windows. At the centre is a window, in an opening that originally held a door to the public room of the post office (altered between 1943 and 1998, see Figure H10). To the right (east) of this is a porch, supported by an original brick pier, that covers two entrance doors; to the post office and residence. The door to the left is a paneled timber door, while the entrance to the residence has a highlight (the door is not visible behind a modern security door). The early (possibly original) timber picket fence remains beneath the porch (since replaced along the rest of the boundary with a modern metal fence). The residential section (east end) comprises four single one-over-one double hung sash windows to the south elevation.

Figure D7. The view from the east shows the rear sections of each building in the complex. It appears that additions (which may date to a later period) have been constructed to the rear of each building, most of which have gabled roofs. To the rear of the post office is an addition with corrugated fibro-cement roof cladding. To the rear of the court house is a weatherboard addition with a gabled roof. An aerial also indicates that additions have been built at the rear of the council chambers (the date of these additions has not been confirmed).

Figure D1. The main elevations of the (left to right) council chambers, two-storey court house and post office with the attached residence to the rear. Stylistically, the buildings are tied together by corbelled courses of brickwork that run horizontally below the eaves and at the tops of the windows, extending over the voussoirs of each window.

Figure D2. The council chambers (left) and the two-storey court house with the dominant Classical portico, clock and bold corbelled brackets to the eaves.

Figure D3. The north elevation of the council chambers.

Figure D4. The north elevation of the council chambers, towards the rear, with its six-over-six timber windows.

Figure D5. The main elevations of the post office, and the verandah to the left (with later in-fill). The two jettied gabled-ends have roughcast render and timber strapping, creating a half-timbering effect. Note the historic picturesque skyline of roofs and chimneys.

Figure D6. The south elevation of the post office and residence to the rear. The entrance at the centre of the gabled-bay has been altered to become a window. A section of the early (possibly original) fence remains beneath the porch. Note the historic picturesque skyline of roofs and chimneys.

Figure D7. The rear (east) elevations and the complex of historic roofs, which are a significant feature when viewed from Hobson Street.

Sources

All photos taken in 2015 by Heritage Intelligence Pty Ltd as part of Wellington Shire Stage 2 Heritage Study.

Comparative analysis

The size, grandeur and architectural style of post offices tend to reflect the size and status of the town and the era, in which they are built. All of the extant ones in Wellington Shire have very high to excellent integrity and are in very good condition and are all built in red brickwork.

Stratford, once the seat of government for the Avon Shire, is a fine complex comprising an 1885 council chambers, courthouse, and post office with residence, of the Victorian Free Classical style. The post office has Queen Anne half-timbered projecting gables (added c1900) which gives the post office and its residence a more domestic scale and homely appearance compared with the more forbidding taller and windowless façade of the court house adjacent. The fine Federation Freestyle 1913 post office in Yarram, was built when Yarram was the seat of government for the Shire of Alberton, and it is the only one of its type in Wellington Shire. One of the oldest post office buildings still existing in the shire is the former Port Albert post office. Built in 1865, it closed in 1972 and is now a private home. The Heyfield Post Office, built in 1924, in the Stripped Classical style, is a domestic scaled building with openings in vertical classical proportions, divided into vertical bays which are delineated by red brick pilasters with brick capitals, supporting a plain rendered entablature. A larger and very impressive post office was built in Sale, which was the largest city in the area at the time, but it has been demolished, although the clock tower was rebuilt in a different location as a street feature.

Management Guidelines

Whilst landowners are not obliged to undertake restoration works, these guidelines provide recommendations to facilitate the retention and enhancement of the culturally significant place, its fabric and its setting, when restoration works or alterations to the building are proposed. They also identify issues particular to the place and provide further detailed advice where relevant. The guidelines are not intended to be prescriptive and a pragmatic approach will be taken when considering development proposals. Alternative approaches to those specified in the guidelines will be considered where it can be demonstrated that a desirable development outcome can be achieved that does not impact on a place's heritage integrity.

1. Additions and new buildings
   - 1.1. Retain clear views of the Tyers Street and Hobson Street elevations.
   - 1.2. New structures should be restricted to the rear of the property and concealed behind the heritage fabric when viewed from Tyers Street.
   - 1.3. New extensions/structures which can be seen from Hobson Street should have similar gable roofs of similar pitch to the historic places and clad in galvanized corrugated iron (not Zincalume or Colorbond), so that the structures are not contrasting with the complex of historic roofs, which are a significant feature when viewed from Hobson Street.

2. Accessibility
   - 2.1. If ramp is required, use a removable ramp similar to the one installed in at the former church in Hobson St, which is ideal as it does not damage the historic steps, is removable and allows good air flow underneath. The ramp should not be solid concrete, rather, a metal framed ramp which allows air to flow under it, to ensure the subfloor vents of the building are not obstructing good airflow under the floor which will allow the wall structure to evaporate moisture and reduce termite and rot attack to the subfloor structure and damp in the brick walls. Ensure water drains away from the subfloor vents, and walls and the gap between the wall and the ramp remains clear of debris. Insert additional sub floor vents if the ramp has blocked any of them. The hand rails on the ramp should not be a feature, which would detract from the architecture. Plain thin railings painted in the same colour as the walls, so that they blend in, would be appropriate.
   - 2.2. Metal bannisters can be installed at the front steps. They are functional and minimalist and they have a minor visual impact on the architecture and therefor they are a suitable design for an accessible addition.

3. Reconstruction and Restoration.
   - 3.1. The window sills, rendered plinth, and aedicule entry have been painted, however, these architectural features were not designed to be painted, see Figures H8-12. They were a light coloured unpainted render. It is strongly recommended that the paint be removed chemically (never sand, water or soda blast the building as this will permanently damage the bricks, mortar and render and never seal the bricks or render as that will create perpetual damp problems.) Removal of the paint will not only restore the elegance of the architecture, but it will remove the ongoing costs of repainting it every 10 or so years. However, if it is decided to repaint the render, it should be one colour only (do not paint the base a different colour) and closely resemble the colour of new render.
   - 3.2. If an opportunity arises, consider restoring and reconstructing:
     - 3.2.1. The external timber doors as shown in the 1885, 1887 and c1900 drawings.

3.2.2. The original 1887 verandah on the Tyers Street elevation of the post office; that is, remove the infill wall and reconstruct the timber column and brackets of the area shown in the c1900 drawings between the Queen Anne gable end and the 1885 building.

3.2.3. If the post office ceases to operate as a post office, remove the post boxes and restore the walls.

3.2.4. New spouting should be ogee profile and downpipes should be round profile.

3.2.5. Replace the metal palisade fence with a timber picket fence to match the one shown in Figures H8 and H10, and the timber gate on the south side of the post office.

3.2.6. Remove the recent window hood on the Tyers Street window of the council chambers and use a thermally efficient internal roller blind that is semitransparent to allow light in and to see out, or similar internal method of controlling the heat and light.

3.2.7. To avoid more damage to the brick walls signs should be attached in such a way that they do not damage the brickwork. Preferably fix them into the mortar rather than the bricks.

4. Care and Maintenance

4.1. Obtain a copy of "Salt Attack and Rising Damp" by David Young (2008), which is a free booklet available for download from Heritage Victoria website. It is in plain English, well illustrated and has very important instructions and should be used by tradesmen and Council maintenance staff. Further assistance is available from the Shire's heritage advisor.

4.2. The roofs were originally unpainted galvanized corrugated iron (not Zincalume or Colorbond) and this cladding should be used for replacement cladding, when required.

4.3. The timber windows and fascia boards were originally in a dark colour, which may be determined with paint scrapes. The colour was most likely similar to Solver Deep Indian Red, or Leaf Brown.

4.4. The gable ends of the post office had light coloured timber bargeboards and strapwork, and the roughcast render behind them, was a darker colour.

4.5. Damp:

4.5.1. There are many signs of damp in the walls, particularly the those of the former council chambers (now a café) and they include: lime mortar falling out of the joints, patches with grey cement mortar, or the timber floor is failing, it is imperative that the drainage is fixed first. This may involve the lowering of the ground outside so that it is lower than the ground inside under the floor, installation of agricultural drains, running the downpipes into drainage inspection pits instead of straight into the ground. The reason for the pits is that a blocked drain will not be noticed until so much water has seeped in and around the base of the building and damage commenced (which may take weeks or months to be visible), whereas, the pit will immediately fill with water and the problem can be fixed before the floor rots or the mortar falls out, the bricks start to crumble, and the building smells musty.

4.5.2. The north wall of the council chambers has the most evidence of severe damp. This would be exacerbated by watering plants near the wall, and if a concrete floor has been inserted inside the building or a concrete path on the outside. Refer to the manual, by David Young, listed below for a full explanation of the problem and how to fix it. Water falling or seeping from damaged spouting and down pipes is also causing severe and expensive damage to the brick walls.

4.5.3. Ensure good subfloor ventilation is maintained at all times to reduce the habitat for termites and rot of the subfloor structure. Subfloor ventilation is critical with solid masonry buildings. Check that sub floor vents are not blocked and introduce additional ones if necessary. Ensure the exterior ground level is 250mm or more, lower than the ground level inside the building. Good subfloor ventilation works for free, and is therefore very cost effective. Do not rely on fans being inserted under the floor as these

are difficult to monitor, they will breakdown as they get clogged with dust, etc, and there are ongoing costs for servicing and electricity.

4.6. Never install a concrete floor inside a solid masonry building as it will, after a year or so, cause long term chronic damp problems in the walls. Do not install a new damp proof course (DPC) until the drainage has been fixed, even an expensive DPC may not work unless the ground has been lowered appropriately. This building recently had a chemical damproof course injected into the walls as the drill holes are visible along the Tyers Street walls of the courthouse and council chambers, just above the rendered plinth.

4.7. Never seal solid masonry buildings, they **must be able to evaporate water** which enters from leaking roofs, pipes, pooling of water, storms, etc. Use appropriate cleaning materials, agents and methods, as recommended by the Shire's heritage advisor. The biggest risk to solid masonry buildings is permanent damage by the use of cleaning materials, agents and methods. Sand and water blasting removes the skilled decorative works of craftsmen as well as the fired surface on bricks and the lime mortar from between the bricks. It is irreversible and reduces the life of the building due to the severe damp that the damage encourages.

4.8. Never use cement mortar, always match the original lime mortar. Traditional mortar mixes were commonly 1:3, lime:sand. Cement is stronger than the bricks and therefore the bricks will eventually crumble, leaving the cement mortar intact! Lime mortar lasts hundreds of years. When it starts to powder it is the 'canary in the mine', alerting you to a damp problem – fix the source of the damp problem and then repoint with lime mortar.

4.8.1. Remove the dark grey patches to the mortar joints. This is cement mortar which will damage the bricks and longevity of the walls. Repoint those joints with lime mortar. The mortar is not the problem it is the messenger.

5. Signage

5.1. Ensure all signage is designed to fit around the significant architectural design features, not over them.

6. Services

6.1. Ensure new services and conduits, down pipes etc, are not conspicuous. To do this, locate them at the rear of the building whenever possible, and when that is not practical, paint them the same colour as the building or fabric behind them or enclose them behind a screen the same colour as the building fabric, that provides adequate ventilation around the device. Therefore if a conduit goes up a red brick wall, as is the case on the south façade of the post office, it should be painted red, and when it passes over say, a cream coloured detail, it should be cream.

NOTE: The blue shaded area is the preferred location for additions and new development

KEY

- Recommended addition to existing Heritage Overlay (HO50)
- Existing Heritage Overlay
- Title boundary

Court house (former), council chambers (former) and post office and residence
64-66 Tyers St, Stratford

Project: Wellington Shire Stage 2 Heritage Study
Client: Wellington Shire Council
Author: Heritage Intelligence Pty Ltd
Date: 12/2/16

Sources

Young, David (2008), "Salt Attack and Rising Damp, a guide to salt damp in historic and older buildings" Technical Guide, prepared for Heritage Victoria.

Locality:	**TINAMBA**
Place address:	**11 TINAMBA-SEATON ROAD**
Citation date	2016
Place type (when built):	Church, Memorials, Trees
Recommended heritage protection:	Local government level Local Planning Scheme: Yes Vic Heritage Register: No Heritage Inventory (Archaeological): No

Place name: **St Matthews Anglican Memorial Church, Memorials & Trees**

Architectural Style:	Interwar Arts and Crafts
Designer / Architect:	Not known
Builder:	Clark Bros.
Construction Date:	1923

Statement of Significance

This statement of significance is based on the history, description and comparative analysis in this citation. The Criteria A-H is the Heritage Council Criteria for assessing cultural heritage significance (HERCON). Level of Significance, Local, State, National, is in accordance with the level of Government legislation.

What is significant?

St Matthews Anglican Memorial Church, Memorials & Trees at 11 Tinamba-Seaton Road, Tinamba, are significant. The original form, materials and detailing as constructed in 1923 are significant. The interior of the porch, nave and chancel are significant.

The following elements are also significant:

- Trees along the south and east boundaries that were planted by particular local community members in 1985, to commemorate Victoria's 150th anniversary.
- The flagpole and base, and plaques commemorating Victoria's 150th anniversary and '100 years of Red Cross in Australia, 1914-2014'.

Later outbuildings, and alterations and additions to the building are not significant.

How is it significant?

St Matthews Anglican Memorial Church, Memorials & Trees are locally significant for their historical, social and aesthetic values to the Shire of Wellington.

Why is it significant?

St Matthews Anglican Memorial Church is **historically and socially significant at a local level** as it is a physical remnant of the period when Tinamba township developed at the intersection of the Maffra and Rosedale roads in the early 1920s, when the population of Tinamba was at its peak. This important phase for the town coincided with the interwar period when memorials began to be erected in commemoration of those who served during World War I. In the late 1910s, the Anglican community of Tinamba fundraised by means of a socials and auctions, to raise funds for the building of a local church. In 1923, St Matthews Anglican Church was built as a Soldiers' Memorial church, dedicated to those who served in World War I. The foundation stone was laid by Mrs John Mills on Anzac Day, 25th April 1923. Mills was a prominent local philanthropist, who was known for her generosity to the Anglican Church and supporting returned servicemen following World War I. The church was built by the Clark Bros (and probably involved other volunteers), who also built the Tinamba Hotel opposite; the bricklayer for the church was A. E. Clark before he entered the ministry and became a reverend. The church has served the community for over 90 years and continues to hold services today. (Criteria A, G & H)

Also significant are the memorials which include St Matthews Anglican Memorial Church, memorial plaques and memorial trees, which are important historic and contemporary memorials, commemorating community members and historic events throughout its history to present day**.** A plaque on the base of the flagpole to the east of the church notes that the flagpole was erected and presented to the citizens of Tinamba by W. & C. Fraser to commemorate Victoria's 150th anniversary. A second plaque on the flagpole base reads 'Celebrating 100 years of Red Cross in Australia, 1914-2014'. Above the foundation stone of the church is a third plaque that notes that there was a 'tree plantation' on 25th April 1985, also to commemorate Victoria's 150th anniversary; the church service and celebration was attended by a large crowd. The plaque is referring to the tree plantation at the rear of the churchyard, planted by Tinamba residents who were both born in Tinamba and had lived at least fifty years in the district; nine people were eligible and planted trees. Today, exotic trees including oaks and a fig, line the boundary of the property. (Criteria A, G & H)

St Matthews Anglican Memorial Church **is aesthetically significant at a local level** for its competent and unique architectural qualities as an Interwar Arts and Crafts style church. The church was constructed in 1923 of handmade brown brick with a gable roof clad in galvanised corrugated iron. The Arts and Crafts style is evident in the homely character with an emphatic and deeply recessed porch created by the jettied gable-end clad in timber shingles, and the tall piers creating 'enclosed' porches, the handmade bricks that are designed to contrast with the light coloured lime mortar which is struck flush with the face of the bricks creating very fine brickwork, and the exquisite hand made Art Nouveau leadlight windows. The steep-pitched gable roof gives the building a picturesque style. Also notable are the symmetrical façade and the division of the side elevations into vertical bays by the engaged pilasters. The recessed portion of the façade has a large three-part (square-headed) window with Art-Nouveau inspired lead light made with textured glass. Either side are the two smaller 'enclosed' entrance porches, formed by shorter walls with flat roofs, which cover the timber paneled entrance doors at either end of the façade. The windows to the church are framed with flat rendered sills, lintels and sides with their original unpainted finish, with Art-Nouveau inspired leadlight. Also significant is the large double window of the rear (south) elevation with the same detail. A vestry with a gabled roof projects to the east from the rear of the church, with the same treatment as the nave. The interior space and historic finishes of the nave are imbued with the rituals and aesthetics associated with worship, marriages, christenings and funerals. The church as excellent integrity and is in excellent condition. The aesthetic setting of the picturesque church is enhanced by the memorial trees which are planted along the east and south boundaries, some of which were planted by particular community members in 1985. (Criterion E)

Statutory Recommendations

This place is recommended for inclusion in the Schedule to the Heritage Overlay of the Wellington Shire Planning Scheme to the extent of the title boundary as shown on the map.

External Paint Controls	Yes
Internal Alteration Controls	Yes
Tree Controls	Yes, those planted in 1985
Outbuildings or fences which are not exempt under Clause 43.01-3	No
Prohibited Uses May Be Permitted	No
Incorporated Plan	No
Aboriginal Heritage Place	Not assessed

Map of recommended boundary for Heritage Overlay

KEY

Recommended for Heritage Overlay

Title boundary

St Matthews Anglican Memorial Church
11 Tinamba-Seaton Rd, Tinamba

Project: Wellington Shire Stage 2 Heritage Study
Client: Wellington Shire Council
Author: Heritage Intelligence Pty Ltd
Date: 12/2/16

History

Locality history

Mewburn Park Run occupied the land between the Macalister and Thomson rivers from the 1840s. In 1862, the district was surveyed for selection, which allowed the sale of land, settlement and clearing for pastoral and agricultural pursuits. The Parish was named Tinamba, supposedly an Aboriginal word meaning 'pull my toe'. The discovery of gold to the west gave the settlers a ready market for their farm produce and by 1870, most of the land in the district was settled. The Tinimba Hotel opened c1873 (replaced with the existing hotel in 1924) and a school was established in 1875. A railway line reached Tinamba in 1883, linking Maffra to the main Gippsland line at Traralgon, and market sale yards were soon set up at the station (Fletcher & Kennett 2005:78; Victorian Places).

Between 1900 and 1920, several of the large estates were subdivided for sale. In 1901 a hall was built and the school was moved to a more central location in 1912. In 1911, the population of the Tinamba region totalled 342. In 1919, lots were surveyed at the main intersection of the Maffra and Rosedale roads. A sawmill was established and soon the town comprised a hotel, general store, blacksmith, butcher, hardware shop and St Matthews Anglican Soldiers' Memorial Church (1923) (Fletcher & Kennett 2005:78; Victorian Places). By 1933, the region reached a high population of 500 people (Victorian Places). The dairy industry grew in Tinamba and the surroundings area when water was made available for irrigation from the Glenmaggie Weir in 1936 (Fletcher & Kennett 2005:78; Context 2005:42).

The Tinamba region saw a decline in population after the 1930s. By 1954 it had reduced from 500 (in 1933) to 363 inhabitants, and further reduced to 173 people by 1966 (Victorian Places). In 1951, the school consolidated with Boisdale and the school building was relocated. The train station closed in 1978 (Fletcher & Kennett 2005:78).

In 1994, Wellington Shire was created by the amalgamation of the former Shires of Alberton, Avon and Maffra, the former City of Sale, most of the former Shire of Rosedale, as well as an area near Dargo which was formerly part of Bairnsdale Shire (Context 2005:39). By 2006, the population of Tinamba and district increased to a total of 500 inhabitants and the area now has a prospering dairy industry (Victorian Places; Fletcher & Kennett 2005:78-9).

Thematic context

This place is associated with the following themes from the *Wellington Shire Thematic History* (2005):

9. Developing Cultural Institutions and Way of Life

- 9.1 Religion

- 9.2. Memorials

The following is based on information taken from the *Wellington Shire Thematic History* (Context 2005:45-6):

Churches

In many towns throughout the shire, churches occupy prominent sites, illustrating their importance to the community that built them. Complexes consisting of churches, halls, residences and schools have evolved. They are places where people have performed some of their most important ceremonies, and often contain memorials to local people through stained glass windows, monuments and plaques.

The first church services took place in private homes, schools and halls, held by travelling clergyman and parsons who travelled Gippsland and tended to all denominations. The Reverend E.G. Pryce, based in Cooma, made two sweeping journeys into Gippsland from the Monaro in the 1840s, conducting marriages and baptisms as he went. When Bishop Perry, the Anglican bishop of

Melbourne, visited Gippsland in 1847, he chose a site for a church at Tarraville. The church, designed by J.H.W. Pettit and surveyor George Hastings, was opened in 1856. Still standing near the Tarra River, it is an evocative reminder of the early settlement period when settlers began transplanting the institutions that they knew from Britain, replicating the architecture.

Selection lead to many new settlements and reserves for churches were gazetted, or land was donated by local parishioners for the purpose. Churches were built throughout the shire in the Anglican and Catholic, and Presbyterian and Methodists (later Uniting) denominations. Building churches was the result of a significant community effort, often in the acquisition of land, and in the construction and furnishing of the churches.

Memorials

Memorials are erected throughout the Shire in honour of pioneers and district explorers, significant events and people, and those who served in world wars and other conflicts.

The soldiers' memorials that are spread throughout the Shire show the impact that the two world wars, and subsequent conflicts, had on so many communities and families within the Shire. It must be remembered that while commonly referred to today as 'war memorials', these memorials were originally erected in honour of, and to commemorate, the soldiers and those who made the ultimate sacrifice for their country. The memorials were often funded by the community and erected with great community pride, in honour of the locals who died or served and returned.

The group of Rosedale memorials comprises two soldiers memorials and an Angus McMillan memorial. Among the names listed on the soldiers memorials are those of James Wilfred Harrap and Ernest Merton Harrap, brothers from Willung who were killed on the same day at the battle for Polygon Wood near Ypres in 1917. Listed on the Briagolong soldiers' memorial are the names of six Whitelaw brothers, three of whom were killed on active service and one who died later from wounds received. A memorial to their mother, Annie Whitelaw, was erected at her grave in honour of her sacrifice, and to all mothers of sons who served at the front. Soldiers' memorials also remain at Maffra, Stratford and Yarram, to name a few. While St James Anglican Church in Heyfield and St Matthew's Anglican Church in Tinamba stand as Soldiers' Memorial Churches. There are also remnants of avenues of honour. The pine trees at Stratford lining the route of the former highway were planted as a memorial to soldiers who served in the First World War. Many of the memorials also have plantings, such as a lone pine, planted in connection with the memorial.

Place history

The land was originally part of a 160 acre lot (lot 72, Parish of Tinamba), purchased from the Crown by Donald Williamson. The lot was bound by Tinamba-Seaton Road at the north, Traralgon-Maffra Road on the east and reached Deans Road at the South. This was later subdivided to create the southern portion of the township of Tinamba.

The 'Tinamba' column in the *Maffra Spectator* reported in June 1918 (13 Jun 1918:3) that the Anglican community of Tinamba, who met in the hall at this date, had been fundraising by means of a social and auction sale of produce, to raise funds for the building of a local church.

St Matthews Anglican Church was built in Tinamba as a Soldiers' Memorial church, dedicated to those who served in World War I. The foundation stone reads that the stone of 'this Soldiers' Memorial Church was laid to the Glory of God, by Mrs John Mills on Anzac Day, 25th April 1923'. Items were placed under the foundation stone and an engraved silver trowel was presented to Mrs Mills on this day (held by the Maffra & District Historical Society in 2015) (MDHS). The church was built by the Clark Bros, who also built the Tinamba Hotel opposite; the bricklayer for the church was A. E. Clark before he entered the ministry and became a reverend. It was the last project on which he worked as a bricklayer before his ordination and appointment to Gormandale Parish. The Rev Clarke went on to be a building parson, doing the bricklaying for a church at Alberton (possibly Alberton

West) and possibly others (MDHS). The church was built with the help of local volunteers, including William Kingscott and his four sons (Vardy 1994:45).

Mrs John Mills of 'Powerscourt' homestead (c1860s; Stratford Road, Maffra) was a local philanthropist, known for her generosity to the Anglican Church and supporting returned servicemen, following World War I. She was known for the 'practical interest she had evinced in the soldiers, both at home and abroad' (*Gippsland Times*, 30 Oct 1922:1). Mr John Mills made his fortune in mining (Context 2005). Mills laid the foundation stone of the All Saints Anglican Church, Briagolong (1903), the World War I Soldiers' Memorial Hall and RSL (now the Library of the Memorial complex) (1922) and St James Anglican Soldiers Memorial Church in Tinamba (1923), at which she was also presented with an engraved silver trowel commemorating the event. In 1920, Mrs Mills unveiled the Briagolong World War I Soldiers' Memorial at Anzac Park in Briagolong. Mrs Mills also donated World War I soldier's memorial windows to St James Anglican Soldiers Memorial Church in Heyfield and St John's Anglican Church in Maffra. At the Stratford Holy Trinity Anglican Church, Mrs Mills donated furnishings for the church and later gifted the vestry (1907). After her death in 1927, a Lych Gate was erected at the corner entrance of St John's Anglican Church in Maffra by public subscription, and dedicated in 1929.

In September 1924, 'The Country Page' in the *Argus* (11 Sep 1924:18) reported that St Matthews Church of England, Tinamba, was dedicated and consecrated by the Anglican Bishop of Gippsland, Dr Cranswick, 'in the presence of a large attendance. Mrs J Mills formally turned the key in the lock, after which the Bishop delivered the occasional sermon'. Local papers report that the church held many local weddings in the preceding years. Services were held fortnightly by Reverend Chamberlain who lived in a Rectory in Newry (Vardy 1994:45). The church continues to hold services in 2015.

A plaque on the base of the flagpole to the east of the church notes that the flagpole was erected and presented to the citizens of Tinamba by W. & C. Fraser to commemorate Victoria's 150th anniversary. A second plaque on the flagpole base reads 'Celebrating 100 years of Red Cross in Australia, 1914-2014'.

A plaque placed above the foundation stone of the church notes that there was a 'tree plantation' on 25th April 1985, also to commemorate Victoria's 150th anniversary. This church service and celebration was attended by a large crowd (Vardy 1994:45). The plaque is referring to the tree plantation at the rear of the churchyard, planted by Tinamba residents who were both born in Tinamba and had lived at least fifty years in the district; nine people were eligible and planted trees (Vardy 1994:45). In 2015, young exotic trees, including oaks and a fig, line the boundary of the property.

Sources

Australian Handbook (1903), as cited on Victorian Places.

Context Pty Ltd (2005), *Wellington Shire Heritage Study & Thematic Environmental History*, prepared for Wellington Shire Council

Fletcher, Meredith & Linda Kennett (2005), Wellington Landscapes, *History and Heritage in a Gippsland Shire*, Maffra.

Gippsland Times

Maffra & District Historical Society (MDHS) collection: historical information generously provided by Linda Barraclough, Pauline Hitchins & Carol Kitchenn, provided Nov 2015 & April 2016.

Parish of Tinamba Plan, part 2.

The Argus

The Maffra Spectator

Vardy, Wal (1994), *Beneath blue hills : a history of Mewburn Park*, Bairnsdale [Vic].

Victorian Places, 'Tinamba', <http://www.victorianplaces.com.au/tinamba>, accessed March 2016.

Description

This section describes the place in 2016. Refer to the Place History for additional important details describing historical changes in the physical fabric.

St Matthews Anglican Memorial Church is located on the south side of Tinamba-Seaton Road, which is one of the main streets of the small township of Tinamba. The church is setback from the street in an allotment, which has memorial exotic trees at the rear (south) and west boundaries. Built in 1923, the church is in very good condition and an intact example of an Interwar Arts and Crafts building. The design is restrained and unique with its symmetrical façade with a deeply recessed entrance porch under the main roofline, accomplished brickwork, and fine Art Nouveau lead light windows.

Figure D1. The church is constructed of handmade brown bricks and deliberately contrasting light coloured lime mortar, struck flush with the face of the brick, with a brick plinth and gabled roof clad in lapped corrugated iron (recently painted an appropriate colour). The roof projects forward at the façade, creating a deeply recessed entrance porch for the symmetrical façade. The deep 'eaves' of the porch are timber lined. A jettied section at the top of the gabled-end is clad with timber shingles. The entrance path is framed by a low balustrade after two squat piers. At the sides of the façade are two 'enclosed' porches formed by two walls (2/3 the height of the side walls) which have a concealed flat roof, covering the timber paneled entrance doors (with unpainted rendered lintels) at each end. The two short walls each have an Art Nouveau leadlight window framed with rendered trim. The recessed wall of the nave has a large three-part (square-headed) window with leadlight. All the leadlight of the church reflects an Art Nouveau influence. The central entrance has a modern metal handrail and concrete path.

Figure D2 & D3. The side elevations comprise five bays, broken up by narrow engaged pilasters with a rendered cap. The east elevation has two square-headed windows with leadlight, framed with rendered trimmings, positioned in the two central bays. A vestry with a gabled roof projects to the east from the rear of the church, with the same treatment as the nave. Two timber ledged and framed doors with rendered lintels are located at the rear of the nave, and adjacent at the vestry.

Figure D3. The west elevation has four windows (excluding the bay where the porch is, like the east elevation), with the same detail as the east elevation.

Figure D4. The rear (south) elevation has a jettied section at the top of the gabled end, clad with timber shingles, similar to the facade. Below is a double window of leadlight, flanked by a pair of buttresses.

Figure D5. A detail of the windows on the south elevation (at the chancel end) show the geometric leadlight pattern to the bottom portion, and curvilinear detail of the Art Nouveau-inspired leadight to the top. The window has a rendered sill, lintel and frame at each side.

Figure D6. The church is set within a large lot, with a number of exotic trees along the west and south boundaries. A plaque placed above the foundation stone of the church notes that there was a 'tree plantation' on 25th April 1985 to commemorate Victoria's 150th anniversary.

A flagpole with a brick base stands to the north-east of the church, near the front boundary.

Figure D7. The base of the flagpole holds two plaques. One states that the flagpole was erected and presented to the citizens of Tinamba by W. & C. Fraser to commemorate Victoria's 150th anniversary in 1985. A second plaque on the flagpole base reads 'Celebrating 100 years of Red Cross in Australia, 1914-2014'.

Figure D1. The church is constructed of handmade brown bricks and deliberately contrasting light coloured lime mortar, struck flush with the face of the brick, with a brick plinth and gabled roof clad in lapped corrugated iron (recently painted an appropriate colour). The roof projects forward at the façade, creating a deeply recessed entrance porch for the symmetrical façade.

Figure D2. The east elevation. The side elevations comprise five bays, broken up by narrow engaged pilasters with a rendered cap. A vestry with a gabled roof projects to the east from the rear of the church, with the same treatment as the nave.

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Sources

All photos taken in 2015 by Heritage Intelligence Pty Ltd as part of Wellington Shire Stage 2 Heritage Study.

Comparative analysis

While the comparative analysis has compared this church architecturally to others within Wellington Shire, it must be recognised that although it may be of less architectural significance than another within the large shire, it remains of very high historical and social significance to the local community and architecturally representative of the town.

St Matthews Anglican Memorial Church, Memorials & Trees, Tinamba – a highly intact 1923 Interwar Arts and Crafts brick church, with an unusual entrance porch design. This Interwar Arts and Crafts design is unique in Wellington Shire. The site retains a number of locally significant memorials.

Management Guidelines

Whilst landowners are not obliged to undertake restoration works, these guidelines provide recommendations to facilitate the retention and enhancement of the culturally significant place, its fabric and its setting, when restoration works or alterations to the building are proposed. They also identify issues particular to the place and provide further detailed advice where relevant. The guidelines are not intended to be prescriptive and a pragmatic approach will be taken when considering development proposals. Alternative approaches to those specified in the guidelines will be considered where it can be demonstrated that a desirable development outcome can be achieved that does not impact on a place's heritage integrity.

This building is in excellent condition and very well maintained, however, there are some recommendations below especially relating to sub floor ventilation and some guidelines for future development. The only concern is that the sub floor vents are being blocked by grass clippings,

weeds and these build up the soil level, which creates a bridge for damp to bypass the damp proof course.

1. **Setting**
   - 1.1. Retain clear views of the front section and side elevations from along the street.
   - 1.2. Ensure signs and services such as power poles, bus shelters, signs, etc are located so that they do not impact on the important views.
   - 1.3. New interpretation storyboards, should be placed to the side of the building not directly in front of it.
   - 1.4. Paving
     - 1.4.1. For Interwar era historic buildings, appropriate paving could be pressed granitic sand, asphalt or concrete. If concrete is selected, a surface with sand-coloured- size exposed aggregate would be better with the Arts and Crafts style.
     - 1.4.2. Ensure the concrete does not adhere to the building itself. Insert 10mm x 10mm grey polyurethane seal over a zipped Ableflex joint filler around the plinth, to ensure concrete does not adhere to it, and to allow expansion joint movement and prevent water from seeping below the building.

2. **Additions And New Structures**
   - 2.1. New structures should be restricted to the rear of the property, allowing the memorial trees plenty of space to grow, as shown in the blue polygon on the aerial map.
   - 2.2. Sympathetic extensions are preferred. E.g. New parts that are in the same view lines as the historic building as seen from Main Street, should be parallel and perpendicular to the existing building, no higher than the existing building, similar proportions, height, wall colours, steep gable or hip roofs, rectangular timber framed windows with a vertical axis, but parts not visible in those views could be of any design, colours and materials.
   - 2.3. Where possible, make changes that are easily reversible. E.g. The current needs might mean that a doorway in a brick wall is not used, or located where an extension is desired. Rather than bricking up the doorway, frame it up with timber and sheet it over with plaster, weatherboards, etc.
   - 2.4. To avoid damage to the brick walls, signs should be attached in such a way that they do not damage the brickwork. Preferably fix them into the mortar rather than the bricks.
   - 2.5. If an extension is to have a concrete slab floor, ensure it will not reduce the air flow under the historic brick building.
   - 2.6. Avoid hard paths against the walls. Install them 500mm away from the walls and 250mm lower than the ground level inside the building. Fill the gap between the path and the wall with very course gravel to allow moisture to evaporate from the base of the wall.
   - 2.7. New garden beds
     - 2.7.1. These should be a minimum of 500mm from the walls, preferably further, and the ground lowered so that the finished ground level of the garden bed is a minimum of 250mm lower than the ground level which is under the floor, inside the building. Slope the soil and garden bed away from the building, and fill the area between the garden bed and walls, with very coarse gravel up to the finished level of the garden bed. The coarse gravel will have air gaps between the stones which serves the function of allowing moisture at the base of the wall to evaporate and it visually alerts gardeners and maintenance staff that the graveled space has a purpose. The reason that garden beds are detrimental to the building, is by a combination of: watering around the base of the wall and the ground level naturally builds up. The ground level rises, due to mulching and leaf litter and root swelling, above a safe level such that it blocks sub floor ventilation, and the wall is difficult to visually monitor on a day to day basis, due

to foliage in the way.

3. Accessibility

3.1. Ramps

3.1.1. Removable ramp construction

3.1.1.1. A metal framed ramp which allows air to flow under it, to ensure the subfloor vents of the building are not obstructing good airflow under the floor which will allow the wall structure to evaporate moisture and reduce termite and rot attack to the subfloor structure and rising damp in brick/stone walls.

3.1.1.2. If it is constructed with the concrete next to brick walls this may cause damp problems in the future.

3.1.1.3. Ensure water drains away from the subfloor vents, and walls and any gap between the wall and the ramp remains clear of debris. Insert additional sub floor vents if the ramp has blocked any of them.

3.1.1.4. The existing hand rails are appropriate on the ramp as they should not be a feature, which would detract from the architecture. Plain thin railings painted in the same colour as the walls, so that they blend in, would be appropriate in other locations too.

3.2. Metal bannisters may be installed where there are steps. They are functional and minimalist and they have a minor visual impact on the architecture and therefor they are a suitable design for an accessible addition.

4. **Reconstruction and Restoration**

If an opportunity arises, consider restoring and reconstructing the following.

4.1. Roofing, spouting and down pipes

4.1.1. Use galvanised corrugated iron roofing, spouting, down pipes and rain heads.

4.1.2. Don't use Zincalume or Colorbond.

4.1.3. Use half-round or quad profile spouting, and round diameter down pipes.

4.2. Brick Walls

4.3. Mortar. Match the lime mortar, and the careful manner in which it has been struck to be flush with the face of the brickwork, do not use cement mortar. Traditional mortar mixes were commonly 1:3, lime:sand.

4.4. Paint and Colours

4.4.1. Paint removal. If the render is painted, it is recommended that the paint be removed chemically from the rendered sills, window surrounds, heads, etc. (never sand, water or soda blast the building as this will permanently damage the bricks, mortar and render and never seal the bricks or render as that will create perpetual damp problems.) Removal of the paint will not only restore the elegance of the architecture, but it will remove the ongoing costs of repainting it every 10 or so years.

4.5. Fences

4.5.1. It is unlikely, though possible, that the church never had a front fence.

4.5.2. Preferable find an early photo or description of an original fence if there was one, and reconstruct it.

4.5.3. If evidence of an earlier fence cannot be found it would be appropriate to construct a Interwar Arts and Crafts style fence 1.2 metres or lower.

5. Care and Maintenance

5.1. Key References

5.1.1. Obtain a copy of "Salt Attack and Rising Damp" by David Young (2008), which is a free booklet available for download from Heritage Victoria website. It is in plain English,

well illustrated and has very important instructions and should be used by tradesmen, Council maintenance staff and designers.

5.1.2. Further assistance is available from the Shire's heritage advisor.

5.2. Roofing, spouting and down pipes

5.2.1. Use galvanised corrugated iron roofing, spouting, down pipes and rain heads. It is preferable to use short sheet corrugated iron and lap them, rather than single long sheets, but it is not essential.

5.2.2. Do not use Zincalume or Colorbond.

5.2.3. Use half-round or quad profile spouting, and round diameter down pipes.

5.3. Joinery

5.3.1. It is important to repair rather than replace when possible, as this retains the historic fabric. This may involve cutting out rotten timber and splicing in new timber, which is a better heritage outcome than complete replacement.

6. Water Damage and Damp

6.1. Signs of damp in the walls, include: lime mortar falling out of the joints, white (salt) powder or crystals on the brickwork patches with grey (or in this case black mortar inside the front porch) cement mortar, or the timber floor failing. These causes of damp are, in most cases, due to simple drainage problems, lack of correct maintenance or inserting concrete next to the solid masonry walls, sealing the walls, sub floor ventilation blocked, or the ground level too high on the outside.

6.2. Removing the source and repairing damage from damp, may involve lowering of the ground outside so that it is lower than the ground inside under the floor, installation of agricultural drains, and running the downpipes into drainage inspection pits instead of straight into the ground. The reason for the pits is that a blocked drain will not be noticed until so much water has seeped in and around the base of the building and damage commenced (which may take weeks or months to be visible), whereas, the pit will immediately fill with water and the problem can be fixed before the floor rots or the building smells musty.

6.3. Water falling or seeping from damaged spouting and down pipes causes severe and expensive damage to the brick walls.

6.4. Damp would be exacerbated by watering plants near the walls. Garden beds and bushes should be at least half a metre from the walls.

6.5. Cracking. Water will be getting into the structure through the cracks. The source of the problem needs to be remedied before the crack is filled with matching mortar, or in the case of paint, the paint should be chemically removed.

6.6. Engineering: If a structural engineer is required, it is recommended that one experienced with historic buildings and the Burra Charter principle of doing "as little as possible but as much as necessary", be engaged. Some of them are listed on Heritage Victoria's Directory of Consultants and Contractors.

6.7. Never use cement mortar, always match the original lime mortar. Cement is stronger than the bricks and therefore the bricks will eventually crumble, leaving the cement mortar intact! Lime mortar lasts hundreds of years. When it starts to powder it is the 'canary in the mine', alerting you to a damp problem – fix the source of the damp problem and then repoint with lime mortar.

6.8. Remove any dark grey patches to the mortar joints. This is cement mortar which will damage the bricks and longevity of the walls. Repoint those joints with lime mortar. The mortar is not the problem it is the messenger.

6.9. Modern Products: Do not use modern products on these historic brick walls as they will cause expensive damage. Use lime mortar to match existing.

6.10. **Do not seal** the brick walls or render with modern sealants or with paint. Solid masonry buildings **must be able to evaporate water** when enters from leaking roofs, pipes, pooling of

water, storms, etc. The biggest risk to solid masonry buildings is permanent damage by the use of cleaning materials, painting, sealing agents and methods. None of the modern products that claim to 'breathe' do this adequately for historic solid masonry buildings.

6.11. Subfloor ventilation is critical. Check that sub floor vents are not blocked and introduce additional ones if necessary. Ensure the exterior ground level is 250mm or more, lower than the ground level inside the building. Good subfloor ventilation works for free, and is therefore very cost effective. Do not rely on fans being inserted under the floor as these are difficult to monitor, they will breakdown as they get clogged with dust, etc, and there are ongoing costs for servicing and electricity.

6.12. Never install a concrete floor inside a solid masonry building, as it will, after a year or so, cause long term chronic damp problems in the walls. Do not install a new damp proof course (DPC) until the drainage has been fixed, even an expensive DPC may not work unless the ground has been lowered appropriately.

7. Paint Colours

7.1. Even if the existing colour scheme is not original or appropriate for that style of architecture, repainting using the existing colours is maintenance and no planning permit is required. However, if it is proposed to change the existing colour scheme, a planning permit is required and it would be important to use colours that enhance the architectural style and age of the building, and it would be preferred if the paint was chemically removed from the rendered surfaces, rather then repainted.

7.2. Chemical removal of paint will not damage the surface of the stone, bricks or render or even the delicate Tuck Pointing, hidden under many painted surfaces. . Removal of the paint will not only restore the elegance of the architecture, but it will remove the ongoing costs of repainting it every 10 or so years.

7.3. Sand, soda or water blasting removes the skilled decorative works of craftsmen as well as the fired surface on bricks and the lime mortar from between the bricks. It is irreversible and reduces the life of the building due to the severe damp that the damage encourages. Never seal the bricks or render as that will create perpetual damp problems.

8. Services

8.1. Ensure new services and conduits, down pipes etc, are not conspicuous. To do this, locate them at the rear of the building whenever possible, and when that is not practical, paint them the same colour as the building or fabric behind them or enclose them behind a screen the same colour as the building fabric, that provides adequate ventilation around the device. Therefore if a conduit goes up a red brick wall, it should be painted red, and when it passes over say, a cream coloured detail, it should be painted cream.

9. **Signage** (including new signage and locations and scale of adjacent advertising signage)

9.1. Ensure all signage is designed to fit around the significant architectural design features, not over them.

Resources

Wellington Shire Heritage Advisor

Young, David (2008), "Salt Attack and Rising Damp, a guide to salt damp in historic and older buildings" Technical Guide, prepared for Heritage Victoria.

The following fact sheets contain practical and easy-to-understand information about the care and preservation of war heritage and memorabilia commonly found in local communities across Victoria.

They can be downloaded at <http://www.dpc.vic.gov.au/index.php/veterans/victorian-veterans-virtual-museum/preserving-veterans-heritage/preserving-war-heritage-and-memorabilia>:

- Avenues-of-honour-and-other-commemorative-plantings
- Donating-war-related-memorabilia
- Finding-the-right-conservator-tradespeople-and-materials
- General-Principles
- Honour-rolls (wooden)
- Outdoor-heritage
- Paper-and-books
- Photographs
- Useful-resources-and-contacts.

NOTE: The blue shaded area is the preferred location for additions and new development:

Locality:	**YARRAM**
Place address:	**5 BUCKLEY STREET**
Citation date	2016
Place type (when built):	Church, Presbytery
Recommended heritage protection:	Local government level Local Planning Scheme: Yes Vic Heritage Register: No Heritage Inventory (Archaeological): No
Place name:	**St Mary's Catholic Church and Presbytery**

Architectural Style:	Federation Romanesque and Post War Romanesque Revival (church); Postwar Moderne (presbytery)
Designer / Architect:	A. A. Fritsch (church)
Construction Date:	1915, 1960s (church); 1954 (presbytery)

Statement of Significance

This statement of significance is based on the history, description and comparative analysis in this citation. The Criteria A-H is the Heritage Council Criteria for assessing cultural heritage significance (HERCON). Level of Significance, Local, State, National, is in accordance with the level of Government legislation.

What is significant?

St Mary's Catholic Church and Presbytery at 5 Buckley Street, Yarram, is significant. The original form, materials and detailing of the exterior and interior of the church as constructed in 1915 and the 1960s are significant. The original form, materials and detailing of the presbytery as constructed in 1954 are significant.

Later outbuildings, and alterations and additions to the buildings are not significant, including the c1960s fence to the boundary and the garage to the presbytery.

How is it significant?

St Mary's Catholic Church and Presbytery are locally significant for their historical, social and aesthetic values to the Shire of Wellington.

Why is it significant?

St Mary's Catholic Church and Presbytery are **historically and socially significant at a local level** as they represent the development of Yarram following the release of private land for sale in the town, which became a commercial and social centre for the surrounding dairying and grazing district and the seat of local government. The presbytery represents the further growth of the town in the 1950s, when the Housing Commission and several housing co-operatives built many new homes in Yarram. The first Catholic Church in Yarram opened on Church Road in November 1883 (since demolished), and the first presbytery built nearby (remains). On 13 April 1885, a school opened in association with St Mary's. The existing St Mary's Catholic Church was built in 1915, designed by Diocesan Architect A. A. Fritsch. The original 1915 building was five bays in length with a tower, but excluded a spire. A feature of the church is the statue of the Virgin Mary, inserted in the niche at the top of the facade, which was donated by J. J. O'Connor in memory of his wife. In 1954, the existing presbytery and garage were built, on the former site of the school which moved to the other side of Buckley Street at this date. Major additions to the 1915 church were built in the early 1960s, comprising the entire west end, projecting rooms off the centre of the side elevations and the spire to the tower. The boundary fence also appears to have been constructed at this date. The church is significant for its association with Diocesan Architect A. A. Fritsch, who was a proponent of the Romanesque style (Criteria A, G & H)

St Mary's Catholic Church is **aesthetically significant at a local level** as a substantial and very fine example of a 1915 Federation Romanesque church in the Shire. The style is evident in the simple massing, parapeted gables, large plains of face-brick to the walls and the semi-circular-arched openings, particularly the bold round-arches to the façade with alternating bands of render and face-brick. Also notable is the dominant tower and its details (to the 1915 extent), gabled roof clad with slate, tuck pointed red brickwork, two-tiered brick plinth, rendered dressings and coping to the exterior, the statue of the Virgin Mary in the niche to the façade, the bold engaged piers flanking the entrance, buttresses and the narrow round-headed windows with leadlight to the side elevations. Also significant is the small room projecting off the east end of the south elevation, with its round window. The 1960s extension is aesthetically significant for the successful and respectful integration of a massive extension to the 1915 church, which has retained the majority of the original fabric, whilst introducing new work which harmonises with the 1915 building by the use of similar materials, height, roof form, solid to void and window fenestration, yet it is clearly different to the original design on the exterior. However, the interior continues the original barrel vaulted ceiling and its decorative details through to the new apse and side chapels, creating a new and gracious space.

Subtle differences between the 1915 building and the 1960s additions can be seen in the interior, by way of the changes in the style of the lead light windows and openings. The interior of the church is significant. The interior space and historic finishes of the nave are imbued with the rituals and aesthetics associated with worship, marriages, christenings and funerals. The church is aesthetically significant as an architectural landmark in Commercial Road, which is the main street of Yarram. (Criterion E)

The 1954 Presbytery is **aesthetically significant at a local level a**s a fine and intact representative example of a Postwar Moderne residence constructed of bold tapestry bricks, designed with a strong horizontal emphasis. The brickwork features dark brick quoining to the corners and openings and a dark brick plinth, below a shallow-pitched hip-and-gabled roof clad with terracotta tiles. The house has groups of windows with a horizontal emphasis, each with horizontal glazing bars to the top sashes. Also significant is the flat-roofed entrance porch with its wrought iron pillar. (Criterion D)

Statutory Recommendations

This place is recommended for inclusion in the Schedule to the Heritage Overlay of the Wellington Shire Planning Scheme to the extent of the title boundary as shown on the map.

External Paint Controls	Yes
Internal Alteration Controls	Yes, church
Tree Controls	No
Outbuildings or fences which are not exempt under Clause 43.01-3	No
Prohibited Uses May Be Permitted	No
Incorporated Plan	No
Aboriginal Heritage Place	Not assessed

Map of recommended boundary for Heritage Overlay

KEY

Recommended for Heritage Overlay

Title boundary

St Mary's Catholic Church and manse
5 Buckley St, Yarram

Project: Wellington Shire Stage 2 Heritage Study
Client: Wellington Shire Council
Author: Heritage Intelligence Pty Ltd
Date: 12/2/16

History

Locality history

The Tarra Creek pastoral run was taken up in the 1840s, in the area that now encompasses the Yarram township. In the early 1850s, John Carpenter built a flour mill and sawmill near the Tarra River, upon which a bridge was soon built. A small township began to develop on private land on the west side of the River, which was first named Barkly, after Victorian Governor Sir Henry Barkly. However, the small township soon became known as Yarram Yarram; the parish name. Yarram is an Aboriginal word though to mean 'plenty of water' or 'billabong'. The town would be called Yarram Yarram until 1924 (Fletcher & Kennett 2005:79; YDHS website)

Yarram was part of the first Shire established in Gippsland – Alberton Shire established 1864 – where a District Road Board was formed in 1855 (Context 2005:38). In 1857, the first store was opened in the town of Yarram Yarram by Charles Devonshire. Soon other stores were established as the town grew, including a shanty on the site of the Yarram Hotel. The development was a result of the marketplace located in Yarram, which served local farmers who preferred the location over the more distant Port Albert (YDHS website). The first mechanics' institute was built in 1860 and a school opened in 1861. All communication during this period was via Port Albert to the south (Fletcher & Kennett 2005:80).

Yarram's growth was constrained by the release of private land for sale. Development within the town gained momentum from the 1880s, with town allotments purchased from private landholders (Fletcher & Kennett 2005:80). One such developer was James Nicol, who owned the land east of Commercial Road, between (just north of) Gipps Street and James Street. Nicol subdivided the land and sold town allotments from 1889. By the 1890s, Yarram had established itself as a commercial centre, servicing an extensive dairying and grazing district. The Yarram Butter Factory (1891) was a major component of the industry in this area of the Shire (Context 2005:12, 38). The township of Yarram Yarram was gazetted in 1893 and in 1897 the Alberton Shire offices were relocated to Yarram, establishing the southern town as a seat of Government (Context 2005:38; YDHS website).

From the early 1900s, large areas of land were selected in the Strzelecki Ranges to the north and west of Yarram for dairying, supplying cream to the butter factory. By 1903, Yarram Yarram also had a Shire hall, four churches, the Commercial and Yarram hotels, Masonic and Rechabite Lodges and a state school. At the centre of the pastoral district, Yarram remained the cattle market for southern Gippsland (*Australian handbook* 1903). The Yarram courthouse opened in 1908, the hospital was officially opened in 1914 and a higher elementary school was established in 1918. In 1921, the Great Southern railway Line from Melbourne reached Yarram (Context 2005:30, 41, 44). The Forests Commission established an office in Yarram in 1945 to manage the reforested lands in the region. From the 1950s, the Housing Commission and several housing co-operatives built many new homes in Yarram. However, the town was affected by the decline of rural industries in the 1970s. The milk factory and railway line closed in 1987 (Fletcher & Kennett 2005:80).

In 1994, Wellington Shire was created by the amalgamation of the former Shires of Alberton, Avon and Maffra, the former City of Sale, most of the former Shire of Rosedale, as well as an area near Dargo which was formerly part of Bairnsdale Shire (Context 2005:39). The town continues to serve as an important regional centre. It is also the location of the regional headquarters for the Department of Natural Resources and Environment (Fletcher & Kennett 2005:80).

Thematic context

This place is associated with the following themes from the *Wellington Shire Thematic History* (2005):

9. Developing Cultural Institutions and Way of Life

- 9.1 Religion

The following is based on information taken from the *Wellington Shire Thematic History* (Context 2005:45):

In many towns throughout the shire, churches occupy prominent sites, illustrating their importance to the community that built them. Complexes consisting of churches, halls, residences and schools have evolved. They are places where people have performed some of their most important ceremonies, and often contain memorials to local people through stained glass windows, monuments and plaques.

The first church services took place in private homes, schools and halls, held by travelling clergyman and parsons who travelled Gippsland and tended to all denominations. The Reverend E.G. Pryce, based in Cooma, made two sweeping journeys into Gippsland from the Monaro in the 1840s, conducting marriages and baptisms as he went. When Bishop Perry, the Anglican bishop of Melbourne, visited Gippsland in 1847, he chose a site for a church at Tarraville. The church, designed by J.H.W. Pettit and surveyor George Hastings, was opened in 1856. Still standing near the Tarra River, it is an evocative reminder of the early settlement period when settlers began transplanting the institutions that they knew from Britain, replicating the architecture.

Selection lead to many new settlements and reserves for churches were gazetted, or land was donated by local parishioners for the purpose. Churches were built throughout the shire in the Anglican and Catholic, and Presbyterian and Methodists (later Uniting) denominations. Building churches was the result of a significant community effort, often in the acquisition of land, and in the construction and furnishing of the churches.

Place history

Church

The first Catholic Church in Yarram opened on Church Road in November 1883, designed by architect James Campbell (since demolished). A Catholic presbytery was built to the west of the church (remains at 25 Tarra Valley Road). On 13 April 1885, a school opened in association with St Mary's (Adams 1990:124).

The existing St Mary's Catholic Church was built in 1915 on land donated by Patrick Brennan. The construction cost 3,000 pounds, with a cost of 2,000 pounds for furnishings. A feature of the church is the statue of the Virgin Mary, inserted in the niche at the top of the facade, which was donated by J. J. O'Connor in memory of his wife (YDHS). A memorial stone on the facade of the church states that it was blessed by The Most Reverend Patrick Phelan D. D., Bishop of Sale, on 10 October 1915. It notes that the Pastor at this date was the Reverend P. Sterling, that the architect of the church was A. A. Fritsch F.R.V.I.A and the builders were F. & E. Deague.

The church was completed and officially opened on 27 February 1916, by the Bishop of Sale (Adams 1990:200). The church and tower was initially constructed with a five bay nave, built of local bricks with a slate roof. The spire of the tower at the north end of the facade was built at a later date. Californian pine was used on the interior for the sanctuary, communion rails and confessionals (YDHS; Adams 1990:200).

A souvenir postcard (SLV) dating to the opening of the church on 27 February 1916, showed Fritch's architectural drawings of the church at its intended full extent (Figure H1). The sketch showed the facade of the church and entrance (as built) with the tower (the base of which was initially built) and Fritch's design for the spire (which was never built), but a different design was later constructed. The nave shown was seven bays long (only five were constructed), with projecting rooms (vestries) off the rear of the side elevations and a chancel at the west end (not built). The side elevation comprised narrow bays with tall semicircular-arched windows and decorative render (as was constructed).

An early photo (c1915; Figure H2) showed people posing in front of the church, and on top of the entrance porch, even looking out of the window where the glass had apparently not yet been installed

(SLV). The facade appeared as it does in 2015, except that the Virgin Mary and glazing had not yet been installed. The small projecting room was evident on the south elevation (just behind the facade) with its round window. The tower had been constructed to the height of the roof by this date (tower spire built at a later date). A cross was evident at the peak of the roof, above the niche for the Virgin Mary. The property remained unlandscaped at this date.

A second early photo (c1916; Figure H3) showed the original extent of the church (PROV). The facade and north elevations were evident in the photo. The original lead light arrangement in the large window was evident (since replaced). The nave consisted of five bays, with a timber addition constructed at the apse end. The fourth bay on the north elevation comprised a small round window above an entrance door (a small room was later constructed off this bay).

In 1918, land was purchased for a convent (location not known), which was probably associated with the opening of the new St Mary's Catholic School in 1918 (YDHS). In 1951, the Catholic Church in Yarram celebrated the centenary of the first service held in Yarram (Adams 1990:270).

Major additions to the church were constructed in the early 1960s. A stone noted that the 'extensions to this church were blessed by his Lordship The Most Reverend Patrick Francis Lyons, D. D., Bishop of Sale on 16 June 1963. It notes that the Parish Priest at this date was the Reverend E. Hynes. These later additions comprised the construction of the entire west end of the church (beyond the five original bays) large projecting rooms, and the small projecting rooms off the centre of each side elevation (as evident in the brickwork). A ramp and metal balustrade has been constructed at the entrance of the church. The front leadlight window was replaced. It is thought that the spire to the existing tower was also constructed at this date (St Mary's Parish 1992:17).

The interior of the church comprises a large barrel vault ceiling. It appears that the original decorative plasterwork was carried through to the 1960s additions.

Presbytery

A new St Mary's Primary School was established in 1918, by the Sisters of St Joseph of the Sacred Heart, on the site that is now occupied by the Catholic presbytery. In 1954, when the presbytery was built, the school was moved to its current site, on the north side of Buckley Street. The original school buildings (moved to the new site) were destroyed in a fire in 1992 (St Mary's PS).

The large presbytery and garage north of the church, both built in the same style, were built in 1954. The foundation stone of the presbytery notes that it was blessed by the Most Reverend R. Ryan D. D., C. M., Bishop of Sale on 19 December 1954. The Parish Pastor at this date was Reverend E. Hynes. H. C. Hodson was the builder of the presbytery.

Mature trees are located within the grounds of the church and presbytery, some of which appears to date to the 1960s.

The property is bound by a c1960s red brick and wrought iron fence, to the north and east boundaries, with pedestrian and vehicular gates at the entrance to both the church and presbytery.

A. A. Fritsch, architect

Augustus Andrew Fritsch (1866-1933) was the son of Augustus G. Fritsch and Christina Holzer, whose respective fathers had co-founded a prominent Hawthorn brickworks. Fritsch was articled to architect John Beswicke (of Wilson & Beswicke) and travelled Europe and the United States before he returned to Melbourne and opened his own office in 1888. Fritsch first commissions were residential projects, before a commission for a Roman Catholic presbytery in Malvern (1894) begun his long association with the Catholic Church (Reeves 2012:264).

Fritsch designed mostly in red brick and developed what has been described as a 'vigorous but crude' style, influenced by Baroque, Romanesque and Byzantine sources, he became Victoria's premier Catholic architect. As the Diocesan architect, Fritsch designed Catholic buildings at Rochester (1909), Kyabram (1910), Bairnsdale (1913), Yarram (1915), Heyfield (1916), Cowwarr (1918), Flemington (1923) and Elwood (1929). He designed churches, presbyteries, schools and convents throughout Victoria and elsewhere (Reeves 2012:264).

Fritsch worked with Walter Burley Griffin on the design of Newman College at the University of Melbourne (1915-1918), although it is said that Fritsch made little contribution to the project. However, Griffin's use of rough stonework may have inspired Fritsch in his design of one of his most key designs, the large domed church of Our Lady of Victories in Camberwell (1918). Fritsch's son, Augustus Alfonso Fritsch (1882-1973) joined his office c1918 and became a partner in 1932. After Fritsch's (senior) death in 1933, the practice Fritsch & Fritsch continued successfully into the 1940s as Victoria's key architectural office for the Catholic denomination (Reeves 2012:264).

Figure H1. A souvenir postcard dating to the opening of the church on 27 February 1916, showed Fritch's architectural drawings of the church at its intended full extent. The sketch showed the facade of the church and entrance (as built) with the tower (the base of which was initially built) with a different spire as to what was later constructed (SLV, Image No: pc000175).

Figure H2. An early photo (c1915) showed people posing in front of the church, and on top of the entrance porch, even looking out of the window where the glass had apparently not yet been installed. The statue of the Virgin Mary has not been placed in the niche. The spire of the tower had not yet been constructed (SLV, Image No: pc000176).

Figure H3. A second early photo (c1916). The original stained glass arrangement in the large window was evident (since replaced). The statue of the Virgin Mary has not been placed in the niche. The nave consisted of five bays, with a timber addition constructed at the apse end (PROV VPRS 12800 P1 H 5534).

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Description

This section describes the place in 2016. Refer to the Place History for additional important details describing historical changes in the physical fabric.

St Mary's church and presbytery are located on the west sides of Commercial road, north of the main town centre of Yarram. The buildings front Commercial Road and are set back within a landscaped setting. A number of the trees on the grounds appear to date to the early 1960s. St Mary's church was built in 1915 and reflects the Federation Romanesque style, with substantial brick additions constructed in the Post War Romanesque Revival style in the early 1960s. The tapestry brick presbytery and garage were built in 1954 in the Postwar Moderne style.

Church

Figure D1. St Mary's Catholic Church is a very large church constructed of tuck pointed red brick walls, steep slate clad roof, with a two-tiered plinth to the original 1915 building. The facade comprises a parapeted gable with a niche at the top of the gabled end holding a statue of the Virgin Mary. The church has decorative rendered details and coping to the parapeted gables, forming horizontal bands across the facade and side elevations, and to the openings. A dominant element of the facade is the two semi-circular arches; the first is at the centre of the facade containing (modern, probably 1960s) leadlight. The second smaller arch is formed over the entrance below, framed by two large engaged columns with bold rendered caps. The two large arches have alternating bands of render and face-brick to the arch, reflecting the Romanesque style. To the right of the facade is a large square tower, with narrow openings to each face. The central portion of the tower has a recessed

section with brackets to the top, essentially forming engaged piers to the corners. The spire (above the bold cornice moulding) was constructed in the early 1960s in Post War Romanesque Revival.

The south elevation has a small room just behind the facade with a parapeted gable, slate roof and round window to the east side. This room was constructed in 1915.

The 1915 church is in very good condition and retains a high level of integrity, and the 1963 additions are in excellent condition and have a very high level of integrity.

Figure D2 & D4. The gabled-roof is clad with slate, with a row of bold brackets at the eaves on the side elevations. The extent of the 1915 building comprises the five bays to the side elevations. The side elevations are divided into bays by buttresses with rendered coping, each bay with a tall narrow round-headed window with leadlight.

Figures D3 & D4. To the rear of the 1915 church, at the west end, is very large brick addition constructed in the early 1960s in the Romanesque Revival style. This later addition is identifiable by the later brickwork and single-tiered brick plinth. The 1960s addition comprises the tall double-gabled transepts, the chancel end, and the flat-roofed addition off the north elevation. The two smaller gabled-roof rooms projecting off the centre of the side elevations were also constructed in the early 1960s.

Figure D5. The interior of the church has a large barrel-vaulted ceiling lined in plaster. The 1915 extent of the church extends to the round-arched windows. The west end appears to have continued the interior design of the earlier section (unless the interior was remodelled in the early 1960s also).

Presbytery

Figure D6. The large presbytery is constructed of tapestry bricks with dark brick quoining to the corners and openings, and a dark brick plinth. The shallow-pitched hip-and-gabled roof is clad with terracotta tiles. The house has groups of windows with a horizontal emphasis, each with horizontal glazing bars to the top sashes. The flat-roofed entrance porch is supported by a wrought iron pillar and the entrance is reached by two concrete steps. A foundation stone of the presbytery notes that it was blessed on 19 December 1954. The 1954 presbytery is in very good condition and retains a very high level of integrity.

Figure D1. St Mary's Catholic Church is a very large church constructed of tuckpointed red brick, with a two-tiered plinth to the original 1915 building. A dominant element of the facade is the two semi-circular arches. To the right of the facade is a large square tower, with narrow openings to each face. The spire (above the bold cornice moulding) was constructed in the early 1960s.

Figure D2. The gabled-roof is clad with slate, with a row of bold brackets at the eaves on the side elevations. The extent of the 1915 building comprises the five bays to the side elevations.

Figure D3. The north elevation. To the rear of the 1915 church, at the west end, is very large brick addition constructed in the 1960s. This later addition is identifiable by the later brickwork and single-tiered brick plinth. The 1960s addition comprises the tall double-gabled transepts, the chancel end, and the flat-roofed addition off the north elevation.

Figure D4. The two smaller gabled-roof rooms projecting off the centre of the side elevations were also constructed in the early 1960s.

Figure D5. The interior of the church has a large barrel-vaulted ceiling lined in plaster. The 1915 extent of the church extends to the round-arched windows. The interior space and historic finishes of the interior are imbued with the rituals and aesthetics associated with worship, marriages, christenings, confirmation, and funerals.

Figure D6. The large presbytery is constructed of tapestry bricks with dark brick quoining to the corners and openings, and a dark brick plinth. The shallow-pitched hip-and-gabled roof is clad with terracotta tiles. The house has groups of windows with a horizontal emphasis, each with horizontal glazing bars to the top sashes.

Sources

All photos taken in 2015 by Heritage Intelligence Pty Ltd as part of Wellington Shire Stage 2 Heritage Study.

Comparative analysis

St Mary's Catholic Church and Presbytery, 5 Buckley St, Yarram – a highly intact complex comprising a substantial Federation Romanesque Revival brick church with decorative render to the dominant round arches of the facade and a corner tower (spire dates to 1960s), with substantial Post War Romanesque Revival additions built in the 1960s at the rear of the church. The 1915 church was designed by architect A.A. Fritsch and is highly comparable to his design at St Mary's, Maffra (1924), which is also Romanesque in style. The site also includes a Postwar Moderne presbytery built in 1954 of bold tapestry bricks. The highly intact buildings retain their historical setting with an interwar brick fence and landscape.

Comparable places:

St Mary's Catholic Church Complex, Maffra – modest 1871 brick Victorian Free Gothic church (the first church), two-storey brick 1916 Federation Queen Anne presbytery and a substantial Interwar Romanesque brick church built in 1924. The three buildings are in very good condition and retain a very high level of integrity. The 1924 church was designed by architect A.A. Fritsch and is highly comparable to his design at St Mary's, Yarram (1915), which is also Romanesque in style. The first church is encompassed within school grounds, while the setting of the presbytery and 1924 church is highly intact, retaining mature Canary Island Palms. Recommended for the Heritage Overlay as part of this Study.

St Brigid's Catholic Church Complex, Cowwarr – comprising the 1870 church, 1904 parish house, 1919 hall and interwar fence and gates to the boundary. The 1870 church is a highly intact picturesque Victorian Gothic church, built in rendered brick (with ruled ashlar lines). The parish house (1904) is a substantial and elaborate Federation Queen Anne brick residence while St Joseph's Hall (1919) is an intact Interwar Arts and Crafts timber building.

Management Guidelines

Whilst landowners are not obliged to undertake restoration works, these guidelines provide recommendations to facilitate the retention and enhancement of the culturally significant place, its fabric and its setting, when restoration works or alterations to the building are proposed. They also identify issues particular to the place and provide further detailed advice where relevant. The guidelines are not intended to be prescriptive and a pragmatic approach will be taken when considering development proposals. Alternative approaches to those specified in the guidelines will be considered where it can be demonstrated that a desirable development outcome can be achieved that does not impact on a place's heritage integrity.

These buildings are in excellent condition and well maintained, however, there are some recommendations below especially relating to sub floor ventilation, down pipe outlets into drainage pits, and some guidelines for future development and heritage enhancement.

1. **Setting**
   - 1.1. Retain clear views of the front section and side elevations from along Buckley Street.
   - 1.2. Ensure signs and services such as power poles, bus shelters, signs, etc are located so that they do not impact on the important views.
   - 1.3. New interpretation storyboards should be placed to the side of the building not directly in front of it.
   - 1.4. Paving
     - 1.4.1. Appropriate paving could be pressed granitic sand, asphalt or concrete. If concrete is selected, a surface with sand-coloured- size exposed aggregate would be better with the Romanesque style.
     - 1.4.2. Ensure the asphalt or concrete does not adhere to the building itself. Insert 10mm x 10mm grey polyurethane seal over a zipped Ableflex joint filler around the plinth, to ensure concrete does not adhere to it, and to allow expansion and joint movement and prevent water from seeping below the building.

2. **Additions and New Structures**
   - 2.1. New structures should be restricted to the area shown in the blue polygon on the aerial map below.
   - 2.2. Sympathetic extensions are preferred, and the 1963 extensions are a good example of this. E.g. New parts that are in the same view lines as the historic building as seen from Commercial Road, should be parallel and perpendicular to the existing building, no higher than the existing building, similar proportions, height, wall colours, steep gable or hip roofs, with rectangular timber framed windows with a vertical axis, and similar solid to void. But the parts that are not visible in those views could be of any design, colours and materials.
   - 2.3. Where possible, make changes that are easily reversible. E.g. The current needs might mean that a doorway in a brick wall is not used, or located where an extension is desired. Rather than bricking up the doorway, frame it up with timber and sheet it over with plaster, weatherboards, etc.
   - 2.4. To avoid damage to the brick walls, signs should be attached in such a way that they do not

damage the brickwork. Preferably fix them into the mortar rather than the bricks.

2.5. If an extension is to have a concrete slab floor, ensure it will not reduce the air flow under the historic brick building.

2.6. Avoid hard paths against the walls. Install them 500mm away from the walls and 250mm lower than the ground level inside the building. Fill the gap between the path and wall with very coarse gravel to allow moisture to evaporate from the base of the wall. See section 7.

2.7. New garden beds

2.7.1. These should be a minimum of 500mm from the walls, preferably further, and the ground lowered so that the finished ground level of the garden bed is a minimum of 250mm lower than the ground level which is under the floor, inside the building. Slope the soil and garden bed away from the building, and fill the area between the garden bed and walls, with very coarse gravel up to the finished level of the garden bed. The coarse gravel will have air gaps between the stones which serves the function of allowing moisture at the base of the wall to evaporate and it visually alerts gardeners and maintenance staff that the graveled space has a purpose. The reason that garden beds are detrimental to the building, is by a combination of: watering around the base of the wall and the ground level naturally builds up. The ground level rises, due to mulching and leaf litter and root swelling, above a safe level such that it blocks sub floor ventilation, and the wall is difficult to visually monitor on a day to day basis, due to foliage in the way.

3. Accessibility

3.1. Ramps

3.1.1. Removable ramp construction

3.1.1.1. A metal framed ramp which allows air to flow under it, to ensure the subfloor vents of the building are not obstructing good airflow under the floor, which will allow the wall structure to evaporate moisture, reduce termite and rot attack to the subfloor structure and reduce rising damp in brick/stone walls.

3.1.1.2. If it is constructed of concrete next to brick walls this may cause damp problems in the future.

3.1.1.3. Ensure water drains away from the subfloor vents, and walls and any gap between the wall and the ramp remains clear of debris. Insert additional sub floor vents if the ramp has blocked any of them.

3.1.1.4. The hand rails on the ramp should not be a feature, which would detract from the architecture. Plain thin railings painted in the same colour as the walls, so that they blend in, would be appropriate.

3.2. Metal banisters may be installed at the front steps. They are functional and minimalist and they have a minor visual impact on the architecture and therefor they are a suitable design for an accessible addition.

4. Brick and Stone Walls

4.1. Mortar: Match the lime mortar, do not use cement mortar. Traditional mortar mixes were commonly 1:3 lime:sand.

4.2. Tuck pointing is now a rare craft and expensive to repair or reconstruct, which makes caring for the existing remnants particularly important.

4.3. Paint and Colours (also see Paint Colours and Paint Removal)

4.3.1. Note, even though some paints claim to 'breathe', there are no paints available, that adequately allow the walls to 'breathe'.

4.3.2. Paint and other modern sealants. Never seal the bricks or render as that will create perpetual damp problems.

4.4. Remove any dark grey patches to the mortar joints - this is cement mortar which will damage the bricks, as noted above, and reduce the longevity of the walls. Repoint those joints with lime mortar. The mortar is not the problem it is the messenger, alerting you to a damp problem (also see Water Damage and Damp)

4.5. Modern products: Do not use modern products on these historic brick walls as they will cause expensive damage. Use lime mortar to match existing.

4.6. **Do not seal** the brickwork or render with modern sealants or with paint. Solid masonry buildings **must be able to evaporate water** when water enters from leaking roofs, pipes, pooling of water, storms, etc. The biggest risk to solid masonry buildings is permanent damage by the use of cleaning materials, painting, and sealing agents and methods. None of the modern products that claim to 'breathe' do this adequately for historic solid masonry buildings.

5. Care and Maintenance

5.1. Retaining and restoring the heritage fabric is always a preferable heritage outcome than replacing original fabric with new.

5.2. Key References

5.2.1. Obtain a copy of "Salt Attack and Rising Damp" by David Young (2008), which is a free booklet available for download from Heritage Victoria website. It is in plain English, well illustrated and has very important instructions and should be used by tradesmen, Council maintenance staff and designers.

5.2.2. Further assistance is available from the Shire's heritage advisor.

5.2.3. Do not use Zincalume or Colorbond on the buildings. Use, slate on the church and terra cotta tiles on the residence.

6. Water Damage and Damp

6.1. Signs of damp in the walls include: lime mortar falling out of the joints, moss growing in the mortar, white (salt) powder or crystals on the brickwork, existing patches with grey cement mortar, or the timber floor failing. These causes of damp are, in most cases, due to simple drainage problems, lack of correct maintenance, inserting concrete next to the solid masonry walls, sealing the walls, sub floor ventilation blocked, or the ground level too high on the outside.

6.2. Always remove the **source** of the water damage first (see Care and Maintenance).

6.3. Water falling, splashing or seeping from damaged spouting and down pipes causes severe and expensive damage to the brick walls.

6.4. Repairing damage from damp may involve lowering of the ground outside so that it is lower than the ground level inside under the floor, installation of agricultural drains, running the downpipes into drainage inspection pits instead of straight into the ground. The reason for the pits is that a blocked drain will not be noticed until so much water has seeped in and around the base of the building and damage commenced (which may take weeks or months to be visible), whereas, the pit will immediately fill with water and the problem can be fixed before the floor rots or the building smells musty.

6.5. Damp would be exacerbated by watering plants near the walls. Garden beds and bushes should be at least half a metre away from walls.

6.6. Cracking: Water will be getting into the structure through the cracks (even hairline cracks in paint) and the source of the problem needs to be remedied before the crack is filled with matching mortar, or in the case of paint on brick, stone or render, the paint should be chemically removed, to allow the wall to breathe properly and not retain the moisture.

6.7. Subfloor ventilation is critical. Check that sub floor vents are not blocked and introduce additional ones if necessary. Ensure the exterior ground level is 250mm or more, lower than the ground level inside the building. Good subfloor ventilation works for free, and is

therefore very cost effective. Do not rely on fans being inserted under the floor as these are difficult to monitor, they can breakdown as they get clogged with dust, etc, and there are ongoing costs for servicing and electricity.

6.8. Engineering: If a structural engineer is required, it is recommended that one experienced with historic buildings and the Burra Charter principle of doing 'as little as possible but as much as necessary', be engaged. Some of them are listed on Heritage Victoria's Directory of Consultants and Contractors.

6.9. Never install a concrete floor inside a solid masonry building, as it will, after a year or so, cause long term chronic damp problems in the walls.

6.10. Never use cement mortar, always match the original lime mortar. Cement is stronger than the bricks and therefore the bricks will eventually crumble, leaving the cement mortar intact! Lime mortar lasts for hundreds of years. When it starts to powder, it is the 'canary in the mine', alerting you to a damp problem – fix the source of the damp problem and then repoint with lime mortar.

6.11. Do not install a new damp proof course (DPC) until the drainage has been fixed, even an expensive DPC may not work unless the ground has been lowered appropriately.

7. Paint Colours and Paint Removal

7.1. A permit is required if you wish to paint a previously unpainted exterior, and if you wish to change the colours from the existing colours.

7.2. Even if the existing colour scheme is not original, or appropriate for that style of architecture, repainting using the existing colours is considered maintenance and no planning permit is required.

7.3. If it is proposed to change the existing colour scheme, a planning permit is required and it would be important to use colours that enhance the architectural style and age of the building.

7.4. Rather than repainting, it would be preferred if earlier paint was chemically removed from brick, stone and rendered surfaces, revealing the original finish.

7.5. Chemical removal of paint will not damage the surface of the stone, bricks or render or even the delicate tuck pointing, hidden under many painted surfaces. Removal of the paint will not only restore the elegance of the architecture, but it will remove the ongoing costs of repainting it every 10 or so years.

7.6. Sand, soda or water blasting removes the skilled decorative works of craftsmen as well as the fired surface on bricks and the lime mortar from between the bricks. It is irreversible and reduces the life of the building due to the severe damp that the damage encourages. Never seal the bricks or render as that will create perpetual damp problems.

8. Services

8.1. Ensure new services and conduits, down pipes etc, are not conspicuous. Locate them at the rear of the building whenever possible, and when that is not practical, paint them the same colour as the building or fabric behind them, or enclose them behind a screen the same colour as the building fabric that also provides adequate ventilation around the device. Therefore, if a conduit goes up a red brick wall, it should be painted red, and when it passes over say, a cream coloured detail, it should be painted cream.

9. **Signage** (including new signage and locations and scale of adjacent advertising signage)

9.1. Ensure all signage is designed to fit around the significant architectural design features, not over them.

NOTE: The blue shaded area is the preferred location for additions and new development.

Resources

Wellington Shire Heritage Advisor

Young, David (2008), "Salt Attack and Rising Damp, a guide to salt damp in historic and older buildings" Technical Guide, prepared for Heritage Victoria.

The following fact sheets contain practical and easy-to-understand information about the care and preservation of war heritage and memorabilia commonly found in local communities across Victoria. They can be downloaded at <http://www.dpc.vic.gov.au/index.php/veterans/victorian-veterans-virtual-museum/preserving-veterans-heritage/preserving-war-heritage-and-memorabilia>:

- Finding-the-right-conservator-tradespeople-and-materials
- General-Principles
- Honour-rolls (wooden)
- Uniforms-costumes-and-textiles
- Useful-resources-and-contacts.

Locality:	**YARRAM**
Place address:	**2-4 CHURCH ROAD**
Citation date	2016
Place type (when built):	Mechanics Institute
Recommended heritage protection:	Local government level Local Planning Scheme: Yes Vic Heritage Register: No Heritage Inventory (Archaeological): No
Place name:	**Yarram Mechanics Institute**

4

Architectural Style:	Victorian Free Classical
Designer / Architect:	Not Known
Construction Date:	1885

Statement of Significance

This statement of significance is based on the history, description and comparative analysis in this citation. The Criteria A-H is the Heritage Council Criteria for assessing cultural heritage significance (HERCON). Level of Significance, Local, State, National, is in accordance with the level of Government legislation.

What is significant?

The Yarram Mechanics Institute at 2-4 Church Road, Yarram, is significant. The original form, materials and detailing, externally and internally, as constructed in 1885 are significant.

Later alterations and additions to the building are not significant, including the 1973 entrance porch on the side, and later addition off the north-west (rear) elevation.

How is it significant?

The Yarram Mechanics Institute is locally significant for its historical, social and aesthetic values to the Shire of Wellington.

Why is it significant?

The Yarram Mechanics Institute is **historically significant at a local level** as it illustrates the importance of Yarram as a town centre and cattle market for the whole of South Gippsland, serving the dairying and grazing district. Yarram was the seat of government for the Alberton Shire, and began to commercially develop from the 1880s after the release of private land for sale. The Yarram Mechanics Institute and free library opened in 1886 and is significant as it represents the importance of the mechanics institute movement, and the importance of education in the developing town of Yarram. The institute is important as it has served as a venue for educational lectures, as a meeting place and housed a free public library. It also served as a venue for public meetings, wedding celebrations, farewells, annual events, celebrations, concerts and welcome homes to local soldiers. (Criterion A)

The Yarram Mechanics Institute **is socially significant at a local level** for its continual use as a mechanics institute, and after 1936 as a public hall, serving the local and wider community since its opening in 1886, until present day. The hall continues to serve as a venue for community events, classes, markets, and meetings for the Girl Guides and Boy Scouts. (Criterion G)

The Yarram Mechanics Institute **is aesthetically significant at a local level** as a representative example of a Mechanics Institute in the Victorian Free Classical architectural style in the Shire. Located at the north end of the main road of Yarram, it is one of the first historic buildings viewed before entering the town and has a landmark contribution to the streetscape. The Free Classical style is expressed in the parapeted gabled end to the façade, framed by a bold moulding which creates a pediment effect, with two short engaged piers with corbelled ends at each point. The gabled end retains the words 'Mechanics Institute 1885' carved in relief. Either side of the (missing original porch and entry doors) are semicircular arched timber double-hung windows, with large keystones with a curvilinear detail carved into them, and wide rendered sills with rendered brackets. Also significant is the treatment to the rendered walls of the 1885 hall which is incised with ruled lines to create an ashlar effect. The windows to the north-east elevation of the 1885 hall are (later) timber hopper windows with rendered sills. A single sash window remains on the south-west elevation of the 1885 hall. The significant interior includes the extensive space which is accentuated by a timber-lined coved ceiling with picture rail moulding and classical consoles. (Criterion E)

Statutory Recommendations

This place is recommended for inclusion in the Schedule to the Heritage Overlay of the Wellington Shire Planning Scheme to the boundaries as shown on the map.

External Paint Controls	Yes
Internal Alteration Controls	Yes, hall only
Tree Controls	No
Outbuildings or fences which are not exempt under Clause 43.01-3	No
Prohibited Uses May Be Permitted	No
Incorporated Plan	No
Aboriginal Heritage Place	Not assessed

Map of recommended boundary for Heritage Overlay

KEY

Recommended for Heritage Overlay

Title boundary

Mechanics Institute
2-4 Church Rd, Yarram

Project: Wellington Shire Stage 2 Heritage Study
Client: Wellington Shire Council
Author: Heritage Intelligence Pty Ltd
Date: 12/2/16

History

Locality history

The Tarra Creek pastoral run was taken up in the 1840s, in the area that now encompasses the Yarram township. In the early 1850s, John Carpenter built a flour mill and sawmill near the Tarra River, upon which a bridge was soon built. A small township began to develop on private land on the west side of the River, which was first named Barkly, after Victorian Governor Sir Henry Barkly. However, the small township soon became known as Yarram Yarram; the parish name. Yarram is an Aboriginal word though to mean 'plenty of water' or 'billabong'. The town would be called Yarram Yarram until 1924 (Fletcher & Kennett 2005:79; YDHS website)

Yarram was part of the first Shire established in Gippsland – Alberton Shire established 1864 – where a District Road Board was formed in 1855 (Context 2005:38). In 1857, the first store was opened in the town of Yarram Yarram by Charles Devonshire. Soon other stores were established as the town grew, including a shanty on the site of the Yarram Hotel. The development was a result of the marketplace located in Yarram, which served local farmers who preferred the location over the more distant Port Albert (YDHS website). The first mechanics' institute was built in 1860 and a school opened in 1861. All communication during this period was via Port Albert to the south (Fletcher & Kennett 2005:80).

Yarram's growth was constrained by the release of private land for sale. Development within the town gained momentum from the 1880s, with town allotments purchased from private landholders (Fletcher & Kennett 2005:80). One such developer was James Nicol, who owned the land east of Commercial Road, between (just north of) Gipps Street and James Street. Nicol subdivided the land and sold town allotments from 1889. By the 1890s, Yarram had established itself as a commercial centre, servicing an extensive dairying and grazing district. The Yarram Butter Factory (1891) was a major component of the industry in this area of the Shire (Context 2005:12, 38). The township of Yarram Yarram was gazetted in 1893 and in 1897 the Alberton Shire offices were relocated to Yarram, establishing the southern town as a seat of Government (Context 2005:38; YDHS website).

From the early 1900s, large areas of land were selected in the Strzelecki Ranges to the north and west of Yarram for dairying, supplying cream to the butter factory. By 1903, Yarram Yarram also had a Shire hall, four churches, the Commercial and Yarram hotels, Masonic and Rechabite Lodges and a state school. At the centre of the pastoral district, Yarram remained the cattle market for southern Gippsland (*Australian handbook* 1903). The Yarram courthouse opened in 1908, the hospital was officially opened in 1914 and a higher elementary school was established in 1918. In 1921, the Great Southern railway Line from Melbourne reached Yarram (Context 2005:30, 41, 44). The Forests Commission established an office in Yarram in 1945 to manage the reforested lands in the region. From the 1950s, the Housing Commission and several housing co-operatives built many new homes in Yarram. However, the town was affected by the decline of rural industries in the 1970s. The milk factory and railway line closed in 1987 (Fletcher & Kennett 2005:80).

In 1994, Wellington Shire was created by the amalgamation of the former Shires of Alberton, Avon and Maffra, the former City of Sale, most of the former Shire of Rosedale, as well as an area near Dargo which was formerly part of Bairnsdale Shire (Context 2005:39). The town continues to serve as an important regional centre. It is also the location of the regional headquarters for the Department of Natural Resources and Environment (Fletcher & Kennett 2005:80).

Thematic context

This place is associated with the following themes from the *Wellington Shire Thematic History* (2005):

8. Governing and administering:

- 8.5 Mechanics Institutes

The following is based on information taken from the *Wellington Shire Thematic Environmental History* (Context 2005:42-3):

The mechanics institute movement originated from a series of lectures delivered by Dr Birkbeck in Glasgow to tradesmen, artisans and factory workers – or 'mechanics' as people who worked with machines were known – and it aimed to educate and spread industrial and technical knowledge. The movement became widespread in Victoria in the wake of the gold rushes. Land was reserved for mechanics institutes and residents in developing towns considered that building a mechanics institute was an early priority. Committees were formed in the new communities to build a mechanics institute that would serve as a meeting place, house a library and be a venue for lectures for the purposes of education. The institutes also became venues for public meetings, wedding celebrations, farewells and welcome homes to local soldiers. Deb balls were annual events, as were community Christmas celebrations and concerts. Often the mechanics institute housed war memorials to commemorate locals who served in World War I or II.

Many mechanics institutes survive in the shire. One of the earliest mechanics institute buildings in the shire is the Rosedale mechanics institute, a brick structure that opened in 1874 and extended in 1885. The Briagolong mechanics institute also opened in 1874 (since extended) and is on the Victorian Heritage Register as a place of significance to the State. At Newry, the original mechanics institute and a newer hall stand side by side. The Stratford mechanics institute is still popularly called 'the mechanics', and continues to function as the town's hall. The Glenmaggie mechanics institute was moved to higher ground and survived the town's drowning when the Glenmaggie Weir was built. It is an important reminder of the little town that once served its farming community. When their mechanics institutes were burnt at Binginwarri and Gormandale, the residents rallied and built new ones. At Maffra, the mechanics institute building has been incorporated into the town's library. The Sale mechanics institute, a two storey building dating from 1891, has had a long association with education, first accommodating the Sale School of Mines, Art and Technology, and later becoming part of the Sale Technical School, and is now amalgamated with Sale High School to form the Sale College.

Place history

The first mechanics' institute hall in Yarram was constructed in 1860 (at an unknown location) (Victorian Places).The land for a new hall was donated by John Carpenter (YDHS). The existing mechanics institute hall was built in 1885 for a cost of 727 pounds by builders Mr Avery and Mr Casbolt. The building comprised a stage, dressing rooms and a reading room (Baragwanath & James 2015). The Yarram Yarram Mechanics' Institute was officially opened on St Patrick's Day, 17 March 1886, by F. C. Mason Esq. from Melbourne, followed by a two day fair (*Gippsland Times*, 24 Mar 1886:3; Baragwanath & James 2015). The library was opened soon after (YDHS).

An early photo (date not known) (YDHS) showed the front of the hall from the main street (Figure H1). The original entrance porch could be seen (since removed). It was a projecting porch that reached the height of the gable due to a bio box on top of it, with a round-arched entrance door and small square window above. The pair of short engaged piers with corbelled ends had a small urn at the top of each. The south elevation comprised at least four windows, with a central door, followed by the skillion addition to the rear (with windows). A small timber building could be seen adjacent to the north elevation (may have been attached). The hall was set behind a timber paling fence (on the south-east boundary) with a pedestrian gate in front of the facade (since removed). A mature pine stood inside the fence to the south of the hall) (since removed).

Government grants were received between 1884 (for the construction) and to at least 1906 (Baragwanath & James 2015; *Gippsland Times*, 24 Mar 1886:3). The hall was used for all types of entertainment events. Tarraville's famous contralto, Ada Crossley, held a concert in the hall on her return from England in 1903 and 1908. In 1903, B. G. Collier showed films in the hall, with the Yarram

Fire Brigade holding fortnightly picture shows in 1913. After World War I, billiards and games were installed (Baragwanath & James 2015).

In 1935 a new floor of Tasmanian hardwood was installed and the stage was removed to allow for a larger dance floor. In 1936, the library was closed due to a lack of attendance and the final meeting of the Mechanics' Institute was held on 6 February 1939 (YDHS; Baragwanath & James 2015).

In the late 1930s, the Council passed management of the hall to the Ladies' Auxiliary of the Yarram Hospital, who held Saturday night dances to fundraise. In 1938, management of the hall was transferred back to the Council. Between 1948 and 1953 the hall was leased to the Hospital Board for 1 pound per week, and between 1964 and 1971 it was leased to the Girl Guides (Baragwanath & James 2015; YDHS).

As can be seen in a plan of the original building (Figure H2), the front entrance was through a narrow porch, but additional entrances with double doors were also located on the side elevations. The hall was renovated and the main entrance moved to the south-east elevation in 1972 (with the original entrance porch removed) (YDHS; Baragwanath & James 2015).

In 2015, the hall is managed by the Wellington Shire Council and serves as a Girl Guides and Scout hall. Markets and community classes and events continue to be held at the hall (Baragwanath & James 2015). In 2015, the words 'Mechanic Institute, 1885' remain on the gable of the facade. A flagpole stands to the south of the hall.

Figure H1. An early photo (exact date not known) of the hall with its entrance porch on the facade, (Note the porch appears to have been altered at the top, to accommodate a biobox for movies, but the whole structure was removed, filled in, and a new entry placed on the south-east elevation in 1973) (YDHS heritage trail).

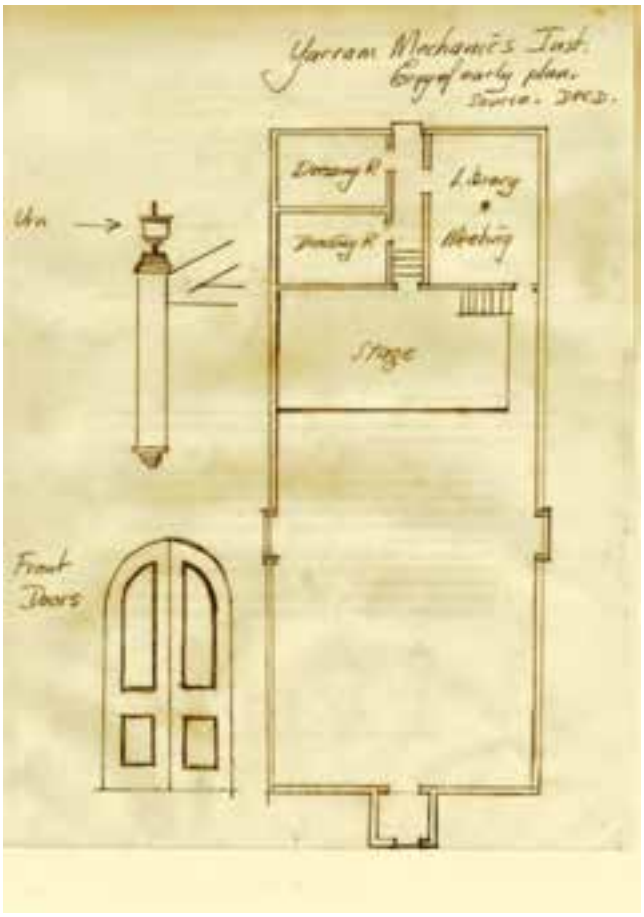

Figure H2. Early plan and details of the original design for the Mechanics Institute. The stage has since been removed, as has the front entry porch, front doorway, and one side doorway (DPCD files, cited at Mechanics Institute Victoria, Prahran).

Sources

Australian handbook (1903), as cited in Victorian Places 'Yarram', <http://www.victorianplaces.com.au/maffra>, accessed Feb 2016.

Baragwanath, Pam & Ken James (2015), *These Walls Speak Volumes : a history of mechanics' institutes in Victoria*, Ringwood North.

Context Pty Ltd (2005), *Wellington Shire Heritage Study Thematic Environmental History*, prepared for Wellington Shire Council

Fletcher, Meredith & Linda Kennett (2005), Wellington Landscapes, *History and Heritage in a Gippsland Shire*, Maffra.

Gippsland Times

Victorian Places, 'Yarram', <http://www.victorianplaces.com.au/yarram>, accessed 21 Jan 2016

Yarram & District Historical Society (YDHS) collection: historical information and photos generously provided by Cate Renfrey, Nov 2015. Including the booklet 'Heritage Trail along Commercial Road, Yarram'.

Yarram & Distrcit Historical Society (YDHS) website, 'The history of Yarram & District', <http://home.vicnet.net.au/~ydhs/history%20of%20yarram.htm>, accessed 16 February 2016.

Description

This section describes the place in 2016. Refer to the Place History for additional important details describing historical changes in the physical fabric.

The Mechanics Hall, built in 1885, is a simple Victorian Free Classical building. The hall is located on the corner of the South Gippsland Highway and Church Road. Located at the north end of the main road of Yarram, it is one of the first historic buildings viewed before entering the town. The hall is set back from the road, in an un-landscaped area. The 1885 hall is in fair condition and retains a medium level of integrity.

Figure D1. The single-storey masonry building was originally rectangular in plan with a gabled roof, with a gabled end to the façade. The roof is clad with corrugated iron and has a long vent to the ridge (Figure D2). The parapeted gabled end to the façade is framed by a bold moulding which creates a pediment effect. The gabled end and entire building is covered with a smooth render (overpainted) and has remnants of incised ruled lines (to create an ashlar effect). The words 'Mechanics' Institute. 1885' are carved in relief in the gabled end. Two short engaged piers with corbelled ends flank the pediment at each end (originally with an urn on each, since removed, see Figure H1). The façade has two semi-circular arched windows with large keystones with a curvilinear detail. The timber sash windows are setback into the wall and have a wide rendered sill with simple brackets. The façade originally had an entrance porch to the centre, which was removed and a new one constructed on the south-west elevation in 1973. A flagpole stands to the south of the hall.

Figure D2. The south-west elevation has a single sash window, to the left of the large 1973 entrance porch. It is not known if the original elevation remains on the interior of the addition.

Figure D3. The north-east elevation has four timber windows and a central entrance of simple double doors. A skillion-roof section (toilet block) is located to the rear (north-west) elevation and is probably a later construction. (appears in an earlier photo, see Figure H1).

Figure D4. The windows to the north-east elevation of the 1885 hall are (later) timber hopper windows with rendered sills. Security grills have been attached to the interior of the windows.

Figures D5 & D6. View of the interior looking towards Church Street (where the front entry door has been blocked up). Note the timber panelled coved ceiling and classical consoles.

Figure D1. The facade of the hall which faces the South Gippsland Highway. The bold parapeted gabled-end is framed by a bold moulding, creating a pediment effect. The original front door and porch have been removed.

Figure D2. The south-west elevation with the 1973 entrance porch (not significant).

Figure D3. The north-east elevation has four timber windows and a central entrance.

Figure D4. A detail of the windows on the north-east elevation, which are (later) timber windows. Note the cement repairs of a large crack.

Figure D5. View of the interior looking towards Church Street (where the front entry door has been blocked up). Note the timber panelled coved ceiling, picture rail moulding and classical consoles.

Figure D6. Detail of console decoration inside.

Sources

All photos taken in 2015 by Heritage Intelligence Pty Ltd as part of Wellington Shire Stage 2 Heritage Study.

Comparative analysis

The 1885 Yarram Mechanics Institute hall is larger and more elaborate than many of the simple rectangular timber halls in some of the smaller towns in Wellington Shire, however, its architectural design has an unusual Classical simplicity for the late Victorian era. Internally, the large hall space is accentuated by a flat timber lined ceiling with coved edges, giving the room a spacious and elegant feeling. There are no other halls in the Shire of similar design.

Many other mechanics institute halls survive in the shire and most of them were originally independent community built and funded halls, with a free library. One of the earliest mechanics institute buildings in the shire is the Rosedale mechanics institute, a brick structure that opened in 1874 and was extended in 1885. The Briagolong mechanics institute also opened in 1874 and since extended, is on the Victorian Heritage Register as a place of significance to the State. At Newry, the original mechanics institute and a newer hall stand side by side. The Stratford mechanics institute is still popularly called 'the mechanics', and continues to function as the town's hall. The Glenmaggie mechanics institute was moved to higher ground and survived the town's drowning when the Glenmaggie Weir was built. It is an important reminder of the little town that once served its farming community. When their mechanics institutes were burnt at Binginwarri and Gormandale, the residents rallied and built new ones. At Maffra, the mechanics institute building has been incorporated into the town's library. The Sale mechanics institute, a two storey building dating from 1891, has had a long association with education, first accommodating the Sale School of Mines, Art and Technology, and later becoming part of the Sale Technical School, and is now amalgamated with Sale High School to form the Sale College.

Boisdale Hall plan and roof form is representative of many halls in small towns in Victoria, however, it is rare in Wellington Shire as the only hall commissioned by a private owner for use as a community facility in his private town, for its hand made bricks from the local quarry, and the use of a Second Empire style square dome. George Henry Cain, architect, is not known to have designed any other community halls, but he was engaged by the Foster brothers, owners and developers of the Boisdale Estate, to design the Boisdale Estate dairy farm houses as well as buildings and workers houses in the Boisdale village, which included the general store, adjoining house and bakery (1902) and the Public Hall (1904).

The complex of halls and memorials at Maffra, was the largest in the Maffra Shire, and it remains the largest in the towns outside the Sale, in Wellington Shire. The 1892 Federation Free Classical design of the Mechanics Institute is a typical example of a well proportioned and detailed design. The 1922 Great War Peace Memorial Hall however, is unique in the Shire, with its Inter War Free Classical design especially with the Mannerist overtones. The plain Inter War Stripped Classical design of the 1925 hall made up for a lack of decoration, by the generous size of the hall and associated facilities. The 1990s extensions at the rear of the complex of buildings are the most sympathetically designed extensions, compared with those on the other historic halls in the Shire.

Management Guidelines

Whilst landowners are not obliged to undertake restoration works, these guidelines provide recommendations to facilitate the retention and enhancement of the culturally significant place, its fabric and its setting, when restoration works or alterations to the building are proposed. They also identify issues particular to the place and provide further detailed advice where relevant. The guidelines are not intended to be prescriptive and a pragmatic approach will be taken when considering development proposals. Alternative approaches to those specified in the guidelines will be considered where it can be demonstrated that a desirable development outcome can be achieved that does not impact on a place's heritage integrity.

1. **Setting** (Views, fencing, landscaping, paths, trees, streetscape)
   1.1. Retain clear views of the front from along Church Street.
   1.2. Ensure services such as power poles, bus shelters, signs, etc are located away from the front elevation.

2. **Additions And New Structures**
   2.1. New structures should be set back beyond the two windows closest to the front façade, so that the scale and design of the 1885 building can be appreciated, as shown in the blue polygon on the aerial map below.
   2.2. However, together with 1.1, appropriately designed and sympathetic extensions could be built to the sides if necessary. E.g. Parts that are in the same view lines as the historic building should be parallel and perpendicular to the existing building, single storey, similar proportions, height, wall colours, rectangular timber framed windows with a vertical axis, but parts not visible in those views could be of any design, colours and materials.
   2.3. If an extension is to have a concrete slab floor, ensure it will not reduce the air flow under the historic masonry building. At present over 60% of the perimeter has no sub floor vents which will result in expensive damage to the walls and subfloor structure in the form of damp, rot and termite attack.
   2.4. Grade the land away from the wall, avoid concrete paths against the solid masonry walls. Install them 500mm away from the walls and 250mm lower than the ground level inside the building, under the floor. Fill the gap between the path and the wall with very coarse gravel to allow moisture to evaporate from the base of the wall.
   2.5. New garden beds
      2.5.1. Grade the land away from the walls, and if garden beds are required, these should be a minimum of 500mm from solid masonry walls, preferably further, and the ground lowered so that the finished ground level of the garden bed is a minimum of 250mm lower than the ground level which is under the floor, inside the building. Slope the soil and garden bed away from the building, and fill the area between the garden bed and walls, with very coarse gravel up to the finished level of the garden bed. The coarse gravel will have air gaps between the stones which serves the function of allowing moisture at the base of the wall to evaporate and it visually alerts gardeners and maintenance staff that the graveled space has a purpose. The reason that garden beds are detrimental to the building, is by a combination of: watering around the base of the wall and the ground level naturally builds up. The ground level rises, due to mulching and leaf litter and root swelling, above a safe level such that it blocks sub floor ventilation, and the wall is difficult to visually monitor on a day to day basis, due to foliage in the way.

3. **Accessibility**
   3.1. Ramps
      3.1.1. Removable ramp construction
         3.1.1.1. A metal framed ramp which allows air to flow under it, to ensure the subfloor vents of the building are not obstructing good airflow under the floor, which will allow the wall structure to evaporate moisture, reduce termite and rot attack to the subfloor structure and reduce rising damp in brick/stone walls.
         3.1.1.2. If it is constructed of concrete next to brick walls this may cause damp problems in the future.
         3.1.1.3. Ensure water drains away from the subfloor vents, and walls and any gap between the wall and the ramp remains clear of debris. Insert additional sub floor vents if the ramp has blocked any of them.
         3.1.1.4. The hand rails on the ramp should not be a feature, which would detract from the

architecture. Plain thin railings painted in the same colour as the walls, so that they blend in, would be appropriate.

3.2. Metal banisters may be installed at the front steps. They are functional and minimalist and they have a minor visual impact on the architecture and therefore they are a suitable design for an accessible addition.

4. Reconstruction and Restoration

If an opportunity arises, consider restoring and reconstructing the following.

4.1. The front porch with a gable roof clad in galvanized corrugated iron (without the biobox on top) and the timber front doors (see Figs H1 and H2.)

4.2. Remove the south extension and repair the south elevation.

4.3. Roofing, spouting and down pipes

4.3.1. Use galvanised corrugated iron roofing, spouting, down pipes and rain heads.

4.3.2. Don't use Zincalume or Colorbond.

4.3.3. Use Ogee profile spouting, and round diameter down pipes.

4.4. Fences and paths

4.4.1. Reconstruct a timber picket fence and gate and path to the front door (see Fig H1).

5. Render/Hard plaster work

5.1. Mortar. Remove the cement patch repairs in the mortar and render, and repair with lime mortar in the brickwork. Traditional mortar mixes were commonly 1:3 lime:sand.

5.2. The rendered walls with coursed ruled 'ashlar' lines, window-sills, and rendered plinth have been painted, however, these architectural features were not designed to be painted, see Figures H1-5. They were a light coloured unpainted render. It is strongly recommended that the paint be removed chemically (never sand, water or soda blast the building as this will permanently damage the bricks, mortar and render and never seal the bricks or render as that will create perpetual damp problems). Removal of the paint will not only restore the elegance of the architecture, but it will remove the ongoing costs of repainting it every 10 or so years. However, if it is decided to repaint the render, it should be one colour only (do not paint the base a different colour) and closely resemble the colour of new render.

5.3. Never seal the render as that will create perpetual damp problems.

6. Care and Maintenance

6.1. Retaining and restoring the heritage fabric is always a preferable heritage outcome than replacing original fabric with new.

6.2. Key References

6.2.1. Obtain a copy of "Salt Attack and Rising Damp" by David Young (2008), which is a free booklet available for download from Heritage Victoria website. It is in plain English, well illustrated and has very important instructions and should be used by tradesmen, Council maintenance staff and designers.

6.2.2. Further assistance is available from the Shire's heritage advisor.

6.3. Roofing, spouting and down pipes

6.3.1. Use galvanised corrugated iron roofing, spouting, down pipes and rain heads. It is preferable to use short sheet corrugated iron and lap them, rather than single long sheets, but it is not essential.

6.3.2. Do not use Zincalume or Colorbond or plastic.

6.3.3. Use Ogee profile spouting, and round diameter down pipes.

9.2. Joinery

9.2.1. It is important to repair rather than replace where possible, as this retains the historic fabric. This may involve cutting out rotten timber and splicing in new timber, which is

a better heritage outcome than complete replacement.

9.2.2. The original external timber doors and windows require careful repair and painting.

7. Damp

7.1. Signs of damp in the walls include: lime mortar falling out of the joints, moss growing in the mortar, white (salt) powder or crystals on the brickwork, existing patches with grey cement mortar , or the timber floor failing. It is imperative that the drainage is fixed first. This will involve the lowering of the ground outside so that it is lower than the ground inside the building, under the floor, grading the ground away from the building, and the installation of agricultural drains, running the downpipes into drainage inspection pits instead of straight into the ground. The cost of these works is minimal compared to injecting a damp proof course and there are no ongoing maintenance costs. The reason for the down pipe pits is that a blocked drain will not be noticed until so much water has seeped in and around the base of the building and damage commenced (which may take weeks or months to be visible), whereas, the pit will immediately fill with water and the problem can be fixed before the floor rots or the mortar falls out, the bricks start to crumble, and the building smells musty.

7.2. Refer to the manual, by David Young, listed below for a full explanation of the problem and how to fix it. Water falling or seeping from damaged spouting and down pipes is also causing severe and expensive damage to the brick walls.

7.3. The subfloor vents in this building are barely functioning, which is primarily because the ground level has built up too high and the attempt to keep them open, by putting a low brick 'fence' around them is inadequate, partly because they fill up with debris. Ensure good subfloor ventilation is maintained at all times to reduce the habitat for termites and rot of the subfloor structure. Subfloor ventilation is critical with solid masonry buildings. Ensure the exterior ground level is 250mm or more, lower than the ground level inside the building, under the floor. Good subfloor ventilation works for free, and is therefore very cost effective. Do not rely on fans being inserted under the floor as these are difficult to monitor, they will breakdown as they get clogged with dust, etc, and there are ongoing costs for servicing and electricity.

7.4. Never install a concrete floor inside a solid masonry building as it will, after a year or so, cause long term chronic damp problems in the walls. Do not install a new damp proof course (DPC) until the drainage has been fixed, even an expensive DPC may not work unless the ground has been lowered appropriately as the soil can provide a bridge over the top of the damp proof course and damp proof course does nothing to prevent sub floor damp. This building 'recently' had a chemical damproof course injected into the walls as the drill holes are visible along the walls just above the rendered plinth, without lowering the ground.

7.5. Never seal solid masonry buildings, they **must be able to evaporate water** which enters from leaking roofs, pipes, pooling of water, storms, etc.

7.6. Use appropriate cleaning materials, agents and methods, on the historic fabric as recommended by the Shire's heritage advisor. The biggest risk to solid masonry buildings is permanent damage by the use of cleaning materials, agents and methods. Sand and water blasting removes the skilled decorative works of craftsmen lime based render covering the brick walls. It is irreversible and reduces the life of the building due to the severe damp that the damage encourages.

7.7. Never use cement mortar, always match the original lime mortar. Cement is stronger than the bricks and therefore the bricks will eventually crumble, leaving the cement mortar intact! Lime mortar lasts hundreds of years. When it starts to powder it is the 'canary in the mine', alerting you to a damp problem – fix the source of the damp problem and then repoint with lime mortar.

7.8. Remove the dark grey patches on the walls. This is cement mortar which will damage the

bricks and longevity of the walls.

7.9. Insert more sub floor vents after the ground has been lowered. There are no vents at all in the front elevation, the rear extension has blocked the subfloor vents at along that wall, and the 1970s extension has blocked the subfloor vents along 60% of that wall which will result in expensive damp, rot, and termite attack to the building.

8. Signage (including new signage and locations and scale of adjacent advertising signage).

8.1. Ensure all signage is designed to fit around the significant architectural design features, not over them.

9. Services

9.1. Ensure new services and conduits, down pipes etc, are not conspicuous. To do this, locate them at the rear of the building whenever possible, and when that is not practical, paint them the same colour as the building or fabric behind them or enclose them behind a screen the same colour as the building fabric, that provides adequate ventilation around the device. Therefore if a conduit goes up a rendered unpainted wall, it should be painted the same colour as the render, and when it passes over say, a cream coloured detail, it should be painted cream.

Resources

Wellington Shire Heritage Advisor

Young, David (2008), "Salt Attack and Rising Damp, a guide to salt damp in historic and older buildings" Technical Guide, prepared for Heritage Victoria.

NOTE: The blue shaded area is the preferred location for additions and new development:

KEY

Recommended for Heritage Overlay

Title boundary

Mechanics Institute
2-4 Church Rd, Yarram

Project: Wellington Shire Stage 2 Heritage Study
Client: Wellington Shire Council
Author: Heritage Intelligence Pty Ltd
Date: 12/2/16

Locality:	**YARRAM**
Place address:	**COMMERCIAL ROAD (ROAD RESREVE)**
Citation date	2016
Place type (when built):	Soldiers' Memorials
Recommended heritage protection:	Local government level Local Planning Scheme: Yes Heritage Inventory (Archaeological): Yes Vic Heritage Register: No

Place name: **Yarram Soldiers' Memorials**

Architectural Style:	Inter War Classical
Designer / Architect:	Not Known

Statement of Significance

This statement of significance is based on the history, description and comparative analysis in this citation. The Criteria A-H is the Heritage Council Criteria for assessing cultural heritage significance (HERCON). Level of Significance, Local, State, National, is in accordance with the level of Government legislation.

What is significant?

The Yarram Soldiers' Memorials, on the Commercial Road median strip, Yarram, including the whole of the land shown on the map, the memorial structures on the site, fence, the landscape setting and potential to yield archaeological data, is significant.

How is it significant?

The Yarram Soldiers' Memorials are historically, socially, aesthetically and scientifically significant at a local level to Wellington Shire.

Why is it significant?

The Yarram Soldiers' Memorials are **historically significant at a local level**. They are located on their original site, on land in the central road reserve of Commercial Road. They are significant for the erection of memorials in recognition of the soldiers from the district who served in WW1, WW2, and several other conflicts, identified on each of the memorials. (Criteria A & D)

The Yarram Soldiers' Memorials are **socially significant at a local level** for the volunteers who raised funds and organised the design and unveiling of the monuments, and for the Anzac Day and other remembrance services held there over the past 95 years until present day. (Criteria A &G)

The Yarram Soldiers' Memorials are **aesthetically significant at a local level** for the WW1 and WW2 monuments, which are symmetrically placed, facing north along Commercial Road, and constructed of high quality materials such as granite and bluestone in a finely balanced design. The construction of the WW2 and later conflicts monument is designed to harmonise with the WW1 monument, as it is constructed of similar materials and colours, which is particularly significant, as this is unique in Wellington Shire and rare in Victoria as it visually creates a harmonious, strong and dignified memorial over a period of 30 years. (Criteria B & E)

The Yarram Soldiers' Memorials are **scientifically significant at a local level** for the work of the artisans with stonemasonry skills, which are now rarely used for new monuments. It also has potential to yield archaeological evidence in the land around the monuments. (Criteria B, C & F)

Statutory Recommendations

This place is recommended for inclusion in the Schedule to the Heritage Overlay of the Wellington Shire Planning Scheme with the boundaries as shown on the map.

External Paint Controls	Yes, including cleaning
Internal Alteration Controls	No
Tree Controls	No
Fences & Outbuildings	Yes, fence
Prohibited Uses May Be Permitted	No
Incorporated Plan	No
Aboriginal Heritage Place	Not assessed

Map of recommended boundary for Heritage Overlay

KEY

Recommended for Heritage Overlay

Title boundary

Yarram Soldiers' Memorial
Commercial Rd (median strip), Yarram

Project: Wellington Shire Stage 2 Heritage Study
Client: Wellington Shire Council
Author: Heritage Intelligence Pty Ltd
Date: 15/5/16

History

Thematic context

This place is associated with the following themes from the *Wellington Shire Thematic History* (2005):

8. Governing and administering:

- 8.7 War and Defence

9. Developing cultural institutions and way of life:

- 9.2. Memorials

The following is based on information taken from the *Wellington Shire Thematic Environmental History* (Context 2005:45-6):

Memorials are erected throughout the Shire in honour of pioneers and district explorers, significant events and people, and those who served in world wars and other conflicts.

The soldiers' memorials that are spread throughout the Shire show the impact that the two world wars, and subsequent conflicts, had on so many communities and families within the Shire. It must be remembered that while commonly referred to today as 'war memorials', these memorials were originally erected in honour of, and to commemorate, the soldiers and those who made the ultimate sacrifice for their country. The memorials were often funded by the community and erected with great community pride, in honour of the locals who died or served and returned.

The group of Rosedale memorials comprises two soldiers memorials and an Angus McMillan memorial. Among the names listed on the soldiers memorials are those of James Wilfred Harrap and Ernest Merton Harrap, brothers from Willung who were killed on the same day at the battle for Polygon Wood near Ypres in 1917. Listed on the Briagolong soldiers' memorial are the names of six Whitelaw brothers, three of whom were killed on active service and one who died later from wounds received. A memorial to their mother, Annie Whitelaw, was erected at her grave in honour of her sacrifice, and to all mothers of sons who served at the front. Soldiers' memorials also remain at Maffra, Stratford and Yarram, to name a few. While St James Anglican Church in Heyfield stands as a Soldiers' Memorial Church. There are also remnants of avenues of honour. The pine trees at Stratford lining the route of the former highway were planted as a memorial to soldiers who served in the First World War. Many of the memorials also have plantings, such as a lone pine, planted in connection with the memorial.

Among the many other memorials in the Shire are those to district pioneers. The cairns erected to Angus McMillan and Paul Strzelecki in 1927 follow their routes through the Shire and were part of an orchestrated campaign of the Victorian Historical Memorials Committee to infuse a sense of history into a landscape that had no ancient monuments.

The struggle for road access in isolated areas is remembered by a cairn dedicated to the Country Roads Board, erected in 1935 at the intersection of the Binginwarri and Hiawatha roads. Transforming a landscape from dryland grazing to irrigated pasture is symbolised by a dethridge wheel mounted on a cairn on the Nambrok Denison estate. A memorial is planned at site of the West Sale Holding Centre to commemorate the migrants who came to settle in postwar Australia. Bronze plaques, designed by Sale artist Annemieke Mein and on display in Sale, document the contributions of several famous Gippslanders, including singer Ada Crossley and writer Mary Grant Bruce.

Place history

The Yarram Soldiers' Memorial is located on the central road reserve of Commercial Road, at the intersection of Yarram Street. The soldiers' memorial was unveiled at its current location on 10 August 1921. The monument cost 500 pounds, with an additional 50 pounds for a fence (YDHS).

The memorial comprises a central marble statue of a digger, standing in the symbolic funereal position, with his rifle held upside down (Monuments Australia). The digger stands on a large pedestal, listing the names of soldiers from the Shire of Alberton who 'gave their lives for the country' and 'to the men who offered service' in World War I, on the north and south sides of the pedestal. At the base of the World War I memorial is a recently erected plaque that commemorates those Australians who participated in the various twentieth century conflicts. To the rear (south) of the digger is a memorial consisting of two granite pillars connected by a low granite wall, honouring the fallen of World War II from the district.

In April 1923, the *Australasian* (21 Apr 1923:51) published photos of memorials in various states, including that of Yarram, before the celebration of ANZAC Day (Figure H1). The photo showed the Yarram Soldiers Memorial with the digger soldier standing atop the pedestal, which clearly had the inscription on its west side (it did not appear to have a list names on the front of the pedestal at this date). The pedestal stood on a stepped base (the ground level has since built up so paving meets the top step). The memorial was surrounded by an elaborate fence consisting of handmade, short quarry faced granite/bluestone obelisk posts linked with a metal chain. A photo dating to the same period (c1923) (Figure H2) showed the memorial also had the inscription on the west side of the pedestal (and still no names listed on the front) (SLV). The fence formed a square-shaped sacred space close to the memorial, which appeared to be the only barrier from the road.

In 1929, the names of 74 soldiers were placed on the monument (YDHS).

A photo dating to 1947 (Figure H3) showed a wide median strip with concrete kerbs enclosing grassed land, plant beds and trees, had been constructed along the centre of the road by this date. The elaborate fence enclosing the sacred space had been removed for these works, and the memorial was now surrounded by a grassed area and plant beds at the north and south ends, with no fence (SLV). The height of the ground had been raised above the height of the stepped base by this date. The soldiers' names were listed on the front (north side) of the pedestal, and a flagpole stood in front of the memorial.

A photo dating between 1947 and 1954 (Figure H4) showed that the World War II memorial (two pillars connected by the low wall) had been erected by this date. At this time the monument was sitting in a grassed area of concrete kerbed reserve with no other landscaping and no fence. A photo dating to c1969 (Figure H5) showed that the memorial and road reserve remained unchanged since the 1947-1954 photo (SLV).

In 2015, the section of road reserve is bound by a simple factory made metal post and chain fence, allowing entrance from the north. A rosemary hedge and flagpole are located at the north end, followed by the World War I digger memorial and World War II memorial, all set in a variety of post 1950s pavers. To the rear (south) of the memorials is a rose garden. The digger statue has been damaged from inappropriate cleaning methods.

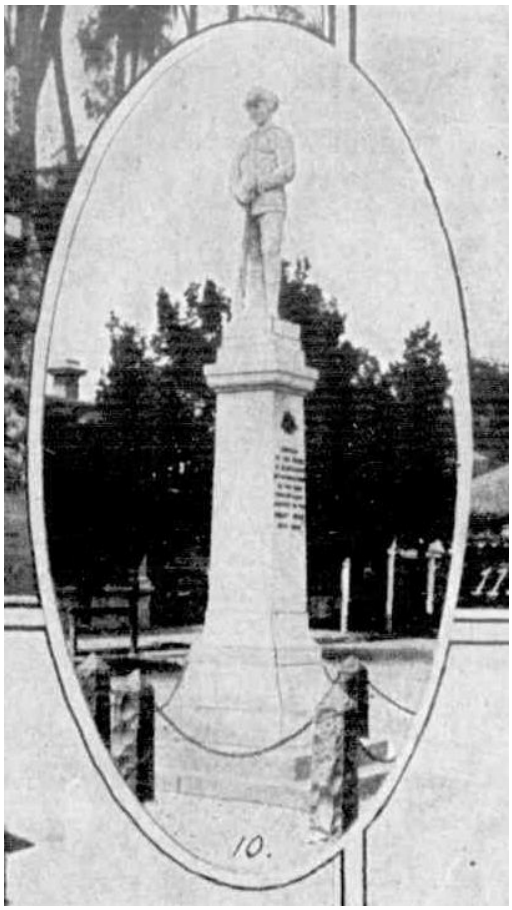

Figure H1. A photo of the memorial as published in a newspaper in April 1923 (*Australasian*, 21 Apr 1923:51).

Figure H2. The Soldiers' monument c1923 (SLV).

Figure H3. The memorial in 1947, with the flagpole (SLV).

Figure H4. Photo dating between 1947 and 1954, after the erection of the World War II Soldiers' monuments (SLV).

Figure H5. The memorial c1969 (SLV).

Sources

Context Pty Ltd (2005), *Wellington Shire Heritage Study*, and vol 2: 'Wellington Shire Heritage Study Thematic Environmental History', prepared for Wellington Shire Council.

Gippsland Times

Monuments Australia, 'Yarram War Memorial', <http://monumentaustralia.org.au/display/34091-yarram-war-memorial>, accessed 25 January 2016.

State Library of Victoria (SLV), picture collection, 'Commercial Road, Yarram, South Gippsland / Alan K. Jordan'; Image No: a08033; Accession no. H32492/5879; Accession no. H91.330/4591, <http://www.slv.vic.gov.au/>, accessed 25 January 2016.

Yarram & District Historical Society (YDHS) collection: historical information and photos generously provided by Cate Renfrey, Nov 2015. Including the booklet 'Heritage Trail along Commercial Road, Yarram'.

Description

This section describes the place in 2016. Refer to the Place History for additional important details describing historical changes in the physical fabric.

The Yarram Soldiers Memorials are an impressive group of large monuments that have the landmark presence in the main street of Yarram, that they were designed to have. The WW1 memorial is composed of a substantial bluestone stepped plinth (inappropriately concealed by 1940s road works, when road levels were raised and red bricks and concrete pavers installed), very tall polished (Harcourt?) granite pedestal, surmounted by a digger sculptured in marble.

The WW2 monument is an impressive post war design which has respected the original WW1 design by using matching polished granite. Unlike many additions to original WW1 memorials which are usually much less impressive and visually unrelated, the Yarram Memorials illustrate the successful achievement of two designs which are subtly different, and of their era, but when viewed together sit harmoniously as one. This is aesthetically significant.

Recently a small (matching) granite stone with a modern brass, paint and laquer plaque as been put in front of the WW1 memorial. A flagpole is also in front of the memorial (blocking a clear view of the digger); one has been there since the road works were done in the 1940s.

The lead lettering is painted black, and it is in good condition, as are the metal decorations, and the granite, however the marble soldier has been damaged by 'acid washing' (see Fig D1).

The original fence of hand made quarry faced stone obelisks and chain, has been removed, possibly due to the road works in the 1940s. For many years there was no fence at all. A more recent fence of white painted metal bollards (corroding) supporting a white painted chain, has been installed around the monuments.

Figure D1. Detail of the damaged 'sugary' surface of the digger, particularly visible in this photos, on the edges of the hat and ears.

Figure D2. Detail illustrating the inappropriate dominance of the large area of 'recent' red brick.

Figure D3. Illustrates the design of the WW2 monument, good condition of the polished granite, and black painted hand cut, lead lettering.

Figure D4. Detail of the polished granite surface, and hand cut black painted lead lettering, all in excellent condition.

Sources

All photos taken in 2015 by Heritage Intelligence Pty Ltd as part of Wellington Shire Stage 2 Heritage Study.

Comparative analysis

In Victoria, 1,366 monuments that were erected to commemorate various conflicts were recorded in the study by Rowe (2008), however, less than 9% of these have protection with a Heritage Overlay.

In Wellington Shire there are numerous memorials, but only 9 are monuments to commemorate conflicts, of which 2 are obelisks, 2 are flagstaffs on low cairns, 1 drinking fountain, 2 statues on pedestals, 1 pillar-cenotaph, and 1 obelisk-cenotaph. The two statues on pedestals are in Yarram and in Sale, and both are very different in design. The Yarram one is still located on its original site (a significant heritage feature), however, the Sale one has been relocated to the forecourt of the Civic Hall.

The Yarram Soldiers Memorial is the only memorial with a statue of a digger in Wellington Shire, although there are several others in Victoria. The Yarram memorial is the only one with such an aesthetically harmonious and significant addition to the WW1 memorial, to commemorate WW2 and other conflicts. Most commonly, towns in Victoria put small plaques onto the WW1 monuments to commemorate other conflicts, or added aesthetically different memorials in and around the WW1 monument.

According to Rowe (2008 Vol 1:17), one of the most common forms of commemorating the contribution and sacrifice of those who served in the Second World War was to add to an existing First World War memorial, usually in the form of an additional plaque or inscription, or possibly additional features, such as a memorial wall or war trophies.

Sources

Rowe, D. (2008), Authentic Heritage Services Pty Ltd, 'Survey of Victoria's Veteran-Related Heritage', Vols 1-3.

Management Guidelines

Whilst landowners are not obliged to undertake restoration works, these guidelines provide recommendations to facilitate the retention and enhancement of the culturally significant place, its fabric and its setting, when restoration works or alterations to the building are proposed. They also identify issues particular to the place and provide further detailed advice where relevant. The guidelines are not intended to be prescriptive and a pragmatic approach will be taken when considering development proposals. Alternative approaches to those specified in the guidelines will be considered where it can be demonstrated that a desirable development outcome can be achieved that does not impact on a place's heritage integrity.

1. Location and Setting

1.1. Retain the memorials in this original location.

1.2. Ensure all future roadworks and landscaping works respect the original location of the monuments and manage developments which make it practical and safe to leave them there.

1.3. Retain a backdrop of mature large trees such as the existing ones in the median strip to the south.

1.4. Do not put advertising signs or facilities such as a toilet block near the site, to retain the dignity of the memorials.

1.5. Retain clear views to the monuments from the streets.

1.6. Do not put signage in the view lines to the monuments.

1.7. New memorials should be placed to the side of the WW1 monument, outside the existing concrete apron, not in front of it, and they should be designed to fit harmoniously with the existing WW1 and WW2 monuments by being lower, similar colours and materials.

2. Care and Maintenance

2.1. Refer to the Resources list below. These were written by Jenny Dickens, Senior Conservator, Heritage Victoria. They are in plain English, well illustrated and have very important instructions. Further assistance is available from the Shire's heritage advisor.

2.2. The biggest risk to memorials is permanent damage by the use of cleaning materials, agents and methods. E.g. acid washing dissolves marble, which cannot be undone, sand and water blasting removes the stonemasons skilled decorative works, the polished surfaces, lettering and details.

2.2.1. Unfortunately, the statue of the digger has suffered severe damage due to incorrect cleaning of the smooth sculptured marble (this damage is typical of acid washing), which now has a sugary appearance (see Fig D1).

2.3. Memorials are meant to develop a patina of age to imbue them with a sense of timelessness, and gravity of the memories. They are not meant to look bright, white and super clean, apart from when they were built.

3. Restoration

3.1. The marble statue appears to have been acid washed in the past, and now has dissolved fragments of marble, as acid has soaked into the stone, continuing the damage. The sugary surface provides crevices for dirt, algae and lichen.

3.1.1. This damage cannot be undone, but ongoing damage can be slowed using the following method (from Jenny Dickens, Senior Conservator Her Vic):

3.1.1.1. Cleaning Marble Memorials Methodology

3.1.1.2. Clean off windblown dirt with a small amount mild detergent in water, sponges and paint brushes. Followed by rinsing in clean water. No scrubbing. Suitable detergents are hand dishwashing liquids (**Not** dishwasher detergents).

3.1.1.3. Apply a quaternary ammonium compound like 'Wet and Forget' or 'D-2 Biological Solution' Use NSW HO's recommendations (below) of painting on the solution and leaving it for 4-6 weeks before brushing with a stiff hair brush. No scrubbing with wire or stiff nylon bristle brushes. <http://www.environment.nsw.gov.au/resources/heritagebranch/heritage/tagbiologicalgrowths.pdf>

3.1.1.4. This method is a lot better because the 4-6 weeks allows the plant life to die and the roots to shrink and dry up. So the removal is a lot easier and less likely to damage the stone.

3.1.1.5. Application of Lime Water

3.1.1.6. A small amount of lime water would improve the appearance and strengthen roughened areas of marble. But if the marble still has its original low gloss polish it will be dulled by the lime water. Lime water should only be used on grey areas. These will be a bit grainy and rough and would benefit from the lime water. The white areas will not. So it should only be applied after all the cleaning is done and only to the roughened areas. See image below of an original low gloss marble surface – this type of surface does not need lime water.

3.1.1.7. How to make lime water <http://www.hometrainingtools.com/a/making-limewater-solution-science- teaching-tip>

3.1.1.8. Calcium hydroxide is called slaked lime or hydrated lime so it should be easy for stone masons to get. They should only use the clear solution and not the deposit at the bottom of the jar. They should not slosh lots of the solution around on the sculpture.

3.1.1.9. Wet the brush and wipe of excess and brush onto roughened areas only. Allow to dry for a few days to allow the lime to develop before applying more - only if needed. Don't build up a thick layer on the surface. One application is probably fine.

3.2. When road works are planned in the vicinity of the monuments (perhaps for traffic calming with nibs to create a single lane on either side of the monument), investigate enlarging the 1940s concrete edged island so that larger numbers of people can attend memorial services without spilling onto the road.

3.2.1. Importantly, take this opportunity to lower the ground to the original level and expose the stepped bluestone plinth, and remove the more recent inappropriate red bricks and concrete pavers (Figs H1 and H2 show the base that should be revealed).

3.2.2. Do an archaeological survey when the recent bricks and pavers are removed to reduce the ground level (do not expose the concrete footing as has happened at Briagolong and Stratford).

3.2.3. Install a light grey exposed aggregate concrete surface at the original ground level.

3.2.4. Ensure any concrete does not touch the stone of the monuments by inserting 10mm x 10mm grey polyurethane seal over a zipped Ableflex joint filler around the stone plinth, to protect the stone from concrete adhering to it and to allow expansion joint movement and prevent water from seeping below the monument.

3.3. Consider relocating the 1940s flagpole further to the side of the monument so that the view of the digger is not broken by the pole; also relocate or ground the power pole which is right behind the memorial, and currently competes with the beauty and sanctity of the memorial, and is visually intrusive. If the monument is lit, use uplighting rather than an intrusive power pole.

Resources

The following fact sheets contain practical and easy-to-understand information about the care and preservation of war heritage and memorabilia commonly found in local communities across Victoria. They can be downloaded at <http://www.dpc.vic.gov.au/index.php/veterans/victorian-veterans-virtual-museum/preserving-veterans-heritage/preserving-war-heritage-and-memorabilia>:

- Avenues-of-honour-and-other-commemorative-plantings
- Finding-the-right-conservator-tradespeople-and-materials
- General-Principles
- Useful-resources-and-contacts
- War-Memorials.

Locality:	**YARRAM**
Place address:	**95-99 COMMERCIAL RD**
Citation date	2016
Place type (when built):	Church
Recommended heritage protection:	Local government level Local Planning Scheme: Yes Vic Heritage Register: No Heritage Inventory (Archaeological): No

Place name: **Holy Trinity Anglican Memorial Church & Memorials**

Architectural Style:	Interwar Arts and Crafts
Designer / Architect:	George De Lacy Evans
Builder:	A. A. Meyer
Construction Date:	1918

Statement of Significance

This statement of significance is based on the history, description and comparative analysis in this citation. The Criteria A-H is the Heritage Council Criteria for assessing cultural heritage significance (HERCON). Level of Significance, Local, State, National, is in accordance with the level of Government legislation.

What is significant?

Holy Trinity Anglican Memorial Church at 95-99 Commercial Road, Yarram, is significant. The original form, materials and detailing of the exterior and interior as constructed in 1918 are significant. The memorial windows of the church are significant. The early freestanding metal belltower to the rear of the church is significant.

Later outbuildings, and alterations and additions to the building are not significant, including the brick narthex to the façade.

How is it significant?

Holy Trinity Anglican Memorial Church is locally significant for its historical, social and aesthetic values to the Shire of Wellington.

Why is it significant?

Holy Trinity Anglican Memorial Church is **historically and socially significant at a local level** as it represents the development period of Yarram following the release of private land for sale in the town, which became a commercial and social centre for the surrounding dairying and grazing district and the seat of local government. The first Holy Trinity Anglican Church in Yarram was a small timber building on the west side of Commercial Road which opened in 1868. Following a period of fundraising through sales, donations and fairs, plans were drawn up for a new church, by architect G. De Lacy Evans in 1917. The church was built in 1918 and opened on 24 July 1918 as a soldier's memorial church. When opened, the church building was without a narthex, chancel, tower (on top of the south porch) or north porch (the rear south porch did appear to be built by this date), and the west end wall was intended as only a temporary construction. The parish hall was built to the south of the church in 1930, built by working bees and some paid labour. A single-storey narthex was later built onto the facade of the church, to provide a space for meetings. A number of stained glass memorials have been installed in the church, in memory of local community members, when the church was first constructed and at later dates. Some of these are known to be made by Brooks, Robinson & Co. To the rear of the church is an early metal bell tower. The church is also significant for its association with Melbourne architect George De Lacy Evans. (Criteria A, G & H)

Holy Trinity Anglican Memorial Church **is aesthetically significant at a local level** as a fine church constructed in the Interwar period which reflects the earlier Arts and Crafts architectural style. The style is illustrated in the steeply pitched gabled roof clad with terracotta tiles, roof ventilators, parapeted gables, wide lined eaves and exposed rafter ends to the side elevations, the timber detail and brackets to the gabled-end of the south bay, and the brick balustrade and timber supports, fretwork and brackets to the recessed porch which are distinctive Arts and Crafts features. Also notable is the tuck pointing to the red-brick walls, tall plinth, battered buttresses, decorative render and coping to the parapeted gables, walls and openings, the slighted pointed arch windows with rows of bricks voussoirs radiating above and leadlight or stained glass, the groupings of multipane leadlight windows to the southern porch and the port hole to the porch. The southern porch (1918) is significant. The memorial windows and belltower are of aesthetic significance, as is the interior. The interior space and historic finishes of the nave are imbued with the rituals and aesthetics associated with worship, marriages, christenings and funerals. (Criterion E)

Statutory Recommendations

This place is recommended for inclusion in the Schedule to the Heritage Overlay of the Wellington Shire Planning Scheme to the extent of the title boundary as shown on the map.

External Paint Controls	Yes
Internal Alteration Controls	Yes – church nave, chancel, narthex, south porch
Tree Controls	No
Outbuildings or fences which are not exempt under Clause 43.01-3	No
Prohibited Uses May Be Permitted	No
Incorporated Plan	No
Aboriginal Heritage Place	Not assessed

Map of recommended boundary for Heritage Overlay

KEY

Recommended for Heritage Overlay

Title boundary

Holy Trinity Anglican Church and Hall
95-99 Commercial Rd, Yarram

Project: Wellington Shire Stage 2 Heritage Study
Client: Wellington Shire Council
Author: Heritage Intelligence Pty Ltd
Date: 12/2/16

History

Locality history

The Tarra Creek pastoral run was taken up in the 1840s, in the area that now encompasses the Yarram township. In the early 1850s, John Carpenter built a flour mill and sawmill near the Tarra River, upon which a bridge was soon built. A small township began to develop on private land on the west side of the River, which was first named Barkly, after Victorian Governor Sir Henry Barkly. However, the small township soon became known as Yarram Yarram; the parish name. Yarram is an Aboriginal word though to mean 'plenty of water' or 'billabong'. The town would be called Yarram Yarram until 1924 (Fletcher & Kennett 2005:79; YDHS website)

Yarram was part of the first Shire established in Gippsland – Alberton Shire established 1864 – where a District Road Board was formed in 1855 (Context 2005:38). In 1857, the first store was opened in the town of Yarram Yarram by Charles Devonshire. Soon other stores were established as the town grew, including a shanty on the site of the Yarram Hotel. The development was a result of the marketplace located in Yarram, which served local farmers who preferred the location over the more distant Port Albert (YDHS website). The first mechanics' institute was built in 1860 and a school opened in 1861. All communication during this period was via Port Albert to the south (Fletcher & Kennett 2005:80).

Yarram's growth was constrained by the release of private land for sale. Development within the town gained momentum from the 1880s, with town allotments purchased from private landholders (Fletcher & Kennett 2005:80). One such developer was James Nicol, who owned the land east of Commercial Road, between (just north of) Gipps Street and James Street. Nicol subdivided the land and sold town allotments from 1889. By the 1890s, Yarram had established itself as a commercial centre, servicing an extensive dairying and grazing district. The Yarram Butter Factory (1891) was a major component of the industry in this area of the Shire (Context 2005:12, 38). The township of Yarram Yarram was gazetted in 1893 and in 1897 the Alberton Shire offices were relocated to Yarram, establishing the southern town as a seat of Government (Context 2005:38; YDHS website).

From the early 1900s, large areas of land were selected in the Strzelecki Ranges to the north and west of Yarram for dairying, supplying cream to the butter factory. By 1903, Yarram Yarram also had a Shire hall, four churches, the Commercial and Yarram hotels, Masonic and Rechabite Lodges and a state school. At the centre of the pastoral district, Yarram remained the cattle market for southern Gippsland (*Australian handbook* 1903). The Yarram courthouse opened in 1908, the hospital was officially opened in 1914 and a higher elementary school was established in 1918. In 1921, the Great Southern railway Line from Melbourne reached Yarram (Context 2005:30, 41, 44). The Forests Commission established an office in Yarram in 1945 to manage the reforested lands in the region. From the 1950s, the Housing Commission and several housing co-operatives built many new homes in Yarram. However, the town was affected by the decline of rural industries in the 1970s. The milk factory and railway line closed in 1987 (Fletcher & Kennett 2005:80).

In 1994, Wellington Shire was created by the amalgamation of the former Shires of Alberton, Avon and Maffra, the former City of Sale, most of the former Shire of Rosedale, as well as an area near Dargo which was formerly part of Bairnsdale Shire (Context 2005:39). The town continues to serve as an important regional centre. It is also the location of the regional headquarters for the Department of Natural Resources and Environment (Fletcher & Kennett 2005:80).

Thematic context

This place is associated with the following themes from the *Wellington Shire Thematic History* (2005):

9. Developing Cultural Institutions and Way of Life

- 9.1 Religion

The following is based on information taken from the *Wellington Shire Thematic History* (Context 2005:45):

In many towns throughout the shire, churches occupy prominent sites, illustrating their importance to the community that built them. Complexes consisting of churches, halls, residences and schools have evolved. They are places where people have performed some of their most important ceremonies, and often contain memorials to local people through stained glass windows, monuments and plaques.

The first church services took place in private homes, schools and halls, held by travelling clergyman and parsons who travelled Gippsland and tended to all denominations. The Reverend E.G. Pryce, based in Cooma, made two sweeping journeys into Gippsland from the Monaro in the 1840s, conducting marriages and baptisms as he went. When Bishop Perry, the Anglican bishop of Melbourne, visited Gippsland in 1847, he chose a site for a church at Tarraville. The church, designed by J.H.W. Pettit and surveyor George Hastings, was opened in 1856. Still standing near the Tarra River, it is an evocative reminder of the early settlement period when settlers began transplanting the institutions that they knew from Britain, replicating the architecture.

Selection lead to many new settlements and reserves for churches were gazetted, or land was donated by local parishioners for the purpose. Churches were built throughout the shire in the Anglican and Catholic, and Presbyterian and Methodists (later Uniting) denominations. Building churches was the result of a significant community effort, often in the acquisition of land, and in the construction and furnishing of the churches.

Place history

From 1864, occasional Anglican services were held in Yarram. The first Holy Trinity Anglican Church in Yarram was a small timber building on the west side of Commercial Road (across the road from the existing church), built in stages between 1866 and 1868 when it was officially opened. A rectory was also constructed near the church (on the west side of Commercial Road) during this period (Adams 1990:123; Clark 1947:99, 103).

In July 1908, the Board of Guardians intended to purchase the lot on the north-west corner of Buckley and Commercial streets. However, when this was purchased for St Mary's School, the Board took up the three lots (the current location) offered by landowner James Nicol for a total of 150 pounds (Adams 1990:172). In 1914, it was decided after much discussion, to erect the new church on the site purchased in 1908 (as opposed to the site of the first church on the west side of Commercial Road) (Clark 1947:103).

Following a period of fundraising through sales, donations and fairs, plans were drawn up for the new church with a spire, by architect G. De Lacy Evans in 1917. The Board of Guardians called for tenders for a building without a porch and the contract was won by A. A. Meyer for a total of 1,736 pounds. Meyer had recently constructed St Mary's Church in Bairnsdale (Adams 1990:200). The church was originally designed with both north and south porches, and a semi-narthex (or narrowed portion of the nave) to the body of the church, however only a south porch was constructed; 'a rear south porch provides protection and means of approach to two conveniently planned vestries and church proper'. Externally, a tower (with belfry and stage) and spire were to be constructed over the south porch (not built) (Clark 1947:104).

The foundation stone (which appears to have been removed from the front elevation when the modern narthex was constructed, now leans against the south wall in 2015) states the it was laid by the Right Reverend George Harvard Cranswic [sic], Lord Bishop of Gippsland on 6 February 1918. The vicar at this date was the Reverend A. R. Raymond. The stone notes that the architect was G. De Lacy Evans and that the builder was A. A. Meyer. Next to this stone, sits the foundation stone of St Luke's Church (probably of Alberton), dated 24 September 1903 (Adams 1990:200).

Holy Trinity was officially opened on 24 July 1918 as a soldier's memorial church, by the Right Reverend George Harvard Cranswick, second Bishop of Gippsland (YDHS; Gibson). When opened, the church building was without a narthex, chancel, tower (on top of the south porch) or north porch (the rear south porch did appear to be built by this date), and the west end wall was intended as only a temporary construction (Adams 1990:200; Clark 1947:104).

A photo dating between c1920 and 1954 (Figure H1) showed the church before the modern narthex was added to the facade (SLV). The facade comprised the three central windows flanked by buttresses to either side. Between each pair of buttresses on either side, were entrance doors with highlights. The south elevation of the church appeared as it does in 2015 (except for the modern concrete ramp), with the large gabled-roof south porch. A timber flat topped picket fence ran long the west boundary with pedestrian access visible to the south of the church. The grounds were landscaped at this date.

In July 1929, the first church was demolished (on the west side of Commercial road) and much of the materials were used in the construction of the new (existing) parish hall on the opposite side of the road (south of the church). The existing parish hall was built by working bees and some paid labour. The Parish Hall was opened on 29 May 1930 by the Venerable D. W. Weir (Clark 1947:106). A small timber outbuilding is located to the east of the hall.

A new rectory was built on the site of the first church (on the west side of Commercial Road), designed by architect H. Croxton Davy A.R.V.I.A.. It was built by builder R Tutts, completed and dedicated on 5 April 1930 by the Bishop. The building was partly destroyed by fire at a later date, and rebuilt (Clark 1947:106).

A single-storey narthex was later built onto the facade of the church, to provide a space for meetings (YDHS). A metal bell tower stands at the east of the church.

In 2015, the church appears to serve as both the Holy Trinity Anglican Church and Good Shepherd Lutheran Church. A modern retractable blind has been added to the three original windows to the facade of the church, above the later narthex.

Stained glass window memorials

The church houses a number of memorial stained glass windows.

In 1918, two sidelights were installed in the chancel in memory of Wilfred Lawson, who was killed in a football match some years before the window was installed. The window was presented and unveiled by his father (Clark 1947:105).

Also in 1918, a window in the centre of the north wall was donated by the three daughters of the late Mr and Mrs Bodman, in memory of their parents and unveiled by one of their grandsons. The subject of the window is 'Dorcas' (Clark 1947:105).

In 1919, a stained glass window was installed in memory of Cyril Ben Hamlyn Johnson of the 6th Battalion A.I.F., killed in action in France on 14 May 1918 (Figures D4 and D5). The subject of the window is 'the Agony in the Garden'. The window was made by Brooks, Robinson & Co. and installed at the centre of the east end, dedicated on 5 November 1919. Johnson was the son of Yarram solicitor Ben Johnson and his wife Emily. Private Johnson embarked for overseas on HMAT *Euripides* in May 1916 with 6 Battalion. His chaplain reported that he was killed when 6 Battalion came under machine gun fire at Hazebroek. Private Johnson was buried at Outtersteene Communal Cemetery Extension, Bailleul, France (Vic War Heritage Inventory)

In 1947, a stained glass window with the subject 'Airman' was installed. The window commemorates the Pilot Officer Rhys Jones, who gave his life on 20 May 1944 'in the cause of righteousness'. The window was presented by his parents and family and made by Brooks, Robinson & Co. The window is in two sections, with the air force badge in the arch and a cross and wreath behind an airforce figure, with the face of Rhys Jones, in the large panel below. Rhys Jones was the son of Lloyd and Rachel Jones of Yarram. Pilot Officer Jones was a member of Bomber Squadron 115 and was flying as

an observer when he was killed in action over Le Mans, France on 20 May 1944. He was buried at Le Mans West Cemetery, France (Vic. War Heritage Inventory).

George De Lacy Evans, architect

George De Lacy Evans (b.1863) was educated at Wesley College and articled to architect William Pitt. During his time with Pitt he won two awards in the competition for the Grace Park Syndicate Villa in Hawthorn. Evans went into partnership with architect James Birtwistle until 1885 (*Argus* 21 Dec 1885:3), when he began his own Melbourne-based practice. Commissions during this period included warehouses, houses, hotels, shops and churches in the Melbourne metropolitan and regional Victoria.

Example of his work include the Gordon Coffee Palace on Kings Street, Melbourne, Sum Kum Lee's warehouse on Little Bourke Street, Melbourne (1887), Warehouses at 23-31 Niagara Lane, Melbourne (1887), Lygon Buildings at 98-126 Lygon Street, Carlton (1888), Friendly Society House on Exhibition Street, Melbourne (1891) and the Victorian Mounted Rifles Boer War Monument in Kings Domain, Melbourne (1903) (Sutherland 1888:517; Hermes search). He is known to have designed the Union Church, Orrong Road, Elsternwick (1889) and the Holy Trinity Anglican Church, Yarram (1918).

Figure H1. A photo dating between c1920 and 1954 showing the church before the modern narthex was added to the facade. The gabled-roof porch projected from the south elevation (SLV, Rose series ; P. 4335.).

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Description

This section describes the place in 2016. Refer to the Place History for additional important details describing historical changes in the physical fabric.

The red brick church was built in 1918 during the Interwar period but designed in 1917 by architect George De Lacy Evans, and reflects the earlier Arts and Crafts style. The site has a slight rise, on the east side of Commercial Road. A majority of the town's churches are within this area on Commercial Road, north of the main town centre. The church is set back, with a vehicular road leading around the rear of the church. To the south of the church is a 1930 hall.

Figure D1. The church is constructed of expertly tuck pointed red brick, with a tall brick plinth, a steeply-pitched roof clad in terracotta tiles (with lichen) and rendered parapeted gables. Original round metal vents are located along the ridge of the roof. The wide eaves have exposed rafter ends.

The gabled end of the 1918 facade has three tall (slightly) pointed-arch windows to the centre, with geometric leadlight. Four buttresses, with decorative render, are visible.

A modern single-storey flat-roofed narthex , built in red brick, has been added to the facade of the building. The addition has attempted to be sympathetic in design but is ultimately intrusive to the 1918 building and is not significant. A modern retractable blind has been added to the three windows to the facade of the 1918 church. A modern concrete ramp provides access to the narthex.

To the rear of the church is an early metal bell tower, which is significant.

Figures D1 & D2. The side elevations are divided into bays by wide brick buttresses. The bays have a single (slightly pointed) arched window with three rows of bricks voussoirs radiating above. Two bands of decorative render run across the wall planes of the side elevations at sill level and the spring point below the arch.

The south elevation has three visible bays, with the south porch projecting off the rear bays. The window of the third bay comprises the top portion only.

At the rear of the southern elevation is a large gabled-roof porch. The porch has wide timber-lined eaves to the gabled end and exposed rafter ends to the sides. The gabled end has a timber panel to the top of the gabled end, supported by brackets. Below is a group of three (square headed) multi pane casement windows with green leadlight, and a port hole to the porch space. The west side of the bay has a recessed entrance porch with distinctive Arts and Crafts features, including the brick balustrade (with rendered coping) and timber supports with ogee arch timber fretwork and brackets. Timber ledged and framed doors with rendered lintels provide access to the church under the porch.

The north elevation comprises three main bays, with windows with geometric leadlight or stained glass memorial windows. To the rear of the church is a bay with shorter eaves, two smaller buttresses and two small windows with pictorial stained glass.

Figure D3. The rear (east) elevation has the same detail as the facade and three large (slightly pointed) arch windows with stained glass. To the left of the rear elevation is the wall of the south porch and a grouping of three square-headed windows (with the same detail as the other windows of the porch). The brickwork of this elevation indicates that the porch was built at the same time as the nave of the church.

Overall, the 1918 church is in very good condition and retains a medium to high level of integrity. Without the modern narthex to the façade the integrity would be excellent.

Figure D4. This stained glass windows to the chancel end were installed in 1919. It was installed in memory of Cyril Ben Hamlyn Johnson of the 6th Battalion A.I.F., killed in action in France on 14 May 1918 (Barraclough 2016).

Figure D5. A detail of the central panel of the 1919 stained glass windows, in honour of Johnson.

Figure D6. A detail of the exquisite 98 year old brickwork and tuck pointing of the lime mortar, unpainted render and lead lighting, which is all in excellent condition. It should never be painted or treated with any modern sealants. This is testimony to the excellent design, quality of the materials, the builder's skills, and the skills of the craftsmen who created the tuck pointing and lead light by hand

Figure D1. The church is constructed of tuck pointed red brick, with a tall brick plinth, a steeply-pitched roof clad in terracotta tiles (with lichen) and rendered parapeted gables. Round metal vents are located along the ridge of the roof. At the rear of the southern elevation is a large gabled-roof porch, built in 1918. A modern single-storey flat-roofed narthex has been added to the facade of the building.

Figure D2. The north elevation. The side elevations are broken into bays by wide brick buttresses. The bays have a single (slightly pointed) arched window with three rows of bricks voussoirs radiating above. Two bands of decorative render run across the wall planes of the side elevations at sill level and the spring point below the arch.

Figure D3. The rear (east) elevation has the same detail as the facade and three large (slightly pointed) arch windows with stained glass. To the left of the rear elevation is the wall of the south porch and a grouping of three square-headed windows.

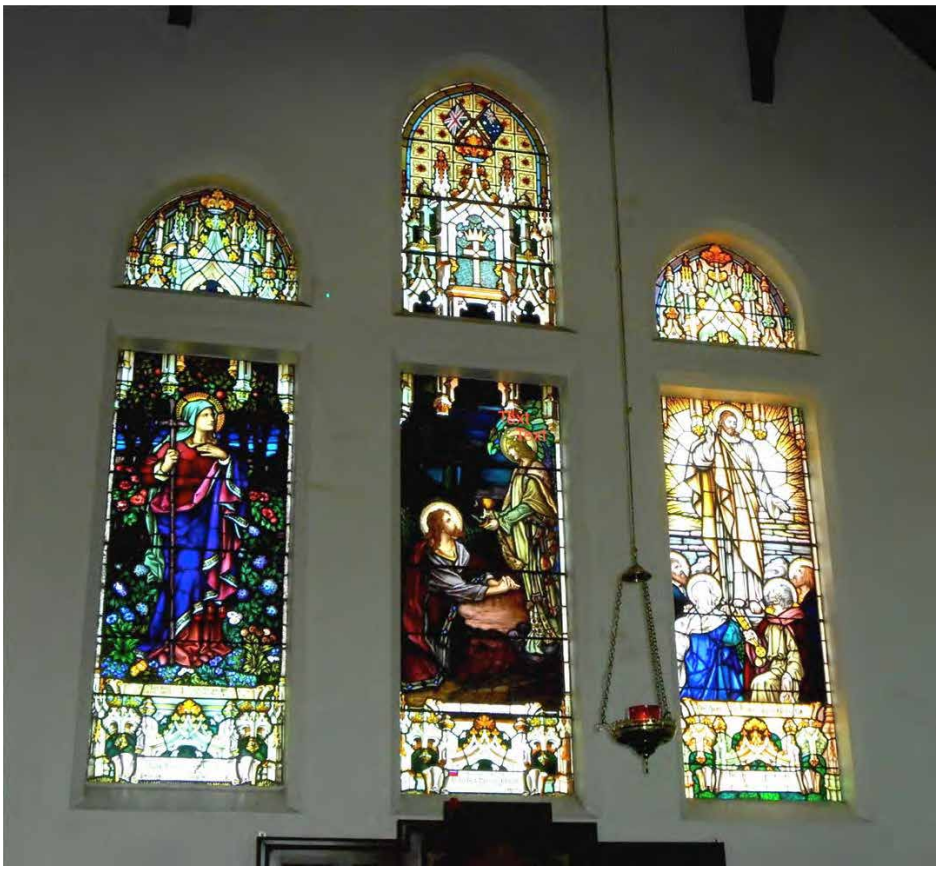

Figure D4. The stained glass leadlight windows to the chancel end were installed in 1919 in memory of Cyril Ben Hamlyn Johnson (Barraclough).

Figure D5. A detail of the central panel of the 1919 stained glass leadlight windows, in honour of Johnson (Barraclough).

Figure D6. Detail of the exquisite 98 year old brickwork and tuck pointing of the lime mortar, unpainted render and lead lighting, which is all in excellent condition. It should never be painted or treated with any modern sealants. This is testimony to the excellent design, quality of the materials, the builder's skills, and the skills of the craftsmen who created the tuck pointing and lead light by hand.

Sources

All photos taken in 2015 by Heritage Intelligence Pty Ltd as part of Wellington Shire Stage 2 Heritage Study.

Linda Barraclough, Wellington Shire Heritage Network.

Comparative Analysis

While the comparative analysis has compared this church architecturally to others within Wellington Shire, it must be recognised that although it may be of less architectural significance than another within the large shire, it remains of very high historical and social significance to the local community and architecturally representative of the denomination of the town.

Holy Trinity Anglican Church & Memorials, 95-99 Commercial Road, Yarram – Interwar Arts and Crafts brick church built in 1918, with a later intrusive brick narthex. The original fabric is highly intact. This style is not common in Wellington Shire.

Comparable places recommended for the Heritage Overlay as part of this Study:

St Matthews Anglican Memorial Church, Memorials & Trees, Tinamba – a highly intact 1923 Interwar Arts and Crafts brick church, with an unusual entrance porch design. This Interwar Arts and Crafts design is unique in Wellington Shire. The site retains a number of locally significant memorials. Although of the same architectural style, the church has very different expression.

St Michael's Catholic Church, Heyfield – an intact 1916 Interwar Gothic face-brick building with elaborate decorative rendered dressings. Large sympathetic brick transepts were constructed c1969 and c2000, which are significant. The church is now located on school grounds.

Management Guidelines

Whilst landowners are not obliged to undertake restoration works, these guidelines provide recommendations to facilitate the retention and enhancement of the culturally significant place, its fabric and its setting, when restoration works or alterations to the building are proposed. They also identify issues particular to the place and provide further detailed advice where relevant. The guidelines are not intended to be prescriptive and a pragmatic approach will be taken when considering development proposals. Alternative approaches to those specified in the guidelines will be considered where it can be demonstrated that a desirable development outcome can be achieved that does not impact on a place's heritage integrity.

This building is in very good condition and very well maintained, however, there are some recommendations below especially relating to sub floor ventilation, the concrete ramp, down pipe outlets into drainage pits, and some guidelines for future development and heritage enhancement.

1. **Setting** (Views, fencing, landscaping, paths, trees, streetscape)
   - 1.1. Retain clear views of the front section and side elevations from along Commercial Road.
   - 1.2. Ensure signs and services such as power poles, bus shelters, signs, etc are located so that they do not impact on the important views.
   - 1.3. New interpretation storyboards should be placed to the side of the building not directly in front of it.
   - 1.4. Paving
     - 1.4.1. For Interwar era historic buildings, appropriate paving could be pressed granitic sand, asphalt or concrete. If concrete is selected, a surface with sand-coloured- size exposed

aggregate would be better with the Arts and Crafts style.

1.4.2. Ensure the asphalt or concrete does not adhere to the building itself. Insert 10mm x 10mm grey polyurethane seal over a zipped Ableflex joint filler around the plinth, to ensure concrete does not adhere to it, and to allow expansion and joint movement and prevent water from seeping below the building.

2. **Additions and New Structures**

2.1. New structures should be restricted to the rear of the property as shown in the blue polygon on the aerial map below.

2.2. Sympathetic extensions are preferred. E.g. New parts that are in the same view lines as the historic building as seen from Commercial Road, should be parallel and perpendicular to the existing building, no higher than the existing building, similar proportions, height, wall colours, steep gable or hip roofs, with rectangular timber framed windows with a vertical axis. But the parts that are not visible in those views could be of any design, colours and materials.

2.3. Where possible, make changes that are easily reversible. E.g. The current needs might mean that a doorway in a brick wall is not used, or located where an extension is desired. Rather than bricking up the doorway, frame it up with timber and sheet it over with plaster, weatherboards, etc.

2.4. To avoid damage to the brick walls, signs should be attached in such a way that they do not damage the brickwork. Preferably fix them into the mortar rather than the bricks.

2.5. If an extension is to have a concrete slab floor, ensure it will not reduce the air flow under the historic brick building.

2.6. Avoid hard paths against the walls. Install them 500mm away from the walls and 250mm lower than the ground level inside the building. Fill the gap between the path and wall with very coarse gravel to allow moisture to evaporate from the base of the wall.

2.7. New garden beds

2.7.1. These should be a minimum of 500mm from the walls, preferably further, and the ground lowered so that the finished ground level of the garden bed is a minimum of 250mm lower than the ground level which is under the floor, inside the building. Slope the soil and garden bed away from the building, and fill the area between the garden bed and walls, with very coarse gravel up to the finished level of the garden bed. The coarse gravel will have air gaps between the stones which serves the function of allowing moisture at the base of the wall to evaporate and it visually alerts gardeners and maintenance staff that the graveled space has a purpose. The reason that garden beds are detrimental to the building is by a combination of: watering around the base of the wall and the ground level naturally builds up. The ground level rises, due to mulching and leaf litter and root swelling, above a safe level such that it blocks sub floor ventilation, and the wall is difficult to visually monitor on a day to day basis, due to foliage in the way.

3. Accessibility

3.1. There is a solid concrete ramp to provide entry to the narthex on the north side of the church. This has been built up against the brick work of the church, which blocked the sub floor vents and is likely to cause chronic damp in the church walls. It should be removed and replaced with a ramp that does not touch the brick walls and allows clear ventilation underneath to the walls and sub floor vents. See 3.2 below.

3.2. Ramps

3.2.1. Removable ramp construction

3.2.1.1. A metal framed ramp which allows air to flow under it, to ensure the subfloor

vents of the building are not obstructing good airflow under the floor, which will allow the wall structure to evaporate moisture, reduce termite and rot attack to the subfloor structure and reduce rising damp in brick/stone walls.

3.2.1.2. If it is constructed of concrete next to brick walls this may cause damp problems in the future.

3.2.1.3. Ensure water drains away from the subfloor vents, and walls and any gap between the wall and the ramp remains clear of debris. Insert additional sub floor vents if the ramp has blocked any of them.

3.2.1.4. The hand rails on the ramp should not be a feature, which would detract from the architecture. Plain thin railings painted in the same colour as the walls, so that they blend in, would be appropriate.

3.3. Metal banisters may be installed at the front steps. They are functional and minimalist and they have a minor visual impact on the architecture and therefor they are a suitable design for an accessible addition.

4. **Reconstruction and Restoration**

If an opportunity arises, consider restoring and reconstructing the following.

4.1. Demolish the non significant narthex and:

4.1.1. restore the front elevation and original position of the Foundation Stone.

4.1.2. Reguild the gold leaf lettering on the Foundation Stone.

4.2. When the square spouting and downpipes need replacing:

4.2.1. Use galvanised spouting, down pipes and rain heads.

4.2.2. Don't use Zincalume or Colorbond.

4.2.3. Use Ogee profile spouting, and round diameter down pipes.

4.3. Fences

4.3.1. Reconstruct the flat topped timber picket fence shown in Fig H1.

5. Brick Walls

5.1. Mortar: Match the lime mortar, do not use cement mortar. Traditional mortar mixes were commonly 1:3 lime:sand.

5.2. The tuck pointing and brickwork on this 1918 building is exemplary, and nearly 100 years old, but it is now a rare craft and expensive to repair or reconstruct, which makes caring for the existing tuck pointing particularly important. Never sand, water or soda blast it. Damp in the brick work will result in the mortar and tuck pointing falling out, which can be seen near the base of the building especially near the down pipes. Refer to section 7 below for practical advice on how to prevent damage from damp.

5.3. Paint and Colours (also see Paint Colours and Paint Removal)

5.3.1. Never paint the unpainted brick work or render, to maintain the historic architecture and character. Paint will not only damage the elegance of the architecture, but it will start the ongoing costs of repainting it every 10 or so years.

5.4. Remove any dark grey patches to the mortar joints - this is cement mortar which will damage the bricks, as noted above, and reduce the longevity of the walls. Repoint those joints with lime mortar. The mortar is not the problem it is the messenger, altering you to a damp problem (also see Water Damage and Damp)

5.5. Modern products: Do not use modern products on these historic brick or render as they will cause expensive damage. Use lime mortar to match existing.

5.6. **Do not seal** the bricks or render with modern sealants or with paint. Solid masonry buildings **must be able to evaporate water** when water enters from leaking roofs, pipes, pooling of water, storms, etc. The biggest risk to solid masonry buildings is permanent damage by the use of cleaning materials, painting, and sealing agents and methods. None of the modern

products that claim to 'breathe' do this adequately for historic solid masonry buildings.

6. Care and Maintenance

6.1. Retaining and restoring the heritage fabric is always a preferable heritage outcome than replacing original fabric with new.

6.2. Key References

6.2.1. Obtain a copy of "Salt Attack and Rising Damp" by David Young (2008), which is a free booklet available for download from Heritage Victoria website. It is in plain English, well illustrated and has very important instructions and should be used by tradesmen, Council maintenance staff and designers.

6.2.2. Further assistance is available from the Shire's heritage advisor.

6.3. Roofing, spouting and down pipes

6.3.1. Use galvanised spouting, down pipes and rain heads. It is preferable to use short sheet corrugated iron and lap them, rather than single long sheets, but it is not essential.

6.3.2. Do not use Zincalume or Colorbond.

6.3.3. Use Ogee profile spouting, and round diameter down pipes.

6.3.4. Do not attempt to clean the lichen off the terra cotta tiles. The lichen is doing no harm, but removing it usually does damage the tiles, the lichen is attached with a root system, and when the lichen is removed, parts of the tile surfaces is also removed and left pitted with crevices, which in turn makes it less waterproof, and the crevices collect dirt and the lichen regrows again.

6.4. Joinery

6.4.1. It is important to repair rather than replace where possible, as this retains the historic fabric. This may involve cutting out rotten timber and splicing in new timber, which is a better heritage outcome than complete replacement.

6.4.2. Some timber work, such as the barge boards on the east end, require careful repair and painting.

7. Water Damage and Damp

7.1. There is damp in the base of parts of the wall, but particularly on the north side, near the Foundation Stone. See below for symptoms to look for and how to fix the problem.

7.2. Signs of damp in the walls include: lime mortar falling out of the joints, moss growing in the mortar, white (salt) powder or crystals on the brickwork, existing patches with grey cement mortar , or the timber floor failing. These causes of damp are, in most cases, due to simple drainage problems, lack of correct maintenance, inserting concrete next to the solid masonry walls, sealing the walls, sub floor ventilation blocked, or the ground level too high on the outside.

7.3. Always remove the **source** of the water damage first (see Care and Maintenance).

7.4. Water falling, splashing or seeping from damaged spouting and down pipes causes severe and expensive damage to the brick walls.

7.5. Repairing damage from damp may involve lowering of the ground outside so that it is lower than the ground level inside under the floor, installation of agricultural drains, running the downpipes into drainage inspection pits instead of straight into the ground. The reason for the pits is that a blocked drain will not be noticed until so much water has seeped in and around the base of the building and damage commenced (which may take weeks or months to be visible), whereas, the pit will immediately fill with water and the problem can be fixed before the floor rots or the building smells musty.

7.6. Damp would be exacerbated by watering plants near the walls. Garden beds and bushes should be at least half a metre away from walls.

7.7. Cracking: Water will be getting into the structure through the cracks (even hairline cracks in

paint) and the source of the problem needs to be remedied before the crack is filled with matching mortar, or in the case of paint on brick, stone or render, the paint should be chemically removed, to allow the wall to breathe properly and not retain the moisture.

7.8. Subfloor ventilation is critical. Check that sub floor vents are not blocked and introduce additional ones if necessary. Ensure the exterior ground level is 250mm or more, lower than the ground level inside the building. Good subfloor ventilation works for free, and is therefore very cost effective. Do not rely on fans being inserted under the floor as these are difficult to monitor, they can breakdown as they get clogged with dust, etc, and there are ongoing costs for servicing and electricity.

7.9. Engineering: If a structural engineer is required, it is recommended that one experienced with historic buildings and the Burra Charter principle of doing 'as little as possible but as much as necessary', be engaged. Some of them are listed on Heritage Victoria's Directory of Consultants and Contractors.

7.10. Never install a concrete floor inside a solid masonry building, as it will, after a year or so, cause long term chronic damp problems in the walls.

7.11. Never use cement mortar, always match the original lime mortar. Cement is stronger than the bricks and therefore the bricks will eventually crumble, leaving the cement mortar intact! Lime mortar lasts for hundreds of years. When it starts to powder, it is the 'canary in the mine', alerting you to a damp problem – fix the source of the damp problem and then repoint with lime mortar.

7.12. Do not install a new damp proof course (DPC) until the drainage has been fixed, even an expensive DPC may not work unless the ground has been lowered appropriately.

8. Paint Colours and Paint Removal

8.1. A permit is required if you wish to paint a previously unpainted exterior, and if you wish to change the colours from the existing colours.

8.2. Even if the existing colour scheme is not original, or appropriate for that style of architecture, repainting using the existing colours is considered maintenance and no planning permit is required.

8.3. If it is proposed to change the existing colour scheme, a planning permit is required and it would be important to use colours that enhance the architectural style and age of the building.

8.4. Rather than repainting, it would be preferred if earlier paint was chemically removed from brick, stone and rendered surfaces, revealing the original finish.

8.5. Chemical removal of paint will not damage the surface of the stone, bricks or render or even the delicate tuck pointing, hidden under many painted surfaces. Removal of the paint will not only restore the elegance of the architecture, but it will remove the ongoing costs of repainting it every 10 or so years.

8.6. Sand, soda or water blasting removes the skilled decorative works of craftsmen as well as the fired surface on bricks and the lime mortar from between the bricks. It is irreversible and reduces the life of the building due to the severe damp that the damage encourages. Never seal the bricks or render as that will create perpetual damp problems.

9. Services

9.1. Ensure new services and conduits, down pipes etc, are not conspicuous. Locate them at the rear of the building whenever possible, and when that is not practical, paint them the same colour as the building or fabric behind them, or enclose them behind a screen the same colour as the building fabric that also provides adequate ventilation around the device. Therefore, if a conduit goes up a red brick wall, it should be painted red, and when it passes over say, a cream coloured detail, it should be painted cream.

10. **Signage** (including new signage and locations and scale of adjacent advertising signage)
    10.1. Ensure all signage is designed to fit around the significant architectural design features, not over them.

Resources

Wellington Shire Heritage Advisor

Young, David (2008), "Salt Attack and Rising Damp, a guide to salt damp in historic and older buildings" Technical Guide, prepared for Heritage Victoria.

The following fact sheets contain practical and easy-to-understand information about the care and preservation of war heritage and memorabilia commonly found in local communities across Victoria. They can be downloaded at <http://www.dpc.vic.gov.au/index.php/veterans/victorian-veterans-virtual-museum/preserving-veterans-heritage/preserving-war-heritage-and-memorabilia>:

- Antique-and-heritage-munitions: Firing weapons, artillery and ammunition
- Avenues-of-honour-and-other-commemorative-plantings
- Donating-war-related-memorabilia
- Finding-the-right-conservator-tradespeople-and-materials
- General-Principles
- Honour-rolls (wooden)
- Medals-and-medallions
- Metal-objects: including swords and edged weapons
- Outdoor-heritage
- Paper-and-books
- Photographs
- Uniforms-costumes-and-textiles
- Useful-resources-and-contacts
- War-Memorials
- Wooden-objects: Cannon, tanks, and other large military objects.

NOTE: The blue shaded area is the preferred location for additions and new development

KEY

Recommended for Heritage Overlay

Title boundary

Holy Trinity Anglican Church and Hall
95-99 Commercial Rd, Yarram

Project: Wellington Shire Stage 2 Heritage Study
Client: Wellington Shire Council
Author: Heritage Intelligence Pty Ltd
Date: 12/2/16

Locality:	**YARRAM**
Place address:	**109-113 COMMERCIAL RD**
Citation date	2016
Place type (when built):	Church, Hall
Recommended heritage protection:	Local government level Local Planning Scheme: Yes Vic Heritage Register: No Heritage Inventory (Archaeological): No

Place name: **St Andrews Uniting Church and Hall**

Architectural Style:	Federation Free Gothic (church & spire); Interwar & Postwar (hall)
Designer / Architect:	Robert Arthur Lawson (church & spire)
Construction Date:	1895, 1921 (church); 1929, 1955 (hall)

Statement of Significance

This statement of significance is based on the history, description and comparative analysis in this citation. The Criteria A-H is the Heritage Council Criteria for assessing cultural heritage significance (HERCON). Level of Significance, Local, State, National, is in accordance with the level of Government legislation.

What is significant?

St Andrews Uniting Church and Hall at 109-113 Commercial Road, Yarram, are significant. The form, materials and detailing of the church as constructed in 1895 and 1921 are significant. The form, materials and detailing of the hall as constructed in 1929 and 1955 are significant. The World War I Honour Roll held in the church contributes to the significance of the place.

Later outbuildings, and alterations and additions to the buildings are not significant.

How is it significant?

St Andrews Uniting Church and Hall are locally significant for their historical, social and aesthetic values to the Shire of Wellington.

Why is it significant?

St Andrews Uniting Church and Hall are **historically and socially significant at a local level** as they represent the various development periods of Yarram following the release of private land for sale in the town, which became a commercial and social centre for the surrounding dairying and grazing district and the seat of local government. Funds for a Presbyterian Church in Yarram were raised by the local community, particularly by Caledonian Fairs, from 1894. In June 1895, architect Robert Arthur Lawson received tenders for its erection and the Presbyterian Church was built without a spire in 1895; although it is likely that he designed the spire that was built later, as the design is consistent and the tower base was built strong enough to support the subsequent tower. A World War I Honour Roll listing the names of 71 people was unveiled in October 1919. James Nicol, local land developer, had a long-standing plan to build the steeple for the church and in September 1920 construction of the 12 metre tall steeple commenced, which was completed in 1921. The bell Nicol had donated was also installed. In 1927 the church was named St Andrews Presbyterian Church, later becoming the Uniting Church. The church purchased further land on the corner of Commercial Road and Gipps Street c1920, in order to build a Sunday School Hall. St Andrews Hall was built in 1929, with additions in 1955 made possible by a bequest from local parishioner Elizabeth Bolger. The church and hall are significant for continually serving the community since their opening, until present day. The church is also significant for its association with architect Robert Arthur Lawson, who designed a number of Presbyterian churches in Victoria and New Zealand. (Criteria A, G & H)

St Andrews Uniting Church is **aesthetically significant at a local level** as an intact and picturesque architectural example of a church built in the Federation period, designed by Robert Arthur Lawson reflecting the earlier Free Gothic architectural style. Notable elements of the style are the tuck pointed face brick exterior and rendered dressings, the rendered parapeted gables, the cross to the gable, buttresses, and the use of the pointed-arch and trefoil motifs. Also notable are the rendered plinth, triangular vents to the galvanised corrugated iron roof, round vents to the gabled-ends, and the leadlight windows with pictorial and diaper-patterned leadlight. Also significant are the chancel at the east end and elaborate tower to the facade. the entrance to the church on the north side of the tower has a pointed-arch opening with a label moulding stopped by rosettes, and a recessed entrance with double timber ledged and framed doors (with ornate metal hinges) and a highlight with a quatrefoil motif. The spire to the tower is significant. The spire was built in 1920-21, but is attributed to architect Robert Lawson, as part of the original Federation Free Gothic design, as it is the same architectural style of the church with its openings, face brick and decorative render, but the tall pyramidal roof was common in church towers in the Federation Romanesque and Gothic styles. The interior space and historic finishes of the nave, tower and chancel are imbued with the rituals and

aesthetics associated with worship, marriages, christenings and funerals. The views and visual connection between the church and hall are significant and need to be retained. (Criterion E)

St Andrews Hall is **aesthetically significant at a local level** as a representative example of an intact Interwar hall built in 1929, with additions constructed in 1955 in the same style. Notable architectural elements of the hall are the construction of the walls which are rendered brick to the bottom third, with incised ruled lines to create an ashlar effect, while the top 2/3 of the walls and gabled-ends are clad with fibro-cement and strapping. The shallow-pitched hip-and-gable roof is clad with (recent) Colourbond, with a timber finial at the peak to the facade. Other notable elements are the entrance porch, and the timber windows with projecting sills, hoppers to the top third and casement windows to the bottom 2/3; each window is split into two or three panes by a vertical glazing panel. A 1955 hipped-roof addition to the rear is significant. This section imitates the architectural details of the 1929 section, but has one-over-one sash windows. The church, bell tower and hall are in very good condition and retain an excellent degree of integrity. (Criterion D)

Statutory Recommendations

This place is recommended for inclusion in the Schedule to the Heritage Overlay of the Wellington Shire Planning Scheme to to the boundaries as shown on the map.

External Paint Controls	Yes
Internal Alteration Controls	Yes, church tower and bell, nave & chancel
Tree Controls	No
Outbuildings or fences which are not exempt under Clause 43.01-3	No
Prohibited Uses May Be Permitted	No
Incorporated Plan	No
Aboriginal Heritage Place	Not assessed

Map of recommended boundary for Heritage Overlay

KEY

Recommended for Heritage Overlay

Title boundary

St Andrews Uniting Church and Hall
109-113 Commercial Rd, Yarram

Project: Wellington Shire Stage 2 Heritage Study
Client: Wellington Shire Council
Author: Heritage Intelligence Pty Ltd
Date: 12/2/16

History

Locality history

The Tarra Creek pastoral run was taken up in the 1840s, in the area that now encompasses the Yarram township. In the early 1850s, John Carpenter built a flour mill and sawmill near the Tarra River, upon which a bridge was soon built. A small township began to develop on private land on the west side of the River, which was first named Barkly, after Victorian Governor Sir Henry Barkly. However, the small township soon became known as Yarram Yarram; the parish name. Yarram is an Aboriginal word though to mean 'plenty of water' or 'billabong'. The town would be called Yarram Yarram until 1924 (Fletcher & Kennett 2005:79; YDHS website)

Yarram was part of the first Shire established in Gippsland – Alberton Shire established 1864 – where a District Road Board was formed in 1855 (Context 2005:38). In 1857, the first store was opened in the town of Yarram Yarram by Charles Devonshire. Soon other stores were established as the town grew, including a shanty on the site of the Yarram Hotel. The development was a result of the marketplace located in Yarram, which served local farmers who preferred the location over the more distant Port Albert (YDHS website). The first mechanics' institute was built in 1860 and a school opened in 1861. All communication during this period was via Port Albert to the south (Fletcher & Kennett 2005:80).

Yarram's growth was constrained by the release of private land for sale. Development within the town gained momentum from the 1880s, with town allotments purchased from private landholders (Fletcher & Kennett 2005:80). One such developer was James Nicol, who owned the land east of Commercial Road, between (just north of) Gipps Street and James Street. Nicol subdivided the land and sold town allotments from 1889. By the 1890s, Yarram had established itself as a commercial centre, servicing an extensive dairying and grazing district. The Yarram Butter Factory (1891) was a major component of the industry in this area of the Shire (Context 2005:12, 38). The township of Yarram Yarram was gazetted in 1893 and in 1897 the Alberton Shire offices were relocated to Yarram, establishing the southern town as a seat of Government (Context 2005:38; YDHS website).

From the early 1900s, large areas of land were selected in the Strzelecki Ranges to the north and west of Yarram for dairying, supplying cream to the butter factory. By 1903, Yarram Yarram also had a Shire hall, four churches, the Commercial and Yarram hotels, Masonic and Rechabite Lodges and a state school. At the centre of the pastoral district, Yarram remained the cattle market for southern Gippsland (*Australian handbook* 1903). The Yarram courthouse opened in 1908, the hospital was officially opened in 1914 and a higher elementary school was established in 1918. In 1921, the Great Southern railway Line from Melbourne reached Yarram (Context 2005:30, 41, 44). The Forests Commission established an office in Yarram in 1945 to manage the reforested lands in the region. From the 1950s, the Housing Commission and several housing co-operatives built many new homes in Yarram. However, the town was affected by the decline of rural industries in the 1970s. The milk factory and railway line closed in 1987 (Fletcher & Kennett 2005:80).

In 1994, Wellington Shire was created by the amalgamation of the former Shires of Alberton, Avon and Maffra, the former City of Sale, most of the former Shire of Rosedale, as well as an area near Dargo which was formerly part of Bairnsdale Shire (Context 2005:39). The town continues to serve as an important regional centre. It is also the location of the regional headquarters for the Department of Natural Resources and Environment (Fletcher & Kennett 2005:80).

Thematic context

This place is associated with the following themes from the *Wellington Shire Thematic History* (2005):

9. Developing Cultural Institutions and Way of Life

- 9.1 Religion

The following is based on information taken from the *Wellington Shire Thematic History* (Context 2005:45):

In many towns throughout the shire, churches occupy prominent sites, illustrating their importance to the community that built them. Complexes consisting of churches, halls, residences and schools have evolved. They are places where people have performed some of their most important ceremonies, and often contain memorials to local people through stained glass windows, monuments and plaques.

The first church services took place in private homes, schools and halls, held by travelling clergyman and parsons who travelled Gippsland and tended to all denominations. The Reverend E.G. Pryce, based in Cooma, made two sweeping journeys into Gippsland from the Monaro in the 1840s, conducting marriages and baptisms as he went. When Bishop Perry, the Anglican bishop of Melbourne, visited Gippsland in 1847, he chose a site for a church at Tarraville. The church, designed by J.H.W. Pettit and surveyor George Hastings, was opened in 1856. Still standing near the Tarra River, it is an evocative reminder of the early settlement period when settlers began transplanting the institutions that they knew from Britain, replicating the architecture.

Selection lead to many new settlements and reserves for churches were gazetted, or land was donated by local parishioners for the purpose. Churches were built throughout the shire in the Anglican and Catholic, and Presbyterian and Methodists (later Uniting) denominations. Building churches was the result of a significant community effort, often in the acquisition of land, and in the construction and furnishing of the churches.

Place history

St Andrew Uniting Church and hall front Commercial Road. The Presbyterian congregation had used the Yarram Anglican Church for services for 25 years prior to building their own church in 1895 (Adams 1990:173).

Church

In 1894, Reverend David Telfer accepted the call to build a Presbyterian Church in Yarram. On 17 October 1894 a meeting was held at the Mechanics Hall, at which it was decided to build a brick church to seat 200 people (YDHS). Funds began to be raised; a popular fundraising event was the annual Caledonian Fair held each November (Adams 1990:173).

In June 1895, architect Robert Arthur Lawson received tenders for the erection of the Yarram Presbyterian Church (BE&M). J. Craigen's tender was accepted, for a church without a steeple at a cost of 500 pounds, and the Presbyterian Church was built without a spire in 1895. The spire is so similar to the church design that it seems likely that Lawson's original design included a tower. Furthermore, the base that was built in 1895 was built strong enough to carry the weight of the tower that was constructed in 1922. Therefore, the original design may well have included a tower and spire, but if there were insufficient funds at the time, an optional/modified tender, which only included the tower base without a tower and spire, may have been called for and accepted.

On 1 March 1896, the church was opened by Reverend Telfer, with singer Maggie Stirling as a special guest (YDHS; Adams 1990:173). An early photo dating between 1895 and c1909 (Figure H1) showed the facade and north elevation of the church (SLV). The nave of the church appeared as it does in 2015, however, the spire had not yet been constructed on the tower base. The height of the tower reached just above the eaves of the church, where it terminated in a (temporary) castellation pattern (which is out of character with the Gothic style). Below were the openings and bands of decorative render (which remain in 2015). A timber paling fence ran along the west boundary. The lot to the north (the location of the manse) was bound by a timber post and rail fence.

In 1910, a memorial plaque to the late Reverend D. Telfer was erected in the church. A World War I Honour Roll listing the names of 71 people was unveiled in October 1919 by Reverend Professor Adam (Adams 1990:174, 200).

James Nicol, local land developer, had a long-standing plan to build a steeple for the church. In September 1920 construction of the 12 metre tall steeple commenced. The spire, built of brick, oregan and pine, was completed by builder J. Henley by November 1921. The bell Nicol had donated was also installed (Adams 1990:200, 235).

In 1922, after the completion of the spire, a working bee was held to complete improvements to the church and grounds. A paling fence along the boundary was pulled down and a new picket fence erected (YDHS). In 1927 the church was named St Andrews Presbyterian Church (Adams 1990:235).

St Andrews Hall

The church purchased further land on the corner of Commercial Road and Gipps Street c1920, in order to build a Sunday School Hall. Prior to this, Sunday School had been held in the Shire Hall (Adams 1990:200).

St Andrews Hall was built to the south of the church in 1929, funded by the annual Caledonian Fairs. In 1955, extensions to the hall were completed. These were made possible from a bequest made by Elizabeth Bolger (YDHS; Adams 1990:235, 270).

Memorial gate and fence (since removed)

A memorial gate and fence were erected and dedicated in 1952, in memory of the fallen of World War II (since removed) (YDHS). A photo dating to 1975 (Figure H2) showed that the memorial fence and gates appear to have been removed by this date (SLV). In 2015, a brick structure (which may serve as a barbeque) stands to the east of the church. The structure includes a memorial stone that reads 'To the glory of God and in memory of the brave, 1939-1945, Lest We Forget'. This may have been the memorial stone originally laid in the 1952 memorial fence and gates (since removed).

Robert Arthur Lawson, architect

Robert Arthur Lawson (b. 1833 d. 1902) was a Scottish architect who commenced his architectural training in Perth, Scotland, c1848 and completed it in Edinburgh in the early 1850s. He trained with James G. Graham who was closely associated with the Gothic Revival architect Augustus Pugin, which would influence his later works (Mane-Wheoki 1993). Lawson migrated to Australia in 1854 and spent seven years as a goldminer in Ballarat, as a correspondent for Melbourne and Geelong newspapers, and as an architect. During this early period he designed the Free Church school (1857) and a Catholic school (1858), both in Steiglitz, north of Geelong. By 1861 Lawson practiced from a Melbourne office. In 1862 Lawson won a competition for the design of the First Church in Otago (near Dunedin), New Zealand, under the pseudonym of 'Presbyter'. Subsequently in June 1862 he set up in practice in Dunedin (Mane-Wheoki 1993).

Lawson designed many types of buildings in New Zealand including ecclesiastical, commercial, public and domestic buildings, in a wide range of styles (not many of which remain intact). Lawson was pre-eminently a church architect, designing and superintending over 40 churches in Dunedin, particularly for the Presbyterian denomination; he himself being a prominent Presbyterian. Most of Lawson's churches are Gothic in style and influenced by Pugin's principles. In 1890 Lawson moved to Melbourne after he was held responsible for the structural defects of the Seacliff Lunatic Asylum in the late 1880s, during which an inquiry adjudged him negligent and incompetent (Mane-Wheoki 1993).

In Melbourne, Lawson formed a partnership with architect Frederick William Grey. During this period Lawson designed one of his finest works, the Grecian mansion Earlesbrae Hall in Essendon (Mane-Wheoki 1993). Lawson also designed a number of buildings for the Presbyterian Church in

Victoria (BE&M, 12 Dec 1902:306), such as St Andrews Uniting Church in Yarram (1895) and the Parkville Uniting Church, 149 Royal Parade, Parkville (1897). In 1900 Lawson returned to Dunedin and formed a partnership with his former pupil, James Louis Salmond (Mane-Wheoki 1993).

Figure H1. An early photo dating between 1895 and c1909 showed the facade and north elevation of the church. The nave of the church appeared as it does in 2015, however, the spire had not yet been constructed on the tower base. The new render is still a light grey colour (SLV, image no. b23150).

Figure H2. A photo of the church dating to 1975, shows that the memorial gate and fence appear to have been removed by this date (SLV, image no. H98.252/478).

Sources

Adams, John (1990), *From these beginnings, History of the Shire of Alberton*, Yarram [Vic.]

Australian handbook (1903), as cited in Victorian Places 'Yarram', <http://www.victorianplaces.com.au/maffra>, accessed Feb 2016.

Building Engineering and Mining Journal (BE&M), 29 June 1895, supplement 2. As cited in Miles Lewis' Australian Architectural Index, record no. 8736, < https://aai.app.unimelb.edu.au/>, accessed 11 Jan 2016.

Building, Engineering & Mining Journal (BE&M), 13 Dec 1902. As cited in Miles Lewis' Australian Architectural Index, record no. 3141, < https://aai.app.unimelb.edu.au/>, accessed 15 Jan 2016.

Context Pty Ltd (2005), *Wellington Shire Heritage Study Thematic Environmental History*, prepared for Wellington Shire Council

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Mane-Wheoki, Jonathon (1993), 'Robert Arthur Lawson', in Dictionary of New Zealand Biography, Vol 2, as cited on *The Encyclopedia of New Zealand*, <http://www.teara.govt.nz/en/biographies/>, accessed February 2015.

State Library of Victoria (SLV), picture collection, image nos. b23150 & H98.252/478, <http://www.slv.vic.gov.au/>, accessed 28 January 2016.

Victorian Places, 'Yarram', <http://www.victorianplaces.com.au/>, accessed 16 February 2016.

Yarram & District Historical Society (YDHS) collection: historical information and photos generously provided by Cate Renfrey, Nov 2015. Including the booklet 'Heritage Trail along Commercial Road, Yarram' & website, 'The history of Yarram & District', <http://home.vicnet.net.au/~ydhs/history%20of%20yarram.htm>, accessed 16 February 2016.

Description

This section describes the place in 2016. Refer to the Place History for additional important details describing historical changes in the physical fabric.

St Andrews Church, designed by architect Robert Arthur Lawson in 1895, was built as a Presbyterian Church in the early Federation period, but the church predominantly expresses the earlier Victorian era Free Gothic style. Although the spire to the tower was not built until 1920-21 during the Interwar period, the spire is so similar to the church design that it seems likely that Lawson's 1895 design included a tower and spire. Furthermore the base that was built in 1895 was built strong enough to carry the weight of the tower that was constructed in 1920-21. Therefore, the original design and tender may well have included a tower and spire, but if there were insufficient funds at the time, an optional/modified tender which included only the tower base without a tower and spire, may have been called for and accepted.

St Andrews Hall was built to the south of the church in the Interwar period in 1929, with additions built during the in 1955 with the same architectural detail. A flagpole stands in front of the church near the east boundary.

The church and hall are sited east of Commercial Road, in the vicinity of Yarram's other churches, north of the main commercial area of the town. The church and hall are set back from the street, with a network of concrete paths connecting the two buildings and a circular driveway off the street. Some

trees are planted around the property. To the south of the hall is a playground and a modern building to its east, on the rear boundary.

Church

Figure D1. The church is constructed of handmade, tuck pointed red bricks, with a rendered plinth and gabled roof clad with galvanised corrugated iron (overpainted). Four small triangular vents are located near the ridge line. Four horizontal bands of decorative render run across the facade, creating strong horizontality across the face-brick. Decorative render is also applied to some window surrounds. The rendered parapeted gable to the facade has a cross to the apex and a round vent to the gabled-end. A smaller bay projects slightly from the facade, with a peaked moulding that imitates the profile of the parapeted gable. The bay contains three pictorial leadlight windows, which finish at the top in a trefoil motif. These windows are recessed in a section with a wide pointed-arch. To the left of the facade is a tall tower and spire with a pyramidal roof clad in narrow-gauge galvanised corrugated ripple iron (overpainted).

The spire of the bell tower (above the eaves of the nave) was built in 1920-21. The spire was built of brick, oregan and pine. Beneath the eaves of the pyramidal roof is a window imitating that of the facade, above a wide rendered band which has pediments to each face above pointed-arch openings.

The interior of the church retains a World War I Honour Roll (1919), listing the names of 71 parishioners who served.

Figures D2 & D3. The north elevation contains the entrance on the north side of the tower. The pointed-arch opening has a label moulding stopped by rosettes, and recessed entrance with double timber ledged and framed doors (with ornate metal hinges) and a highlight with a quatrefoil motif.

The side elevations of the nave are divided into five bays by buttresses with rendered coping. The central bay of each elevation has a (slightly projecting) gabled bay with a very tall pointed-arch window with leadlight. The other bays have narrow pointed-arch windows with pictorial leadlight (to the north elevation) and a diaper pattern to the south elevation (with hopper vents). On both elevations, bands of decorative render run across the walls at sill level and near the tops of the windows.

Figure D4. The gabled-end of the rear (east) elevation of the church has a round opening, above a chancel with a rendered parapeted gable. Timber doors with a highlight provide access off the north elevation. Small pointed-arch windows with three-paned casement windows (with clear glass) appear on each side. The bands of decorative render from the nave continue around the chancel.

St Andrews Hall

Figure D5. To the south of the church is the 1929 hall which underwent extensions in 1955, which comprised the hipped section to the rear with one-over-one sash windows. The Interwar hall and its Postwar addition are in very good condition and retain a very high level of integrity.

The 1929 hall has a gabled roof clad with Colourbond. Both sections of the hall have a rendered plinth and are constructed of rendered brick to the bottom third of the wall, which is incised with ruled lines to create an ashlar effect. The top 2/3 of the wall and gabled-ends are clad with fibro-cement sheets and strapping (all overpainted).

The gabled-end of the facade has a small timber pinnacle, lined eaves and a rectangular louvered vent. Below is an entrance porch with a skillioned roof and entrance off the left (north) side (reached by a concrete ramp and metal handrail). The front of the entrance porch has two windows with projecting sills and hoppers to the top third and casement windows to the bottom 2/3, both split into two panes by a vertical glazing panel. The side elevations have larger versions of these windows that are three panes wide. The north elevation has a double entrance door at the centre.

The 1955 hipped-roof addition to the rear imitates the architectural details of the 1929 section, but has one-over-one sash windows. A small skillioned-roof section is enclosed with one wall, located on the west side of the 1955 section.

Aerial. To the rear of the hall is a brick outbuilding. To the south of the hall is a playground and modern building on the east boundary. To the north of the church at 105-107 Commercial Road is the associated manse, built in c1965, designed by architect S. Frew. It is a typical example of a 1960s residence.

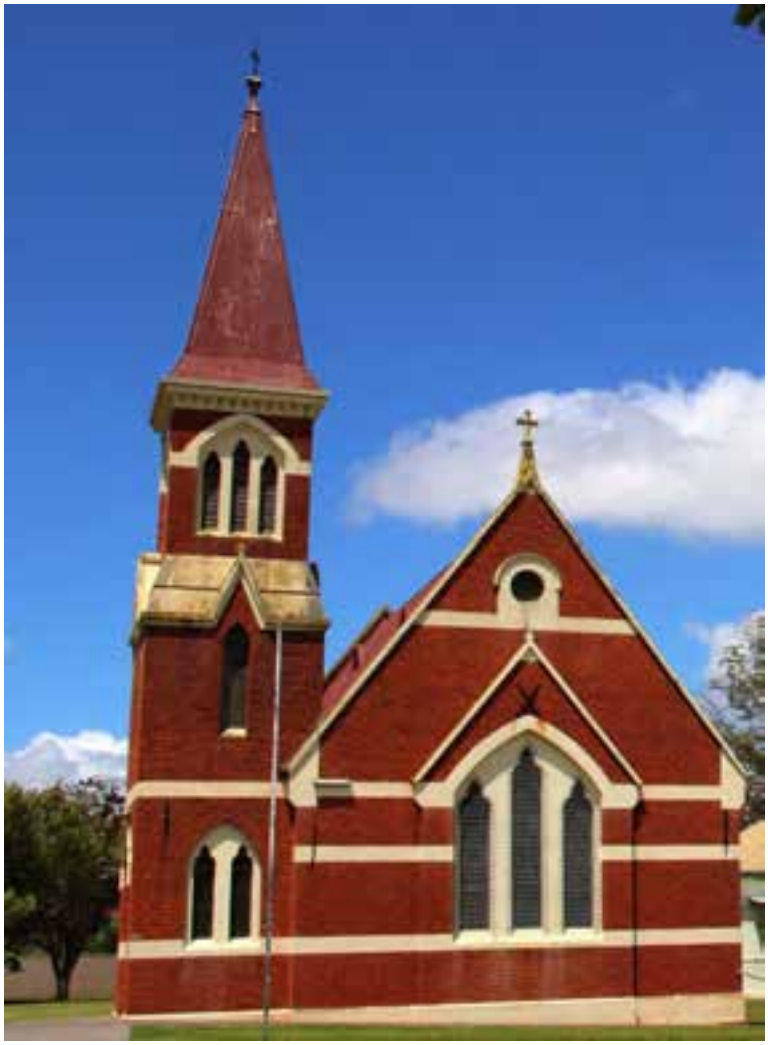


Figure D1. The church is constructed of handmade, tuck pointed red bricks, with a rendered plinth and gabled roof clad with corrugated iron. Four horizontal bands of decorative render (overpainted). run across the facade, creating dominant lines across the face-brick.

Figure D2. The north elevation contains the entrance on the north side of the tower. The pointed-arch opening has a label moulding stopped by rosettes, and recessed entrance with double timber ledged and framed doors (with ornate metal hinges) and a highlight with a quatrefoil motif.

Figure D3. The south elevation. The side elevations of the nave are divided into five bays by buttresses with rendered coping. The central bay of each elevation has a (slightly projecting) gabled bay with a very tall pointed-arch window with leadlight. On both elevations, bands of decorative render (overpainted) run across the walls at sill level and impost level, (near the tops of the windows).

Figure D4. The gabled-end of the rear (east) elevation of the church has a round opening, above a chancel with a rendered parapeted gable. Timber doors with a highlight provide access off the north elevation. Small pointed-arch windows with three-paned casement windows (with clear glass) appear on each side.

Figure D5. To the south of the church is the 1929 hall which underwent extensions in 1955, which comprised the hipped section to the rear with one-over-one sash windows. Both sections of the hall have a rendered plinth and are constructed of rendered brick to the bottom third of the wall, which is incised with ruled lines to create an ashlar effect. The top 2/3 of the wall and gabled-ends are clad with fibro-cement sheets and strapping (all overpainted).

Figure D6. The 1955 hipped-roof addition to the rear imitates the architectural details of the 1929 section, but has one-over-one sash windows. A small skillioned-roof section is enclosed with one wall, located on the west side of the 1955 section.

Sources

All photos taken in 2015 by Heritage Intelligence Pty Ltd as part of Wellington Shire Stage 2 Heritage Study.

Comparative Analysis

St Andrews Uniting Church and Hall, 109-113 Commercial Road, Yarram – a Federation Free Gothic brick church with bands of decorative render and rendered dressings, built in 1895, with the tower spire completed in 1921. The site also comprises an Interwar hall built in 1929, with a 1955 addition built in the same style to the rear. The hall is constructed with rendered brick base and fibro-cement cladding to the top 2/3. The buildings are highly intact.

Comparable places:

Baptist Church, 209-13 York Street, Sale – an intact 1902 modest brick church in the Federation Gothic style, with face-brick walls and decorative rendered dressings. It is significant as the sole illustration of the Federation Gothic style applied to a local church (according to the HO204 citation - since this earlier citation, other examples have been documented in this Study).

Comparable places recommended for the Heritage Overlay as part of this Study:

St Patrick's Catholic Church, 1 Avon St, Briagolong – highly intact 1905 brick Federation Gothic church. It is face-brick with decorative rendered dressings.

St John's Anglican Church Complex, Maffra – an outstanding and highly intact example of an Anglican complex in the Shire (designed by various architects), comprising a 1900 Federation Gothic brick church with Queen Anne influences, an 1889 Victorian Gothic timber Guild Hall, 1912 Federation Arts and Crafts timber Rectory and an Interwar Arts and Crafts brick Lych Gate. These

buildings remain in a highly intact setting which also comprises an intact memorial fence and columbarium, and a significant 'Gallipoli Oak'.

St Andrew's Uniting Church, Maffra – 1904 Federation Romanesque brick church with a dominant brick tower with a candle-snuff roof built in 1922. Unsympathetic brick additions, including a porch, was built added post-1970s, which reduces the integrity. This church is of a different architectural style is of a similar form and size.

Management Guidelines

Whilst landowners are not obliged to undertake restoration works, these guidelines provide recommendations to facilitate the retention and enhancement of the culturally significant place, its fabric and its setting, when restoration works or alterations to the building are proposed. They also identify issues particular to the place and provide further detailed advice where relevant. The guidelines are not intended to be prescriptive and a pragmatic approach will be taken when considering development proposals. Alternative approaches to those specified in the guidelines will be considered where it can be demonstrated that a desirable development outcome can be achieved that does not impact on a place's heritage integrity.

These buildings are in very good condition and well maintained, however, there are some recommendations below especially relating to sub floor ventilation, down pipe outlets into drainage pits, maintenance of the brickwork, and the importance of using of galvanised iron for roof cladding, spouting and down pipes, and some guidelines for future development and heritage enhancement.

1. **Setting** (views, fencing, landscaping, paths, trees, streetscape)
   - 1.1. Retain clear views of the front section and side elevations from along Commercial Rd.
   - 1.2. Ensure signs and services such as power poles, bus shelters, signs, etc are located so that they do not impact on the important views.
   - 1.3. New interpretation storyboards, should be placed to the side of the building not directly in front of it.
   - 1.4. Paving
     - 1.4.1. For Federation era historic buildings, appropriate paving could be pressed granitic sand or asphalt. If concrete is selected, a surface with sand-coloured- size exposed aggregate would be better with the Gothic style.
     - 1.4.2. Ensure the asphalt or concrete does not adhere to the building itself. Insert 10mm x 10mm grey polyurethane seal over a zipped Ableflex joint filler around the plinth, to ensure concrete does not adhere to it, and to allow expansion joint movement and prevent water from seeping below the building.

2. **Additions and New Structures**
   - 2.1. New structures should be restricted to the rear of the property as shown in the blue polygon on the aerial map below.
   - 2.2. Sympathetic extensions are preferred. E.g. New parts that are in the same view lines as the historic building as seen from Commercial Rd, should be parallel and perpendicular to the existing building, no higher than the existing building, similar proportions, height, wall colours, steep gable or hip roofs, rectangular timber framed windows with a vertical axis, but parts not visible in those views could be of any design, colours and materials.
   - 2.3. Where possible, make changes that are easily reversible. E.g. The current needs might mean that a doorway in a brick wall is not used, or located where an extension is desired. Rather than bricking up the doorway, frame it up with timber and sheet it over with plaster,

weatherboards, etc.

2.4. To avoid damage to the brick walls, signs should be attached in such a way that they do not damage the brickwork. Preferably fix them into the mortar rather than the bricks.

2.5. If an extension is to have a concrete slab floor, ensure it will not reduce the air flow under the historic brick building.

2.6. Avoid hard paths against the walls. Install them 500mm away from the walls and 250mm lower than the ground level inside the building. Fill the gap between the path and the wall with very course gravel to allow moisture to evaporate from the base of the wall.

2.7. New garden beds

2.7.1. These should be a minimum of 500mm from the walls, preferably further, and the ground lowered so that the finished ground level of the garden bed is a minimum of 250mm lower than the ground level which is under the floor, inside the building. Slope the soil and garden bed away from the building, and fill the area between the garden bed and walls, with very coarse gravel up to the finished level of the garden bed. The coarse gravel will have air gaps between the stones which serves the function of allowing moisture at the base of the wall to evaporate and it visually alerts gardeners and maintenance staff that the graveled space has a purpose. The reason that garden beds are detrimental to the building, is by a combination of: watering around the base of the wall and the ground level naturally builds up. The ground level rises, due to mulching and leaf litter and root swelling, above a safe level such that it blocks sub floor ventilation, and the wall is difficult to visually monitor on a day to day basis, due to foliage in the way.

3. Accessibility

3.1. The ground level and concrete path has been built up to be flush with the top step of the tower entry. This is likely to cause damp in the walls. If this starts to occur, it is very important to remove the concrete, lower the ground level as instructed below, and construct a ramp as described in 3.2.

3.2. Ramps

3.2.1. Removable ramp construction

3.2.1.1. A metal framed ramp which allows air to flow under it, to ensure the subfloor vents of the building are not obstructing good airflow under the floor which will allow the wall structure to evaporate moisture and reduce termite and rot attack to the subfloor structure and rising damp in brick/stone walls.

3.2.1.2. If it is constructed with the concrete next to brick walls this may cause damp problems in the future.

3.2.1.3. Ensure water drains away from the subfloor vents, and walls and any gap between the wall and the ramp remains clear of debris. Insert additional sub floor vents if the ramp has blocked any of them.

3.2.1.4. The hand rails on the ramp should not be a feature, which would detract from the architecture. Plain thin railings painted in the same colour as the walls, so that they blend in, would be appropriate.

3.3. Metal bannisters may be installed at the front steps. They are functional and minimalist and they have a minor visual impact on the architecture and therefor they are a suitable design for an accessible addition.

4. **Reconstruction and Restoration**

If an opportunity arises, consider restoring and reconstructing the following.

4.1. Roofing, spouting and down pipes

4.1.1. Use galvanised corrugated iron roofing, spouting, down pipes and rain heads.

4.1.2. Don't use Zincalume or Colorbond. It appears that Colorbond has recently been put on the small extension at the rear. It is preferable that this be removed (it has already started growing lichen which will get worse as it is a common problem with Colorbond and will look terrible on the main roof), or at least painted light grey to match unpainted galvanised corrugated iron, so that when the galvanised corrugated iron roof on the nave (which is has faded red paint on it) is replaced they will match. The original design was never intended to have a red roof.

4.1.3. Use Ogee profile spouting, and round diameter down pipes.

5. Brick Walls

5.1. The finish on these walls has been damaged and shows that there are a lot of patch repairs in many parts of it. Most of the fine and very expensive tuck-pointed finish has come off. It may be due to damp, or perhaps it was water blasted at some time, but this matter needs to be investigated by an expert in heritage building construction. David Young or similarly experienced and qualified person would be suitable – see the reference on Salt Attack and Rising Damp, noted below.

5.2. Mortar. Match the lime mortar, do not use cement mortar. Traditional mortar mixes were commonly 1:3, lime:sand. The whole surface has had a red ochre wash over it. This is usually done when tuck pointing is applied, but the wash appears to have been done over recent patching too.

5.3. Tuck pointing is now a rare craft and expensive to repair or reconstruct, which makes caring for the existing remnants particularly important.

5.4. Paint and Colours

5.4.1. It is recommended to paint the exterior of the hall building using original colours (paint scrapes may reveal the colours) to enhance the historic architecture and character.

5.4.2. Cream coloured paint removal on the church. It is strongly recommended that the paint be removed chemically from all the rendered decorative elements (never sand, water or soda blast the building as this will permanently damage the bricks, mortar and render and never seal the bricks or render as that will create perpetual damp problems.) Removal of the paint will not only restore the elegance of the architecture, see Figures H1 and H2, but it will remove the ongoing costs of repainting it every 10 or so years.

5.4.3. However, if it is decided to repaint the render, it should closely resemble the light grey colour of 'new render'.

5.5. Fences

5.5.1. Reconstruct the original picket fence design, or

5.5.2. Construct a timber picket fence 1.4m high or lower, across the front boundary.

6. Care and Maintenance

6.1. Key References

6.1.1. Obtain a copy of "Salt Attack and Rising Damp" by David Young (2008), which is a free booklet available for download from Heritage Victoria website. It is in plain English, well illustrated and has very important instructions and should be used by tradesmen, Council maintenance staff and designers.

6.1.2. Further assistance is available from the Shire's heritage advisor.

6.2. Roofing, spouting and down pipes

6.2.1. Use galvanised corrugated iron roofing, spouting, down pipes and rain heads. It is preferable to use short sheet corrugated iron and lap them, rather than single long sheets, but it is not essential.

6.2.2. Do not use Zincalume or Colorbond.

6.2.3. Use Ogee profile spouting, and round diameter down pipes.

6.3. Joinery

6.3.1. It is important to repair rather than replace when possible, as this retains the historic fabric. This may involve cutting out rotten timber and splicing in new timber, which is a better heritage outcome than complete replacement.

6.3.2. The original external timber doors and windows require careful repair and painting.

7. Water Damage and Damp

7.1. Signs of damp in the walls, include: lime mortar falling out of the joints, moss growing in the mortar, white (salt) powder or crystals on the brickwork patches with grey cement mortar, or the timber floor failing. These causes of damp are, in most cases, due to simple drainage problems, lack of correct maintenance or inserting concrete next to the solid masonry walls, sealing the walls, sub floor ventilation blocked, or the ground level too high on the outside.

7.2. Removing the source and repairing damage from damp, may involve lowering of the ground outside so that it is lower than the ground inside under the floor, installation of agricultural drains, and running the downpipes into drainage inspection pits instead of straight into the ground. The reason for the pits is that a blocked drain will not be noticed until so much water has seeped in and around the base of the building and damage commenced (which may take weeks or months to be visible), whereas, the pit will immediately fill with water and the problem can be fixed before the floor rots or the building smells musty.

7.3. Water falling or seeping from damaged spouting and down pipes causes severe and expensive damage to the brick walls.

7.4. Damp would be exacerbated by watering plants near the walls. Garden beds and bushes should be at least half a metre from the walls.

7.5. Cracking. Water will be getting into the structure through the cracks (even hairline cracks in paint) and the source of the problem needs to be remedied before the crack is filled with matching mortar, or in the case of paint, the paint should be chemically removed.

7.6. Engineering: If a structural engineer is required, it is recommended that one experienced with historic buildings and the Burra Charter principle of doing "as little as possible but as much as necessary", be engaged. Some of them are listed on Heritage Victoria's Directory of Consultants and Contractors.

7.7. Never use cement mortar, always match the original lime mortar. Cement is stronger than the bricks and therefore the bricks will eventually crumble, leaving the cement mortar intact! Lime mortar lasts hundreds of years. When it starts to powder it is the 'canary in the mine', alerting you to a damp problem – fix the source of the damp problem and then repoint with lime mortar.

7.8. Remove the dark grey patches to the mortar joints. This is cement mortar which will damage the bricks and longevity of the walls. Repoint those joints with lime mortar. The mortar is not the problem it is the messenger.

7.9. Modern Products: Do not use modern products on these historic stone, brick walls as they will cause expensive damage. Use lime mortar to match existing.

7.10. **Do not seal** the walls or render with modern sealants or with paint. Solid masonry buildings **must be able to evaporate water** when enters from leaking roofs, pipes, pooling of water, storms, etc. The biggest risk to solid masonry buildings is permanent damage by the use of cleaning materials, painting, sealing agents and methods. None of the modern products that claim to 'breathe' do this adequately for historic solid masonry buildings.

7.11. Subfloor ventilation is critical. Check that sub floor vents are not blocked and introduce additional ones if necessary. Ensure the exterior ground level is 250mm or more, lower than the ground level inside the building. Good subfloor ventilation works for free, and is therefore very cost effective. Do not rely on fans being inserted under the floor as these are difficult to monitor, they will breakdown as they get clogged with dust, etc, and there are ongoing costs for servicing and electricity.

7.12. Never install a concrete floor inside a solid masonry building, as it will, after a year or so,

cause long term chronic damp problems in the walls. Do not install a new damp proof course (DPC) until the drainage has been fixed, even an expensive DPC may not work unless the ground has been lowered appropriately.

7.13. Sand, soda or water blasting removes the skilled decorative works of craftsmen as well as the fired surface on bricks and the lime mortar from between the bricks. It is irreversible and reduces the life of the building due to the severe damp that the damage encourages. Never seal the bricks or render as that will create perpetual damp problems.

8. Paint Colours

8.1. Even if the existing colour schemes on the church and hall are not original or appropriate for that style of architecture, repainting using the existing colours is maintenance and no planning permit is required. However, if it is proposed to change the existing colour scheme, a planning permit is required and it would be important to use colours that enhance the architectural style and age of the building, and it would be preferred if the paint was chemically removed from brick, stone and rendered surfaces, rather then repainted.

8.2. Chemical removal of paint will not damage the surface of the render or even the delicate tuck pointing, hidden under many painted surfaces. Removal of the paint will not only restore the elegance of the architecture, but it will remove the ongoing costs of repainting it every 10 or so years.

9. Services

9.1. Ensure new services and conduits, down pipes etc, are not conspicuous. To do this, locate them at the rear of the building whenever possible, and when that is not practical, paint them the same colour as the building or fabric behind them or enclose them behind a screen the same colour as the building fabric, that provides adequate ventilation around the device. Therefore if a conduit goes up a red brick wall, it should be painted red, and when it passes over say, a cream coloured detail, it should be painted cream.

10. **Signage** (including new signage and locations and scale of adjacent advertising signage).

10.1. Ensure all signage is designed to fit around the significant architectural design features, not over them.

Resources

Wellington Shire Heritage Advisor

Young, David (2008), "Salt Attack and Rising Damp, a guide to salt damp in historic and older buildings" Technical Guide, prepared for Heritage Victoria.

The following fact sheets contain practical and easy-to-understand information about the care and preservation of war heritage and memorabilia commonly found in local communities across Victoria. They can be downloaded at <http://www.dpc.vic.gov.au/index.php/veterans/victorian-veterans-virtual-museum/preserving-veterans-heritage/preserving-war-heritage-and-memorabilia>:

- Finding-the-right-conservator-tradespeople-and-materials
- General-Principles
- Honour-rolls (wooden)
- Useful-resources-and-contacts.

NOTE: The blue shaded area is the preferred location for additions and new development:

Locality:	**YARRAM**
Place address:	**135 COMMERCIAL ROAD**
Citation date	2016
Place type (when built):	Residence, doctor's surgery, trees
Recommended heritage protection:	Local government level Local Planning Scheme: Yes Vic Heritage Register: No Heritage Inventory (Archaeological): No

Place name: **Ventnor house and former surgery, and Palms**

Architectural Style:	Federation and Inter War Arts and Crafts
Designer / Architect:	Attributed to Harold Desbrowe-Annear (1912 section)
Construction Date:	1912, 1920

Statement of Significance

This statement of significance is based on the history, description and comparative analysis in this citation. The Criteria A-H is the Heritage Council Criteria for assessing cultural heritage significance (HERCON). Level of Significance, Local, State, National, is in accordance with the level of Government legislation.

What is significant?

Ventnor house at 135 Commercial Road, Yarram, is significant. The form, materials and detailing as constructed in 1912 and c1920 are significant. The Canary Island Date Palms (*Phoenix canariensis*) are significant.

Outbuildings, and later alterations and additions to the building are not significant.

How is it significant?

Ventnor house is locally significant for its historical and aesthetic values to the Shire of Wellington.

Why is it significant?

Ventnor house **is historically significant at a local level** as it represents the development period of Yarram, following the release of private land for sale in the town, which became a commercial centre for the surrounding dairying and grazing district. Yarram was also the centre of local Government from 1897 to 1994, as the location of the Alberton Shire offices. Doctor John H. Rutter had Ventnor house and surgery built in 1912, before the Yarram Hospital opened in the town in 1914. Ventnor is known to have served as a surgery during John Rutter's ownership. The original 1912 single-storey section of the house is attributed to prominent Melbourne architect Harold Desbrowe-Annear. While the two-storey section, built 1920, was designed and built by local builder Thomas W. Cheal. After Rutter's death in 1944, the surgery at Ventnor was run by his son-in-law between 1946 and 1948. The house remained in the Rutter family until 1962. It was purchased in recent times by the great grandson of Dr Rutter. Ventnor house is significant for its association with John H. Rutter, who was a prominent local doctor, serving the district for almost 40 years. He was one of the prime movers in the foundation of the Yarram Hospital, ran St Elmo's Private Hospital for a period, and was one of the district's most highly respected and popular citizens. (Criteria A & H)

Ventnor house **is aesthetically significant at a local level for its architectural qualities** reflecting the Arts and Crafts style. It is a fine and intact example of a Federation 1912 single-storey Arts and Crafts house, with an Interwar c1920 two-storey addition reflecting the same architectural style. The notable elements of the 1912 house are the four original chimneys and complex hip-and-gable roof with wide eaves and exposed rafter ends. The two prominent gabled ends of the two main elevations have lined eaves supported by decorative timber brackets, with arched timber louvered vents, and walls clad in scalloped shingles. Below the shingled gable end are rectangular box windows, with skillion roofs clad in shingles, geometric leadlight casement windows and splayed bases with finely detailed mitred corners. The exterior walls are clad with weatherboard to the lower half, and roughcast render to the top half. The entrance is beneath the gabled-bay of the south elevation, in a large recessed porch with a weatherboard-clad balustrade. Most of the windows are timber casement windows with geometric, elegant leadlight. The significant 1920 two-storey addition is sympathetic in style. It also has weatherboard cladding to the bottom half of the walls and roughcast render to the top half. The ground floor has a verandah and a very grand stone chimney that extends from the ground floor to the second storey on the south elevation. The second storey has panels of roughcast render with timber strapping, and shingles to the gabled-ends. The timber box windows to the addition are also clad with timber shingles. (Criterion E)

The five mature Canary Island Date Palms along the west and south boundaries contribute to the aesthetic significance of the place. (Criterion E)

Statutory Recommendations

This place is recommended for inclusion in the Schedule to the Heritage Overlay of the Wellington Shire Planning Scheme to the extent of the title boundary as shown on the map.

External Paint Controls	Yes
Internal Alteration Controls	No
Tree Controls	Yes, 5 Canary Island Date Palms
Outbuildings or fences which are not exempt under Clause 43.01-3	No
Prohibited Uses May Be Permitted	No
Incorporated Plan	No
Aboriginal Heritage Place	Not assessed

Map of recommended boundary for Heritage Overlay

KEY

- Recommended for Heritage Overlay
- Title boundary

Ventnor House
135 Commercial Rd, Yarram

Project: Wellington Shire Stage 2 Heritage Study
Client: Wellington Shire Council
Author: Heritage Intelligence Pty Ltd
Date: 12/2/16

History

Locality history

The Tarra Creek pastoral run was taken up in the 1840s, in the area that now encompasses the Yarram township. In the early 1850s, John Carpenter built a flour mill and sawmill near the Tarra River, upon which a bridge was soon built. A small township began to develop on private land on the west side of the River, which was first named Barkly, after Victorian Governor Sir Henry Barkly. However, the small township soon became known as Yarram Yarram; the parish name. Yarram is an Aboriginal word though to mean 'plenty of water' or 'billabong'. The town would be called Yarram Yarram until 1924 (Fletcher & Kennett 2005:79; YDHS website)

Yarram was part of the first Shire established in Gippsland – Alberton Shire established 1864 – where a District Road Board was formed in 1855 (Context 2005:38). In 1857, the first store was opened in the town of Yarram Yarram by Charles Devonshire. Soon other stores were established as the town grew, including a shanty on the site of the Yarram Hotel. The development was a result of the marketplace located in Yarram, which served local farmers who preferred the location over the more distant Port Albert (YDHS website). The first mechanics' institute was built in 1860 and a school opened in 1861. All communication during this period was via Port Albert to the south (Fletcher & Kennett 2005:80).

Yarram's growth was constrained by the release of private land for sale. Development within the town gained momentum from the 1880s, with town allotments purchased from private landholders (Fletcher & Kennett 2005:80). One such developer was James Nicol, who owned the land east of Commercial Road, between (just north of) Gipps Street and James Street. Nicol subdivided the land and sold town allotments from 1889. By the 1890s, Yarram had established itself as a commercial centre, servicing an extensive dairying and grazing district. The Yarram Butter Factory (1891) was a major component of the industry in this area of the Shire (Context 2005:12, 38). The township of Yarram Yarram was gazetted in 1893 and in 1897 the Alberton Shire offices were relocated to Yarram, establishing the southern town as a seat of Government (Context 2005:38; YDHS website).

From the early 1900s, large areas of land were selected in the Strzelecki Ranges to the north and west of Yarram for dairying, supplying cream to the butter factory. By 1903, Yarram Yarram also had a Shire hall, four churches, the Commercial and Yarram hotels, Masonic and Rechabite Lodges and a state school. At the centre of the pastoral district, Yarram remained the cattle market for southern Gippsland (*Australian handbook* 1903). The Yarram courthouse opened in 1908, the hospital was officially opened in 1914 and a higher elementary school was established in 1918. In 1921, the Great Southern railway Line from Melbourne reached Yarram (Context 2005:30, 41, 44). The Forests Commission established an office in Yarram in 1945 to manage the reforested lands in the region. From the 1950s, the Housing Commission and several housing co-operatives built many new homes in Yarram. However, the town was affected by the decline of rural industries in the 1970s. The milk factory and railway line closed in 1987 (Fletcher & Kennett 2005:80).

In 1994, Wellington Shire was created by the amalgamation of the former Shires of Alberton, Avon and Maffra, the former City of Sale, most of the former Shire of Rosedale, as well as an area near Dargo which was formerly part of Bairnsdale Shire (Context 2005:39). The town continues to serve as an important regional centre. It is also the location of the regional headquarters for the Department of Natural Resources and Environment (Fletcher & Kennett 2005:80).

Thematic context

This place is associated with the following themes from the *Wellington Shire Thematic History* (2005):

7. Building Settlements and Towns

- 7.2 Service Centres

8. Governing and Administering

- 8.6 Health and Medical Services

Place history

The major landholder at Yarram, James Nicol, sold the subdivided lot on the corner of Commercial Road and King Street (the current 135 Commercial Road) to John Hemphill Rutter, Medical Practitioner of Yarram Yarram, in July 1910. The lot to the north (the current 133 Commercial Road was sold to Mary Dougherty and presumably acquired by Rutter soon after, prior to the construction of the existing house (LV:V3430/F889; V3430/F889). Both Dr and Mrs Rutter were doctors who arrived in Yarram in 1909 (YDHS).

Rutter called for tenders for the construction of the existing single storey section of the house on 21 February 1911 (CCR). The house 'Ventnor' was built for the Rutters in 1912 (YDHS). The highly accomplished design is clearly by a professionally trained architect (Figure H1). The Yarram and District Historical Society notes that the original portion of the house and surgery (the one-storey portion fronting Commercial Road) is believed to have been designed by prominent Melbourne architect Harold Desbrowe-Annear, who was a personal friend of Dr Rutter. Dr Rutter wanted a house that reflected the architecture of his family's origins – Ventnor on the Isle of Wight – and this is reportedly the reason for the unique style of the house (YDHS). Dr Rutters' great grandson (the current owner), James Fisher, states 'there are no notes of Desbrowe-Annear to speak of, but I know from my mother and grandfather that he did design the front part of the house. My great grandfather Dr Rutter was good friends with Desbrow Annear' (Fisher, pers. comm., May 2016). However, stylistic analysis of the architectural details of the house by academic Prof Harriet Edquist, indicates that it does not show any of Desbrowe-Annear's trademark architectural features or stylistic tendencies (Edquist). Although the attribution to Harold Desbrowe-Annear has not been confirmed by documentary evidence, there is no reason to doubt the validity of the family history on the matter. Further research to establish the connection between Rutter and Desbrowe-Annear may clarify the origins of the family oral history.

Internally, the house was built with fine cabinetry work in various timbers, including blackwood from Blackwarry. The blackwood was carted to the Alberton Railway Station to be sent to Melbourne to be made into furniture for the Rutter's house (YDHS). At least some of the internal woodwork remains (Fisher, pers. comm., May 2016). The rear portion of the house with the second storey was completed in 1920 to another design (Edquist; YDHS). Fisher notes that the rear section was designed and built by local builder Thomas W. Cheal (Fig H2) who also built another family house, 'Glengarry' in Port Albert (Fisher, pers. comm., May 2016).

The house also served as a surgery for Dr Rutter (YDHS). Dr Rutter and Dr Lindsay Craig took over St Elmo's Private Hospital in 1919, later solely run by Dr Rutter. St Elmo's was located opposite Ventnor to the south-east, on the corner of King and Nicol streets (YDHS).

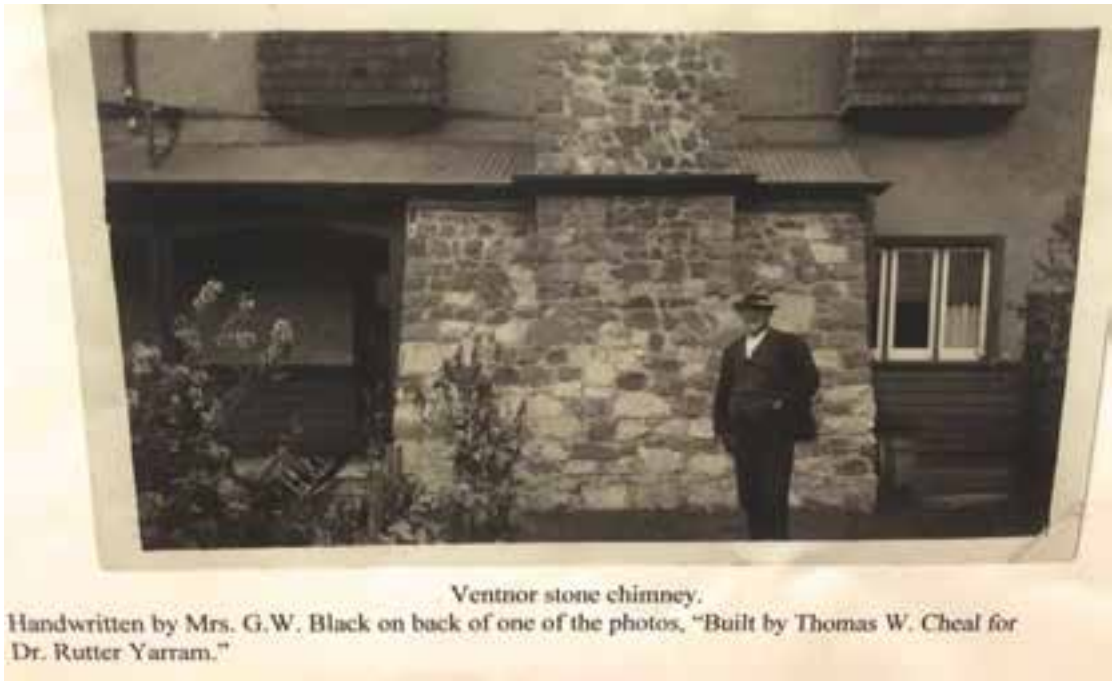
An article in 1943 referred to Dr and Mrs J. H. Rutter of 'Ventnor, Yarram' (*Argus* 4 Mar 1943:6). Rutter remained the owner of the property until his death in 1944 (LV:V3430/F889). An article in *The Age* in 1944 (9 May 1944:3) stated that his sudden death occurred at his home in Yarram. The article reported that Dr Rutter had been in practice in Yarram for over 40 years, and was one of the best known residents of South Gippsland. He was one of the prime movers in the foundation of the Yarram Hospital. *The Argus* (10 May 1944:3) reported that Dr J. H. Rutter was one of the district's most highly respected and popular citizens, who was an active community member who also served as a naval surgeon. His funeral in 1944 was reportedly the largest ever held in the district, paying credence to the high regard he was held in, for his care and courage as a doctor (YDHS).

The house was under the ownership by Rutter's Trustees until 1962 when it was sold out of the Rutter family (LV:V3430/F889). Dr Rutter's son-in-law ran also ran the surgery at Ventnor between 1946 and 1948 (YDHS). The house was purchased in recent times by Dr Rutter's great grandson.

In 2015, the property retains five mature Canary Island Date Palms (*Phoenix canariensis*) along the boundaries, which were probably planted in the 1920s or 1930s (Hawker 2016).

Outbuildings that remain in 2015 include a double garage on the southern boundary which is accessed off King Street, and an early weatherboard outbuilding on the eastern boundary near Commercial Lane (Context 2005). The early weatherboard outbuilding has a number of new additions attached and is quite altered.

Figure H1. The original single-storey section of the house (Fisher 2016).



Ventnor stone chimney.
Handwritten by Mrs. G.W. Black on back of one of the photos, "Built by Thomas W. Cheal for Dr. Rutter Yarram."

Figure H2. Early photo of Ventnor (Fisher 2016).

Sources

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The Age

The Argus

Yarram & District Historical Society (YDHS) collection: historical information and photos generously provided by Cate Renfrey, Nov 2015. Including the booklet 'Heritage Trail along Commercial Road, Yarram'.

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Description

This section describes the place in 2016. Refer to the Place History for additional important details describing historical changes in the physical fabric.

Ventnor House is located on the corner of Commercial Road and King Street, at the northern end of the main commercial strip in Yarram. Built in 1912, the Federation Arts and Crafts house has an asymmetrical plan designed to front both Commercial Road and King Street. To the rear is a two-storey 1920 addition of a similar design. The house is set back on the lot, behind a row of mature Canary Island Palms on the west and south boundaries.

Figure D1. The 1912 section of the house is single-storey with a complex hip-and-gable roof, with large gabled-ends to the two main elevations. The roof was originally clad with galvanised corrugated iron, but this has been replaced with Colorbond decking (which is growing lichen) and retains four original rendered chimneys. The house has wide eaves with exposed rafter ends, and lined eaves to the gabled-ends with timber brackets. The gabled-ends are clad with shingles (overpainted) and have double louvered arched vents to the roof space. The exterior walls are clad with weatherboard to the lower half, and roughcast render to the top half (overpainted). The entrance is beneath the gabled-bay of the south elevation, in a large recessed porch with a weatherboard-clad balustrade. The gabled-bays have box windows (with geometric leadlight timber casement windows) with skillioned-profile roofs clad with scalloped shingles. Other windows to the house are generally timber casement windows (with geometric square leadlight) in groups of three. The 1912 house is in very good condition and retains a very high level of integrity.

Figure D2. A detail of the box windows show a skillion roof clad with scalloped shingles, a splayed base of mitred weatherboards, and geometric leadlight timber casement windows.

Figure D3. The 1920 section of the house is located to the rear (west), and is two-storeys in height. It is sympathetic in design to the 1912 section. The ground floor has a verandah, and the walls are clad with weatherboard to the bottom half, with roughcast render to the top half. The second storey has panels of roughcast render with timber strapping, and shingles to the gabled-ends. Box windows are also clad with timber shingles. A notable element of this section is a very grand unpainted random rubble stone chimney that extends from the ground floor above the second storey on the south elevation. The 1920 section of the house is in good condition and retains a very high level of integrity.

Figure D4. A detail of the south elevation shows the trunk of the palm tree, and the Arts and Crafts unpainted chimney seen from King Street, on the southern boundary of the property.

Figure D5. The west and south boundaries are lined with a total of five mature Canary Island Date Palms that date to the 1920s or 1930s.

Figure D1. The single-storey is the original section of the house that dates to 1912. The entrance porch is on the right. The original galvanised corrugated iron has been replaced with Colorbond decking (which is growing lichen).

Figure D2. The projecting box window on the west elevation with a detail of the splayed base clad with mitred weatherboards, geometric leadlight timber windows and shingled roof. Half of the base of the exterior walls is timber, with roughcast render to the top half of the wall.

Figure D3. The 1920 section of the house is two-storey and similar in design to the original 1912 section. It is notable for its large two-storey external stone chimney.

Figure D4. The palm trunk, and Arts and Crafts unpainted chimney seen from King Street, on the southern boundary of the property.

Figure D5. The west and south boundaries retain mature Canary Island Date Palms.

Sources

All photos taken in 2015 by Heritage Intelligence Pty Ltd as part of Wellington Shire Stage 2 Heritage Study.

Comparative analysis

Ventnor House, its setting and palms, is a fine example of a substantial Federation and Interwar Arts and Crafts style house and surgery, in Wellington Shire, particularly in Yarram. The single-storey weatherboard section was built in 1912, followed by a sympathetic two-storey addition in 1920.

Many Federation houses listed on the Heritage Overlay display much less architectural accomplishment than the subject site, which is notable for its architectural style, elaborate detail and size. Other examples also appear to favour the Bungalow style in comparison to Ventnor House which is Arts and Crafts in style.

7 Barkly St, Sale – 1923 timber bungalow with a contemporary fence. The single-storey house retains timber shingles, half-timbering to the gabled ends and a circular bay window. It is of aesthetic significance as an outstanding example of the Californian Bungalow residential styles of the 1920s, although it has recent large but sympathetic extensions. (HO242)

15 Barkly St, Sale – A modest Inter war Mediterranean Bungalow with a contemporary fence that is significant as an intact example of the style (date not confirmed). (HO120)

Management Guidelines

Whilst landowners are not obliged to undertake restoration works, these guidelines provide recommendations to facilitate the retention and enhancement of the culturally significant place, its fabric and its setting, when restoration works or alterations to the building are proposed. They also identify issues particular to the place and provide further detailed advice where relevant. The guidelines are not intended to be prescriptive and a pragmatic approach will be taken when considering development proposals. Alternative approaches to those specified in the guidelines will be considered where it can be demonstrated that a desirable development outcome can be achieved that does not impact on a place's heritage integrity.

1. **Setting** (views, fencing, landscaping, paths, trees, streetscape)
   - 1.1. Paving
     - 1.1.1. For Federation era houses, the most appropriate paving is asphalt. Concrete is not recommended but if required should have a surface of sand coloured and size exposed aggregate.

2. **Additions And New Structures**
   - 2.1. New structures should be restricted to the rear of the property as shown on the aerial map below.
   - 2.2. If an extension is to have a concrete slab floor, ensure it will not reduce the air flow under the historic masonry building.

3. **Accessibility**
   - 3.1. Ramps
     - 3.1.1. Removable ramp construction
       - 3.1.1.1. A metal framed ramp which allows air to flow under it, to ensure the subfloor vents of the building are not obstructing good airflow under the floor which will allow the wall structure to evaporate moisture and reduce termite and rot attack to the subfloor structure and damp in brick/stone walls.
   - 3.2. Metal bannisters may be installed at the front steps. They are functional and minimalist and they have a minor visual impact on the architecture and therefor they are a suitable design for an accessible addition.

4. **Reconstruction and Restoration**

   If an opportunity arises, consider restoring and reconstructing the following.
   - 4.1. Clad the roof in the original product, galvanised corrugated iron (which, unlike Colorbond, does not grow lichen, and unlike Zincalume, does not remain highly reflective for years).
   - 4.2. Roofing, spouting and down pipes
     - 4.2.1. Use galvanised corrugated iron roofing, spouting, down pipes and rain heads. The thicker steel with 2 coats of galvanizing is recommended for more durability.
     - 4.2.2. Do not use Zincalume or Colorbond.
     - 4.2.3. Light-Grey Colorbond would look similar to corrugated galvanised steel, from the street, but has the disadvantage of looking 'plastic' on site, and it will grow lichen on the south side as the current roof has.
     - 4.2.4. Use ogee profile spouting, and round diameter down pipes.
   - 4.3. Fences
     - 4.3.1. Reconstruct a Federation era style fence, no higher than 1400mm, preferably based on the original fence design (historical research required).

Resources

Wellington Shire Heritage Advisor

NOTE: The blue shaded area is the preferred location for additions and new development:

Locality:	**YARRAM**
Place address:	**208-212 COMMERCIAL ROAD**
Citation date	2016
Place type (when built):	Theatre, cinema, entertainment venue
Recommended heritage protection:	Local government level Local Planning Scheme: Yes Vic Heritage Register: No Heritage Inventory (Archaeological): No
Place name:	**Regent Theatre**

Architectural Style:	Interwar Mediterranean
Designer / Architect:	H. Croxton Davey
Construction Date:	1929-1930

Statement of Significance

This statement of significance is based on the history, description and comparative analysis in this citation. The Criteria A-H is the Heritage Council Criteria for assessing cultural heritage significance (HERCON). Level of Significance, Local, State, National, is in accordance with the level of Government legislation.

The following is informed by Heritage Victoria's citations for the 'Regent Theatre'.

What is significant?

The Regent Theatre at 208-212 Commercial Road, Yarram, is significant. The original form, materials and detailing as constructed in 1929-1930 are significant.

Later buildings, and alterations and additions to the building are not significant.

How is it significant?

The Regent Theatre 208-212 Commercial Road, Yarram, is locally significant for its historical, aesthetic and social value to the Shire of Wellington.

Why is it significant?

The Regent Theatre is **historically significant at a local level** as the last purpose-built 'picture palace' of its era constructed in the Gippsland region, before the advent of television in 1956 led to a decline in cinema patrons. It is illustrative of one of the most popular forms of mass entertainment in the twentieth century, the cinema, particularly from the 1930s to the 1950s. The theatre was built in 1929-30 for owners A. J. and Margaret 'Ma' Thompson, a well-known local resident. The Thompsons were property developers within Yarram, having previously owned and operated the Dukes Hotel and Strand Hall, the latter being the town's first primary entertainment venue. Following its opening in 1930, the Regent and its adjoining shops were leased to private operators. Throughout its history, the theatre screened films and held local events such as eisteddfods, dances, live entertainment, Anzac Day services, rallies for the war effort, balls, trade fairs, theatre, film festivals and weddings. In January 1936, a memorial service was held at the theatre for the death of King George V. In 1958, the local Council took over ownership of the Theatre. With the advent of television audiences dropped away and the Regent fell into disrepair. However, after substantial renovations the theatre was officially re-opened by the Victorian Premier Mr. Jeff Kennett on 18 May 1999. The Regent Theatre continues to be part of the Australia Film Commission's Regional Digital Screen Network. This Network equipped eight venues throughout regional Australia with a digital cinema system, enabling them to screen a wide variety of recently released Australian Films that have not screened outside major capital cities before. The Regent Theatre in Yarram is the only Victorian theatre to be equipped with the technology, in order for the theatre to continue to serve as a cinema theatre. (Criterion A)

The Regent Theatre is **aesthetically significant at a local level** for its fine and intact architectural details reflecting the Interwar Mediterranean style. The Regent Theatre is the largest and most prominent building in this section of Commercial Road and it is significant for its landmark and decorative contribution to the streetscape. Designed by Melbourne architect H. Croxton Davey, the theatre is a tall solid building constructed with 14-inch cavity wall of red brick, entirely rendered on the front façade but visible on the side elevations. The design has a strong horizontal emphasis, created by the eaves fascia board, entablature above the columns, and the banks of windows across 80% of the façade, between the entablature and the verandah. Notable elements include the distinctive facade influenced by the Mediterranean style, comprising bold timber brackets to the deep eaves, and row of five timber-framed French windows, the central three with fanlights. The central windows are separated by Ionic columns which support an elaborate entablature that runs the width of the facade. The sign in a distinctive font 'Regent, 1930, Theatre' in raised letters with electric lights in the shape of a globe at each end, is an important part of the design. A full-width cantilevered verandah covers the entrance and two shops below. At the centre, three marble steps lead to the three

pairs of timber-framed doors with glazing and a radius of leadlight to the top corners. This recessed entrance has glazed brown tiles to the side walls. The two shops on either side of the entrance have glazed green tiles to the base of the original shopfronts, with mirrored panels on either side and geometric leadlight to the top portions of the shopfront. The interior of the auditorium features a proscenium, stage, balcony seating, dress circle seating and large bio box located at the rear of the dress circle and with a projector, rewinding room and store. The ground floor foyer area comprises the ticket booth, refreshment bar, cloak rooms and managers office, with bi-folding doors opening onto the stalls. The upstairs foyer (decorated with timber veneer cladding to the walls) has a second ticket box. The interior of the building features an extensive use of decorative pressed metal panels and cladding. Pressed metal clads the dress circle, the catwalks, the upstairs foyer and office as well as the saw toothed ceiling of the downstairs crush space. The imitation columns and crossbeams of the proscenium are also sheeted in metal and feature a large logo reading 'RT', all almost certainly fabricated by the Wunderlich Company in Melbourne. (Criterion E)

The Regent Theatre is **socially significant at a local level** as a building that has served the community as a multi-purpose facility continually for over 85 years, showing films and holding many local events and celebrations. Works have also been carried out partly funded by community funds. The Regent Theatre is once more a focal point for cinema goers in South Gippsland and remains the centre of entertainment within the town. (Criterion G)

Statutory Recommendations

This place is recommended for inclusion in the Schedule to the Heritage Overlay of the Wellington Shire Planning Scheme to the extent of the title boundary as shown on the map.

External Paint Controls	Yes
Internal Alteration Controls	Yes
Tree Controls	No
Outbuildings or fences which are not exempt under Clause 43.01-3	No
Prohibited Uses May Be Permitted	No
Incorporated Plan	No
Aboriginal Heritage Place	Not assessed

Map of recommended boundary for Heritage Overlay

KEY

Recommended for Heritage Overlay

Title boundary

Regent Theatre
208-212 Commercial Rd, Yarram

Project: Wellington Shire Stage 2 Heritage Study
Client: Wellington Shire Council
Author: Heritage Intelligence Pty Ltd
Date: 12/2/16

History

Locality history

The Tarra Creek pastoral run was taken up in the 1840s, in the area that now encompasses the Yarram township. In the early 1850s, John Carpenter built a flour mill and sawmill near the Tarra River, upon which a bridge was soon built. A small township began to develop on private land on the west side of the River, which was first named Barkly, after Victorian Governor Sir Henry Barkly. However, the small township soon became known as Yarram Yarram; the parish name. Yarram is an Aboriginal word though to mean 'plenty of water' or 'billabong'. The town would be called Yarram Yarram until 1924 (Fletcher & Kennett 2005:79; YDHS website)

Yarram was part of the first Shire established in Gippsland – Alberton Shire established 1864 – where a District Road Board was formed in 1855 (Context 2005:38). In 1857, the first store was opened in the town of Yarram Yarram by Charles Devonshire. Soon other stores were established as the town grew, including a shanty on the site of the Yarram Hotel. The development was a result of the marketplace located in Yarram, which served local farmers who preferred the location over the more distant Port Albert (YDHS website). The first mechanics' institute was built in 1860 and a school opened in 1861. All communication during this period was via Port Albert to the south (Fletcher & Kennett 2005:80).

Yarram's growth was constrained by the release of private land for sale. Development within the town gained momentum from the 1880s, with town allotments purchased from private landholders (Fletcher & Kennett 2005:80). One such developer was James Nicol, who owned the land east of Commercial Road, between (just north of) Gipps Street and James Street. Nicol subdivided the land and sold town allotments from 1889. By the 1890s, Yarram had established itself as a commercial centre, servicing an extensive dairying and grazing district. The Yarram Butter Factory (1891) was a major component of the industry in this area of the Shire (Context 2005:12, 38). The township of Yarram Yarram was gazetted in 1893 and in 1897 the Alberton Shire offices were relocated to Yarram, establishing the southern town as a seat of Government (Context 2005:38; YDHS website).

From the early 1900s, large areas of land were selected in the Strzelecki Ranges to the north and west of Yarram for dairying, supplying cream to the butter factory. By 1903, Yarram Yarram also had a Shire hall, four churches, the Commercial and Yarram hotels, Masonic and Rechabite Lodges and a state school. At the centre of the pastoral district, Yarram remained the cattle market for southern Gippsland (*Australian handbook* 1903). The Yarram courthouse opened in 1908, the hospital was officially opened in 1914 and a higher elementary school was established in 1918. In 1921, the Great Southern railway Line from Melbourne reached Yarram (Context 2005:30, 41, 44). The Forests Commission established an office in Yarram in 1945 to manage the reforested lands in the region. From the 1950s, the Housing Commission and several housing co-operatives built many new homes in Yarram. However, the town was affected by the decline of rural industries in the 1970s. The milk factory and railway line closed in 1987 (Fletcher & Kennett 2005:80).

In 1994, Wellington Shire was created by the amalgamation of the former Shires of Alberton, Avon and Maffra, the former City of Sale, most of the former Shire of Rosedale, as well as an area near Dargo which was formerly part of Bairnsdale Shire (Context 2005:39). The town continues to serve as an important regional centre. It is also the location of the regional headquarters for the Department of Natural Resources and Environment (Fletcher & Kennett 2005:80).

Thematic context

This place is associated with the following themes from the *Wellington Shire Thematic History* (2005):

9. Developing Cultural Institutions and Way of Life

- 9.4 Forming Associations, Recreation

Place history

The following is taken from the 2009 Heritage Victoria citation, unless otherwise cited:

The Regent Theatre was constructed at a cost of £20,000 for A. J. and Margaret Thompson in 1929-1930. The Thompsons were property developers within Yarram, having previously owned and operated the Dukes Hotel and Strand Hall (built for the Thompson's in 1914; demolished in 1963) in Yarram. Prior to the opening of the Regent Theatre, Strand Hall (known as Thompsons' Hall; since demolished) was Yarram's primary entertainment venue, showing the first moving pictures in Yarram, and hosting dances and recreation events. Margaret 'Ma' Thompson was a well-known Yarram resident. Strand Hall continued to show pictures after the opening of the Regent Theatre.

The Regent Theatre was a purpose-built 'picture palace' with capacity to seat 1000 guests. The theatre was designed by architect H. Croxton Davey. The Regent was the last venue of this function built in Gippsland, before the advent of television in 1956 led to a decline in cinema patrons.

The theatre was officially opened on 14 June 1930 with a screening of the film 'The Four Devils' (YDHS). Two small shops were built on either side of the entrance. The roof was originally clad in corrugated iron (the original roof was torn off in a storm in 1932) (Kennedy; Adams 1990:208). The following is a description of the original design and layout (it has not been confirmed if all elements remains intact in 2015; see the Description for those elements that are known to remain). Within the theatre, the ground floor comprised the ticket booth, refreshment bar, cloak rooms, gram room, switch room and managers office, with bi-folding doors opening onto the stalls. There was an entrance to the candy shop to the right of the entrance. To the left of the entrance was a staircase leading to a second level with an upstairs foyer (decorated with timber veneer cladding to the walls) with a second ticket box. The auditorium was built on two levels and featured catwalks, a proscenium, stage, balcony seating, dress circle seating and large bio box with a projector, rewinding room and store. The floor of the stalls was jarrah timber. There was extensive use of decorative pressed metal panels (of varying designs) throughout the theatre, including the ceiling to the auditorium, the front of the dress circle, the catwalks, the saw-tooth ceiling of the downstairs 'crushspace' and the ceiling of the upstairs foyer. They are thought to have probably been made by the Wunderlich company in Melbourne. Basket shaped, inverted light fittings were used in the auditorium and foyer (some of which have been removed). The stage area comprised limited wing space, two small dressing rooms on the back wall and several rows of curtains. There was a large door on either side of the stage. The theatre was cooled by a large fan mounted in the ceiling space in front of the bio box, with air drawn through the latticed ceiling. The ceiling space was insulated with seaweed. As was common in unsewered areas the toilets were originally built at the rear of the building (Kennedy). The circle contained 322 fixed seats and the balance of moveable seats (skid mounted) in the stalls depended on the vagaries of the lessors. A common style of seat was used throughout the theatre. The original black upholstered seats were of the usual hard back, flip up sprung seats with wooden armrests. Solid, decorated wrought iron ends were used. The stalls seats were mounted on timber skids to enable easy removal (many of the current circle seats have been sourced from both the Regent Theatre in Colac and the Savoy Theatre in Cooma c1979).

The Regent and its adjoining commercial facilities were leased to private operators from its opening until 1958 (when it was purchased by the Shire of Alberton). Over the years the theatre was licenced to seat between 650 and 1000 people. Films were screened regularly on the weekend and more infrequently during the week, with other events such as eisteddfods, dances, live entertainment, Anzac Day services, rallies for the war effort, balls, trade fairs (Kennedy n.d.; YDHS).

On checking the Health Department records, it appears that the theatre was constantly being taken to task about toilet issues (or lack of sewered facilities). The owners "fielded" the issues claiming improvements would be made when the town was sewered (proposed for 1939). The problem was not addressed until the 1960s when Yarram was sewered. The owners were also directed to install

heating in 1946 but the oil fired ducted heating system does not appear to have been completed until after Mrs. Thompson's death in 1953.

In 1931 the theatre was reported as being equipped with Raycophone sound equipment. The former Gaumont Kalee projectors, installed in 1950, were sold in 1991 to the owners of Cooma's Savoy Theatre for $1,500. Two near-new projectors were purchased from St. Patrick's College, Sale and installed. These feature Universal lamp houses, Simplex 35 film heads with an Eprad Starlet sound system. A new ducted air extraction system was installed in the projection room at this time. Modern speakers have been installed in the theatre behind the mobile cinemascope screen.

In January 1936, a memorial service was held at the theatre for the death of King George V (Adams 1990:276). After the death of Mrs Thompson in 1953, both the Strand Hall and Regent Theatre were sold to the Shire of Alberton in 1958. Council sold the Strand Hall to fund the purchase of the theatre (which cost 34,000 pounds) and to construct of the Regent supper room (which remains in 2015). In February 1964, the large, self-contained supper and meeting room was built at the rear of the theatre facing Grant Street. At this date, part of the upstairs theatre foyer was converted into an area used by local art groups.

The theatre was managed by the Yarra Public Hall Association between 1962 and 1965. Council continued to maintain it as a multi-purpose facility. With Council subsidy and management, films were screened twenty six times per year. A travelling film festival visits the theatre for an annual season. The Regent continued to be used for Eisteddfods, balls, live theatre, weddings and other events.

In 1965 the Shire of Alberton dissolved the Public Hall Association and took over the responsibility for the Regent Theatre. In 1969 the Shire approved an extensive redevelopment plan for the theatre. During 1971 various major works were completed including extension of the stage into the auditorium, removal of the incline on the stage, installation of new, gold coloured stage curtains, painting of the foyer and auditorium in beige tonings and the installation of new ducted heating. Modern light fittings were also installed. Toilets were installed off the downstairs foyer (at the rear of the right hand shop).

A photo dating to c1960 (SLV) showed the facade from the north-east (Figure H1). The roof with its two large circular vents, appeared to be clad with tiles at this date (since replaced with corrugated iron). The facade appeared to have been painted in dark tones. The mirrors and windows of the shopfronts were evident from a distance.

The Stage 2 plan for works were submitted to the Health Department in 1978, which proposed new toilet blocks at the front of the theatre (this would have required the removal of the two theatre shops), the extension of the stalls area into some of the foyer space and new exit stairs from the circle. These plans were not implemented (Kennedy n.d.). The roof was replaced in 1984 (Adams 1990:272).

The Shire of Alberton initiated a major refurbishment project in late 1994, as the building had been neglected for a number of years and required work to bring the theatre up to an acceptable health and safety standard. After community consultation, architects Hooke Handasyde prepared drawings for an upgrade of the Foyer, redesign of the backstage area and an undercover rehearsal room. Tenders were called for, but the project was interrupted by Shire amalgamations in 1994. A public meeting was held with the new Commissioner and as a result, the Regent Theatre works were prioritised. A Committee of Management was formed, and the project was to commence, funded by community-raised funds, local government and state government. Further drawings were prepared by architects Hooke Handasyde. Tenders for the work were called in 1998 before the scope of works was reduced in order to meet the budget. After calling for a second round of tenders, builders Lemchens and Skultee were appointed.

The 1990s works comprised the following. The ground and upstairs foyers were majorly reworked and toilets were removed to create room for a kiosk and ticket selling area. An electric lift was

installed and new toilets installed. Local Blackwood timber was donated for use in the kiosk and columns. The dress circle floor was painted, as the seats were dismantled and most of them reupholstered or replaced, and the frames painted. A chandelier, thought to be original to the theatre, was donated back for reinstallation.

The exterior fire exit stairs were replaced with an internal fire escape. Much of the backstage area was demolished and openings created in the double brick walls at the sides and rear of the stage. The mobile steel frame that supported the cinema screen was removed. A ramp was constructed to the stage and the original gold curtains replaced. The space between the theatre and supper room was enclosed. However, the budget did not allow for the completion of the interior and exterior works, which were subsequently completed via volunteer labour (including prisoners from Won Wron Prison) and working bees organised by the Committee of Management. The facade was painted and tiled (where necessary) and mirrors fixed. A portion of the post office land to the south was purchased, to allow access to the rear of the theatre via a laneway.

The Theatre was officially re-opened by Victorian Premier Jeff Kennett on 18 May the 1999. Among the guests were local members of Parliament Peter Ryan, Peter Hall, and Phillip Davis, along with Wellington Shire Councillors and members of the Regent Theatre Committee of Management. Entertainment was held within the theatre and on 22 May a gala concert was held.

In 2015, the Regent Theatre continues to be part of the Australia Film Commission's Regional Digital Screen Network. This Network equipped eight venues throughout regional Australia with a digital cinema system enabling them to screen a wide variety of recently released Australian Films that have not screened outside major capital cities before (AFC). The Regent Theatre in Yarram is the only Victorian theatre to be equipped with the technology, in order for the theatre to continue to serve as a cinema theatre. According to Heritage Matters (2008:12) in their report on rural cinemas, "the use of DVD to transport and project films cheaply may be an economic saviour but it means the end of the traditional role of the projectionist and their early equipment. Similarly, new technology to allow for simulcast projection from remote locations may provide another boost to the use of rural cinemas."

In 2015, the facade reads 'Regent 1930 Theatre'. The two shops either side of the entrance are occupied. The theatre remains the centre of entertainment within the town (YDHS).

H. Croxton Davey, architect

Little is known about Davey, other than he was a Melbourne-based architect practicing in the interwar period (Adams 1990:209). His works appears to have included a variety of types of places.

Davey designed a seven-storey reinforced concrete building at the corner of Collins Place and Flinders Street for the Victorian Cricket Association in 1924 (demolished) (*Argus* 22 Feb 1924:7; 10 Dec 1924:10). He later designed the two-storey Moderns house at 26 Reid Street, Balwyn, in 1939 (Built Heritage 2013:228). In regional Victoria, Davey is known to have designed the Regent Theatre, a picture palace in Yarram in 1929. In 1931, he was commissioned to design new offices and redesign the facade of the Yarram butter Factory (Adams 1990:209).

Figure H1. A photo of the Regent Theatre dating to c1969 (SLV).

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The *Argus*

Victorian Places, 'Yarram', <http://www.victorianplaces.com.au/>, accessed 16 February 2016.

Yarram & District Historical Society (YDHS) collection: historical information and photos generously provided by Cate Renfrey, Nov 2015. Including the booklet 'Heritage Trail along Commercial Road, Yarram'.

Yarram & Distrcit Historical Society (YDHS) website, 'The history of Yarram & District', <http://home.vicnet.net.au/~ydhs/history%20of%20yarram.htm>, accessed 16 February 2016.

Description

This section describes the place in 2016. Refer to the Place History for additional important details describing historical changes in the physical fabric.

The Regent Theatre was built in 1929-30 as a purpose-built picture theatre, designed by architect H. Croxton Davey reflecting Mediterranean stylistic influences. The theatre is located on the west side of Commercial Road, the main street of Yarram. The building abuts the front (east) title boundary with the cantilevered verandah extending over the public footpath. The theatre is the largest and most prominent building in this section of Commercial Road. The property extends to Grant Street to the rear. The following description is partly informed by Kennedy's (n.d.) 'History Regent Theatre Yarram' by the Cinema & Theatre Historical Society of Victoria. The 1929-1930 theatre is in very good condition and retains a very high level of integrity.

Figure D1. The theatre is a red-brick 14-inch cavity wall construction, visible on the side elevations where it extends into the gable ends, but concealed by decorative painted render on the front façade. The gable roof is clad in Colorbond deck (originally corrugated iron, then tiles), and is enclosed by parapets on the side elevations. Parallel chord Oregon trusses support the roof (Kennedy). Two large round vents project from the roof. The facade has a strong horizontal emphasis, created by the eaves fascia board, entablature above the columns, and the banks of windows across 80% of the façade, between the entablature and the verandah. A row of bold brackets line the deep eaves to the elaborate rendered and painted facade, above the words 'Regent, 1930, Theatre' in raised letters.

Figure D2. Detail showing the four Ionic columns with exaggerated entasis, separating three pairs of French windows and supporting a moulded entablature with elaborate fanlights above. These are part of the symmetrical facade comprising a row of five double timber-framed French windows, reflecting the Mediterranean style.

Figure D3. A full-width cantilevered verandah (originally with a pressed metal soffit; since replaced) covers the entrance and shopfronts below. At the centre, three marble steps lead to the three pairs of timber-framed doors with glazing and a radius of leadlight to the top corners. This recessed entrance has glazed brown tiles to the side walls and a plaque commemorating the theatre. The two shops on either side of the entrance have glazed green tiles to the base of the original shopfronts, with mirrored panels on either side (the original mirrors were replaced in the 1990s) and leadlight to the top portions of the shopfront. The shop on the right has a recessed entrance, allowing access from the footpath (this appears to be a later alteration).

In the 1990s, the facade was repainted, and the tiles and mirrors fixed or replaced.

Figure D4. The auditorium contains the stage, proscenium and catwalks to the sides. Catwalks were built along each side of the theatre to exits on each side of the proscenium. The imitation columns and crossbeam of the proscenium are of plain pressed metal and feature the logo 'RT'. The shape of the proscenium is unusual in that it appears to be higher than its width (approximately 9 metres) (Kennedy). The rectangular auditorium is lined with unadorned hard plaster to the walls.

Figure D5. The auditorium also contains dress circle seating and large bio box at the rear of the dress circle and with a projector, rewinding room and store. A wide cross aisle divides the dress circle into front and rear circles. There is extensive use of decorative pressed metal panels throughout the theatre in varying designs. Pressed metal clads the ceiling, the dress circle and catwalks, as well as the saw tooth ceiling of the downstairs crush space, and the upstairs foyer and office (Kennedy n.d.). The pressed metal cladding and proscenium are all almost certainly fabricated by the Wunderlich Company in Melbourne (HV).

The ground floor foyer area comprises the ticket booth, refreshment bar, cloak rooms and managers office, with bi-folding doors opening onto the stalls. The upstairs foyer (decorated with timber veneer cladding to the walls) has a second ticket box.

Major alterations were carried out to the interior of the theatre 1970s and 1990s (see the History for details).

Aerial. To the rear (west) of the theatre is a single-storey section that serves as the backstage area. A building fronting Grant Street that serves as a supper room and meeting room, constructed in 1964.

Figure D1. The theatre is a red-brick construction, visible on the side elevations where it extends into the gable ends, but concealed by decorative painted render on the front façade. The gable roof is clad in Colorbond deck, which replaced a former tile roof.

Figure D2. Detail showing the four Ionic columns with exaggerated entasis, separating the three pairs of French windows and supporting a moulded entablature with elaborate fanlights above.

Figure D3. The cantilevered verandah covers the two elaborate shopfronts either side of the recessed entrance, reached by three marble steps.

Figure D4. The auditorium with the stage, proscenium and catwalks to the sides (Source: HV).

Figure D5. The auditorium also contains dress circle seating. Pressed metal clads the ceiling and the front of the circle and catwalks (Source: HV).

Sources

All photos taken in 2015 by Heritage Intelligence Pty Ltd as part of Wellington Shire Stage 2 Heritage Study.

Heritage Victoria's (HV) citation 'Regent Theatre', File no. HER/2000/000320.

Kennedy, Gerry 'History Regent Theatre Yarram -Cinema & Theatre Historical Society of Victoria' as cited in Heritage Victoria's citation 'Regent Theatre', File no. HER/2000/000320. Taken from 'History of the Regent Theatre', <http://www.regenttheatre.com.au/pages/history.htm>.

Comparative analysis

The Regent Theatre in Yarram is the most outstanding historic theatre in Wellington Shire. Built in 1929-30 in brick with a stucco façade, it reflects the Interwar Mediterranean style and is a landmark building in the streetscape. The following is based on the HV HERMES citation (Hermes record no. 11549) for the place:

The study 'A Survey of Cinemas in Country Victoria' was undertaken to identify rural cinemas of cultural heritage significance to the State of Victoria. Extensive comparative work was undertaken in the course of the investigation. The findings of the study noted that the first major phase of construction of new cinema buildings occurred in the 1920s. Four rural cinemas were identified in the study as being of State significance from this period. They are the Globe Theatre, Winchelsea (1926); the Horsham Theatre (1926); the Regent Theatre, Ballarat (1927) and the Regent Theatre, Yarram (1929). However, Heritage Victoria's findings recommended the Regent Theatre, Yarram, for protection at a local level.

Management Guidelines

Whilst landowners are not obliged to undertake restoration works, these guidelines provide recommendations to facilitate the retention and enhancement of the culturally significant place, its fabric and its setting, when restoration works or alterations to the building are proposed. They also identify issues particular to the place and provide further detailed advice where relevant. The guidelines are not intended to be prescriptive and a pragmatic approach will be taken when considering development proposals. Alternative approaches to those specified in the guidelines will be considered where it can be demonstrated that a desirable development outcome can be achieved that does not impact on a place's heritage integrity.

In 1996, the theatre was thoroughly refurbished, as well as a lot of restoration work conducted, and those works are still in very good condition.

1. **Setting**
   - 1.1. Retain clear views of the front section from along Commercial Road .
   - 1.2. Ensure signs and services such as power poles, bus shelters, signs, etc are located so that they do not impact on the important views.
   - 1.3. New interpretation storyboards should be placed to the side of the building not directly in front of it.

2. **Additions and New Structures**
   - 2.1. New structures should be restricted to the rear of the property as shown in the blue polygon on the aerial map below.
   - 2.2. Where possible, make changes that are easily reversible. E.g. The current needs might mean that a doorway in a brick wall is not used, or located where an extension is desired. Rather than bricking up the doorway, frame it up with timber and sheet it over with plaster, weatherboards, etc.
   - 2.3. To avoid damage to the brick walls, signs should be attached in such a way that they do not damage the brickwork. Preferably fix them into the mortar rather than the bricks.
   - 2.4. If an extension is to have a concrete slab floor, ensure it will not reduce the air flow under the

historic brick building.

2.5. Avoid hard paths against the walls. Install them 500mm away from the walls and 250mm lower than the ground level inside the building. Fill the gap between the path and wall with very coarse gravel to allow moisture to evaporate from the base of the wall. See section 7.

3. Accessibility

3.1. Ramps

3.1.1. Removable ramp construction

3.1.1.1. A metal framed ramp which allows air to flow under it, to ensure the subfloor vents of the building are not obstructing good airflow under the floor, which will allow the wall structure to evaporate moisture, reduce termite and rot attack to the subfloor structure and reduce rising damp in brick/stone walls.

3.1.1.2. If it is constructed of concrete next to brick walls this may cause damp problems in the future.

3.1.1.3. Ensure water drains away from the subfloor vents, and walls and any gap between the wall and the ramp remains clear of debris. Insert additional sub floor vents if the ramp has blocked any of them.

3.1.1.4. The hand rails on the ramp should not be a feature, which would detract from the architecture. Plain thin railings painted in the same colour as the walls, so that they blend in, would be appropriate.

3.2. Metal banisters may be installed at the front steps. They are functional and minimalist and they have a minor visual impact on the architecture and therefor they are a suitable design for an accessible addition.

4. **Reconstruction and Restoration**

If an opportunity arises, consider restoring and reconstructing the following.

4.1. Relocate the exhaust flue on the tile roof, to a position where it cannot be seen from Commercial Road.

4.2. Roofing, spouting and down pipes

4.2.1. Use, galvanised spouting, down pipes and rain heads.

4.2.2. Don't use Zincalume or Colorbond.

4.2.3. Use quad profile spouting, and round diameter down pipes.

5. Brick and Rendered Walls

5.1. Mortar: Match the lime mortar, do not use cement mortar. Traditional mortar mixes were commonly 1:3 lime:sand.

5.2. Paint and Colours (also see Paint Colours and Paint Removal)

5.2.1. It is recommended to maintain the existing colour scheme or paint the exterior of the building using original colours (paint scrapes may reveal the colours) to enhance the historic architecture and character.

5.2.2. Never paint or seal the face red brick walls.

5.2.3. Note, even though some paints claim to 'breathe', there are no paints available, that adequately allow the walls to 'breathe'.

5.3. Remove any dark grey patches to the mortar joints - this is cement mortar which will damage the bricks, as noted above, and reduce the longevity of the walls. Repoint those joints with lime mortar. The mortar is not the problem it is the messenger, alerting you to a damp problem (also see Water Damage and Damp)

5.4. Modern products: Do not use modern products on these historic brick or render as they will cause expensive damage. Use lime mortar to match existing.

5.5. **Do not seal** the brick or render with modern sealants or with paint. Solid masonry buildings **must be able to evaporate water** when water enters from leaking roofs, pipes, pooling of

water, storms, etc. The biggest risk to solid masonry buildings is permanent damage by the use of cleaning materials, painting, and sealing agents and methods. None of the modern products that claim to 'breathe' do this adequately for historic solid masonry buildings.

6. Care and Maintenance

6.1. Retaining and restoring the heritage fabric is always a preferable heritage outcome than replacing original fabric with new.

6.2. Key References

6.2.1. Obtain a copy of "Salt Attack and Rising Damp" by David Young (2008), which is a free booklet available for download from Heritage Victoria website. It is in plain English, well illustrated and has very important instructions and should be used by tradesmen, Council maintenance staff and designers.

6.2.2. Further assistance is available from the Shire's heritage advisor.

7. Water Damage and Damp

7.1. Signs of damp in the walls include: lime mortar falling out of the joints, moss growing in the mortar, white (salt) powder or crystals on the brickwork, existing patches with grey cement mortar , or the timber floor failing. These causes of damp are, in most cases, due to simple drainage problems, lack of correct maintenance, inserting concrete next to the solid masonry walls, sealing the walls, sub floor ventilation blocked, or the ground level too high on the outside.

7.2. Always remove the **source** of the water damage first (see Care and Maintenance).

7.3. Water falling, splashing or seeping from damaged spouting and down pipes causes severe and expensive damage to the brick walls.

7.4. Repairing damage from damp may involve lowering of the ground outside so that it is lower than the ground level inside under the floor, installation of agricultural drains, running the downpipes into drainage inspection pits instead of straight into the ground. The reason for the pits is that a blocked drain will not be noticed until so much water has seeped in and around the base of the building and damage commenced (which may take weeks or months to be visible), whereas, the pit will immediately fill with water and the problem can be fixed before the floor rots or the building smells musty.

7.5. Cracking: Water will be getting into the structure through the cracks (even hairline cracks in paint) and the source of the problem needs to be remedied before the crack is filled with matching mortar, or in the case of paint on brick, stone or render, the paint should be chemically removed, to allow the wall to breathe properly and not retain the moisture.

7.6. Subfloor ventilation is critical. Check that sub floor vents are not blocked and introduce additional ones if necessary. Ensure the exterior ground level is 250mm or more, lower than the ground level inside the building. Good subfloor ventilation works for free, and is therefore very cost effective. Do not rely on fans being inserted under the floor as these are difficult to monitor, they can breakdown as they get clogged with dust, etc, and there are ongoing costs for servicing and electricity.

7.7. Engineering: If a structural engineer is required, it is recommended that one experienced with historic buildings and the Burra Charter principle of doing 'as little as possible but as much as necessary', be engaged. Some of them are listed on Heritage Victoria's Directory of Consultants and Contractors.

7.8. Never install a concrete floor inside a solid masonry building, as it will, after a year or so, cause long term chronic damp problems in the walls.

7.9. Never use cement mortar, always match the original lime mortar. Cement is stronger than the bricks and therefore the bricks will eventually crumble, leaving the cement mortar intact! Lime mortar lasts for hundreds of years. When it starts to powder, it is the 'canary in the mine', alerting you to a damp problem – fix the source of the damp problem and then repoint with lime mortar.

7.10. Do not install a new damp proof course (DPC) until the drainage has been fixed, even an expensive DPC may not work unless the ground has been lowered appropriately.

8. Paint Colours and Paint Removal

8.1. A permit is required if you wish to paint a previously unpainted exterior, and if you wish to change the colours from the existing colours.

8.2. Even if the existing colour scheme is not original, or appropriate for that style of architecture, repainting using the existing colours is considered maintenance and no planning permit is required.

8.3. If it is proposed to change the existing colour scheme, a planning permit is required and it would be important to use colours that enhance the architectural style and age of the building.

8.4. Sand, soda or water blasting removes the skilled decorative works of craftsmen as well as the fired surface on bricks and the lime mortar from between the bricks. It is irreversible and reduces the life of the building due to the severe damp that the damage encourages. Never seal the bricks or render as that will create perpetual damp problems.

9. Services

9.1. Ensure new services and conduits, down pipes etc, are not conspicuous. Locate them at the rear of the building whenever possible, and when that is not practical, paint them the same colour as the building or fabric behind them, or enclose them behind a screen the same colour as the building fabric that also provides adequate ventilation around the device. Therefore, if a conduit goes up a red brick wall, it should be painted red, and when it passes over say, a cream coloured detail, it should be painted cream.

10. **Signage** (including new signage and locations and scale of adjacent advertising signage)

10.1. Ensure all signage is designed to fit around the significant architectural design features, not over them.

11. The following permit exemptions are recommended for the interior.

11.1. Installation, removal or replacement of projection and sound equipment (excluding early or significant equipment), providing they do not adversely impact on significant elements, or involve structural alterations.

11.2. Painting of previously painted walls and ceilings in appropriate heritage colour schemes, provided that preparation or painting does not remove evidence of any original paint or other decorative scheme.

11.3. Installation, removal or replacement of carpets and/or flexible floor coverings.

11.4. Installation, removal or replacement of screens or curtains, including cinema screens and curtains (and associated structure), curtain tracks, rods and blinds, other than where structural alterations are required.

11.5. Installation, removal or replacement of hooks, nails and other devices for the hanging of mirrors, paintings and other wall mounted art works.

11.6. Removal or replacement of non-original door and window furniture including, hinges, locks, knobsets and sash lifts.

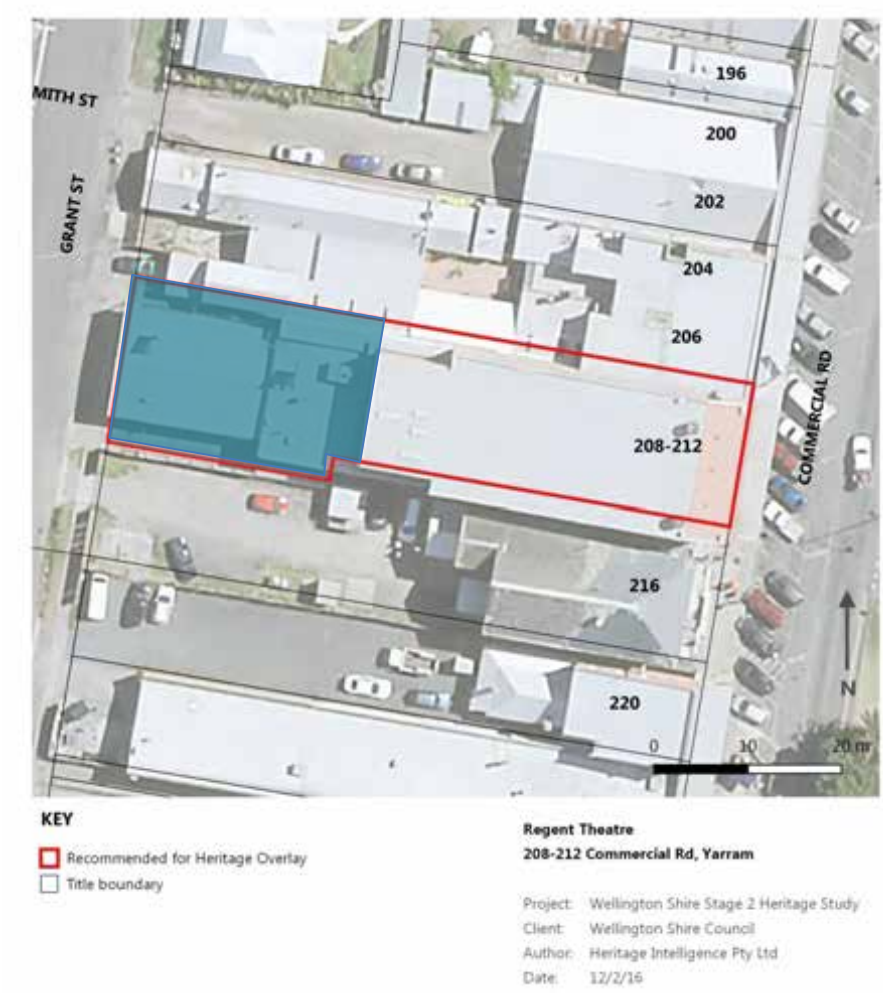
11.7. Installation, removal or replacement of ducted, hydronic or concealed radiant type heating provided that the installation does not damage existing skirtings and architraves and that the central plant is concealed.

11.8. Installation, removal or replacement of electric clocks, public address systems, detectors, alarms, emergency lights, exit signs, luminaires and the like on plaster surfaces.

11.9. Installation, removal or replacement of bulk insulation in the roof space.

11.10. Installation of plant within the roof space, providing that it does not impact on the external appearance of the building or involve structural changes.
11.11. Installation of new fire hydrant services including sprinklers, fire doors and elements affixed to plaster surfaces.
11.12. Installation, removal or replacement of electrical wiring.
11.13. Installation, removal or replacement of fixed seating, other than early or original seating.

NOTE: The blue shaded area is the preferred location for additions and new development:



Resources

Wellington Shire Heritage Advisor

Young, David (2008), "Salt Attack and Rising Damp, a guide to salt damp in historic and older buildings" Technical Guide, prepared for Heritage Victoria.

Download from their web site or ask Wellington Shire's heritage advisor to email a copy to you.

Locality:	**YARRAM**
Place address:	**216 COMMERCIAL ROAD**
Citation date	2016
Place type (when built):	Post office
Recommended heritage protection:	Local government level Local Planning Scheme: Yes Vic Heritage Register: No Heritage Inventory (Archaeological): No

Place name: **Yarram Post Office**

Architectural Style:	Federation Free Classical
Designer / Architect:	Not known
Construction Date:	1913

Statement of Significance

This statement of significance is based on the history, description and comparative analysis in this citation. The Criteria A-H is the Heritage Council Criteria for assessing cultural heritage significance (HERCON). Level of Significance, Local, State, National, is in accordance with the level of Government legislation.

What is significant?

The Yarram Post Office at 216 Commercial Road, Yarram, is significant. The original form, materials and detailing as constructed in 1913 are significant.

Alterations and additions to the building, and outbuildings, are not significant. The alterations to the façade, including the in-fill of the 1913 first-floor balcony is not significant. The 1950s extension of the first-floor towards the rear is not significant; this addition was built on top of the 1913 one-storey residence which is significant.

How is it significant?

The Yarram Post Office is locally significant for its historic, social and aesthetic values to the Shire of Wellington.

Why is it significant?

The Yarram Post Office and attached residence **is aesthetically significant at a local level** for its architectural details which reflect the Federation Free Classical style, with Arts and Crafts influences. The key elements of the 1913 building include the hipped roof clad in slate, the wide eaves with exposed rafter ends, red brickwork with contrasting Portland cement detail, bluestone window sills, and Art Nouveau sign POST OFFICE, which reflects an Arts and Crafts influence. Also signficant is the dominating Palladian-inspired Classical Portland cement portico entered via 4 wide bluestone steps, with its refined banded rustication, arched openings with large keystones, Classical stylised pilasters and capitals, entablature and projecting cornice with dentils surmounted by a parapet with a round arched centre, encompassing the clock. The interior of the portico has brick to the dado level with decorative render to the top portion. The side elevations of the 1913 post office have one-over-one double-hung sash timber windows with stone sills and rendered lintels. The windows of the 1913 residential section (the first floor to the rear) have square or segmental-arched brick heads and brick sills. The Yarram Post Office is also significant for its ornamental contribution to the streetscape, particularly the Palladian-inspired Classical portico, as viewed from the street. (Criterion E)

The post office and attached residence **is historically significant at a local level.** Built in 1913, it illustrates the importance of the town as an established commercial centre for the surrounding pastoral and agricultural district and as the seat of government for the Alberton Shire. (Criterion A)

The Yarram Post Office **is socially significant at a local level** for its importance as a meeting place for people in the town and the outlying districts for over 100 years. A public subscription was opened to have the clock installed. (Criterion G)

Statutory Recommendations

This place is recommended for inclusion in the Schedule to the Heritage Overlay of the Wellington Shire Planning Scheme to the extent of the title boundary as shown on the map.

External Paint Controls	Yes
Internal Alteration Controls	No
Tree Controls	No
Outbuildings or fences which are not exempt under Clause 43.01-3	No
Prohibited Uses May Be Permitted	No
Incorporated Plan	No
Aboriginal Heritage Place	Not assessed

Map of recommended boundary for Heritage Overlay

KEY

Recommended for Heritage Overlay

Title boundary

Post Office
216 Commercial Rd, Yarram

Project: Wellington Shire Stage 2 Heritage Study
Client: Wellington Shire Council
Author: Heritage Intelligence Pty Ltd
Date: 12/2/16

History

Locality history

The Tarra Creek pastoral run was taken up in the 1840s, in the area that now encompasses the Yarram township. In the early 1850s, John Carpenter built a flour mill and sawmill near the Tarra River, upon which a bridge was soon built. A small township began to develop on private land on the west side of the River, which was first named Barkly, after Victorian Governor Sir Henry Barkly. However, the small township soon became known as Yarram Yarram; the parish name. Yarram is an Aboriginal word though to mean 'plenty of water' or 'billabong'. The town would be called Yarram Yarram until 1924 (Fletcher & Kennett 2005:79; YDHS website)

Yarram was part of the first Shire established in Gippsland – Alberton Shire established 1864 – where a District Road Board was formed in 1855 (Context 2005:38). In 1857, the first store was opened in the town of Yarram Yarram by Charles Devonshire. Soon other stores were established as the town grew, including a shanty on the site of the Yarram Hotel. The development was a result of the marketplace located in Yarram, which served local farmers who preferred the location over the more distant Port Albert (YDHS website). The first mechanics' institute was built in 1860 and a school opened in 1861. All communication during this period was via Port Albert to the south (Fletcher & Kennett 2005:80).

Yarram's growth was constrained by the release of private land for sale. Development within the town gained momentum from the 1880s, with town allotments purchased from private landholders (Fletcher & Kennett 2005:80). One such developer was James Nicol, who owned the land east of Commercial Road, between (just north of) Gipps Street and James Street. Nicol subdivided the land and sold town allotments from 1889. By the 1890s, Yarram had established itself as a commercial centre, servicing an extensive dairying and grazing district. The Yarram Butter Factory (1891) was a major component of the industry in this area of the Shire (Context 2005:12, 38). The township of Yarram Yarram was gazetted in 1893 and in 1897 the Alberton Shire offices were relocated to Yarram, establishing the southern town as a seat of Government (Context 2005:38; YDHS website).

From the early 1900s, large areas of land were selected in the Strzelecki Ranges to the north and west of Yarram for dairying, supplying cream to the butter factory. By 1903, Yarram Yarram also had a Shire hall, four churches, the Commercial and Yarram hotels, Masonic and Rechabite Lodges and a state school. At the centre of the pastoral district, Yarram remained the cattle market for southern Gippsland (*Australian handbook* 1903). The Yarram courthouse opened in 1908, the hospital was officially opened in 1914 and a higher elementary school was established in 1918. In 1921, the Great Southern railway Line from Melbourne reached Yarram (Context 2005:30, 41, 44). The Forests Commission established an office in Yarram in 1945 to manage the reforested lands in the region. From the 1950s, the Housing Commission and several housing co-operatives built many new homes in Yarram. However, the town was affected by the decline of rural industries in the 1970s. The milk factory and railway line closed in 1987 (Fletcher & Kennett 2005:80).

In 1994, Wellington Shire was created by the amalgamation of the former Shires of Alberton, Avon and Maffra, the former City of Sale, most of the former Shire of Rosedale, as well as an area near Dargo which was formerly part of Bairnsdale Shire (Context 2005:39). The town continues to serve as an important regional centre. It is also the location of the regional headquarters for the Department of Natural Resources and Environment (Fletcher & Kennett 2005:80).

Thematic context

This place is associated with the following themes from the *Wellington Shire Thematic History* (2005):

5. Transport and communications

- 5.6 Communications

The following is based on information taken from the *Wellington Shire Thematic Environmental History* (Context 2005:30-1):

From the earliest days of settlement, the first residents of the shire maintained contact with the outside world via mail that was carried on horseback by settlers or travellers. The first post office in the shire was established at Alberton in 1843 and the mail was brought by coastal steamers. From 1848 a regular service was established with the mail coming overland from Melbourne through Sale. A post office was opened at Sale in 1848. With increasing population, regular mail services were established to post offices in stores, hotels and homesteads, such as Rosedale where the first post office was conducted in Henry Luke's store or at Won Wron where the school housed the post office. Loose bags of mail were left for settlers to collect and distribute. Postal services eventually reached the most isolated communities. One of the oldest post office buildings still existing in the shire is the former Port Albert post office. Built in 1865, it closed in 1972 and is now a private home.

The telegraph line from Melbourne reached Sale and Port Albert in 1864. Rosedale was connected in 1867 and this link to civilisation gradually reached many scattered communities. From the 1890s, the telephone network spread throughout the region. The Yarram district was connected in the early 1900s. Glenmaggie was linked in 1906, the line coming six miles from Heyfield, strung on trees and fences. In recent times, consolidation and improvement of services has seen the introduction of automatic telephone exchanges and the closure of small post offices, while modern telecommunications have improved links with the world.

Place history

In 1861 the Yarram Yarram post office was established with T. Collis as postmaster. The post during this period was routed from Port Albert via Alberton. From 1866, the post office operated from the public hall or a local store, including the McKenzie's Store (YDHS). A public meeting was held at the Mechanics Institute in February 1887, which discussed the need to erect a post and telegraph office, to serve the rapidly growing town (YDHS). In 1888, the Post Master General confirmed that Yarram Yarram would receive a purpose-built post office. A post office was designed by E. Scanlon and erected for a cost of 355 pounds by Jacobson and Flanagan. This building opened on 25 October 1888. By 1889 a mail delivery service operated and the post office savings bank had been established in Yarram. In 1909 a telephone exchange was opened (YDHS).

In 1911, the Yarram Town Improvement Association called for a new post office building on behalf of the community. Approval was granted and the postmaster laid the first brick. Construction began in March 1913 and the post office was completed in December 1913, opening in January 1914. The building included a commodious office and living quarters for the post master, with a Medusa-white Portland cement porch. A public subscription was opened to have a clock installed. The earlier post office building was demolished at this date (YDHS).

Photos dating between 1917 and 1930 (SLV; NAA) showed the facade and side elevations of the recently constructed post office, and the single-storey residence to the rear (Figures H1 & H2). The facade comprised the entrance porch, without the clock or any attached names or insignia at this date. The interior of the porch was brick with decorative render to the top portion (as remains in 2015) with a central door flanked by a pair of sash windows (since altered; one sash window remains). At each end of the porch was a small window/opening (since altered at the north end). The first floor was an open recessed balcony, supported by single and pairs of slender classical columns (later in-filled). At this date the two-storey portion of the building was three openings deep (at the first floor; extended in the 1950s), while the ground floor residence extended beyond this. The residential entrance was visible on the north elevation (this may remain in 2015), entering the single-storey portion of the building, which had a tall chimney. The residence also had wide eaves with exposed rafter ends. A timber picket fence marked the east boundary, either side of the post office.

A photo dating to 1943 (NAA) showed the rear elevation of the post office (Figure H3). The two-storey portion was followed by the single-storey portion of the building which had a slate roof and

two tall brick chimneys and a projecting hipped roof bay. A back garden and outbuildings were visible at this date.

In the late 1950s, the post office was extended to the west (a 9 metre extension to the first floor) to serve as a mail and strong room. It appears, by looking at the openings in the historical photos, that the ground floor was retained and built upon. In 1960 the telephone exchange, with multi coin telephone boxes, was installed in the manager's residence. In 1974, the exchange became automatic (YDHS).

A photo dating to c1969 (SLV) showed that the clock and post office name had been installed on the entrance porch (Figure H4). The recessed balcony to the first floor was also in-filled with three windows by this date.

In 2015, the words 'Yarram' and 'Post Office' remain on the entrance porch, below the clock. On the right side of the entrance porch is the cypher of Queen Elizabeth II, above a plaque bearing the Yarram postcode, which are later additions. Access ramps have been constructed at a later date off the north elevation. Modern signs have been attached to the porch and above the entrance door.

Figure H1. Photo of the post office dating between 1917-1930. The clock had not been installed and the first floor retained its recessed balcony supported on elegant classical columns. The single storey residential residence is visible on the side elevation (SLV).

Figure H2. The post office between 1917-1930 in its original unpainted state. The first floor was only three rooms deep (later extended) (NAA).

Figure H3. The original rear elevation of the post office in 1943, prior to the extension of the first-floor in the 1950s (NAA).

Figure H4. The post office in c1969. The first floor balcony had been in-filled by this date. The clock and name had been installed on the entrance porch (SLV).

Sources

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Description

This section describes the place in 2016. Refer to the Place History for additional important details describing historical changes in the physical fabric.

The Yarram post office was built in 1913 and comprised an office and single-storey residence to the rear. The Federation design reflects Classical and some Arts and Crafts influences. The building is located on the front title boundary, flush with the footpath, on the west side of Commercial road which is the main street of Yarram.

Figure D1. The post office is a two-storey red brick building with a hipped roof clad in slate and wide eaves with exposed rafter ends, which reflects an Arts and Crafts influence. The dominating Palladian-inspired portico is finished in Medusa-white Portland cement (overpainted) entered via 4 wide bluestone steps, with its refined banded rustication, arched openings with large keystones either side of the central large opening supported by classical stylised pilasters and capitals, entablature, projecting cornice with dentils, surmounted by a parapet with round arched centre, encompassing the clock. The interior of the portico has brick to the dado level with decorative render to the top portion.

The side elevations of the 1913 post office have one-over-one double-hung sash timber windows with stone sills and rendered lintels. The windows of the 1913 residential section (the first floor to the rear) has square or segmental-arched brick heads and brick sills.

The cypher of Queen Elizabeth II is positioned above a plaque bearing the Yarram postcode, to the right of the portico, which were added later. The portico is entered by four long bluestone steps

The first floor of the façade is set back behind the portico, with three large timber framed windows. The first floor was originally a recessed balcony, but was in-filled by c1969 (originally the balcony was supported by narrow columns in the Classical idiom, see Figure H2). A recent ladder extends from the central window, possibly to manage the clock. A modern sign has been attached to the portico.

The most important part of the building, the ground floor façade of the 1913 post office building has very high integrity and is in good condition (although the recent paint on the portico is in poor condition) and overall, the building retains a medium level of integrity.

Figure D2. The interior of the portico is brick to the dado level with decorative render to the top portion. One-over-one timber sash windows remain, while the entrance doors have been replaced with modern metal-framed doors. Modern signs have been attached above the entrance door.

Figure D3. The original 1913 extent of the north elevation has single one-over-one double-hung sash windows with bluestone sills and (overpainted) rendered lintels (except for the most eastern window of the first floor, on both elevations, which was originally an opening to the balcony; see Figures H1 & 2). The original extent of the first floor (before the first floor was extended 9 metres in the late 1950s) is evident on the north elevation by the wide eaves with the exposed rafter ends. The original extent of the first-floor is also indicated by the colour of the roof cladding, as seen in the aerial map. The 1913 entrance to the residential portion of the building appears to remain behind an arched entrance. A concrete access ramp with metal balustrade, has been constructed to an opening created to the entrance porch (originally a wall with a small window).

Figure D4. The south elevation has single sash windows with stone sills and (overpainted) rendered lintels on the original 1913 section of the building. The 1913 residence to the rear (ground floor) has some segmental-arched windows. On the south elevation, the section of the first-floor built in the 1950s has wide eaves and exposed timber rafters like the 1913 section. The windows of the 1950s section appear to be lower, which may suggest a change in floor height internally. There is a small window/opening on the side of the portico.

Figure D1. The post office with its hipped roof clad with slate and wide eaves with exposed rafter ends, and the rendered Palladian-inspired Classical portico dominating the facade. The first floor balcony was in-filled with windows by c1969.

Figure D2. A detail of the rendered Palladian-inspired Classical portico with the clock and name.

Figure D3. The north elevation. The 1913 section of the first-floor has the wide eaves and exposed rafter ends. To the rear of this is the 1950s first-floor addition, built on top of the 1913 single-storey residence.

Figure D4. The south elevation. The 1950s addition to the first floor was built with wide eaves with exposed rafter ends, like the original 1913 section.

Sources

All photos taken in 2015 by Heritage Intelligence Pty Ltd as part of Wellington Shire Stage 2 Heritage Study.

Comparative analysis

The size, grandeur and architectural style of post offices tend to reflect the size and status of the town and the era, in which they are built. All of the extant ones in Wellington Shire have very high to excellent integrity and are in very good condition and are all built in red brickwork.

The fine Federation Freestyle 1913 post office in Yarram, was built when Yarram was the seat of government for the Shire of Alberton, and it is the only one of its type in Wellington Shire. Stratford, once the seat of government for the Avon Shire, is a fine complex comprising an 1885 council chambers, courthouse, and post office with residence, of the Victorian Free Classical style. The post office has Queen Anne half-timbered projecting gables (added c1900) which gives the post office and its residence a more domestic scale and homely appearance compared with the more forbidding taller and windowless façade of the court house adjacent. The Heyfield Post Office, built in 1924, in the Stripped Classical style, is a domestic scaled building with openings in vertical classical proportions, divided into vertical bays which are delineated by red brick pilasters with brick capitals, supporting a plain rendered entablature. One of the oldest post office buildings still existing in the shire is the former Port Albert post office. Built in 1865, it closed in 1972 and is now a private home. A larger and

very impressive post office was built in Sale, which was the largest city in the area at the time, but it has been demolished, although the clock tower was rebuilt in a different location as a street feature.

Management Guidelines

Whilst landowners are not obliged to undertake restoration works, these guidelines provide recommendations to facilitate the retention and enhancement of the culturally significant place, its fabric and its setting, when restoration works or alterations to the building are proposed. They also identify issues particular to the place and provide further detailed advice where relevant. The guidelines are not intended to be prescriptive and a pragmatic approach will be taken when considering development proposals. Alternative approaches to those specified in the guidelines will be considered where it can be demonstrated that a desirable development outcome can be achieved that does not impact on a place's heritage integrity.

1. Additions and new buildings
   - 1.1. Retain clear views of the front elevation.
   - 1.2. Retain the visual connection of the Post Office with the Soldiers/war memorial.
   - 1.3. New structures should be restricted to the rear of the property and concealed behind the heritage fabric when viewed from Commercial Road.
2. Accessibility
   - 2.1. A concrete ramp has been installed on the north side of the building, forming a new entry. Fortunately it has been installed so that the ramp does not obstruct good airflow under the floor which will allow the wall structure to evaporate moisture and reduce termite and rot attack to the subfloor structure and damp in the brick walls. Ensure water drains away from the subfloor vents, and walls and the gap between the wall and the ramp remains clear of debris. Insert additional sub floor vents if the ramp has blocked any of them.
   - 2.2. Metal bannisters have been installed at the front steps. They are functional and minimalist and they have a minor visual impact on the architecture and therefor they are a suitable design for an accessible addition.
3. Reconstruction and Restoration
   - 3.1. The rendered lintels, and entry porch have been painted, and this is in poor condition and has remnants of other colours possibly graffiti, however, these architectural features were not designed to be painted. They were a light coloured unpainted render and in this case it was Medusa-white Portland cement. It is strongly recommended that the paint be removed chemically (never sand, water or soda blast the building as this will permanently damage the bricks, mortar and render and never seal the bricks or render as that will create perpetual damp problems.) Removal of the paint will not only restore the architecture, but it will remove the ongoing costs of repainting it every 10 or so years. The cost of removing any future graffiti will be the same whether it is on paint, brick or render. However, if it is decided to repaint the render, it should be one colour only, (do not paint the base a different colour) and closely resemble the colour of Medusa white Portland cement.
   - 3.2. The render inside the porch appears to have damage from damp, indicated by black algae. If the damp is still active the source of the damp must first be solved, then the algae treated.
   - 3.3. It is recommended that a heritage specialist industrial cleaner be engaged to do this and remove the paint (including the orange coloured substance) chemically from all the rendered surfaces. The former bank at Rosedale was recently cleaned of paint by this method.
   - 3.4. If an opportunity arises, consider restoring:

3.4.1. The front façade of the first floor balustrade and classical columns (Fig H2) (perhaps with glass panels across the façade fixed behind the columns enabling the space to remain an internal room.

3.4.2. The original timber doors.

3.5. Consider relocating the telephone booth to the side, and away from the front of the building.

4. Care and Maintenance

4.1. Obtain a copy of "Salt Attack and Rising Damp" by David Young (2008), which is a free booklet available for download from Heritage Victoria website. It is in plain English, well illustrated and has very important instructions and should be used by tradesmen and Council maintenance staff. Further assistance is available from the Shire's heritage advisor.

4.2. The slate roof is now a rare feature in Yarram, and should be maintained to avoid future expensive repairs. The roof has not been inspected but it is evident from Commercial Road, that lichen is growing on parts of it (this is not doing any harm and is better left untouched), however, the roof has a bow in it on the north side near the ridge lines and if left unrepaired, will require very expensive works, especially if the slates crack and water enters the building.

4.3. The timber windows are in urgent need of repainting.

4.4. If there is damp in the walls, or the timber floor is failing, it is imperative that the drainage is fixed first. This may involve the lowering of the ground outside so that it is lower than the ground inside under the floor, installation of agricultural drains, running the downpipes into drainage inspection pits instead of straight into the ground. The reason for the pits is that a blocked drain will not be noticed until so much water has seeped in and around the base of the building and damage commenced (which may take weeks or months to be visible), whereas, the pit will immediately fill with water and the problem can be fixed before the floor rots or the mortar falls out, the bricks start to crumble, and the building smells musty.

4.5. Ensure good subfloor ventilation is maintained at all times to reduce the habitat for termites and rot of the subfloor structure. Subfloor ventilation is critical with solid masonry buildings. Check that sub floor vents are not blocked and introduce additional ones if necessary. Ensure the exterior ground level is 250mm or more, lower than the ground level inside the building. Good subfloor ventilation works for free, and is therefore cost effective.

4.6. Never install a concrete floor inside a solid masonry building as it will, after a year or so, cause long term chronic damp problems in the walls. Do not install a new damp proof course (DPC) until the drainage has been fixed, even an expensive DPC may not work unless the ground has been lowered appropriately.

4.7. Never seal solid masonry buildings, they **must be able to evaporate water** which enters from leaking roofs, pipes, pooling of water, storms, etc. Use appropriate cleaning materials, agents and methods, as recommended by the Shire's heritage advisor. The biggest risk to solid masonry buildings is permanent damage by the use of cleaning materials, agents and methods. Sand and water blasting removes the skilled decorative works of craftsmen as well as the fired surface on bricks and the lime mortar from between the bricks. It is irreversible and reduces the life of the building due to the severe damp that the damage encourages.

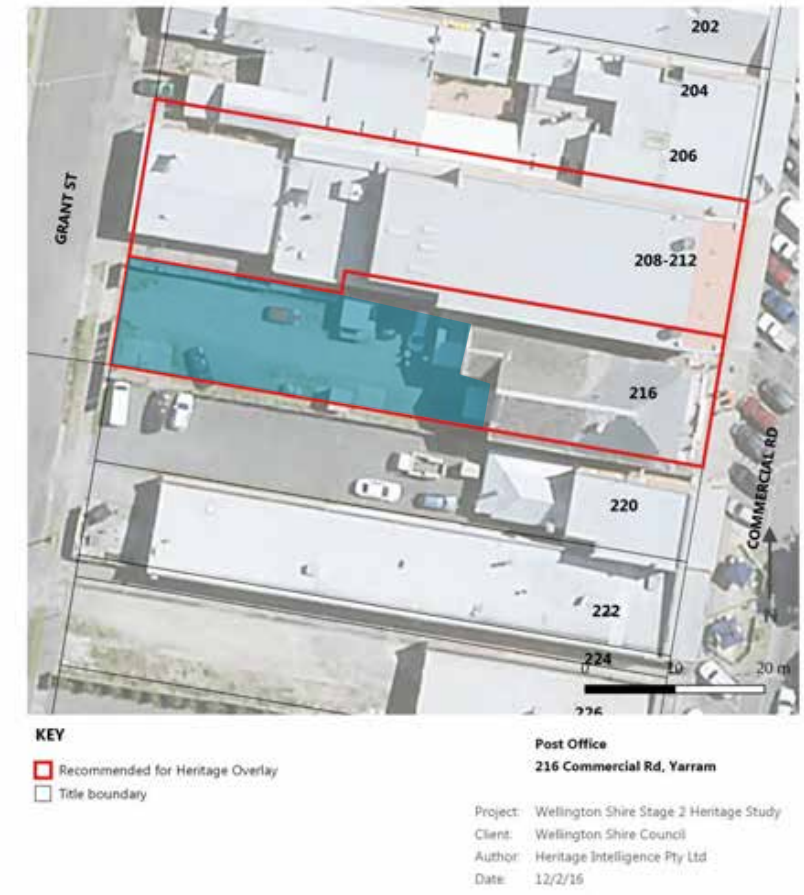
4.8. Never use cement mortar, always match the original lime mortar. Traditional mortar mixes were commonly 1:3, lime:sand. Cement is stronger than the bricks and therefore the bricks will eventually crumble, leaving the cement mortar intact ! Lime mortar lasts hundreds of years. When it starts to powder it is the 'canary in the mine', alerting you to a damp problem – fix the source of the damp problem and then repoint with lime mortar.

4.8.1. Remove the dark grey patches to the mortar joints. This is cement mortar which will damage the bricks and longevity of the walls. Repoint those joints with lime mortar. The mortar is not the problem it is the messenger.

4.9. The pidgeon droppings should be removed by a trained person, as the droppings can be toxic. Ensure only bristle or nylon brushes and wooden scrapers are used, not metal. See <http://www.gsa.gov/portal/content/113378> for more details. Install spikes to deter pidgeons from sitting in those locations.

5. Signage
   5.1. Ensure all signage is designed to fit around the significant architectural design features, not over them.
   5.2. Retain the Yarram Post Office signage. If the place is not used as a post office in the future, do not remove the sign, preferably remove the paint so that it is not a feature, and if necessary, place a removable sign over the writing in such a way that the original writing will not be damaged.
6. Services
   6.1. Ensure new services and conduits, down pipes etc, are not conspicuous. To do this, locate them at the rear of the building whenever possible, and when that is not practical, paint them the same colour as the building or fabric behind them. Therefore if a conduit goes up a red brick wall, as is the case on the front façade (north side) it should be painted red, and when it passes over say, a cream coloured detail, it should be cream.

NOTE The blue shaded area is the preferred location for additions and new development



Sources

Young, David (2008), "Salt Attack and Rising Damp, a guide to salt damp in historic and older buildings" Technical Guide, prepared for Heritage Victoria.

Locality:	**YARRAM**
Place address:	**275-281 COMMERCIAL ROAD**
Citation date	2016
Place type (when built):	Shops
Recommended heritage protection:	Local government level Local Planning Scheme: Yes Vic Heritage Register: No Heritage Inventory (Archaeological): No
Place name:	**Stockwell's Building**

Architectural Style:	Victorian, Federation Free Classical
Designer / Architect:	Not known
Construction Date:	c1892, c1908

Statement of Significance

This statement of significance is based on the history, description and comparative analysis in this citation. The Criteria A-H is the Heritage Council Criteria for assessing cultural heritage significance (HERCON). Level of Significance, Local, State, National, is in accordance with the level of Government legislation.

What is significant?

Stockwell's Building at 275-281 Commercial Road, Yarram, is significant. The original form, verandah, materials and detailing as constructed in c1908 are significant. Remaining fabric from the c1892 structure is also significant.

Later outbuildings, and alterations and additions to the building are not significant.

How is it significant?

Stockwell's Building is locally significant for its historical, aesthetic and scientific values to the Shire of Wellington. The verandah may be of State significance but this requires further research to determine.

Why is it significant?

Stockwell's Building is **historically significant at a local level** as it represents the nineteenth and early twentieth century development of Yarram, when it established itself as a commercial centre, servicing an extensive dairying and grazing district in the 1890s, when it became the seat of local government with the Alberton Shire offices, and when the town grew in the early 1900s. Stockwell first built a single-storey coffee palace on the site c1892, constructed of bricks he made himself, which made it the first brick building in Yarram. In recent years, a sign 'Stockwell's Coffee Palace' was uncovered on the inside of the Stockwell Building to the ground floor, on a southern wall adjacent to the lane (indicating that fabric of the earlier single-storey building remains). Stockwell's Coffee Palace became the home of the Yarram Evening Club (established 1892) prior to 1906, when the club moved to James Buckley's Federal Coffee Palace on the corner of James Street. The existing two-storey Stockwell Building and verandah are thought to have been built in 1908. Later, Stockwell had the Yarram Club Hotel built (c1912) with the same profile to the parapet as the Stockwell Building. In 1915 and 1916, many advertisements were published in local newspapers for businesses that occupied Stockwell's Building. The building remained within the Stockwell family until 1983. It is also significant for its association with Charles J. Stockwell, a stonemason and brickmaker who opened a brickworks in Yarram and made his own bricks for the construction of his first buildings (the first building at 275-281 Commercial Road and the first Shire Hall). Stockwell also owned and built the landmark Yarram Club Hotel to the south (c1912). (Criteria A & H)

Stockwell's Building **is aesthetically significant at a local level** for its highly intact Federation Free Classical architectural style, for its modernist slim line cantilevered verandah, and as a landmark building on the main commercial street in the township of Yarram. The facade is dominated by the tall parapet, Classical details and very wide cantilevered verandah to the shopfronts. The Free Classical style is evident in the symmetrical facade, texture of the walls which are finished with roughcast render, the form of the parapet which conceals the roof form and creates a decorative accent on the skyline, the engaged pilasters which extend onto the parapet and stop with a small capital above the parapet and create a vertical emphasis to the facade, and the abstracted mouldings forming pediments to the windows of the first floor. Also notable are the one-over-one timber sashes with moulded sills, and the original shopfronts with timber panelling above the timber-framed windows and recessed entrances. (Criterion E)

Stockwell's Building is **scientifically significant at a local level** as it may be the earliest known construction of a cantilevered verandah on a commercial building in a rural town in Victoria, and as one of the most intact early cantilevered verandahs in Victoria, including Melbourne, illustrating the

bold adoption of new technology and design at the time of construction. The sleek and elegant modernist verandah is supported by an early, if somewhat crude, metal bracketed system. Stockwell was a brick maker and stonemason who made his own bricks with clay taken from a site in James Street, to construct the first building on the site c1892, which was the first brick building in Yarram. Part of this building is incorporated into the existing c1908 building. (Criteria B & F)

Statutory Recommendations

This place is recommended for inclusion in the Schedule to the Heritage Overlay of the Wellington Shire Planning Scheme to the boundaries as shown on the map.

External Paint Controls	Yes
Internal Alteration Controls	No
Tree Controls	No
Outbuildings or fences which are not exempt under Clause 43.01-3	No
Prohibited Uses May Be Permitted	No
Incorporated Plan	No
Aboriginal Heritage Place	Not assessed

Map of recommended boundary for Heritage Overlay

KEY

Recommended for Heritage Overlay

Title boundary

Stockwell Terrace

275-281 Commercial Rd, Yarram

Project: Wellington Shire Stage 2 Heritage Study
Client: Wellington Shire Council
Author: Heritage Intelligence Pty Ltd
Date: 12/2/16

History

Locality history

The Tarra Creek pastoral run was taken up in the 1840s, in the area that now encompasses the Yarram township. In the early 1850s, John Carpenter built a flour mill and sawmill near the Tarra River, upon which a bridge was soon built. A small township began to develop on private land on the west side of the River, which was first named Barkly, after Victorian Governor Sir Henry Barkly. However, the small township soon became known as Yarram Yarram; the parish name. Yarram is an Aboriginal word though to mean 'plenty of water' or 'billabong'. The town would be called Yarram Yarram until 1924 (Fletcher & Kennett 2005:79; YDHS website)

Yarram was part of the first Shire established in Gippsland – Alberton Shire established 1864 – where a District Road Board was formed in 1855 (Context 2005:38). In 1857, the first store was opened in the town of Yarram Yarram by Charles Devonshire. Soon other stores were established as the town grew, including a shanty on the site of the Yarram Hotel. The development was a result of the marketplace located in Yarram, which served local farmers who preferred the location over the more distant Port Albert (YDHS website). The first mechanics' institute was built in 1860 and a school opened in 1861. All communication during this period was via Port Albert to the south (Fletcher & Kennett 2005:80).

Yarram's growth was constrained by the release of private land for sale. Development within the town gained momentum from the 1880s, with town allotments purchased from private landholders (Fletcher & Kennett 2005:80). One such developer was James Nicol, who owned the land east of Commercial Road, between (just north of) Gipps Street and James Street. Nicol subdivided the land and sold town allotments from 1889. By the 1890s, Yarram had established itself as a commercial centre, servicing an extensive dairying and grazing district. The Yarram Butter Factory (1891) was a major component of the industry in this area of the Shire (Context 2005:12, 38). The township of Yarram Yarram was gazetted in 1893 and in 1897 the Alberton Shire offices were relocated to Yarram, establishing the southern town as a seat of Government (Context 2005:38; YDHS website).

From the early 1900s, large areas of land were selected in the Strzelecki Ranges to the north and west of Yarram for dairying, supplying cream to the butter factory. By 1903, Yarram Yarram also had a Shire hall, four churches, the Commercial and Yarram hotels, Masonic and Rechabite Lodges and a state school. At the centre of the pastoral district, Yarram remained the cattle market for southern Gippsland (*Australian handbook* 1903). The Yarram courthouse opened in 1908, the hospital was officially opened in 1914 and a higher elementary school was established in 1918. In 1921, the Great Southern railway Line from Melbourne reached Yarram (Context 2005:30, 41, 44). The Forests Commission established an office in Yarram in 1945 to manage the reforested lands in the region. From the 1950s, the Housing Commission and several housing co-operatives built many new homes in Yarram. However, the town was affected by the decline of rural industries in the 1970s. The milk factory and railway line closed in 1987 (Fletcher & Kennett 2005:80).

In 1994, Wellington Shire was created by the amalgamation of the former Shires of Alberton, Avon and Maffra, the former City of Sale, most of the former Shire of Rosedale, as well as an area near Dargo which was formerly part of Bairnsdale Shire (Context 2005:39). The town continues to serve as an important regional centre. It is also the location of the regional headquarters for the Department of Natural Resources and Environment (Fletcher & Kennett 2005:80).

Thematic context

This place is associated with the following themes from the *Wellington Shire Thematic History* (2005):

9. Developing Cultural Institutions and Way of Life

Place history

In June 1874, James Nicol, farmer of Woranga, purchased 328 acres in Yarram (crown portions 43, 44, 45 & 51, Parish of Yarram Yarram). Nicol subdivided the land, creating the town lots east of Commercial Road, between (just north of) Gipps Street and James Street. This included the lots on the east side of Commercial Road, and lots on Nicol Street and Nicol Lane. Nicol sold lots from 1889, up until his death in 1922, when the remaining land was transferred to John Nicol, Robert P. Nicol and William J. Nicol (LV:V677/F323).

Nicol sold Lot 5 (the current No. 275-281) to George Frederic Lindsay, Port Albert draper, in September 1887. In May 1888 the land was sold to Mary A Hill, St Kilda widow, whose executors then held ownership. Lot 5 remained land (without any buildings) under both Lindsay's and Hills ownership (RB). In November 1892, Charles John Stockwell purchased Lot 5 (the current site of Stockwell's Building) from Hill. Stockwell had also purchased Lot 4 (the northern half of No. 287) prior, in September 1887, upon which he would build the first Yarram Club Hotel on the site in 1893. (LV:V1943/F443; (YDHS; Adams 1990:159).

Charles J. Stockwell had been a stonemason for nine years before moving to Yarram (*Gippsland Times*, 27 Jun 1921:6). Stockwell was a brick maker and stonemason and when he was unable to find a good brickyard in Yarram, he made his own bricks with clay taken from a site in James Street, to construct the first building at 275-281 Commercial Road, which was the first brick building in Yarram. Stockwell is also known to have built the first Shire Hall (demolished; was at 265 Commercial Road), which he leased to the Alberton Shire Council from March 1897 (*Gippsland Times*, 27 Jun 1921:6; *Traralgon Record*, 23 Feb 1897:3). In 1912 Stockwell opened a brickyard on Duke Street where he had been obtaining clay (Adams 1990:141).

While local histories agree that Stockwell first opened a Coffee Palace on the current site of the Stockwell Building, they do not agree on a built date of this first building. (N.B. The rate books do not always provide lot numbers or clear or consistent descriptions for Stockwell's different buildings during this early period, which makes it difficult to follow the development of his separate buildings.)

One history states that the Coffee Palace was built in 1892 (Stone n.d.:13), while a second states that it was opened earlier in 1887 (Adams 1990:120). Adams (1990:120) notes that Charles Stockwell opened the Yarram Coffee Palace, an accommodation house with nine bedrooms, on 19 October 1887. A single-storey building did exist on the site by 1892. In December 1892, the *Gippsland Times* (7 Dec 1892:3) reported that the newly formed Yarram Club had applied for a club license for the Yarram Coffee Palace, proposed to be rented from proprietor C. J. Stockwell. At the licensing court, the solicitors representing the Yarram Club produced a list of paid members and also 'an agreement wherein Mr Stockwell undertook to erect a second storey immediately on issue of the license, and to accept £50 per annum for use of club rooms and billiards room and his services as steward.' The three magistrates determining the club license decided that 'the proposed additions to the Coffee Palace must be erected before issue of the club license'. Stockwell's Coffee Palace (the first building) did become the home of the Yarram Evening Club (established 1892), prior to 1906, when the club moved to James Buckley's Federal Coffee Palace on the corner of James Street, with Jack Stockwell as secretary. The Clubs had paid membership for access to private club facilities at Stockwell's Coffee Palace (YDHS; Adams 1990:159).

The rate books record that in 1897, Charles Stockwell, house keeper, was rated for the 'Coffee Palace' (the first use of this name). The Coffee Palace had a Net Annual Value (approx. 10% of the total value) of 130 pounds at this date (RB). The first Coffee Palace was a single-storey building, and was the first brick building in Yarram (Adams 1990:120; YDHS). An early photo (Figure H1) showed the single-storey building on the site of the existing Stockwell Building (James & McAlpine 1993). The building comprised shopfronts with ornate parapets and a bull-nosed profile verandah extending over the footpath. To the north was a set-back house with a verandah. To the left (north) was a two-storey residence with a two-storey verandah (this remains in 2015, highly altered). In recent years, a sign

'Stockwell's Coffee Palace' was uncovered on the inside of the Stockwell Building to the ground floor, on a southern wall adjacent to the lane (YDHS). This indicates that Stockwell's later building built upon, or retained parts of the earlier construction.

In 1902, the *Morwell Advertiser* reported that C. J Stockwell was granted a 'hotel license' for the Yarram Coffee Palace (over W. Dwyer for 'a new building in Yarram') (*Morwell Advertiser*, 17 Jan 1902:3). The existing two-storey Stockwell Building is thought to have been built in 1908 (Stone n.d.:17, 25). Later, Stockwell had the Yarram Club Hotel built (c1912) with the same profile to the parapet as the Stockwell Building. A photo dating to 1914 (Figure H2) confirmed that the second storey had been added to the Coffee Palace by this date, with similar architectural details to the c1912 Yarram Club to the south (right of the picture) (SLV). In 1915 and 1916, many advertisements were published in local newspapers for businesses that occupied Stockwell's Building. The earliest notice found dated to 23 December 1914, in which John Avery was described as having opened a fish shop in Stockwell's buildings (*Gippsland Standard*, 23 Dec 1914:2).

In June 1921, Charles Stockwell died and the Lots 3, 4 & 5 (current 275-287 Commercial Road), including the Stockwell Building and Yarram Club, were transferred to John Ray Stockwell, grazier, and James Smith, retired grazier. From May 1924, the property (lots 3, 4, 5 and part of lot 2 which is the current 295 Commercial Road) was owned by John Stockwell and Charles R. L. Stockwell, graziers (LV:V1943/F443; V4864/F737).

A c1930 photo (Figure H3) showed the Stockwell Building in a single light colour like the Yarram Club (which may have been the original colour of the render ,without paint on top) except for the smooth render dado along the ground floor level and side wall. The cantilevered verandah appeared as it does in 2015 (SLV). A photo dating between c1945 and 1954 (Figure H4) also showed the Stockwell Building from the south, now painted and in darker tones, with the parapet painted in a contrasting colour. Both of these photos showed that the original shopfronts had large panels of glazing between large piers (SLV H91.50/526).

Upon the death of John R. Stockwell in 1958, his portion was transferred to his executors Frances Stockwell, widow, Kathleen Macmeikan and Margaret Rogers, married woman, in March 1960 (LV:V4864/F738-9). Charles Stockwell died in 1967, and his portion was transferred to Nell Jones, married woman, Reginald Stockwell, retired, and Mollie Rednell, widow, in November 1968 (LV:V4864/F738-9). In 1983, the property was sold to Ionnis and Efstathia Pyrgolios. At this date the property comprised the current 275-281 Commercial Road (LV:V9361/F548).

The interior and exterior were renovated c2005 and the upstairs serves as accommodation (Stone n.d.:17). In 2015, a sign erected on top of the verandah reads 'Stockwell Terrace'.

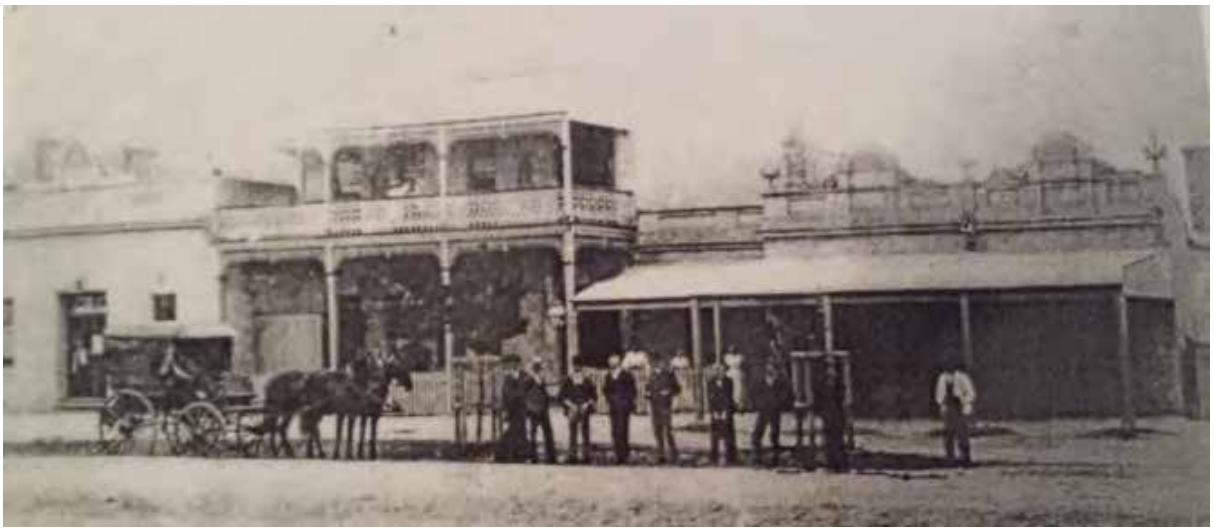


Figure H1. This early photo showed the single-storey building Stockwell built c1892 as the Yarram Coffee Palace. The building comprised shopfronts with ornate parapets and a bull-nosed profile verandah and a recessed residential section to the left (north). Immediately to the left was the building that served as the Yarram Men's Club (remains in 2015, highly altered). At the far left are the Council Chambers built by Stockwell, which were leased by the Council (James & McAlpine 1993):

Figure H2. A photo dating to 1914 that showed that the second-storey had been built onto the Coffee Palace by this date (SLV Id no. H92.150/354)

Figure H3. A photo dating to c1930 (by the date of the cars), shows the Coffee Palace was predominantly a single light colour like the Yarram Club (which may have been the original colour of the render without paint) except for the smooth render dado along the ground floor level and side wall (SLV: H32492/5527).

Figure H4. A photo dating between c1945 and 1954 also showed the Stockwell Building from the south, now painted, and in darker tones, with the parapet in a contrasting tone. The photo (as does Figure H3) showed that the original shop fronts had large panels of glazing between large piers, and the piers had a dark coloured dado, the same height as the one on the Yarram Club Hotel. (SLV H91.50/526).

Sources

Adams, John (1990), *From these beginnings, History of the Shire of Alberton*, Yarram [Vic.]

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State Library of Victoria (SLV), picture collection, image nos. H32492/5527; H92.150/354; H91.50/526; Rose series; P. 2870, <http://www.slv.vic.gov.au/>, accessed 22 January 2016.

Traralgon Record

Wunderlich Limited (1919), *Ceilings for Every Room in Every Home,* Sydney, pp 2, 32. Cited by Miles Lewis 2016.

Victorian Places, 'Yarram', <http://www.victorianplaces.com.au/>, accessed 16 February 2016.

Yarram & Distrcit Historical Society (YDHS) website, 'The history of Yarram & District', <http://home.vicnet.net.au/~ydhs/history%20of%20yarram.htm>, accessed 16 February 2016.

Description

This section describes the place in 2016. Refer to the Place History for additional important details describing historical changes in the physical fabric.

Stockwell's Building was built c1908, and retains parts of the earlier single-storey building constructed c1892, at the ground floor. Stockwell's Building is a large two-storey building at the centre of the main commercial street of Yarram. It is a landmark building, built in the Federation Free Classical style. It is located on the front boundary, with a wide cantilevered verandah that extends over the public footpath. It is located north of Stockwell's other major, but more flamboyant development, the Yarram Club Hotel (c1912), which has similar architectural details to the parapet to Stockwell's Building. The c1908 building and verandah are in very good condition and retain a very high level of integrity.

Cantilevered verandah

This may be the earliest known construction of a cantilevered verandah on a commercial building in a rural town in Victoria, and one of the most intact early cantilevered verandahs in Victoria, including Melbourne, illustrating the bold adoption of new technology of the time. Further investigation is required to determine if this is of state significance.

The following information was provided by Professor Miles Lewis (personal communication, April 2016):

The Melbourne City Council supplemented its standard verandah design with a curved metal bracketted type, probably in 1893, which is the date of an architectural drawing illustrating the construction and design. They were also made wider, like a proper verandah. An example of this style remains in Gertrude Street, Fitzroy. But it is believed that very few were built, which was probably due to the Depression in the 1890s. Although the example in Yarram is visually different it is essentially the same structural principle. "The standard modern verandah is of course stayed from above rather than supported from below. From memory there is a third type - a true cantilever in reinforced concrete - at Terang, by W P Knights, but later in date, perhaps 1920." It is unclear when cantilevered verandahs or pseudo-cantilevered verandahs became the norm, but they are illustrated in a Wunderlich brochure of 1919, when they seem to be regarded as normal (Miles Lewis, pers. comm., April 2016; Wunderlich 1919:2, 23).

Figure D1 & Aerial. The substantial building has a two-storey facade with a single-storey section to the rear (east). It is a brick structure with a roughcast render applied to the exterior (overpainted). The roof, clad in corrugated iron, has three very wide skillion roofs, carrying water to an open courtyard near the centre of the building. The symmetrical facade is dominated by the tall parapet, Classical details and the very wide cantilevered verandah to the ground floor. The first floor and parapet are divided into eight bays by engaged pilasters which extend onto the parapet and stop with a small capital above the parapet, creating a strong vertical emphasis. The parapet conceals the roof form and undulates between these pilasters, with groups of three small openings to each bay. Between the first floor and parapet is a bold horizontal cornice mould.

Modern signs have been attached to the verandah.

Figure D2. A single window appears in each bay (formed by the pilasters) to the first floor. The windows are one-over-one timber sashes with a moulded sill and moulding above that forms an abstracted Classical pediment.

Figure D3. The parapet continues on the side elevations, reducing to single-storey height at the rear of the building. At ground level is a dado of smooth render, which was originally a darker colour on the side and front elevations. A small shopfront window is located on the south elevation, as appears in the historic photos (Figures H3 & H4).

Figure D4. The shopfronts are covered by a wide cantilevered verandah (with modern steel deck cladding), which retains the original metal structure underneath which is highly significant. The shopfronts at ground level are the early timber-framed windows, with timber panelling above. There are two recessed entrances to the shopfronts. Between the shopfronts are smooth-rendered pilasters (that don't match up to those at the first floor).

Figure D1. The symmetrical facade is dominated by the tall parapet, Classical details and very wide verandah to the ground floor. The first floor and parapet are divided into eight bays, created by engaged pilasters, which gives the building a strong vertical emphasis.

Figure D2. A single window appears in each bay (formed by the pilasters) to the first floor. The windows are one-over-one timber sashes with a moulded sill and moulding above that forms an abstracted Classical pediment.

Figure D3. The south elevation. The parapet continues on the side elevations, reducing to single-storey height at the rear of the building. At ground level is a dado of smooth render which was originally a darker colour than the rest of the building. A small shopfront window is located on the south elevation, as appears in the historic photos

Figure D4. The shopfronts are covered by a wide cantilevered verandah with a skillion-roof (with modern cladding), which retains the original metal structure underneath. The shopfronts at ground level are early timber-framed windows with recessed entrances.

Sources

All photos taken in 2015 by Heritage Intelligence Pty Ltd as part of Wellington Shire Stage 2 Heritage Study.

Wunderlich Limited (1919), *Ceilings for Every Room in Every Home,* Sydney, pp 2, 32. Cited by Miles Lewis 2016.

Miles Lewis, personal communication, April 2016.

Comparative analysis

Stockwell's Building, 275-281 Commercial Rd, Yarram – a highly intact c1892 & c1908 substantial two-storey roughcast rendered brick Federation Free Classical commercial building notable for its Classical details. Together with the c1912 Yarram Club Hotel, also an intact roughcast rendered brick Federation Free Classical commercial building, they form a striking landmark group of commercial buildings in the Yarram commercial streetscape. The c1908 Stockdale Building and the c1912 Yarram Club Hotel are also notable for the very early use of an extensive cantilevered verandah on a commercial building in a rural town in Victoria, illustrating the bold adoption of new technology of the time. Both verandahs are highly intact. This compares with Geelong where the earliest use of a cantilevered verandah is a small shop built in 1912 on the north-east corner of Gheringhap and Ryrie Streets and designed by Geelong architects Tombs and Durran for Norris Macrow. Recommended for the Heritage Overlay in this Study.

Comparable places:

Young's Arcade, 160 Johnson Street, Maffra – 1923 two-storey brick Interwar Free Classical building with a pair of single-storey shops. Ground floor shopfronts have been altered but the building otherwise retains a high level of integrity, retaining its face-brick exterior and decorative render details . Recommended for the Heritage Overlay in this Study.

Other examples in the Shire that already have an individual Heritage Overlay include the interwar shop at 142 Raymond Street, Sale – a two-storey brick shop and attached residence with roughcast render details. An unusual and intact example of commercial premises designed in the English Domestic Revival style, the only example in the municipality and one of the few in the Gippsland region. (HO275)

Shop, 75 Johnson St, Maffra – 1908. Small and Victorian in style, compared with the Yarram examples above, but highly intact two-storey brick shop and residence with tuckpointing, timber windows and the two-storey verandah with cast iron details and posts. A bakehouse and oven remains on the property. (HO73).

Foster Building, 67-71 Johnson St, Maffra – 1908 two-storey concrete block commercial building designed by Maffra architect Stephen Ashton for owner Askin Morrison Foster of Fosters Brothers, owners and developers of the Boisdale Estate. It is constructed of precast hollow concrete block construction which is one of the earliest precast concrete block structures of any kind in Victoria. It is also significant for its architectural detail and landmark quality. (VHR H2308). The architectural details include quoins and parapet with urns, which are more Victorian in style than the Federation classical details of the Yarram examples.

Management Guidelines

Whilst landowners are not obliged to undertake restoration works, these guidelines provide recommendations to facilitate the retention and enhancement of the culturally significant place, its fabric and its setting, when restoration works or alterations to the building are proposed. They also

identify issues particular to the place and provide further detailed advice where relevant. The guidelines are not intended to be prescriptive and a pragmatic approach will be taken when considering development proposals. Alternative approaches to those specified in the guidelines will be considered where it can be demonstrated that a desirable development outcome can be achieved that does not impact on a place's heritage integrity.

This building is in very good condition and well maintained, however, there are some recommendations below especially relating to some guidelines for signage and heritage enhancement.

1. **Setting**
   - 1.1. Retain clear views of front elevations that can be seen from Commercial Road.
   - 1.2. Ensure signs and services such as power poles, bus shelters, signs, etc are located so that they do not impact on the important views and the magnificent architecture of this building.
   - 1.3. Paving
     - 1.3.1. For Federation era historic buildings, appropriate paving could be pressed granitic sand, or asphalt. If concrete is selected, a surface with sand-coloured- size exposed aggregate would be better with the Federation style.
     - 1.3.2. Ensure the asphalt or concrete does not adhere to the building itself. Insert 10mm x 10mm grey polyurethane seal over a zipped Ableflex joint filler around the plinth, to ensure concrete does not adhere to it, and to allow expansion and joint movement and prevent water from seeping below the building.

2. **Additions and New Structures**
   - 2.1. New structures should be restricted to the area shown in the blue polygon on the aerial map below.
   - 2.2. Sympathetic extensions are preferred. E.g. New parts that are in the same view lines as the historic building as seen from Commercial Road, should be parallel and perpendicular to the existing building, no higher than the existing building, similar proportions, height, wall colours, roofs hidden behind parapets, with rectangular timber framed windows with a vertical axis. But the parts that are not visible in those views could be of any design, colours and materials.
   - 2.3. Where possible, make changes that are easily reversible. E.g. The current needs might mean that a doorway in a brick wall is not used, or located where an extension is desired. Rather than bricking up the doorway, frame it up with timber and sheet it over with plaster, weatherboards, etc.
   - 2.4. If an extension is to have a concrete slab floor, ensure it will not reduce the air flow under the historic brick building.
   - 2.5. Avoid hard paths against the walls. Install them 500mm away from the walls and 250mm lower than the ground level inside the building. Fill the gap between the path and wall with very coarse gravel to allow moisture to evaporate from the base of the wall. See section 7.
   - 2.6. New garden beds at the rear.
     - 2.6.1. These should be a minimum of 500mm from the walls, preferably further, and the ground lowered so that the finished ground level of the garden bed is a minimum of 250mm lower than the ground level which is under the floor, inside the building. Slope the soil and garden bed away from the building, and fill the area between the garden bed and walls, with very coarse gravel up to the finished level of the garden bed. The coarse gravel will have air gaps between the stones which serves the function of allowing moisture at the base of the wall to evaporate and it visually alerts gardeners and maintenance staff that the graveled space has a purpose. The reason that garden beds are detrimental to the building, is by a combination of: watering around the base

of the wall and the ground level naturally builds up. The ground level rises, due to mulching and leaf litter and root swelling, above a safe level such that it blocks sub floor ventilation, and the wall is difficult to visually monitor on a day to day basis, due to foliage in the way.

3. Accessibility

3.1. Ramps

3.1.1. Removable ramp construction

3.1.1.1. A metal framed ramp which allows air to flow under it, to ensure the subfloor vents of the building are not obstructing good airflow under the floor, which will allow the wall structure to evaporate moisture, reduce termite and rot attack to the subfloor structure and reduce rising damp in brick/stone walls.

3.1.1.2. If it is constructed of concrete next to brick walls this may cause damp problems in the future.

3.1.1.3. Ensure water drains away from the subfloor vents, and walls and any gap between the wall and the ramp remains clear of debris. Insert additional sub floor vents if the ramp has blocked any of them.

3.1.1.4. The hand rails on the ramp should not be a feature, which would detract from the architecture. Plain thin railings painted in the same colour as the walls, so that they blend in, would be appropriate.

3.2. Metal banisters may be installed at the front steps. They are functional and minimalist and they have a minor visual impact on the architecture and therefor they are a suitable design for an accessible addition.

4. **Reconstruction and Restoration**

If an opportunity arises, consider restoring and reconstructing the following.

4.1.1. Remove the internally lit light boxes and use signs designed with a Federation era style, which are lit with external spot lights, particularly on the façade above the verandah.

4.1.2. Remove the signs hanging off the fascia area of the verandah.

4.2. Let the magnificent architecture do the advertising, by using it on branding, and discretely install uplighting above the verandah to highlight the architectural features. Use more subtle atmospheric lighting under the verandah to highlight the architecture and special functions provided by this hotel.

4.3. Verandah

4.3.1. The original verandah is an example of a very early use of cantilever supports and this structure must be retained. Replace the steel cladding and install galvanised corrugated iron (not Zincalume or Colorbond).

5. Brick and Stucco Walls

5.1. Mortar: Match the lime mortar, do not use cement mortar. Traditional mortar mixes were commonly 1:3 lime:sand.

5.2. Paint and Colours (also see Paint Colours and Paint Removal)

5.2.1. It is recommended to paint the exterior of the building using original colours (paint scrapes may reveal the colours) to enhance the historic architecture and character. Refer to Figs H2 and H3 for guidance.

5.2.2. Note, even though some paints claim to 'breathe', there are no paints available, that adequately allow the walls to 'breathe'.

5.2.3. Paint removal: It is recommended to investigate if the paint finish is original or if the roughcast stucco was unpainted. If it is decided to remove the paint from the stucco, this must be done chemically (never sand, water or soda blast the building as this will permanently damage the bricks, mortar and render. Never seal the bricks or stucco as

that will create perpetual damp problems). Removal of the paint will not only restore the elegance of the architecture, but it will remove the ongoing costs of repainting it every 10 or so years.

5.2.4. However, if it is decided to repaint the stucco, it should closely resemble the light application seen in Figs H2 and H3 and the joinery a darker colour.

5.3. Remove any dark grey patches to the mortar joints - this is cement mortar which will damage the bricks, as noted above, and reduce the longevity of the walls. Repoint those joints with lime mortar. The mortar is not the problem it is the messenger, alerting you to a damp problem (also see Water Damage and Damp)

5.4. Modern products: Do not use modern products on these historic brick and stucco walls as they will cause expensive damage. Use lime mortar to match existing.

5.5. **Do not seal** the brick and stucco walls with modern sealants or with paint. Solid masonry buildings **must be able to evaporate water** when water enters from leaking roofs, pipes, pooling of water, storms, etc. The biggest risk to solid masonry buildings is permanent damage by the use of cleaning materials, painting, and sealing agents and methods. None of the modern products that claim to 'breathe' do this adequately for historic solid masonry buildings.

6. Care and Maintenance

6.1. Retaining and restoring the heritage fabric is always a preferable heritage outcome than replacing original fabric with new.

6.2. Key References

6.2.1. Obtain a copy of "Salt Attack and Rising Damp" by David Young (2008), which is a free booklet available for download from Heritage Victoria website. It is in plain English, well illustrated and has very important instructions and should be used by tradesmen, Council maintenance staff and designers.

6.2.2. Further assistance is available from the Shire's heritage advisor.

6.3. Roofing, spouting and down pipes

6.3.1. Use galvanised corrugated iron roofing, spouting, down pipes and rain heads. It is preferable to use short sheet corrugated iron and lap them, rather than single long sheets, but it is not essential.

6.3.2. Do not use Zincalume or Colorbond or steel deck.

6.3.3. Use Ogee profile spouting, and round diameter down pipes.

6.4. Joinery

6.4.1. It is important to repair rather than replace where possible, as this retains the historic fabric. This may involve cutting out rotten timber and splicing in new timber, which is a better heritage outcome than complete replacement.

6.4.2. The original external timber doors and windows require careful repair and painting.

7. Water Damage and Damp

7.1. Signs of damp in the walls include: lime mortar falling out of the joints, moss growing in the mortar, white (salt) powder or crystals on the brickwork, existing patches with grey cement mortar , or the timber floor failing. These causes of damp are, in most cases, due to simple drainage problems, lack of correct maintenance, inserting concrete next to the solid masonry walls, sealing the walls, sub floor ventilation blocked, or the ground level too high on the outside.

7.2. Always remove the **source** of the water damage first (see Care and Maintenance).

7.3. Water falling, splashing or seeping from damaged spouting and down pipes causes severe and expensive damage to the brick walls.

7.4. Repairing damage from damp may involve lowering of the ground outside so that it is lower

than the ground level inside under the floor, installation of agricultural drains, running the downpipes into drainage inspection pits instead of straight into the ground. The reason for the pits is that a blocked drain will not be noticed until so much water has seeped in and around the base of the building and damage commenced (which may take weeks or months to be visible), whereas, the pit will immediately fill with water and the problem can be fixed before the floor rots or the building smells musty.

7.5. Damp would be exacerbated by watering plants near the walls. Garden beds and bushes should be at least half a metre away from walls.

7.6. Cracking: Water will be getting into the structure through the cracks (even hairline cracks in paint) and the source of the problem needs to be remedied before the crack is filled with matching mortar, or in the case of paint on brick, stone or render, the paint should be chemically removed, to allow the wall to breathe properly and not retain the moisture.

7.7. Subfloor ventilation is critical. Check that sub floor vents are not blocked and introduce additional ones if necessary. Ensure the exterior ground level is 250mm or more, lower than the ground level inside the building. Good subfloor ventilation works for free, and is therefore very cost effective. Do not rely on fans being inserted under the floor as these are difficult to monitor, they can breakdown as they get clogged with dust, etc, and there are ongoing costs for servicing and electricity.

7.8. Engineering: If a structural engineer is required, it is recommended that one experienced with historic buildings and the Burra Charter principle of doing 'as little as possible but as much as necessary', be engaged. Some of them are listed on Heritage Victoria's Directory of Consultants and Contractors.

7.9. Never install a concrete floor inside a solid masonry building, as it will, after a year or so, cause long term chronic damp problems in the walls.

7.10. Never use cement mortar, always match the original lime mortar. Cement is stronger than the bricks and therefore the bricks will eventually crumble, leaving the cement mortar intact! Lime mortar lasts for hundreds of years. When it starts to powder, it is the 'canary in the mine', alerting you to a damp problem – fix the source of the damp problem and then repoint with lime mortar.

7.11. Do not install a new damp proof course (DPC) until the drainage has been fixed, even an expensive DPC may not work unless the ground has been lowered appropriately.

8. Paint Colours and Paint Removal

8.1. A permit is required if you wish to paint a previously unpainted exterior, and if you wish to change the colours from the existing colours.

8.2. Even if the existing colour scheme is not original, or appropriate for that style of architecture, repainting using the existing colours is considered maintenance and no planning permit is required.

8.3. If it is proposed to change the existing colour scheme, a planning permit is required and it would be important to use colours that enhance the architectural style and age of the building.

8.4. Rather than repainting, it would be preferred if earlier paint was chemically removed from brick, stone and rendered surfaces, revealing the original finish.

8.5. Chemical removal of paint will not damage the surface of the stone, bricks or render or even the delicate tuck pointing, hidden under many painted surfaces. Removal of the paint will not only restore the elegance of the architecture, but it will remove the ongoing costs of repainting it every 10 or so years.

8.6. Sand, soda or water blasting removes the skilled decorative works of craftsmen as well as the fired surface on bricks and the lime mortar from between the bricks. It is irreversible and reduces the life of the building due to the severe damp that the damage encourages. Never seal the bricks or render as that will create perpetual damp problems.

9. Services

9.1. Ensure new services and conduits, down pipes etc, are not conspicuous. Locate them at the rear of the building whenever possible, and when that is not practical, paint them the same colour as the building or fabric behind them, or enclose them behind a screen the same colour as the building fabric that also provides adequate ventilation around the device. Therefore, if a conduit goes up a red brick wall, it should be painted red, and when it passes over say, a cream coloured detail, it should be painted cream.

10. **Signage** (including new signage and locations and scale of adjacent advertising signage)

10.1. Ensure all signage is designed to fit around the significant architectural design features, not over them.

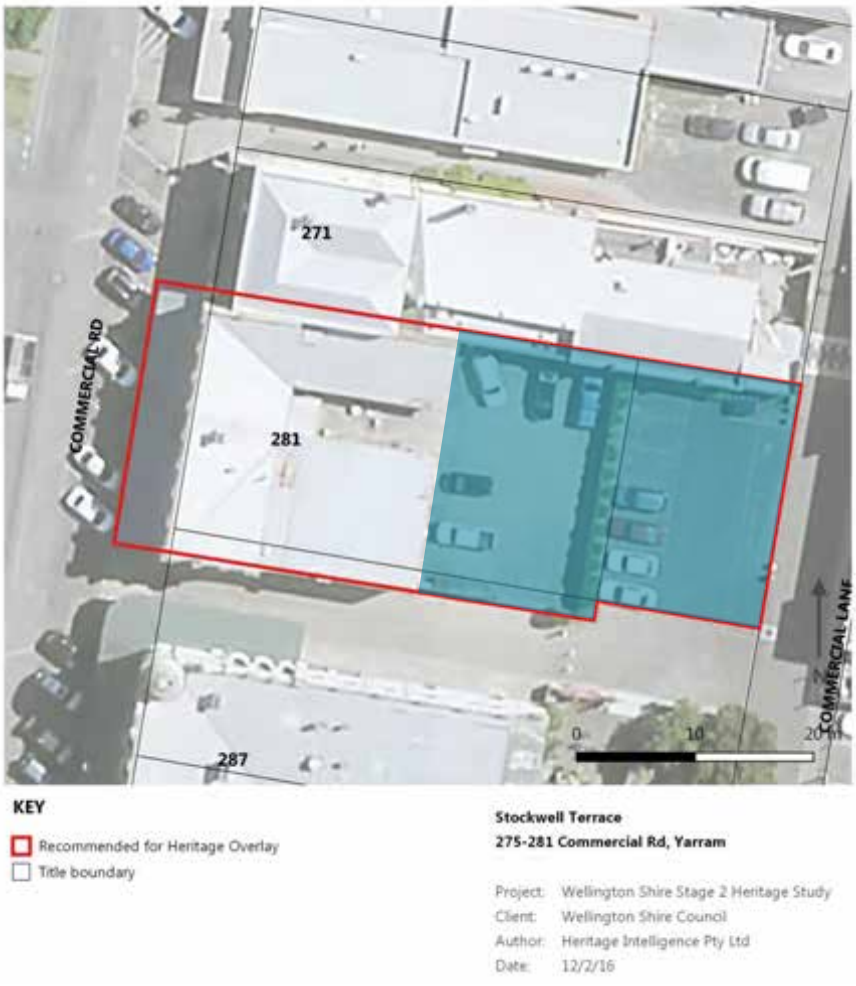
Resources

Wellington Shire Heritage Advisor

Young, David (2008), "Salt Attack and Rising Damp, a guide to salt damp in historic and older buildings" Technical Guide, prepared for Heritage Victoria.

Download from their web site or ask Wellington Shire's heritage advisor to email a copy to you.

NOTE: The blue shaded area is the preferred location for additions and new development.



Locality:	**YARRAM**
Place address:	**287 COMMERCIAL ROAD**
Citation date	2016
Place type (when built):	Hotel
Recommended heritage protection:	Local government level Local Planning Scheme: Yes Vic Heritage Register: No Heritage Inventory (Archaeological): No

Place name: **Yarram Club Hotel**

Architectural Style:	Federation Free Style
Designer / Architect:	Not Known
Builder:	Casbolt and Avery
Construction Date:	c1912

Statement of Significance

This statement of significance is based on the history, description and comparative analysis in this citation. The Criteria A-H is the Heritage Council Criteria for assessing cultural heritage significance (HERCON). Level of Significance, Local, State, National, is in accordance with the level of Government legislation.

What is significant?

The Yarram Club Hotel at 287 Commercial Road, Yarram, is significant. The original form, verandah, materials and detailing as constructed in c1912 are significant.

Later outbuildings, and alterations and additions to the building are not significant.

How is it significant?

The Yarram Club Hotel is locally significant for its historical, social, aesthetic and scientific values to the Shire of Wellington. The verandah may be of State significance but this requires further research to determine.

Why is it significant?

The Yarram Club Hotel is **historically and socially significant at a local level** as it represents the early twentieth century development of Yarram, when it was established as a commercial centre servicing an extensive dairying and grazing district, when it was the seat of local government with the Alberton Shire offices, and when the town grew in the early 1900s. Charles Stockwell built the first Yarram Club Hotel on the site in 1893. From 1902, Stockwell's Hotel was occupied by hotelkeeper William Dwyer, followed by his wife Beatrice Dwyer from 1910 to 1914. In the 1910's, the hotel is referred to as Dwyer's Club Hotel by local newspapers. In c1912, Stockwell contracted builders Casbolt and Avery to build the existing Yarram Club Hotel and its verandah; this date is reflected on the parapet of the building. The rate books do suggest that the construction was staged between 1907 and 1912. Stockwell had the Yarram Club Hotel built with the same profile to the parapet and the same Classical details as the earlier Stockwell Building to the north (built 1908), together leaving a lasting effect on the town's skyline. The Yarram Club Hotel was retained by the Stockwell family until 1934, when it was sold to Florence E. Parkinson, who remained the owner for almost 40 years, until 1972. The hotel is significant for having continually served the local community as a social and entertainment venue for over 100 years, to present day. The hotel is also significant for its association with Charles J. Stockwell, a stonemason and brickmaker who opened a brickworks in Yarram and made his own bricks for the construction of his first buildings (the first building at 275-281 Commercial Road and the first Shire Hall). Stockwell also owned and built the landmark Stockwell Building to the north (c1908). (Criteria A, G & H)

The Yarram Club Hotel **is aesthetically significant at a local level** as a highly intact Federation Free Classical building in the shire, and as a landmark building on the main commercial street in the township of Yarram, which has a large impact on the town's picturesque skyline. The substantial two-storey building has three main elaborate elevations with Classical details and prominent corner towers, and is visible throughout the town. The Free Classical style is illustrated in the symmetrical facade, textured the walls which are finished with roughcast render, the form of the parapet which conceals the large skillion roofs which slope towards a central, open courtyard (now built over with glass roof) and creates a decorative accent on the skyline, the engaged pilasters which extend onto the parapet and stop with a small capital above the parapet, and the dominant corner towers with domed roofs. Further illustrating the style are the five segmental-arch openings to the loggia at first floor level, opening to a recessed balcony, each with a projecting round balcony with sharply delineated holes in a 'latticework' pattern, and numerous semicircular openings, the Diocletian windows with timber-framed windows with coloured (green and red) glass, and the abstracted mouldings forming pediments to the windows of the first floor level of the towers. Also notable are the wide cantilevered verandah with large rounded corners, the words to the parapet reading 'YARRAM CLUB 1912

HOTEL' in relief, the layout of the entrances to the facade (at the base of the corner towers and at the centre) that have an alcove, original timber panelled doors and highlights, the glazed brown tiles to the dado level of the ground floor, the original casement and one-over-one timber sash windows, and the groupings of timber windows, comprising combinations of timber casement windows and highlights, with clear glass (most with a modern reflective screen) or coloured leadlight (predominantly green and red). Many of the windows retain coloured geometric and pictorial leadlight, reflecting an Art Nouveau influence. (Criterion E)

The Yarram Club Hotel is **scientifically significant at a local level** for the very early use of an elegant cantilevered verandah that sweeps around the corners in round edges. It is significant as one of the most intact early cantilevered verandahs on a commercial building in a rural town in Victoria, illustrating the bold adoption of new technology at the time of construction. (Criterion F)

Statutory Recommendations

This place is recommended for inclusion in the Schedule to the Heritage Overlay of the Wellington Shire Planning Scheme to the boundaries as shown on the map.

External Paint Controls	Yes
Internal Alteration Controls	No
Tree Controls	No
Outbuildings or fences which are not exempt under Clause 43.01-3	No
Prohibited Uses May Be Permitted	No
Incorporated Plan	No
Aboriginal Heritage Place	Not assessed

Map of recommended boundary for Heritage Overlay

Note: The aerial photo has a slight error in its position and is not a true depiction of the location of the building. The building is known to sit within the southern title boundary and is recommended to be covered in its entirety with a Heritage Overlay.

KEY

Recommended for Heritage Overlay

Title boundary

Yarram Club Hotel
287 Commercial Rd, Yarram

Project: Wellington Shire Stage 2 Heritage Study
Client: Wellington Shire Council
Author: Heritage Intelligence Pty Ltd
Date: 12/2/16

History

Locality history

The Tarra Creek pastoral run was taken up in the 1840s, in the area that now encompasses the Yarram township. In the early 1850s, John Carpenter built a flour mill and sawmill near the Tarra River, upon which a bridge was soon built. A small township began to develop on private land on the west side of the River, which was first named Barkly, after Victorian Governor Sir Henry Barkly. However, the small township soon became known as Yarram Yarram; the parish name. Yarram is an Aboriginal word though to mean 'plenty of water' or 'billabong'. The town would be called Yarram Yarram until 1924 (Fletcher & Kennett 2005:79; YDHS website)

Yarram was part of the first Shire established in Gippsland – Alberton Shire established 1864 – where a District Road Board was formed in 1855 (Context 2005:38). In 1857, the first store was opened in the town of Yarram Yarram by Charles Devonshire. Soon other stores were established as the town grew, including a shanty on the site of the Yarram Hotel. The development was a result of the marketplace located in Yarram, which served local farmers who preferred the location over the more distant Port Albert (YDHS website). The first mechanics' institute was built in 1860 and a school opened in 1861. All communication during this period was via Port Albert to the south (Fletcher & Kennett 2005:80).

Yarram's growth was constrained by the release of private land for sale. Development within the town gained momentum from the 1880s, with town allotments purchased from private landholders (Fletcher & Kennett 2005:80). One such developer was James Nicol, who owned the land east of Commercial Road, between (just north of) Gipps Street and James Street. Nicol subdivided the land and sold town allotments from 1889. By the 1890s, Yarram had established itself as a commercial centre, servicing an extensive dairying and grazing district. The Yarram Butter Factory (1891) was a major component of the industry in this area of the Shire (Context 2005:12, 38). The township of Yarram Yarram was gazetted in 1893 and in 1897 the Alberton Shire offices were relocated to Yarram, establishing the southern town as a seat of Government (Context 2005:38; YDHS website).

From the early 1900s, large areas of land were selected in the Strzelecki Ranges to the north and west of Yarram for dairying, supplying cream to the butter factory. By 1903, Yarram Yarram also had a Shire hall, four churches, the Commercial and Yarram hotels, Masonic and Rechabite Lodges and a state school. At the centre of the pastoral district, Yarram remained the cattle market for southern Gippsland (*Australian handbook* 1903). The Yarram courthouse opened in 1908, the hospital was officially opened in 1914 and a higher elementary school was established in 1918. In 1921, the Great Southern railway Line from Melbourne reached Yarram (Context 2005:30, 41, 44). The Forests Commission established an office in Yarram in 1945 to manage the reforested lands in the region. From the 1950s, the Housing Commission and several housing co-operatives built many new homes in Yarram. However, the town was affected by the decline of rural industries in the 1970s. The milk factory and railway line closed in 1987 (Fletcher & Kennett 2005:80).

In 1994, Wellington Shire was created by the amalgamation of the former Shires of Alberton, Avon and Maffra, the former City of Sale, most of the former Shire of Rosedale, as well as an area near Dargo which was formerly part of Bairnsdale Shire (Context 2005:39). The town continues to serve as an important regional centre. It is also the location of the regional headquarters for the Department of Natural Resources and Environment (Fletcher & Kennett 2005:80).

Thematic context

This place is associated with the following themes from the *Wellington Shire Thematic History* (2005):

9. Developing cultural Institutions and Way of Life

Hotels were often one of the first buildings erected a in new settlement, as the social centre for the growing community, as a resting place on a coaching route and in the northern part of the Shire, en route to the goldfields. They provided lodgings and stables for travellers and before the establishment

of public, commercial and government buildings, the rooms could also serve as meeting rooms for local groups, public meetings and travelling doctors who periodically tended the community.

Some of the earliest remaining hotels in the study area are the Exchange Hotel, Rosedale (c1863), Macalister Hotel in Maffra (c1863, 1922 additions), Railway Hotel in Heyfield (1885, 1940 additions) and Briagolong Hotel (1874; altered). Later hotels appeared once the towns were further established and provided competition to the earlier hotels, such as the Maffra Hotel (1900). In the twentieth century, earlier buildings were replaced, or re-built due to fires, such as the Tinamba Hotel (1924), Cricket Club Hotel in Cowwarr (1929), and Commercial Hotel in Heyfield (1930). The hotels continue to serve as social and entertainment venues for the present communities.

Place history

In June 1874, James Nicol, farmer of Woranga, purchased 328 acres in Yarram (crown portions 43, 44, 45 & 51, Parish of Yarram Yarram). Nicol subdivided the land, creating the town lots east of Commercial Road, between (just north of) Gipps Street and James Street. This included the lots on the east side of Commercial Road, and lots on Nicol Street and Nicol Lane. Nicol sold lots from 1889, up until his death in 1922, when the remaining land was transferred to John Nicol, Robert P. Nicol and William J. Nicol (LV:V677/F323).

Nicol sold Lot 4 (the northern half of 287 Commercial Road) to Charles John Stockwell, Yarram Yarram, mason, in September 1887 (LV:V1943/F443). Nicol sold Lot 3 (the southern half of 287 Commercial Road) to James J. Bowden in July 1888 (LV:V677/F323), which Stockwell must have obtained by 1912 to construct the existing building.

Charles J. Stockwell had been a stonemason for nine years before moving to Yarram (*Gippsland Times*, 27 Jun 1921:6). Stockwell was a brickmaker and stonemason and when he was unable to find a good brickyard in Yarram, he made his own bricks with clay taken from a site in James Street, to construct the first building at 275-281 Commercial Road (the site of the existing Stockwell Building), which was the first brick building in Yarram. Stockwell is also known to have built the old Shire Hall (demolished; was at 265 Commercial Road), which he leased to the Alberton Shire Council from March 1897 (*Gippsland Times*, 27 Jun 1921:6; *Traralgon Record*, 23 Feb 1897:3). In 1912 Stockwell opened a brickyard on Duke Street where he had been obtaining clay (Adams 1990:141).

(N.B. The rate books do not always provide lot numbers or clear or consistent descriptions for Stockwell's different buildings during this early period, which makes it very difficult to follow the development of his separate buildings.)

Charles Stockwell built the first Yarram Club Hotel at the current 287 Commercial Road in 1893 (YDHS; Adams 1990:159). In 1894, Stockwell was rated for the first time for a 'House & Club', on the one property in Yarram, with a combined Net Annual Value of 120 pounds (RB)

From 1902 (to 1910), Stockwell's Hotel was occupied by hotelkeeper William Dwyer, with a steady NAV of 140 pounds in 1902 (RB). Following Dwyer's death, his wife Beatrice Dwyer, Publican, was the proprietor until 1914 (RB; LV:V1943/F443; LV:V1943/F443; Adams 1990:159). In the 1910's, the hotel is referred to as Dwyer's Club Hotel by local newspapers (*Gippsland Standard*, 16 Apr 1915:2). A photo (Figure H1) prior to the construction of the two-storey Yarram Club Hotel showed single-storey buildings in the vicinity of the current 287 Commercial Road, two lots north of James Buckley's Federal Coffee Palace on the corner of James Street (Stone n.d.:20).

Adams (1990:159) states that c1912, Stockwell contracted builders Casbolt and Avery to build the existing Yarram Club Hotel (Stone n.d.:16 citing Adams 1990:159). The facade of the Hotel reads 'YARRAM CLUB 1912 HOTEL' confirming this date. However, rate books indicate that there was a major jump in value in both 1908 and 1913. In 1908, the NAV of Stockwell's Hotel occupied by Dwyer increased from 140 pounds to 215 pounds., and in 1913, the NAV of the Hotel again increased, from 215 to 300 pounds (RB). This may suggest that the existing building was erected in stages during this period, and completed by 1912. Stockwell had the Yarram Club Hotel built with the same profile to

the parapet and the same Classical details as the earlier Stockwell Building to the north (built 1908), leaving a lasting effect on the town's skyline. In March 1914, the *Gippsland Standard* (4 Mar 1914:2) reported that Stockwell's Club Hotel was recently finished and an 'ornament to the town'. A photo dating to 1914 (Figure H2), soon after it was completed, showed the facade and south elevation of the Club Hotel at a distance (SLV). The two-storey facade with its parapets, pediments, corner towers, recessed balcony to the first floor, and return verandah appeared as they do in 2015.

In June 1921, Charles Stockwell died and the Lots 3, 4 & 5 (current 275-287 Commercial Road), including the Stockwell Building and Yarram Club, were transferred to John Ray Stockwell, grazier, and James Smith, retired grazier. From May 1924, the property (lots 3, 4, 5 and part of lot 2 which is the current 295 Commercial Road) was owned by John Stockwell and Charles R. L. Stockwell, graziers (LV:V1943/F443; V4864/F737).

A photo dating between c1920 and c1954 (Figure H3) showed the facade and north elevation of the Yarram Club Hotel in clear detail (SLV). The building above the wide cantilevered verandah appeared as it does in 2015. At ground level, there was an entrance at the north end (next to the corner entrance) that has since been closed, otherwise the openings were the same as those that remain in 2015.

In 1934, the Yarram Club Hotel was sold to Florence Eliza Parkinson, licensed victualler. Parkinson remained the owner until 1972, when it was sold to Bruno and Freda Carollo. The hotel has had a number of owners after this date (LV:V5956/F036).

In 2015, the parapet of the facade reads 'Yarram Club 1912 Hotel' and continues to serve as the Yarram Club Hotel, with a bar, bistro and accommodation.

Figure H1. The first Yarram Club Hotel, to the north of the James Buckley's Federal Coffee Palace on the corner of James Street, in the foreground. The first Yarram Club Hotel was a single-storey building two lots up from the Federal Coffee Palace (Stone n.d.:20).

Figure H2. This 1914 photo showed the facade and south elevation of the Yarram Club Hotel at a distance, soon after it was completed. The two-storey facade with its parapets, pediments, corner towers, recessed balcony to the first floor, and return cantilevered verandah appeared as they do in 2015, although one flag pole is missing and the application of light and dark colours is different. (SLV Id no. H92.150/354):

Figure H3. This photo dating between c1920 and c1954 showed the facade and north elevation of the Yarram Club Hotel in clear detail. The building above the verandah appeared as it does in 2015, although the colour application of light and dark is different. At ground level, there was an entrance at the north end (south of the corner entrance) that has since been closed, otherwise the openings were the same as those that remain in 2015 (SLV, H32492/4104).

Sources

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Victorian Places, 'Yarram', <http://www.victorianplaces.com.au/>, accessed 16 February 2016.

Yarram & District Historical Society (YDHS) collection: historical information and photos generously provided by Cate Renfrey, Nov 2015. Including the booklet 'Heritage Trail along Commercial Road, Yarram' & website 'The history of Yarram & District', <http://home.vicnet.net.au/~ydhs/history%20of%20yarram.htm>, accessed 16 February 2016.

Description

This section describes the place in 2016. Refer to the Place History for additional important details describing historical changes in the physical fabric.

The Yarram Club Hotel was built c1912 and is a very large two-storey building reflecting the Federation Free Style. The hotel is located south of Stockwell's earlier development, Stockwell's Building (c1908); the Yarram Club was designed with similar Classical details. The Yarram Club Hotel is a landmark building at the centre of the main commercial street of Yarram, built in the Federation Free style. It is located on the front boundary, with an elegant cantilevered verandah that extends over the public footpath. The c1912 building and verandah are in very good condition and retain a very high level of integrity.

Cantilevered verandah

The Yarram Club Hotel is notable for the very early use of an extensive cantilevered verandah on a commercial building in a rural town in Victoria. It illustrates the bold adoption of new technology at the time of construction and is significant as an intact early example. Further research is required to determine if it is of State significance.

The following information was provided by Professor Miles Lewis (personal communication, April 2016):

The Melbourne City Council supplemented its standard verandah design with a curved metal bracketted type, probably in 1893, which is the date of an architectural drawing illustrating the construction and design. They were also made wider, like a proper verandah. An example of this style remains in Gertrude Street, Fitzroy. But it is believed that very few were built, which was probably due to the Depression in the 1890s. Although the example in Yarram is visually different it is essentially the same structural principle. "The standard modern verandah is of course stayed from above rather than supported from below. From memory there is a third type - a true cantilever in reinforced concrete - at Terang, by W P Knights, but later in date, perhaps 1920." It is unclear when cantilevered verandahs or pseudo-cantilevered verandahs became the norm, but they are illustrated

in a Wunderlich brochure of 1919, when they seem to be regarded as normal (Miles Lewis, pers. comm., April 2016; Wunderlich 1919:2, 23).

Figure D1 & Aerial. The substantial two-storey building has three main elaborate elevations with Classical details and prominent corner towers, and is highly visible throughout the town. The large skillion roofs slope towards a central, open courtyard (now built over with glass roof) and they are clad in corrugated iron and concealed behind the parapet. The walls are constructed of brick with roughcast render to the exterior (overpainted). The symmetrical facade has picturesque skyline created by a tall parapet with small pediments at the ends, before large round towers are imbedded in the corners to terminate each end of the facade. The round towers have domed roofs encircled by deeply projecting cornices, (the southern dome retains a flag pole but the one on the northern dome is missing). The round towers, at first floor level, have one-over-one timber sash windows with a moulding above that forms an abstracted Classical pediment.

The first floor has engaged pilasters which extend onto the parapet and stop above the parapet with a small capital. The parapet conceals the skillion roof form and undulates between these pilasters, with groups of three small openings to each bay. These groups of small rectangular openings repeat below the pediments and across the towers. The parapet reads 'YARRAM CLUB 1912 HOTEL' in relief.

At the centre of the facade there are five segmental-arch openings to a recessed balcony, each with a projecting round balcony with sharply articulated holes in a 'latticework' pattern. Either side are Diocletian windows with timber-framed windows, some with coloured (green and red) glass. Above the Diocletian windows are round-arched mouldings, with a thin narrow vertical moulding that reflects a keystone.

Figure D2. The form and detail to the facade is repeated on the side elevations, including the parapet and pediments, Diocletian windows and the balconies to openings.

Modern signage has been attached to the facade in various locations.

Figure D3. The wide cantilevered verandah runs across the facade and returns on part of the north elevation, with large rounded corners. It has corrugated iron cladding (overpainted) to the roof and retains the original metal support structure underneath. The ground floor has glazed brown tiles to the dado level with roughcast render to the top 2/3 of the wall (overpainted).

Figure D4. There are three entrances at the ground floor to the facade; two corner, angled entrances (at the base of the towers), and a third at the centre of the facade. Each entrance has an alcove (the corner entrances have timber-lined roofs), entered by original timber panelled doors (that have had the top panel of glazing covered over). Above the corner entrances are large groups of timber square windows with coloured glass. The central entrance has a highlight (with modern glass).

Figure D5. The ground floor (facade and north elevation) has large groups of windows, comprising combinations of timber casement windows and highlights, with clear glass (most with a modern reflective screen) or coloured leadlight. Many of the windows retain coloured geometric and pictorial leadlight, reflecting an Art Nouveau influence. Figure D5 shows the window group to the south (right) of the northern corner entrance. This is the only altered opening to the facade, as it originally had an entrance door in the right half (since closed over sympathetically). The leadlight to this window contains the words 'YARRAM CLUB HOTEL'.

Figure D1. The substantial two-storey building has three main elaborate elevations with Classical details and prominent corner towers, and is highly visible throughout the town.

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Figure D4. The southern entrance (left) at the base of the tower, and the central entrance to the facade (right). Both have the original timber panelled doors (that have had the top panel of glazing covered over).

Figure D5. This photo shows the leadlight window group to the south (right) of the northern corner entrance. This is the only altered opening to the facade, as it originally had an entrance door in the right half (since closed over sympathetically). The leadlight to this window contains the words 'YARRAM CLUB HOTEL'.

Sources

All photos taken in 2015 by Heritage Intelligence Pty Ltd as part of Wellington Shire Stage 2 Heritage Study.

Wunderlich Limited (1919), *Ceilings for Every Room in Every Home,* Sydney, pp 2, 32. Cited by Miles Lewis 2016.

Miles Lewis, personal communication, April 2016.

Comparative analysis

It is common, in many parts of the State, for many of the historic posted verandahs to have been removed from this type of building, (often due to road safety concerns of Shire engineers around the State, during the 1960s) and this comparative analysis illustrates that it does not impact the overall significance of the place in Wellington Shire, especially as the verandahs are being reconstructed when finances permit (eg Maffra Hotel verandah 2016) and engineers have found innovative ways such as moving the kerb further from the posts or installing low concrete bollards, to ensure cars do not crash into the posts.

Yarram Club Hotel, 287 Commercial Rd, Yarram – c1912 rendered brick Federation Free Style hotel. A highly intact and elaborately detailed dominant building that is a landmark in the Yarram streetscape. The c1908 Stockdale Building and the c1912 Yarram Club Hotel are notable for the very early use of an extensive cantilevered verandah on a commercial building in a rural town, illustrating the bold adoption of new technology of the time. This compares with Geelong where the earliest use of a cantilevered verandah is a small shop built in 1912 on the NE corner of Gheringhap and Ryrie Streets and designed by Geelong architects Tombs and Durran for Norris Macrow. The Federation Free Style

building is also comparable with the exuberant design of the 1909 Provincial Hotel, in Lydiard St North, Ballarat, by architect P S Richards. Recommended for the Heritage Overlay as part of this Study.

Comparable places:

Exchange Hotel (former), 2-10 Prince St, Rosedale – 1863 two-storey rendered brick hotel on a corner lot that addresses two streets, in the Victorian Georgian style. The two storey timber verandah structure probably dates to 1911, with a modern balustrade. The hotel is highly intact except for slight alterations to the openings on the ground floor. It is a landmark building located on a prominent site in Rosedale and significant as an early building in the town, and for its association with local builder William Allen. Recommended for the Heritage Overlay as part of this Study.

Metropolitan Hotel (former), 95 Johnson St, Maffra – 1889-90 two-storey brick hotel built in the Victorian Filligree style with elaborate Classical details. The two-storey verandah structure was rebuilt, but retains the original cast iron work. The building has been incorporated into a large supermarket building, but retains the two highly intact main elevations which are dominant elements in the Maffra streetscape. Recommended for the Heritage Overlay as part of this Study.

Maffra Hotel, 122 Johnson St, Maffra – 1900 (with a 20th century addition at the north end of the facade) two-storey brick hotel in the Federation Queen Anne style. The elaborate Queen Anne verandah had been removed, but it was recently reconstructed using early photographs for historical accuracy. The hotel and its corner tower are intact, with some alterations to the openings on the ground floor. Recommended for the Heritage Overlay as part of this Study.

Victoria Hotel, 53 Turnbull St, Alberton – 1889 two-storey Victoria hotel is Classical in style originally with Second Empire influences. It is significant as one of the best examples of a boom style hotel in the Gippsland region, historically associated with the railway, and one of the few remaining 19th century commercial buildings in Turnbull Street. The building is rendered (overpainted), the doors replaced, the two-storey cast-iron verandah has been removed and the tower and widows walk appears to have been removed (a dominant element). (HO10)

Rosedale Hotel, 29-31 Lyons St, Rosedale – built as a single-storey building in 1858 with additions dating to 1927. A two-storey brick construction with a facade, roof form and parapet that dates to the Interwar period. It is significant as an important early hotel complex in Gippsland, for its association with builder William Allen (and others), for the plan of the complex, and for their contribution to the townscape. Retains 1858 stables and a two-storey kitchen and staff quarters dating to 1863. (VHR H645)

Criterion Hotel, 90-94 Macalister Street, Sale – 1866 two-storey rendered brick hotel with simple Classical detailing, located on a corner lot that addresses two streets. It is significant as one of the oldest and largest, intact, 19th century hotels in Victoria, with a two-storey cast iron verandah which is amongst the largest in Victoria. The two-storey cast iron verandah dating to c1877 was restored (or reconstructed) c2008, probably with the original cast-iron re-installed. (VHR H215)

Star Hotel, 173-85 Raymond St, Sale – 1888-89 two-storey (overpainted) brick hotel with rendered Classical details. Located on a corner lot, the hotel addresses two streets. It is significant for representing one of the finest architectural expressions of the period in the work of Sale architect J.H.W. Pettit and as a landmark corner building in the town centre precinct. The two-storey timber verandah (early but not original) has been removed. (HO277)

Management Guidelines

Whilst landowners are not obliged to undertake restoration works, these guidelines provide recommendations to facilitate the retention and enhancement of the culturally significant place, its fabric and its setting, when restoration works or alterations to the building are proposed. They also identify issues particular to the place and provide further detailed advice where relevant. The guidelines are not intended to be prescriptive and a pragmatic approach will be taken when considering development proposals. Alternative approaches to those specified in the guidelines will be considered where it can be demonstrated that a desirable development outcome can be achieved that does not impact on a place's heritage integrity.

This building is in very good condition and well maintained, however, there are some recommendations below especially relating to some guidelines for signage and heritage enhancement.

1. **Setting**
   - 1.1. Retain clear views of the three elevations that can be seen from Commercial Road.
   - 1.2. Ensure signs and services such as power poles, bus shelters, signs, etc are located so that they do not impact on the important views and the magnificent architecture of this building.
   - 1.3. Paving
     - 1.3.1. For Federation era historic buildings, appropriate paving could be pressed granitic sand, or asphalt. If concrete is selected, a surface with sand-coloured- size exposed aggregate would be better with the Federation style.
     - 1.3.2. Ensure the asphalt or concrete does not adhere to the building itself. Insert 10mm x 10mm grey polyurethane seal over a zipped Ableflex joint filler around the plinth, to ensure concrete does not adhere to it, and to allow expansion and joint movement and prevent water from seeping below the building.

2. **Additions and New Structures**
   - 2.1. New structures should be restricted to the area shown in the blue polygon on the aerial map below.
   - 2.2. Sympathetic extensions are preferred. E.g. New parts that are in the same view lines as the historic building as seen from Commercial Road, should be parallel and perpendicular to the existing building, no higher than the existing building, similar proportions, height, wall colours, roofs hidden behind parapets, with rectangular timber framed windows with a vertical axis. But the parts that are not visible in those views could be of any design, colours and materials.
   - 2.3. Where possible, make changes that are easily reversible. E.g. The current needs might mean that a doorway in a brick wall is not used, or located where an extension is desired. Rather than bricking up the doorway, frame it up with timber and sheet it over with plaster, weatherboards, etc.
   - 2.4. If an extension is to have a concrete slab floor, ensure it will not reduce the air flow under the historic brick building.
   - 2.5. Avoid hard paths against the walls. Install them 500mm away from the walls and 250mm lower than the ground level inside the building. Fill the gap between the path and wall with very coarse gravel to allow moisture to evaporate from the base of the wall. See section 7.
   - 2.6. New garden beds at the rear.
     - 2.6.1. These should be a minimum of 500mm from the walls, preferably further, and the ground lowered so that the finished ground level of the garden bed is a minimum of 250mm lower than the ground level which is under the floor, inside the building. Slope the soil and garden bed away from the building, and fill the area between the garden

bed and walls, with very coarse gravel up to the finished level of the garden bed. The coarse gravel will have air gaps between the stones which serves the function of allowing moisture at the base of the wall to evaporate and it visually alerts gardeners and maintenance staff that the graveled space has a purpose. The reason that garden beds are detrimental to the building, is by a combination of: watering around the base of the wall and the ground level naturally builds up. The ground level rises, due to mulching and leaf litter and root swelling, above a safe level such that it blocks sub floor ventilation, and the wall is difficult to visually monitor on a day to day basis, due to foliage in the way.

3. Accessibility

3.1. Ramps

3.1.1. Removable ramp construction

3.1.1.1. A metal framed ramp which allows air to flow under it, to ensure the subfloor vents of the building are not obstructing good airflow under the floor, which will allow the wall structure to evaporate moisture, reduce termite and rot attack to the subfloor structure and reduce rising damp in brick/stone walls.

3.1.1.2. If it is constructed of concrete next to brick walls this may cause damp problems in the future.

3.1.1.3. Ensure water drains away from the subfloor vents, and walls and any gap between the wall and the ramp remains clear of debris. Insert additional sub floor vents if the ramp has blocked any of them.

3.1.1.4. The hand rails on the ramp should not be a feature, which would detract from the architecture. Plain thin railings painted in the same colour as the walls, so that they blend in, would be appropriate.

3.2. Metal banisters may be installed at the front steps. They are functional and minimalist and they have a minor visual impact on the architecture and therefor they are a suitable design for an accessible addition.

4. **Reconstruction and Restoration**

If an opportunity arises, consider restoring and reconstructing the following.

4.1. Remove the excessive signs, which clutter the views of the magnificent architecture of this building.

4.1.1. Remove the internally lit light boxes and use signs designed with a Federation era style, which are lit with external spot lights, particularly on the façade above the verandah.

4.1.2. Remove the sandwich board sitting on the top of the verandah.

4.2. Let the magnificent architecture do the advertising, by using it on branding, and discretely install uplighting above the verandah to highlight the architectural features. Use more subtle atmospheric lighting under the verandah to highlight the architecture and special functions provided by this hotel.

4.3. Verandah

4.3.1. The original verandah is an example of a very early use of cantilever supports. The thin fascia sweeps around the curved corners creating a very streamlined appearance, but the signs hanging off it compromise this. See Fig H3, which illustrates the way it looked and operated without too many signs cluttering the building.

5. Brick and Stucco Walls

5.1. Mortar: Match the lime mortar, do not use cement mortar. Traditional mortar mixes were commonly 1:3 lime:sand.

5.2. Paint and Colours (also see Paint Colours and Paint Removal)

5.2.1. It is recommended to paint the exterior of the building using original colours (paint scrapes may reveal the colours) to enhance the historic architecture and character. Refer to Fig H3 for guidance.

5.2.2. Note, even though some paints claim to 'breathe', there are no paints available, that adequately allow the walls to 'breathe'.

5.2.3. Paint removal: It is recommended to investigate if the paint finish is original or if the roughcast stucco was unpainted. If it is decided to remove the paint from the stucco, this must be done chemically (never sand, water or soda blast the building as this will permanently damage the bricks, mortar and render. Never seal the bricks or stucco as that will create perpetual damp problems). Removal of the paint will not only restore the elegance of the architecture, but it will remove the ongoing costs of repainting it every 10 or so years.

5.2.4. However, if it is decided to repaint the stucco, it should closely resemble the light and dark application seen in Fig H3.

5.3. Remove any dark grey patches to the mortar joints - this is cement mortar which will damage the bricks, as noted above, and reduce the longevity of the walls. Repoint those joints with lime mortar. The mortar is not the problem it is the messenger, alerting you to a damp problem (also see Water Damage and Damp)

5.4. Modern products: Do not use modern products on these historic brick and stucco walls as they will cause expensive damage. Use lime mortar to match existing.

5.5. **Do not seal** the brick and stucco walls with modern sealants or with paint. Solid masonry buildings **must be able to evaporate water** when water enters from leaking roofs, pipes, pooling of water, storms, etc. The biggest risk to solid masonry buildings is permanent damage by the use of cleaning materials, painting, and sealing agents and methods. None of the modern products that claim to 'breathe' do this adequately for historic solid masonry buildings.

6. Care and Maintenance

6.1. Retaining and restoring the heritage fabric is always a preferable heritage outcome than replacing original fabric with new.

6.2. Key References

6.2.1. Obtain a copy of "Salt Attack and Rising Damp" by David Young (2008), which is a free booklet available for download from Heritage Victoria website. It is in plain English, well illustrated and has very important instructions and should be used by tradesmen, Council maintenance staff and designers.

6.2.2. Further assistance is available from the Shire's heritage advisor.

6.3. Roofing, spouting and down pipes

6.3.1. Use galvanised corrugated iron roofing, spouting, down pipes and rain heads. It is preferable to use short sheet corrugated iron and lap them, rather than single long sheets, but it is not essential.

6.3.2. Do not use Zincalume or Colorbond.

6.3.3. Use Ogee profile spouting, and round diameter down pipes.

6.4. Joinery

6.4.1. It is important to repair rather than replace where possible, as this retains the historic fabric. This may involve cutting out rotten timber and splicing in new timber, which is a better heritage outcome than complete replacement.

6.4.2. The original external timber doors and windows require careful repair and painting.

7. Water Damage and Damp

7.1. Signs of damp in the walls include: lime mortar falling out of the joints, moss growing in the

mortar, white (salt) powder or crystals on the brickwork, existing patches with grey cement mortar , or the timber floor failing. These causes of damp are, in most cases, due to simple drainage problems, lack of correct maintenance, inserting concrete next to the solid masonry walls, sealing the walls, sub floor ventilation blocked, or the ground level too high on the outside.

7.2. Always remove the **source** of the water damage first (see Care and Maintenance).

7.3. Water falling, splashing or seeping from damaged spouting and down pipes causes severe and expensive damage to the brick walls.

7.4. Repairing damage from damp may involve lowering of the ground outside so that it is lower than the ground level inside under the floor, installation of agricultural drains, running the downpipes into drainage inspection pits instead of straight into the ground. The reason for the pits is that a blocked drain will not be noticed until so much water has seeped in and around the base of the building and damage commenced (which may take weeks or months to be visible), whereas, the pit will immediately fill with water and the problem can be fixed before the floor rots or the building smells musty.

7.5. Damp would be exacerbated by watering plants near the walls. Garden beds and bushes should be at least half a metre away from walls.

7.6. Cracking: Water will be getting into the structure through the cracks (even hairline cracks in paint) and the source of the problem needs to be remedied before the crack is filled with matching mortar, or in the case of paint on brick, stone or render, the paint should be chemically removed, to allow the wall to breathe properly and not retain the moisture.

7.7. Subfloor ventilation is critical. Check that sub floor vents are not blocked and introduce additional ones if necessary. Ensure the exterior ground level is 250mm or more, lower than the ground level inside the building. Good subfloor ventilation works for free, and is therefore very cost effective. Do not rely on fans being inserted under the floor as these are difficult to monitor, they can breakdown as they get clogged with dust, etc, and there are ongoing costs for servicing and electricity.

7.8. Engineering: If a structural engineer is required, it is recommended that one experienced with historic buildings and the Burra Charter principle of doing 'as little as possible but as much as necessary', be engaged. Some of them are listed on Heritage Victoria's Directory of Consultants and Contractors.

7.9. Never install a concrete floor inside a solid masonry building, as it will, after a year or so, cause long term chronic damp problems in the walls.

7.10. Never use cement mortar, always match the original lime mortar. Cement is stronger than the bricks and therefore the bricks will eventually crumble, leaving the cement mortar intact! Lime mortar lasts for hundreds of years. When it starts to powder, it is the 'canary in the mine', alerting you to a damp problem – fix the source of the damp problem and then repoint with lime mortar.

7.11. Do not install a new damp proof course (DPC) until the drainage has been fixed, even an expensive DPC may not work unless the ground has been lowered appropriately.

8. Paint Colours and Paint Removal

8.1. A permit is required if you wish to paint a previously unpainted exterior, and if you wish to change the colours from the existing colours.

8.2. Even if the existing colour scheme is not original, or appropriate for that style of architecture, repainting using the existing colours is considered maintenance and no planning permit is required.

8.3. If it is proposed to change the existing colour scheme, a planning permit is required and it would be important to use colours that enhance the architectural style and age of the building.

8.4. Rather than repainting, it would be preferred if earlier paint was chemically removed from

brick, stone and rendered surfaces, revealing the original finish.

8.5. Chemical removal of paint will not damage the surface of the stone, bricks or render or even the delicate tuck pointing, hidden under many painted surfaces. Removal of the paint will not only restore the elegance of the architecture, but it will remove the ongoing costs of repainting it every 10 or so years.

8.6. Sand, soda or water blasting removes the skilled decorative works of craftsmen as well as the fired surface on bricks and the lime mortar from between the bricks. It is irreversible and reduces the life of the building due to the severe damp that the damage encourages. Never seal the bricks or render as that will create perpetual damp problems.

9. Services

9.1. Ensure new services and conduits, down pipes etc, are not conspicuous. Locate them at the rear of the building whenever possible, and when that is not practical, paint them the same colour as the building or fabric behind them, or enclose them behind a screen the same colour as the building fabric that also provides adequate ventilation around the device. Therefore, if a conduit goes up a red brick wall, it should be painted red, and when it passes over say, a cream coloured detail, it should be painted cream.

10. **Signage** (including new signage and locations and scale of adjacent advertising signage)

10.1. Ensure all signage is designed to fit around the significant architectural design features, not over them.

Resources

Wellington Shire Heritage Advisor

Young, David (2008), "Salt Attack and Rising Damp, a guide to salt damp in historic and older buildings" Technical Guide, prepared for Heritage Victoria.

Download from their web site or ask Wellington Shire's heritage advisor to email a copy to you.

NOTE: The blue shaded area is the preferred location for additions and new development.

KEY

Recommended for Heritage Overlay

Title boundary

Yarram Club Hotel
287 Commercial Rd, Yarram

Project: Wellington Shire Stage 2 Heritage Study
Client: Wellington Shire Council
Author: Heritage Intelligence Pty Ltd
Date: 12/2/16

Locality:	**YARRAM**
Place address:	**290-292 COMMERCIAL ROAD**
Citation date	2016
Place type (when built):	Bank
Recommended heritage protection:	Local government level Local Planning Scheme: Yes Vic Heritage Register: No Heritage Inventory (Archaeological): No

Place name: **Union Bank of Australia (former)**

Architectural Style:	Federation Arts & Crafts
Designer / Architect:	Walter Butler
Construction Date:	1913-14

Statement of Significance

This statement of significance is based on the history, description and comparative analysis in this citation. The Criteria A-H are the Heritage Council Criteria for assessing cultural heritage significance (HERCON). Level of Significance, Local, State, National, is in accordance with the level of Government legislation.

What is significant?

The former Union Bank of Australia building at 290-292 Commercial Road, Yarram, is significant. The original form, materials, detailing and colours, as constructed in 1913-14 are significant.

Outbuildings, alterations and additions to the building are not significant, including the modern verandah on the rear elevation and modern shed to the rear of the bank.

How is it significant?

The former Union Bank of Australia is locally significant for its historical, social and aesthetic values to the Shire of Wellington and particularly the town of Yarram.

Why is it significant?

The former Union Bank of Australia **is historically significant at a local level** as it illustrates the importance of Yarram as a town centre and the cattle market for the whole of South Gippsland, serving the dairying and grazing district. Yarram was the seat of government for the Alberton Shire, and began to commercially develop from the 1880s after the release of private land for sale. The building served as a bank from 1914 until 1953, when it was sold into private ownership. (Criterion A)

The former Union Bank of Australia **is socially significant at a local level** as an early example of community action which saved the bank from being demolished by the Alberton Shire Council in 1994. Community members gained support from the National Trust and the Historic Buildings Council, formed the Union Bank Committee and presented a formal proposal to retain the building to the Wellington Shire Council, who decided to retain the building in 1995. It was reopened after restoration, as a community facility in 2001. (Criterion G)

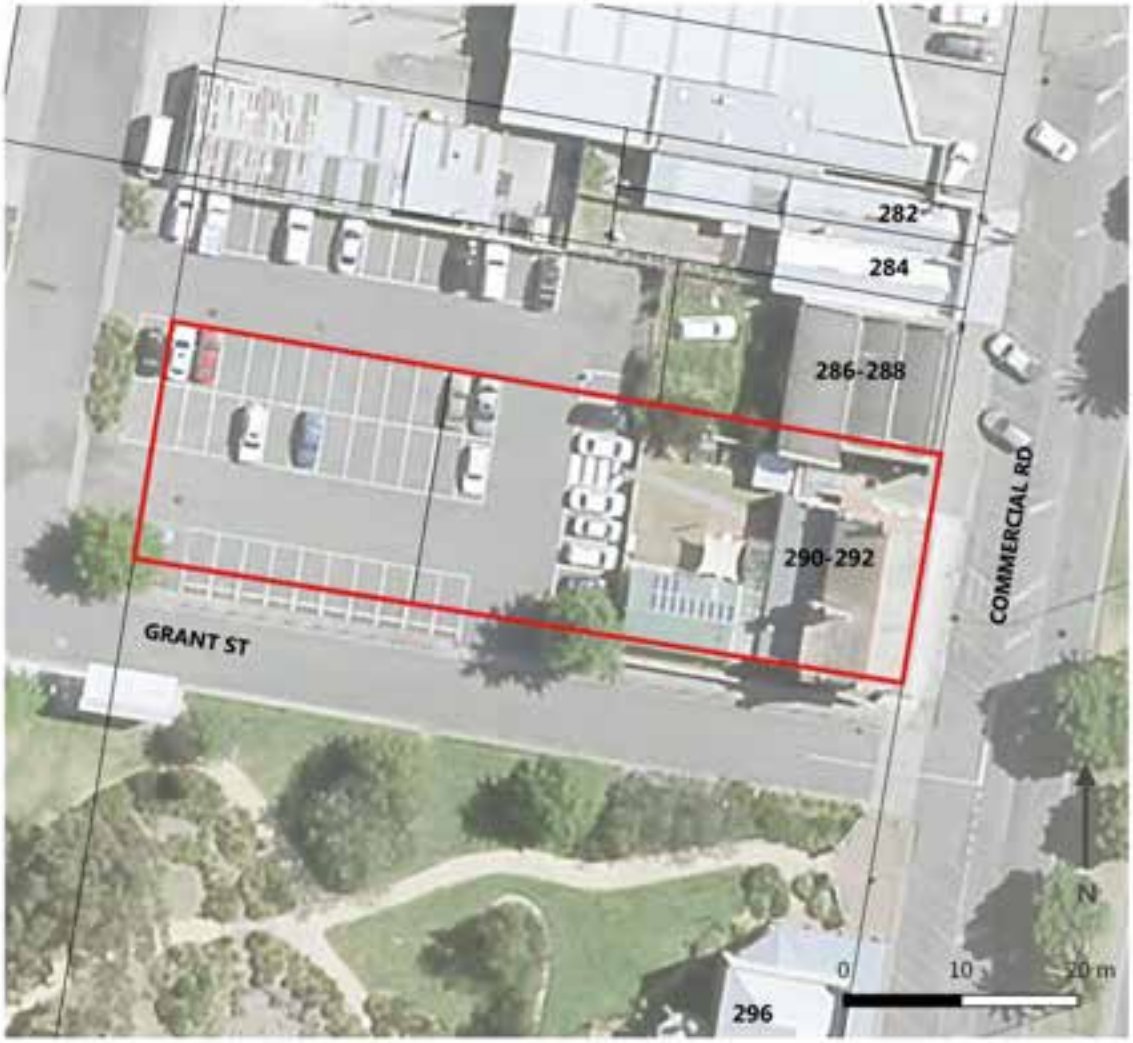
The former Union Bank of Australia **is aesthetically significant at a local level** as a fine and intact example of a substantial Federation Arts and Crafts building designed by prominent architect Walter Butler in 1913-14, who was an advocate of the English Arts and Crafts movement. It is the only commercial building in Yarram designed in the Arts and Crafts style. The style is evident in the gable roof clad with terracotta tiles, face-red brickwork of the walls, contrasting with roughcast, rendered architectural decorative details, the pair of roughcast rendered parapeted gables, each with a wide chimney at the apex, the wide eaves of the roof with exposed rafters with timber brackets to the cornice, bands of roughcast render that continues across the round projecting balcony of the first floor, central semi-circular entrance and (c1950s?) wrought iron and fence that encloses the entrance. Either side of the central arch are groupings of three timber sash windows (with geometric leadlight to the top sash), with a geometric pattern in render above each window. The words 'The Union Bank of Australia Limited' were reconstructed on the curved balustrade in the 1990s, to the original design. The bank is significant for its ornamental contribution to the streetscape, particularly the picturesque brick gable ends viewed from both directions along the street. (Criteria D, E & H)

Statutory Recommendations

This place is recommended for inclusion in the Schedule to the Heritage Overlay of the Wellington Shire Planning Scheme to the boundaries as shown on the map.

External Paint Controls	Yes
Internal Alteration Controls	No
Tree Controls	No
Outbuildings or fences which are not exempt under Clause 43.01-3	No
Prohibited Uses May Be Permitted	No
Incorporated Plan	No
Aboriginal Heritage Place	Not assessed

Map of recommended boundary for Heritage Overlay



KEY

Recommended for Heritage Overlay

Title boundary

Union Bank of Australia (former)
290-292 Commercial Rd, Yarram

Project: Wellington Shire Stage 2 Heritage Study
Client: Wellington Shire Council
Author: Heritage Intelligence Pty Ltd
Date: 12/2/16

History

Locality history

The Tarra Creek pastoral run was taken up in the 1840s, in the area that now encompasses the Yarram township. In the early 1850s, John Carpenter built a flour mill and sawmill near the Tarra River, upon which a bridge was soon built. A small township began to develop on private land on the west side of the River, which was first named Barkly, after Victorian Governor Sir Henry Barkly. However, the small township soon became known as Yarram Yarram; the parish name. Yarram is an Aboriginal word though to mean 'plenty of water' or 'billabong'. The town would be called Yarram Yarram until 1924 (Fletcher & Kennett 2005:79; YDHS website)

Yarram was part of the first Shire established in Gippsland – Alberton Shire established 1864 – where a District Road Board was formed in 1855 (Context 2005:38). In 1857, the first store was opened in the town of Yarram Yarram by Charles Devonshire. Soon other stores were established as the town grew, including a shanty on the site of the Yarram Hotel. The development was a result of the marketplace located in Yarram, which served local farmers who preferred the location over the more distant Port Albert (YDHS website). The first mechanics' institute was built in 1860 and a school opened in 1861. All communication during this period was via Port Albert to the south (Fletcher & Kennett 2005:80).

Yarram's growth was constrained by the release of private land for sale. Development within the town gained momentum from the 1880s, with town allotments purchased from private landholders (Fletcher & Kennett 2005:80). One such developer was James Nicol, who owned the land east of Commercial Road, between (just north of) Gipps Street and James Street. Nicol subdivided the land and sold town allotments from 1889. By the 1890s, Yarram had established itself as a commercial centre, servicing an extensive dairying and grazing district. The Yarram Butter Factory (1891) was a major component of the industry in this area of the Shire (Context 2005:12, 38). The township of Yarram Yarram was gazetted in 1893 and in 1897 the Alberton Shire offices were relocated to Yarram, establishing the southern town as a seat of Government (Context 2005:38; YDHS website).

From the early 1900s, large areas of land were selected in the Strzelecki Ranges to the north and west of Yarram for dairying, supplying cream to the butter factory. By 1903, Yarram Yarram also had a Shire hall, four churches, the Commercial and Yarram hotels, Masonic and Rechabite Lodges and a state school. At the centre of the pastoral district, Yarram remained the cattle market for southern Gippsland (*Australian handbook* 1903). The Yarram courthouse opened in 1908, the hospital was officially opened in 1914 and a higher elementary school was established in 1918. In 1921, the Great Southern railway Line from Melbourne reached Yarram (Context 2005:30, 41, 44). The Forests Commission established an office in Yarram in 1945 to manage the reforested lands in the region. From the 1950s, the Housing Commission and several housing co-operatives built many new homes in Yarram. However, the town was affected by the decline of rural industries in the 1970s. The milk factory and railway line closed in 1987 (Fletcher & Kennett 2005:80).

In 1994, Wellington Shire was created by the amalgamation of the former Shires of Alberton, Avon and Maffra, the former City of Sale, most of the former Shire of Rosedale, as well as an area near Dargo which was formerly part of Bairnsdale Shire (Context 2005:39). The town continues to serve as an important regional centre. It is also the location of the regional headquarters for the Department of Natural Resources and Environment (Fletcher & Kennett 2005:80).

Thematic context

This place is associated with the following themes from the *Wellington Shire Thematic History* (2005):

7. Building Settlements and Towns

- 7.2 Service Centres

Banks were an indication of the importance of a town as a main commercial centre. When banks were first established in regional Victorian locations, they often operated out of the rooms of existing commercial premises (for example hotels), before the construction of a purpose-built bank which was a direct result of commercial growth in the location. Early purpose-built banks often had an attached manager's residence to the rear. During periods of economic growth, the banks were often upgraded with the construction of new premises. These new buildings were usually imposing structures in the architectural style of the era, often architect designed. With the amalgamation and disseverment of banks due to changes in Acts, banks often closed and the buildings were sold into private ownership. A number of former bank buildings remain today in the Shire, and now serve as either commercial premises or private residences. Examples of these are the former Commercial Bank of Australia in Maffra, the former Bank of Australasia in Rosedale, the former State Savings Bank in Stratford and the former Union Bank of Australia in Yarram.

Place history

The Dukes, farmers of Yarram, owned lots on the west side of Commercial Road from at least 1891 (including part of portion 46, Parish of Yarram Yarram), which they leased out (LV:V2390/F853). In March 1911, Margaret A. Thompson (formerly Dukes, widowed and remarried) sold the subdivided lot to The Union Bank of Australia Limited (LV:V2799/F636).

The Union Bank of Australia had been established in Yarram from 1906, first conducting business from rooms at the Federal Coffee Palace (plaque on site; Stone, n.d.). In October 1913, tenders were called for the erection of a 'two-storey brick banking premises, residence, &c., for the Union Bank of Australia Ltd., at Yarram Yarram.' Plans could be viewed either at the existing Union Bank in Yarram Yarram or the office of architects Butler and Bradshaw, Williams Street, Melbourne (*Argus*, 4 Oct 1913:14). The purpose-built bank was constructed in 1913-1914, and was designed by architect Walter Butler (NT). It is thought that Butler worked in partnership with a Mr. G. Insaif (YDHS).

In July 1914, a local newspaper reported that the staff of the Union Bank had moved into the new quarters. The building was described as 'an ornament to the town' (*Gippsland Standard*, 8 Jul 1914:2). The new bank premises were officially opened in August 1914 (plaque on site). A photo dating to soon after the bank was built in 1914 (YDHS) showed the facade of the building, with its tiled gabled roof and parapeted gables with chimneys at each end (Figure H1). The sash windows to the facade appeared as they do in 2015. The central semi-circular arch at the recessed entrance was located below the balcony, with the words 'The Union Bank of Australia Limited' on the solid balustrade (removed, and reinstalled in the 1990s).

The rear portion of the property, adjacent to Grant Street, was subdivided and on-sold in 1949 (LV:V488/F576). In 1953, the Union Bank sold the property to private owners Percy and Elizabeth Copeland, Yarram dentists, who may have added the wrought iron fence and gates. In 1966, the building was sold to Ian Cameron, Yarram dental surgeon, and in 1974, Donald McIvor, solicitor, and his wife Marain became the owners. The property was transferred to the Alberton Shire Council in 1985 (LV:V7428/F540).

In the 1990s, the building served as a community Neighbourhood House and also housed a number of other community groups and services (YDHS). A photo dating to the 1990s (NT) showed the facade and south elevation of the bank (Figure H2). The rendered decorations were painted brown (except for the rendered band under the eaves) and a sign 'Neighbourhood House' was installed across the projecting balcony.

In 1994, community action saved the bank from being demolished by the Alberton Shire Council, who considered it too costly to repair the building to satisfy public amenity requirements, in comparison to the construction a new building. However, the building was occupied and the community considered it structurally sound. Community member Peter Stone gained support from the National Trust and the Historic Buildings Council and demolition order was delayed. Heritage Victoria recommended that the place was of local significance and stated that the proposed demolition be

deferred until a conservation analysis had determined its significance. The community members formed the Union Bank Committee and a formal proposal to retain the building was presented to the Chairman of Commissioners of the newly formed Wellington Shire Council (which amalgamated the former Alberton Shire Council). As a result, in December 1995, demolition was deferred for 6 months, at which date a detailed proposal was presented. The Commissioners responded favourably and following a public meeting in January 1995, a feasibility study was compiled by the Union Bank Committee and the National Trust stated that the place had 'regional level classification' (YDHS).

The building was retained and the Committee raised funds for renovations and repairs to the roof and ceiling, particularly where the building had been damaged. In December 1995, the Council granted management of the building to the local Union Bank Committee. Interior renovations were carried out during this period, including painting and laying of new floor covering. State Government grants were subsequently received for works and exterior renovations were completed in 2001. These included painting of the window joinery, painting of the rendered decoration to the facade and the *reconstruction* of the original name to the balcony balustrade. In 2001, the building was officially re-opened by the Shire Mayor Cr. Gordon Cameron. From 2003, the Neighbourhood House managed and leased the building from the Shire of Wellington (YDHS).

A ramp has recently been constructed on the north elevation, providing wheelchair access to the side entrance. A verandah is attached to the rear (west elevation), which appears to be a modern construction. A large modern shed has been built to the rear of the building.

In 2015, the building serves as the Yarram Community Learning Centre. Internally the building retains the bank vault and safe, and benches (NT).

Walter Butler, architect

Walter Richmond Butler (1864-1949) migrated to Australia from England in 1888, where he worked with some of the most important figures of the English Arts and Crafts movement, including architects William Lethaby, Ernest Gimson and the Barnsley Brothers. Butler retained the Arts and Crafts philosophy throughout his career in Australia. Butler's would design a variety of buildings, including residences, shops, warehouses, hospitals, banks, office buildings and ecclesiastical buildings. Two of Butler's major clients were the Diocese of Melbourne (as the Anglican Diocese Architect) and the Union Bank (Dernelley 2012:128; Pearce 1991:23).

Between 1889 and 1893, Butler established a partnership in Melbourne with Beverley Ussher. Butler later formed a partnership with George H. Inskip (1867-1933) between 1896 and 1905, establishing Inskip & Butler. Butler had many residential commissions during this period, many of which favoured the design elements typical of the period, with Arts and Crafts references (Dernelley 2012:128). His work for the Anglican Church was extensive during this period.

Between 1907 and 1916, Butler formed Butler & Bradshaw with Earnest R. Bradshaw. In 1908 Butler notably designed the David Syme Tomb at Boroondara cemetery in Kew (Dernelley 2012:128). Butler's designs for the Union Bank were intended to be easily identified, with similar designs often repeated throughout Australia (Dernelley 2012:128). Some of his Union Banks were distinctive for their design comprising gables at each end with a semi-circular arched entrance central to the facade (Trethowan 1976), which is exemplified by the Union Bank in Yarram (1914-14). Butler designed the Union (later ANZ) banks in Loch (1902), Casterton (1903), Rochester (1907), Camperdown (1913), Colac (1914) and Cohuna (1922) (Trethowan 1976).

A later partnership formed was with his nephew Austin R. Butler as W. & R. Butler between 1919 and 1938. Butler's greatest impact on Australian architecture was through the papers he delivered, such as 'The prospect of the development of the arts among the handicrafts' (1893) and 'Garden design in relation to architecture' (1903), which engendered Butler's first-hand knowledge of English Arts and Crafts philosophy (Dernelley 2012:128).

Figure H1. The bank in 1914, after completion of the building (YDHS website).

Figure H2. The bank in the 1990s (National Trust).

Sources

Australian handbook (1903), as cited in Victorian Places 'Yarram', <http://www.victorianplaces.com.au/maffra>, accessed Feb 2016.

Context Pty Ltd (2005), *Wellington Shire Heritage Study Thematic Environmental History*, prepared for Wellington Shire Council

Dernelley, Katrina, 'Walter Butler' in Goad, Philip & Julie Willis (2012), *The encyclopedia of Australian architecture*, Port Melbourne [Vic.].

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Victorian Places, 'Yarram', <http://www.victorianplaces.com.au/stratford>, accessed 16 February 2016.

Yarram & Distrcit Historical Society (YDHS) website, 'The history of Yarram & District', <http://home.vicnet.net.au/~ydhs/history%20of%20yarram.htm>, accessed 16 February 2016.

Land Victoria (LV), Certificates of Title, as cited above.

National Trust (NT), 'Former Union Bank, place ID No. B6686, <http://vhd.heritage.vic.gov.au/>, accessed 24 Jan 2016.

Stone, Peter, (no date) 'Federal Coffee Palace, Yarram'.

Yarram & District Historical Society (YDHS) website 'Union Bank of Australia', <http://yarrampa.customer.netspace.net.au/union.html>, accessed 25 Jan 2016.

The *Argus.*

Trethowan, Bruce (1976), *A Study of Banks in Victoria, 1851-1939*, prepared for the Historic Buildings Preservation Council.

Victorian Places, 'Yarram', <http://www.victorianplaces.com.au/>, accessed 16 February 2016.

Yarram & District Historical Society (YDHS) collection: historical information and photos generously provided by Cate Renfrey, Nov 2015. Including the booklet 'Heritage Trail along Commercial Road, Yarram'.

Description

This section describes the place in 2016. Refer to the Place history for additional important details describing historical changes in the physical fabric.

The bank was built in 1913-1914, designed by architect Walter Butler of the Melbourne firm Butler and Bradshaw, in the Arts and Crafts style. The substantial two-storey red brick building is located on the west side of Commercial road, the main street of Yarram. The building is located on the eastern title boundary, flush with the footpath.

Figure D1. The bank has a prominent gable roof clad with terracotta tiles, a pair of roughcast rendered parapeted gables, each with a wide chimney at the apex (overpainted) and short hips to support the continuation of the exposed eaves. The entrance is accentuated at ground level with a large central semi-circular red brick arch, which is further emphasized by the elaborate projecting and rendered (overpainted) bow shaped balustrade above, which was typical of Walter Butler's designs for Union Banks during this period. Butler replicated this design throughout Victoria, with slight alterations to each bank (Trethowan 1976). As typical of the Arts and Crafts style, the wide eaves of the roof have exposed rafters with timber brackets to the cornice. The face-brick building has wide bands of rough-cast render (overpainted) at the eaves and at the ground floor level of the first floor. The central band of render continues across the round projecting balcony which is supported by a bracket which forms the keystone of the large semi-circular arch at the recessed entrance at ground level. The words 'The Union Bank of Australia Limited' were reconstructed on the solid balustrade in the 1990s, replicating what was originally there. The first floor has a pair of double-hung sash windows with geometric leadlight to the top sash, as typical of the style. The first floor recessed behind the balcony, with openings of a similar style.

Figure D2. The recessed entrance is reached by two bluestone steps and has a tiled floor (possibly original) with a large window (with three leadlight panes to the top portion) and entrance doors and an airlock to the left. A (c1950s ?) wrought iron gate and fence encloses the entrance. Either side of the central arch are groupings of three timber sash windows (with geometric leadlight to the top sash), with a geometric pattern in render above each window.

Figures D3 & D4. The bands of rough-cast render continue on the side elevations, which have windows in the same style as the facade. An entrance on the north elevation (presumably providing

access to the residence) has a small skillion-roof porch, clad with tiles. This entrance has a high-waisted timber door with glazing at the top and leadlight highlights and sidelights. To the rear of the building is the single-storey residence section of the building with a skillion roof which is partly hidden on the side elevations by the band of render which continues and becomes a parapet. This section is constructed of brick with windows in the same style (ground floor level with leadlight).

The rendered decorations were painted (except for the gabled ends which have an old layer of paint in fair condition) in the 1990s during a program of internal and external renovations, which also comprised repairs to the roof, painting of the windows and the reinstallation of the name to the balcony. Modern signage has been attached to the facade. A concrete ramp is located on the north elevation, providing wheelchair access to the side entrance, and a modern verandah is attached to the rear (west elevation). A large modern shed has been built to the rear of the building. These elements are not significant. Overall, the 1913-1914 building has a high level of integrity and is in very good condition.

Figure D1. The facade of the bank with the predominantly gabled roof clad with terracotta tiles, exposed eaves, a pair of parapeted gable ends which have small hipped extensions for the continuation of the eaves and central semi-circular red brick arched entrance and wide bank of (over painted) render.

Figure D2. A detail of the entrance with its large semi-circular red brick arch and (c1950s) wrought-iron gates, in front of the large window with geometric leadlight, which is also evident in the other timber-framed windows.

Figure D3. The north elevation with the domestic entrance porch and recently added concrete ramp for access.

Figure D4. The facade and south elevation, showing the single-storey section to the rear and modern skillion verandah.

Sources

All photos taken in 2015 by Heritage Intelligence Pty Ltd as part of Wellington Shire Stage 2 Heritage Study.

Dernelley, Katrina, 'Walter Butler' in Goad, Philip & Julie Willis (2012), *The encyclopedia of Australian architecture*, Port Melbourne [Vic.].

Trethowan, Bruce (1976), *A Study of Banks in Victoria, 1851-1939*, prepared for the Historic Buildings Preservation Council.

Comparative analysis

There are no other banks of this design in Wellington Shire, although there are similar ones in other country towns in Victoria, nor is there another commercial building in Yarram of this architectural style.

Butler's designs for the Union Bank were intended to be easily identified, with similar designs often repeated throughout Australia (Dernelley 2012:128). Some of his Union Banks were distinctive for their design comprising gables at each end with a semi-circular arched entrance central to the facade (Trethowan 1976), which is exemplified by the Union Bank in Yarram (1914-14). Butler designed the Union (later ANZ) banks in Loch (1902), Casterton (1903), Rochester (1907), Camperdown (1913), Colac (1914) and Cohuna (1922) (Trethowan 1976).

Management Guidelines

Whilst landowners are not obliged to undertake restoration works, these guidelines provide recommendations to facilitate the retention and enhancement of the culturally significant place, its fabric and its setting, when restoration works or alterations to the building are proposed. They also identify issues particular to the place and provide further detailed advice where relevant. The

guidelines are not intended to be prescriptive and a pragmatic approach will be taken when considering development proposals. Alternative approaches to those specified in the guidelines will be considered where it can be demonstrated that a desirable development outcome can be achieved that does not impact on a place's heritage integrity.

1. **Additions and new buildings**
   - 1.1. Retain clear views of side elevations of the building, as well as the front elevation.
   - 1.2. New structures should be restricted to the rear of the property and largely concealed behind the heritage fabric when viewed from Commercial Road.
   - 1.3. Additions and new buildings should be a maximum of two-storeys tall
2. **Restoration**
   - 2.1. Chemically remove the paint from the render. The original finish was unpainted render. Removal of the paint removes the cost of ongoing painting.
3. **Care and Maintenance**
   - 3.1. Obtain a copy of "Salt Attack and Rising Damp" by David Young (2008), which is a free booklet available for download from Heritage Victoria website. It is in plain English, well illustrated and has very important instructions and should be used by tradesmen and Council maintenance staff. Further assistance is available from the Shire's heritage advisor.
   - 3.2. If there is damp in the walls, or the timber floor is failing, it is imperative that the drainage is fixed first. This may involve the lowering of the ground outside so that it is lower than the ground inside under the floor, installation of agricultural drains, running the downpipes into drainage inspection pits instead of straight into the ground, or in this case, encased in concrete. The reason for the pits is that a blocked drain will not be noticed until so much water has seeped in and around the base of the building and damage commenced (which may take weeks or months to be visible), whereas, the pit will immediately fill with water and the problem can be fixed before the floor rots or the mortar falls out, the bricks start to crumble, and the building smells musty.
     - 3.2.1. First floor balcony and the entry porch ceiling below it: water has damaged the ceiling of the entry porch and this is most likely due to a break down of the water proofing of the balcony above. It is important to repair the drainage above before the supporting structure of the ceiling in the ground floor entry rots, and falls in.
   - 3.3. Ensure good subfloor ventilation is maintained at all times to reduce the habitat for termites and rot of the subfloor structure. Subfloor ventilation is critical with solid masonry buildings. Check that sub floor vents are not blocked and introduce additional ones if necessary. Ensure the exterior ground level is 250mm or more, lower than the ground level inside the building.
     - 3.3.1. E.g. along the wall where the concrete ramp has been installed.
   - 3.4. Never install a concrete floor inside a solid masonry building as it will, after a year or so, cause long term chronic damp problems in the walls. Do not install a new damp proof course (DPC) until the drainage has been fixed, even a DPC may not work unless the ground has been lowered appropriately.
   - 3.5. Use appropriate cleaning materials, agents and methods, as recommended by the Shire's heritage advisor. The biggest risk to solid masonry buildings is permanent damage by the use of cleaning materials, agents and methods. Sand and water blasting removes the skilled decorative works of craftsmen as well as the fired surface on bricks and the lime mortar from between the bricks. It is irreversible and reduces the life of the building due to the severe damp that the damage encourages.
   - 3.6. Never use cement mortar, always match the original lime mortar. Cement is stronger than the bricks and therefore the bricks will eventually crumble, leaving the cement mortar intact. Lime mortar lasts hundreds of years. When it starts to powder it is the canary in the mine,

alerting you to a damp problem – fix the source of the damp problem and then repoint with lime mortar. Traditional mortar mixes were commonly 1:3, lime:sand.

3.6.1. Remove the dark grey patches to the mortar joints. This is cement mortar which will damage the bricks and longevity of the walls. Repoint those joints with lime mortar. The mortar is not the problem it is the messenger.

3.7. Repair the roughcast render on the gable ends, and paint it the same colour as the other roughcast render as shown in Fig H1.

3.8. Retain the rectangular herringbone patterned red encaustic tiles in entry foyer and the bluestone steps. Figure D2.

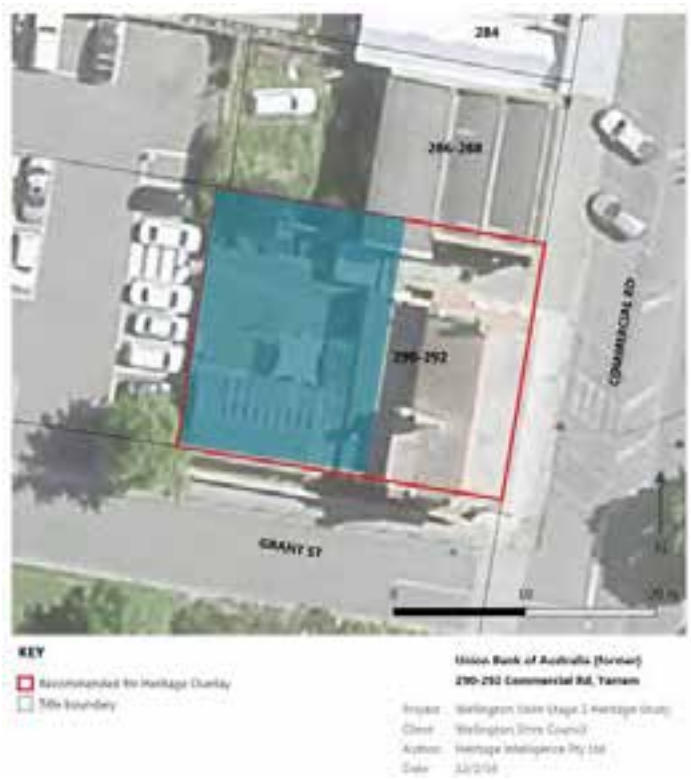
4. Signage

4.1. Ensure all signage is designed to fit around the significant architectural design features, not over them. Eg the current signs fixed to both sides of the brick arch, extend over the voussoir (wedge shaped) bricks of this magnificent arch, as though it is insignificant. This is not appropriate.

5. **Services**

5.1. Ensure new services and conduits, down pipes etc, are not conspicuous. To do this, locate them at the rear of the building whenever possible, and when that is not practical, paint them the same colour as the building or fabric behind them. Therefore if a conduit goes up a red brick wall, it should be painted red, and when it passes over the cream coloured roughcast render, it should be cream. The air conditioner should be incased in a red-brick coloured cage to reduce the cluttered visual impact it has now.

NOTE: The blue shaded area is the preferred location for additions and new development



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Locality:	**YARRAM**
Place address:	**303-305 COMMERCIAL ROAD**
Citation date	2016
Place type (when built):	Coffee Palace
Recommended heritage protection:	Local government level Local Planning Scheme: Yes Vic Heritage Register: No Heritage Inventory (Archaeological): No
Place name:	**Federal Coffee Palace (former)**

Architectural Style:	Federation Free Classical
Designer / Architect:	Inskip & Butler (1901 section)
Construction Date:	1901, c1905

Statement of Significance

This statement of significance is based on the history, description and comparative analysis in this citation. The Criteria A-H is the Heritage Council Criteria for assessing cultural heritage significance (HERCON). Level of Significance, Local, State, National, is in accordance with the level of Government legislation.

What is significant?

The former Federal Coffee Palace at 303-305 Commercial Road, Yarram, is significant. The original form, materials and detailing as constructed in 1901 and c1905 are significant. The early weatherboard stables and underground watertank/well are also significant.

Later outbuildings, and alterations and additions to the building are not significant.

How is it significant?

The former Federal Coffee Palace is locally significant for its historical and aesthetic values to the Shire of Wellington.

Why is it significant?

The former Federal Coffee Palace **is historically significant at a local level** as it illustrates the period of growth that followed the release of town lots by private landholders, when Yarram had firmly established itself as a commercial centre serving an extensive dairying and grazing district, and when Yarram was the seat of local government for the Alberton Shire. The first two-storey section of the Coffee Palace was built in 1901 for owner James Buckley, designed by architects Inskip & Butler. The Coffee Palace was run by proprietors. The northern two-storey section of the building (with the arches to Commercial Road) was built c1905. An underground well/tank was also built (date not confirmed). While serving as a Coffee Palace, accommodation was provided for travellers and boarders. During this early period, stables with four stalls were built to the rear, to serve both those staying at the Coffee Palace and the Royal Mail Line of Coaches. The building was leased by the Yarram Club from 1906, with a billiards room in the c1905 section. The Coat of Arms of Australia to the west elevation was probably made and installed prior to 1908, as in 7 May 1908 King Edward VII granted the first coat of arms for the Commonwealth of Australia, which had the kangaroo to the left of the crest (while on the Coffee Palace the emu is positioned to the left). In the 1930s, the building continued to serve as a boarding house, now called 'Yarram House'. The property remained in the Buckley family until 1946, after which it continued to serve as a boarding house. Throughout its history, the shop to the ground floor primarily served as restaurant or cafe. (Criteria A)

The former Federal Coffee Palace **is aesthetically significant at a local level** for its architectural details in the Federation Free Classical style, illustrated on both the original 1901 architect-designed building and c1905 section that reflects the same style. The Free Classical style is evident in the tall corbelled red-brick chimneys, parapet above a bold cornice moulding and two round-arched pediments (one retaining the date and initials of the owner; the second with a Coat of Arms of Australia), and the wide skillion-roof verandah to the corner entrance and shopfront. The skillion-roof verandah is clad with galvanised corrugated iron and is supported by stop-chamfered timber posts. The three large semi-circular arched openings to the ground floor are a dominant design element on the west elevation. Also notable is the brick construction using handmade tuck pointed red-bricks, creating triple-brick walls to the ground level and double-brick walls to the first floor. Also significant are the brick plinth, the timber-lined alcove entrance, timber paneled doors (most with bolection moulds; some with sidelights and highlights), the three large windows to the shopfront with multipanes to the top quarter, and the original one-over-one timber sashes with segmental-arched heads with radiating voussoirs and rendered sills. The highly intact, grand two-storey building is significant as a landmark at the southern end of the township, with a bold façade fronting two streets. (Criterion E)

Statutory Recommendations

This place is recommended for inclusion in the Schedule to the Heritage Overlay of the Wellington Shire Planning Scheme to the boundaries as shown on the map.

External Paint Controls	Yes
Internal Alteration Controls	No
Tree Controls	No
Outbuildings or fences which are not exempt under Clause 43.01-3	No
Prohibited Uses May Be Permitted	No
Incorporated Plan	No
Aboriginal Heritage Place	Not assessed

Map of recommended boundary for Heritage Overlay

KEY

- Recommended for Heritage Overlay
- Title boundary

Federal Coffee Palace (former)
303-305 Commercial Rd, Yarram

Project: Wellington Shire Stage 2 Heritage Study
Client: Wellington Shire Council
Author: Heritage Intelligence Pty Ltd
Date: 12/2/16

History

Locality history

The Tarra Creek pastoral run was taken up in the 1840s, in the area that now encompasses the Yarram township. In the early 1850s, John Carpenter built a flour mill and sawmill near the Tarra River, upon which a bridge was soon built. A small township began to develop on private land on the west side of the River, which was first named Barkly, after Victorian Governor Sir Henry Barkly. However, the small township soon became known as Yarram Yarram; the parish name. Yarram is an Aboriginal word though to mean 'plenty of water' or 'billabong'. The town would be called Yarram Yarram until 1924 (Fletcher & Kennett 2005:79; YDHS website)

Yarram was part of the first Shire established in Gippsland – Alberton Shire established 1864 – where a District Road Board was formed in 1855 (Context 2005:38). In 1857, the first store was opened in the town of Yarram Yarram by Charles Devonshire. Soon other stores were established as the town grew, including a shanty on the site of the Yarram Hotel. The development was a result of the marketplace located in Yarram, which served local farmers who preferred the location over the more distant Port Albert (YDHS website). The first mechanics' institute was built in 1860 and a school opened in 1861. All communication during this period was via Port Albert to the south (Fletcher & Kennett 2005:80).

Yarram's growth was constrained by the release of private land for sale. Development within the town gained momentum from the 1880s, with town allotments purchased from private landholders (Fletcher & Kennett 2005:80). One such developer was James Nicol, who owned the land east of Commercial Road, between (just north of) Gipps Street and James Street. Nicol subdivided the land and sold town allotments from 1889. By the 1890s, Yarram had established itself as a commercial centre, servicing an extensive dairying and grazing district. The Yarram Butter Factory (1891) was a major component of the industry in this area of the Shire (Context 2005:12, 38). The township of Yarram Yarram was gazetted in 1893 and in 1897 the Alberton Shire offices were relocated to Yarram, establishing the southern town as a seat of Government (Context 2005:38; YDHS website).

From the early 1900s, large areas of land were selected in the Strzelecki Ranges to the north and west of Yarram for dairying, supplying cream to the butter factory. By 1903, Yarram Yarram also had a Shire hall, four churches, the Commercial and Yarram hotels, Masonic and Rechabite Lodges and a state school. At the centre of the pastoral district, Yarram remained the cattle market for southern Gippsland (*Australian handbook* 1903). The Yarram courthouse opened in 1908, the hospital was officially opened in 1914 and a higher elementary school was established in 1918. In 1921, the Great Southern railway Line from Melbourne reached Yarram (Context 2005:30, 41, 44). The Forests Commission established an office in Yarram in 1945 to manage the reforested lands in the region. From the 1950s, the Housing Commission and several housing co-operatives built many new homes in Yarram. However, the town was affected by the decline of rural industries in the 1970s. The milk factory and railway line closed in 1987 (Fletcher & Kennett 2005:80).

In 1994, Wellington Shire was created by the amalgamation of the former Shires of Alberton, Avon and Maffra, the former City of Sale, most of the former Shire of Rosedale, as well as an area near Dargo which was formerly part of Bairnsdale Shire (Context 2005:39). The town continues to serve as an important regional centre. It is also the location of the regional headquarters for the Department of Natural Resources and Environment (Fletcher & Kennett 2005:80).

Thematic context

This place is associated with the following themes from the *Wellington Shire Thematic History* (2005):

9. Developing Cultural Institutions and Way of Life

The temperance movement originated in the 19th century and urged for the reduction or prohibition of alcohol. Temperence Societies were founded in the United States and England in the 1820s and during the 1830s they emerged in Australia. Active temperance groups in Australia were the

Independent Order of Rechabites, the Band of Hope and the Women's Christian Temperance Union. These groups aimed to educate about the dangers of drinking and campaigned for changes to the law, such as the introduction of six o'clock closing and the development of dry suburbs (Hutchinson 2014).

The movement saw the establishment of coffee palaces, which aimed to compete with hotels, providing all the amenities and conveniences of hotels but without the alcohol, such as bedrooms, a cafe, dining room, smoking room and billiard room. Many coffee palaces opened in Melbourne in the 1880s, with more than fifty existing by 1888 (Hutchinson 2014). They were also built throughout Victoria. Within the study area, coffee palaces were known to have opened at 39 Forbes Street, Briagolong (c1891) in a small weatherboard building, and at 303-305 Commercial Road, Yarram (1901) which was an impressive two-storey brick building.

Place history

In June 1874, James Nicol, farmer of Woranga, purchased 328 acres in Yarram (crown portions 43, 44, 45 & 51, Parish of Yarram Yarram). Nicol subdivided the land, creating lots east of Commercial Road, between (just north of) Gipps Street and James Street. This included the lots on the east side of Commercial Road, lots on Nicol Street and Nicol Lane. Nicol sold lots from 1889, up until his death in 1922 when the remaining land was transferred to John Nicol, Robert P. Nicol and William J. Nicol (LV:V677/F323).

In July 1888, Joseph Hoy, grazier of Giffard West, purchased two prominent corner lots fronting Commercial Road, from Nicol. These were Lot 1 (the current 303 Commercial Road) and Lot 14 (current 211 Commercial Road) (LV:V2044/F614). The current 303 Commercial Road remained land under Hoy's ownership (RB).

Hoy sold Lot 1 (the current 303 Commercial Road) to James Buckley, grazier of 'Greenmount', Yarram, in November 1899. Buckley retained ownership of the property until 1910 (LV:V2044/F614). Buckley was the son of Edmund Buckley, a grazier with a large run in the district. James was also a grazier and became one of the district's leading citizens. He was elected a Councillor of the Shire of Alberton. Buckley died in St Kilda in 1923 (*Gippsland Standard*, 14 Dec 1923, as cited in Stone n.d.:24).

In 1901, the rate books indicate that James Buckley's lot in Yarram contained only store rooms and the property had a low Net Annual Value (NAV; approximately 10% of the total value) of 4 pounds. By 1902, Lot 1 comprised a 'premises', with a NAV of 80 pounds. The following year in 1903, James Buckley's Lot 1 was recorded with a 'Coffee Palace', with a NAV of 80 pounds. This indicates that the Coffee Palace was built for Buckley in 1901. The owner's initials and this date appear on the corner parapet which contains the words 'JB, A.D 1901' (RB).

In 1901, only the southern section of the two-storey building was erected (the extent of the building covered by the verandah, on the west elevation). The building was constructed with triple-brick walls to the ground level and double-brick walls to the first floor. The first floor also had Baltic pine floors. (Stone n.d.:45). An article that was published in the *Gippsland Standard* on 8 October 1901 (cited in Stone n.d.:6-8) stated that by September 1901 the construction of a new brick structure had been completed on the corner of Commercial and James streets (the current Commercial Road), referred to as Sale Yard Corner. The building was built for James Buckley, owner of 'Greenmount', and was the first two-storey store constructed in Yarram (the two-storey Yarram Hotel was located opposite). The building had a 32 ft (approx 9.75m) frontage to Commercial Street and a 76ft (approx 23m) frontage to James Street (which comprises only the south-west portion of the existing building). The article reported that Buckley initially intended to construct a large single-storey building on the corner lot, which he had designed by architects Inskip & Butler of Melbourne. Tenders for a single-storey building were called for, to be returned by 21 March 1901. However, due to the increasing value of land, Buckley decided to instead erect a two-storey building with eight additional rooms (Inksip & Butler presumably provided the drawings for this amended design). The tender for the two-storey building to be built at Sale Yard Corner was won by contractors John Casbolt and James Graham. The elevation was 24 ft from footpath to parapet, with a large floor space to the ground floor for stores, all

of which had 13ft walls. The first floor comprised eight rooms, all with 11ft walls. The apartments were reached by a substantial staircase and at this date the prospect of the building serving as a first class coffee palace was proposed. Buckley's 'commodious and substantial corner block' was considered 'an ornament to the town' (*Gippsland Standard*, 8 Oct 1901, as cited in Stone n.d.:6-8).

The Coffee Palace was opened in 1901 (Stone n.d.:18) and was run by proprietors, while Buckley resided in Dickens Street, St Kilda. The first occupants were James McGrory, followed by James Wood, and Caleb Keyte (RB). The building contained the commercial or cafe space at the front of the ground floor, with a residential entrance to the rear, providing access to the first floor residence (Stone n.d.:12). The first floor rooms on the north side were reportedly built with skylights instead of windows, anticipating the construction of an addition (Stone n.d.:46).

A photo dating to 1902 (Figure H1) showed people marching along James St, and the south elevation of the coffee palace (Stone n.d.:34). The two-storey section with verandah and the single-storey skillion-roofed section to the rear were built by this date (this rear section had an entrance door that has since been bricked up). The original iron frieze and round brackets to the verandah were visible in this photo (and Figure H3). A second early photo (Figure H2) showed the west elevation of the 1901 building, prior to the addition of the later section to the north (Stone n.d.:10). The photos show locations of signage to the verandah at this date.

The northern two-storey section of the building was then built; the section with arches to Commercial Road. Sources state that this northern half of the building was constructed in either 1905 or 1906 (YDHS; Stone n.d.:18). This is supported by early photographs (Figure H3) that show that the northern section had been built, prior to the construction of the substantial two-storey Yarram Club Hotel to the north, which was built in 1912. Contradicting this, the rate books indicate that the value of the property (which would have increased with such a substantial addition) remained the same throughout this period. It was in 1913 that the NAV of the Coffee Palace increased from 75 pounds in 1912, to 115 pounds (RB).

An early photo (Figure H3) of the coffee palace, now built to its full extent along Commercial Road, and shows the large shopfront window to James Street. The cast iron frieze and brackets of the verandah are visible (Stone n.d.:20). The two-storey addition comprised a billiard room at the ground floor and boarders' accommodation on the first floor (Stone n.d.:12). The large billiard room included a pressed metal ceiling, timber dado walls and Baltic pine floor (YDHS). In 2015, eight concrete stumps remain at floor level to support a full-sized billiard table. It is thought that the building was also intended to have a first floor balcony, which was never constructed (the bolts running along the centre of the facade were for this purpose; and that cables were later attached) (Stone n.d.:18-9).

The Coat of Arms of Australia to the west elevation was probably made and installed prior to 1908, as in 7 May 1908 King Edward VII granted the first coat of arms for the Commonwealth of Australia, which had the kangaroo to the left of the crest. Prior to this there was no official crest and could include any animals or insignia and be used on any private building; the coat of arms on the Coffee Palace has the emu positioned on the left of the crest (Stone n.d.:23). Further research into the coat of arms is required as to its origins.

During this early period, stables with four stalls were built to the rear to serve those staying at the Coffee Palace and the Royal Mail Line of Coaches (remain in 2015) (Stone n.d.:26). While serving as a Coffee Palace, accommodation for travellers and boarders was listed in the Sands & McDougall directories in 1905 and 1906 under proprietor J. S. Wood. A Ms Sherry ran the boarding house in the 1900s or 1910s. From 1906, the Union Bank of Australia conducted business at the Federal Coffee Palace (until the bank was built in 1914) (Stone n.d.:34). The building was leased by the Yarram Club from 1906, and is suggested to have been the first location for the club (YDHS; plaque on site). However, another history notes that the Yarram Club, with Jack Stockwell as secretary, moved to Buckley's building in 1906, having previously occupied Stockwell's Coffee Palace (the earlier 1892 building where Stockwell's Building is now) (Adams 1990; Stone n.d.:19).

In 1910 the property was transferred from James Buckley to Lily Buckley and Josephine Buckley, both spinsters, of 'Greenmount' and Dickens Street, St Kilda. The property remained in the Buckley family until 1946 (LV:V2748/F446). James Buckley's name continued to appear as the owner of the 'Coffee Palace' in the rate books (RB).

From 1916 to at least 1920, the Federal Coffee Palace was leased by proprietress Mrs Ellen Weir, who advertised 'first class meals and every comfort for boarders' (RB; Stone n.d.:35). Internal renovations were carried out in the 1920s, particularly to the downstairs shop space (as evidenced by materials uncovered in recent renovations) (Stone n.d.:48). In the 1930s, the Pykes ran the boarding house, called Yarram Boarding House (Stone n.d.:37). A photo dating post-c1914 (Figure H4) showed the west elevation which was face-brick, with the round-arches and return verandah to the ground floor. A 1930s photo (Figure H6) showed that by this date the building served as 'Yarram House', with the name painted in the parapet (Stone n.d.:30-1).

An 1950s oblique aerial showed the extent of the building at this date, which is very similar to that which remains in 2015. A number of tall brick chimneys projected from the roof (most of which appear to remain). Early outbuildings were located to the rear (east) of the building (Stone n.d.:44).

In June 1946, Lily Buckley, the surviving proprietor, sold the property to Angela Chenhall, married woman of Yarram Yarram (LV:V2748/F446). Angela Chenhall is known to have conducted the boarding house at 'Yarram House' from 1939, prior to purchasing it in 1946 (Stone n.d.:33, 37). In June 1957 the property was sold to the McConvilles, who also operated a boarding house, before it was sold to the Pykes, 'Yarram Boarding House Proprietors' in 1967 (LV:V2748/F446). The rooms were often occupied by people working in the district (Stone n.d.:37). Since 1974 the building has had a number of owners (LV:V2748/F446).

Throughout its history, the building has primarily served as a coffee palace, temporary or permanent accommodation for boarders or as leased flats, a veterinary clinic (c1987-c1997; in rooms since demolished), a restaurant or cafe, and one of the outbuildings (a lined shed) even reportedly served as a dentists room (Stone n.d.:33). The corner shop has served as a restaurant since 1997 and the billiards room currently serves as a space for music lessons (Stone n.d.:43). In 2015, the Federal Coffee Palace cafe occupies the corner shop, and a business occupies the first floor.

In the 1980s, the stairs behind the arches on the west elevation were constructed (Stone n.d.:38). In the 1990s, extensive internal renovation works were carried out under new owners, as well as the replacement of the roof cladding where necessary. In 1991-2 the exterior was painted and the name 'Federal Coffee Palace' reinstated on the Commercial Road parapet, and the fence and gate added to the recessed balcony (between the arches) on the west facade (Stone n.d.49).

In 2015, an aerial shows that outbuildings (shed and carports) are located along the northern boundary. A timber outbuilding remains on the east boundary, which is an early stable (date not confirmed). The floor of the stables has since been concreted (Stone n.d.:12, 48). A large well/underground tank remains to the rear of the property (used for rubbish until the 1960s).

Inskip & Butler, architects

Walter Richmond Butler (1864-1949) migrated to Australia from England in 1888, where he worked with some of the most important figures of the English Arts and Crafts movement, including architects William Lethaby, Ernest Gimson and the Barnsley Brothers. Butler retained the Arts and Crafts philosophy throughout his career in Australia. Butler's would design a variety of buildings, including residences, shops, warehouses, hospitals, banks, office buildings and ecclesiastical buildings. Two of Butler's major clients were the Diocese of Melbourne (as the Anglican Diocese Architect) and the Union Bank (Dernelley 2012:128; Pearce 1991:23). Between 1889 and 1893, Butler established a partnership in Melbourne with Beverley Uusher.

Butler later formed a partnership with George H. Inskip (1867-1933) between 1896 and 1905, establishing Inskip & Butler. Butler had many residential commissions during this period, many of which favoured the design elements typical of the period, with Arts and Crafts references (Dernelley 2012:128).

Between 1907 and 1916, Butler formed Butler & Bradshaw with Earnest R. Bradshaw. In 1908 Butler notably designed the David Syme Tomb at Boroondara cemetery in Kew (Dernelley 2012:128). Butler's designs for the Union Bank during this period were designed to be easily identified, with similar designs often repeated throughout Australia (Dernelley 2012:128).

A later partnership formed was with his nephew Austin R. Butler as W. & R. Butler between 1919 and 1938. Butler's greatest impact on Australian architecture was through the papers he delivered, such as 'The prospect of the development of the arts among the handicrafts' (1893) and 'Garden design in relation to architecture' (1903), which engendered Butler's first-hand knowledge of English Arts and Crafts philosophy (Dernelley 2012:128).

Figure H1. A photo dating to 1902, with a parade marching (some wearing kilts) down James Street. The sign reads 'J. S. Wood with E. L. Grano, Gorcer and Ironmongery', referring to a tenant of the building (Stone n.d.:34).

Figure H2. At the right of the photo is the first section of the Coffee Palace, built in 1901. At this date the second northern section had not been built, nor had the Yarram Club Hotel been built to the north, dating this photo to pre-1912 (Stone n.d.:10).

Figure H3. A photo of the Coffee Palace with both sections built. At this date the two-storey Yarram Club Hotel had not been built to the north (1912) which confirms that the second section was built pre-1912. On the west elevation of the coffee palace was a full length opening to the ground floor (for the anticipated balcony) (Stone n.d.:20).

Figure H4. A photo taken after c1914 (when the Strand Hall was built to the south) The full extent of the west elevation was evident, with the return verandah to the shopfront (Stone n.d.:31).

Figure H5. A photo of 'Yarram House' in the 1930s (cars date to 1934) showing the face-brick exterior and new name to the parapet (Stone n.d.:30).

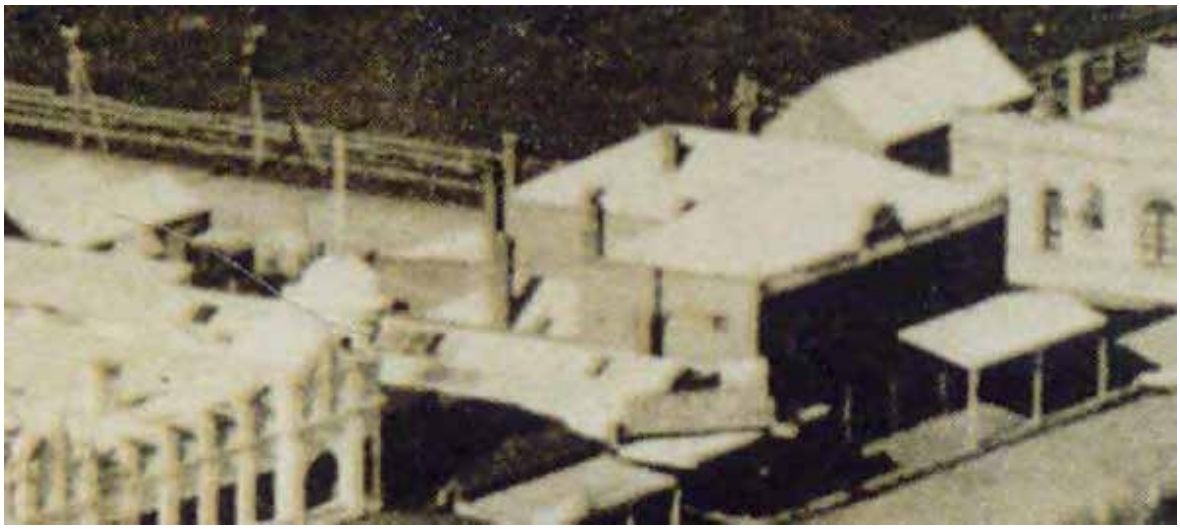

Figure H6. An oblique aerial photo from the 1950s showed the building from the north and the extent of the additions to the rear (Stone n.d.:44).

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Description

This section describes the place in 2016. Refer to the Place History for additional important details describing historical changes in the physical fabric.

The substantial two-storey brick building is located on the corner of Commercial Road and James Street, at the southern end of the main street of Yarram. The building fronts both streets and is sited on the title boundary, with a verandah to the corner that projects over the pedestrian footpath. The building is a landmark building within the town. The first section was built in 1901, with a second large addition built c1905; the c1905 building is the two-storey section to the north with the arches to the ground level. The 1901 two-storey building was designed by architects Inskip & Butler in the Federation Free Classical Style, and the c1905 addition was built in the same style. The 1901 and c1905 fabric of the former Coffee Palace is in good condition and retains a high level of integrity.

Figure D1 & Aerial. The two-storey building has a hipped roof clad with corrugated iron, and is constructed of handmade tuckpointed red-bricks (overpainted), with a brick plinth. The roof retains a number of tall corbelled red-brick chimneys (unpainted). The building was reportedly constructed with triple-brick walls to the ground level and double-brick walls to the first floor. Both main elevations have a (overpainted) parapet above a bold cornice moulding; the southern elevation retains the urn at the end. The chamfered corner entrance has a round-arched pediment above the parapet, with consoles and urns either side. The face of the arch bears the words 'JB A.D 1901' in relief (Figure D2). At the ground floor, the chamfered corner has the main entrance with a highlight above an alcove. The alcove is timber-lined and entered through a pair of timber panelled doors with bolection moulds, before a second timber panelled door. A wide skillioned-roof verandah clad with corrugated iron covers the entrance and shop fronts on both elevations. The verandah is supported by stop-chamfered timber posts (on concrete bases).

The south elevation has a large window to the shopfront, with multipanes to the top quarter. Other openings to the elevation are single one-over-one timber sashes with segmental-arched heads with radiating voussoirs and rendered sills. An entrance towards the rear has a timber panelled door with sidelights and pair of highlights. A single-storey brick section (1901) to the rear of the east elevation has one window in the same style a door opening that has been bricked up.

Figure D3. The west elevation comprises the 1901 section (with the verandah) and c1905 section (with the round arches to the ground floor). The parapet contains the words 'Federal Coffee Palace' (installed in 1991-2) where the name was historically held. Above the centre of the parapet is a projecting section that holds a coat of arms in relief, stating on 'ADVANCE AUSTRALIA' on a 'ribbon' (dates to pre-1908). The windows to the first floor have the same details as those on the south elevation, and a taller opening at the southern end, which would have provided access to a balcony that never eventuated. The shopfront at the ground floor has two large timber windows with the same detail as the one on the south elevation (probably original). The north end of the verandah retains the vertical timber cladding to the side (top portion). North of the shop, the ground floor had three large semi-circular arched openings to a recessed space. The recessed section retains a six-panelled door with bolection mouldings and a highlight, a simpler timber panelled door, and single windows. In the 1980s, the stairs in the arched loggia were constructed and the fence and gate installed between the arches in 1991-2.

Figure D4 & Aerial. The rear (east) elevation has a small modern addition off the 1901 single-storey section (with a brick wall on the south boundary). Outbuildings (shed and carports) are located along the northern boundary to the rear (dates not confirmed).

Figure D5. The patriotic Coat of Arms of Australia, located on top of the parapet facing Commercial Road, in the c1905 section of the building. The coat of arms on the Coffee Palace has the emu positioned on the left of the crest, which probably dates it pre-1908 (as King Edward VII granted the

first coat of arms for the Commonwealth of Australia in 1908, which had the kangaroo to the left of the crest). Further research into the coat of arms is required.

Figure D6. Detail of brickwork with highly skilled (and expensive) craft of tuck pointing (the fine, thin, straight lines in the middle of the mortar joints). Some of the tuck pointing has come off over time. The mortar between the red brickwork would have been coated with a red oxide wash, and the white tuck pointing ribbons applied over the top to give a crisp and precise finish.

Figure D7. A timber outbuilding remains on the east boundary, which is an early stable (date not confirmed). It has a gabled roof and skillion additions off the long elevations. The floor of the stables has since been concreted (Stone n.d.:12, 48). From the public view, the stables appear to be in fair condition and retain a moderate level of integrity. However, the interior is suggested to have been damaged by a fire a number of decades ago. A large well/underground tank remains to the rear of the property (not sited).

Figure D1. The two-storey building has a hipped roof clad with corrugated iron, and is constructed of handmade tuck pointed red-bricks (overpainted), with a brick plinth. Both main elevations have a rendered (overpainted) parapet above a bold cornice moulding; the southern elevation retains the urn at the end.

Figure D2. The chamfered corner entrance has a round-arched section above the parapet, with consoles and urns either side. The face of the arch bears the words 'JB A.D 1901' in relief.

Figure D3. The west elevation comprises the 1901 section (with the verandah) and c1905 section (loggia with the round arches to the ground floor). Above the centre of the parapet is a projecting section that holds the coat of arms.

Figure D4. The rear (east) elevation has a small modern addition off the 1901 single-storey section (on the south boundary). Outbuildings (shed and carports) are located along the northern boundary to the rear.

Figure D5. The patriotic Coat of Arms of Australia, located on top of the parapet facing Commercial Road, in the c1905 section of the building, not long after Federation. The kangaroo is on the right and the emu on the left, which is opposite to the first coat of arms for the Commonwealth of Australia granted by King Edward VII in 1908).

Figure D6. Detail of brickwork with highly skilled craft of tuck pointing (the fine, thin, straight lines in the middle of the mortar joints). Some of the tuck pointing has come off over time. The mortar between the red brickwork would have been coated with a red oxide wash, and the white tuck pointing ribbons applied over the top to give a crisp and precise finish.

Figure D7. A timber outbuilding remains on the east boundary, which is an early stable (date not confirmed). It has a gabled roof with a filled in opening in the gable end, and another one below, and skillion additions off the long elevations.

Sources

All photos taken in 2015 by Heritage Intelligence Pty Ltd as part of Wellington Shire Stage 2 Heritage Study.

Comparative Analysis

There are only two purpose-built coffee palaces that are known to remain in Wellington Shire; these are located in Briagolong and Yarram.

The Coffee Palace (former) at 39 Forbes St, Briagolong was built c1891 and is a modest weatherboard building in the Federation Georgian style. It is constructed of sawn timbers and remains largely intact. Located near the main intersection, it forms part of the historic commercial centre of the town.

The Federal Coffee Palace (former) at 303-305 Commercial Road, Yarram was built in 1901 with an addition built c1905 along Commercial Road in the same style. The dominant two-storey brick building is Federation Free Classical in style, designed by Melbourne architects Inskip & Butler (1901 section). It is highly intact and retains the original verandah to the corner shopfront. It is a landmark building within the main street of Yarram.

Charles Stockwell opened the first coffee palace in Yarram in c1892 at 275-281 Commercial Road, which was integrated as part of the dominant two-storey Stockwell Terrace built c1908; some of the walls are said to remain within the later building.

Management Guidelines

Whilst landowners are not obliged to undertake restoration works, these guidelines provide recommendations to facilitate the retention and enhancement of the culturally significant place, its fabric and its setting, when restoration works or alterations to the building are proposed. They also identify issues particular to the place and provide further detailed advice where relevant. The guidelines are not intended to be prescriptive and a pragmatic approach will be taken when considering development proposals. Alternative approaches to those specified in the guidelines will be considered where it can be demonstrated that a desirable development outcome can be achieved that does not impact on a place's heritage integrity.

This building is in very good condition and well maintained, however, there are some recommendations below especially relating to some guidelines for paint removal, the underground tank and heritage enhancement.

1. **Setting**
   - 1.1. Retain clear views of the elevations that can be seen from Commercial Road and James Street.
   - 1.2. Ensure signs and services such as power poles, bus shelters, signs, etc are located so that they do not impact on the important views and the magnificent architecture of this building.
   - 1.3. Paving
     - 1.3.1. For Federation era historic buildings, appropriate paving could be pressed granitic sand, or asphalt. If concrete is selected, a surface with sand-coloured- size exposed aggregate would be better with the Federation style.
     - 1.3.2. Ensure the asphalt or concrete does not adhere to the building itself. Insert 10mm x 10mm grey polyurethane seal over a zipped Ableflex joint filler around the plinth, to ensure concrete does not adhere to it, and to allow expansion and joint movement and prevent water from seeping below the building.

2. **Additions and New Structures**
   - 2.1. New structures should be restricted to the area shown in the blue polygon on the aerial map below.
   - 2.2. Sympathetic extensions are preferred. E.g. New parts that are in the same view lines as the historic building as seen from Commercial Road and to a lesser extent, from James Street,

should be parallel and perpendicular to the existing building, no higher than the existing building, similar proportions, height, wall colours, hipped and gabled roofs, with rectangular timber framed windows with a vertical axis. But the parts that are not visible in those views could be of any design, colours and materials.

2.3. Where possible, make changes that are easily reversible. E.g. The current needs might mean that a doorway in a brick wall is not used, or located where an extension is desired. Rather than bricking up the doorway, frame it up with timber and sheet it over with plaster, weatherboards, etc.

2.4. If an extension is to have a concrete slab floor, ensure it will not reduce the air flow under the historic brick building.

2.5. Avoid hard paths against the walls. Install them 500mm away from the walls and 250mm lower than the ground level inside the building. Fill the gap between the path and wall with very coarse gravel to allow moisture to evaporate from the base of the wall. See section 7.

2.6. New garden beds at the rear.

2.6.1. These should be a minimum of 500mm from the walls, preferably further, and the ground lowered so that the finished ground level of the garden bed is a minimum of 250mm lower than the ground level which is under the floor, inside the building. Slope the soil and garden bed away from the building, and fill the area between the garden bed and walls, with very coarse gravel up to the finished level of the garden bed. The coarse gravel will have air gaps between the stones which serves the function of allowing moisture at the base of the wall to evaporate and it visually alerts gardeners and maintenance staff that the graveled space has a purpose. The reason that garden beds are detrimental to the building, is by a combination of: watering around the base of the wall and the ground level naturally builds up. The ground level rises, due to mulching and leaf litter and root swelling, above a safe level such that it blocks sub floor ventilation, and the wall is difficult to visually monitor on a day to day basis, due to foliage in the way.

3. Accessibility

3.1. Ramps

3.1.1. Removable ramp construction

3.1.1.1. A metal framed ramp which allows air to flow under it, to ensure the subfloor vents of the building are not obstructing good airflow under the floor, which will allow the wall structure to evaporate moisture, reduce termite and rot attack to the subfloor structure and reduce rising damp in brick/stone walls.

3.1.1.2. If it is constructed of concrete next to brick walls this may cause damp problems in the future.

3.1.1.3. Ensure water drains away from the subfloor vents, and walls and any gap between the wall and the ramp remains clear of debris. Insert additional sub floor vents if the ramp has blocked any of them.

3.1.1.4. The hand rails on the ramp should not be a feature, which would detract from the architecture. Plain thin railings painted in the same colour as the walls, so that they blend in, would be appropriate.

3.2. Metal banisters may be installed at the front steps. They are functional and minimalist and they have a minor visual impact on the architecture and therefor they are a suitable design for an accessible addition.

4. **Reconstruction and Restoration**

If an opportunity arises, consider restoring and reconstructing the following.

4.1. Remove the pool-style fencing and the external staircase under the ground floor arched loggia, and if a fence is necessary, construct a simple picket or palisade fence. The fence

should not distract from the magnificent arched brickwork, so it should not be a feature, therefore it is recommend that it be the same colour as the wall behind it, so it visually blends in.

4.2. Chemically remove all the paint from the brick and rendered surfaces to reveal the original unpainted hand made red bricks and white tuck pointing, and original architecture (refer to sections 5.2 and 8 below).

4.3. Let the historic architecture and landmark building do the advertising, by using it on branding, and discretely install uplighting above the verandah to highlight the architectural features such as the parapet, and the Coat of Arms of Australia, and provide discrete lighting behind the arches of the loggia to highlight the round arched forms. Use more subtle atmospheric lighting under the verandah to highlight the architecture and original windows and doors.

4.4. Verandah

4.4.1. Reconstruct the decorative cast iron verandah frieze and brackets onto the original verandah.

4.4.2. When necessary, reclad the roof with galvanised corrugated iron, not Zincalume or Colorbond).

4.5. Underground tank/well

4.5.1. Seek funding assistance to have an archaeological investigation of the contents of the underground tank/well. Most of these underground structures were enclosed brick tanks for storing water from the roofs, but some were wells, which were made of bricks and were tapping into nature underground water supplies. This structure has been used as a rubbish dump for some time and it and the ground around it may reveal interesting archaeological information. Once the material has been removed from the tank by an archaeologist, investigate whether it can be reused to store water off the roof.

4.6. Stables

4.6.1. Record and document, in full, the extant fabric of the Stables prior to demolition or substantial alteration.

5. Brick and Stucco Walls

5.1. Mortar repairs: Match the lime mortar, do not use cement mortar. Traditional mortar mixes were commonly 1:3 lime:sand. Take care not to remove remaining tuck pointing.

5.2. Paint and Colours (also see Paint Colours and Paint Removal)

5.2.1. It is recommended to paint the exterior joinery of the building using original colours (paint scrapes may reveal the colours) to enhance the historic architecture and character. Refer to Figs H2 and H3 for guidance.

5.2.2. Note, even though some paints claim to 'breathe', there are no paints available, that adequately allow the brick walls to 'breathe'.

5.2.3. Paint removal: It is strongly recommended to chemically remove the paint from the bricks and render, except the Coat of Arms of Australia. This must be done chemically (never sand, water or soda blast the building as this will permanently damage the bricks, mortar and render. Never seal the bricks or render as that will create perpetual damp problems). Removal of the paint will not only restore the elegance of the Federation architecture, but it will remove the appearance of peeling and fading paint, and ongoing costs of repainting it every 10 or so years.

5.3. Remove any dark grey patches to the mortar joints - this is cement mortar which will damage the bricks, as noted above, and reduce the longevity of the walls. Repoint those joints with lime mortar. The mortar is not the problem it is the messenger, alerting you to a damp problem (also see Water Damage and Damp)

5.4. Modern products: Do not use modern products on these historic brick and rendered walls as they will cause expensive damage. Use lime mortar to match existing.

5.5. **Do not seal** the brick and rendered walls with modern sealants or with paint. Solid masonry buildings **must be able to evaporate water** when water enters from leaking roofs, pipes, pooling of water, storms, etc. The biggest risk to solid masonry buildings is permanent damage by the use of cleaning materials, painting, and sealing agents and methods. None of the modern products that claim to 'breathe' do this adequately for historic solid masonry buildings.

6. Care and Maintenance

6.1. Retaining and restoring the heritage fabric is always a preferable heritage outcome than replacing original fabric with new.

6.2. Key References

6.2.1. Obtain a copy of "Salt Attack and Rising Damp" by David Young (2008), which is a free booklet available for download from Heritage Victoria website. It is in plain English, well illustrated and has very important instructions and should be used by tradesmen, Council maintenance staff and designers.

6.2.2. Further assistance is available from the Shire's heritage advisor.

6.3. Roofing, spouting and down pipes

6.3.1. Use galvanised corrugated iron roofing, spouting, down pipes and rain heads. It is preferable to use short sheet corrugated iron and lap them, rather than single long sheets, but it is not essential.

6.3.2. Do not use Zincalume or Colorbond or steel deck.

6.3.3. Use Ogee profile spouting, and round diameter down pipes.

6.4. Joinery

6.4.1. It is important to repair rather than replace where possible, as this retains the historic fabric. This may involve cutting out rotten timber and splicing in new timber, which is a better heritage outcome than complete replacement.

6.4.2. The original external timber doors and windows require careful repair and painting.

6.5. Ivy. Ivy should be fully removed as the roots the stems increase in size and are so strong that they will create big cracks in brick walls and push timber buildings over. Ivy will cause very expensive damage to the buildings.

7. Water Damage and Damp

7.1. Signs of damp in the walls include: lime mortar falling out of the joints, moss growing in the mortar, white (salt) powder or crystals on the brickwork, existing patches with grey cement mortar , or the timber floor failing. These causes of damp are, in most cases, due to simple drainage problems, lack of correct maintenance, inserting concrete next to the solid masonry walls, sealing the walls, sub floor ventilation blocked, or the ground level too high on the outside.

7.2. Always remove the **source** of the water damage first (see Care and Maintenance).

7.3. Water falling, splashing or seeping from damaged spouting and down pipes causes severe and expensive damage to the brick walls.

7.4. Repairing damage from damp may involve lowering of the ground outside so that it is lower than the ground level inside under the floor, installation of agricultural drains, running the downpipes into drainage inspection pits instead of straight into the ground. The reason for the pits is that a blocked drain will not be noticed until so much water has seeped in and around the base of the building and damage commenced (which may take weeks or months to be visible), whereas, the pit will immediately fill with water and the problem can be fixed before the floor rots or the building smells musty.

7.5. Damp would be exacerbated by watering plants near the walls. Garden beds and bushes should be at least half a metre away from walls.

7.6. Cracking: Water will be getting into the structure through the cracks (even hairline cracks in paint) and the source of the problem needs to be remedied before the crack is filled with matching mortar, or in the case of paint on brick, stone or render, the paint should be chemically removed, to allow the wall to breathe properly and not retain the moisture.

7.7. Subfloor ventilation is critical. Check that sub floor vents are not blocked and introduce additional ones if necessary. Ensure the exterior ground level is 250mm or more, lower than the ground level inside the building. Good subfloor ventilation works for free, and is therefore very cost effective. Do not rely on fans being inserted under the floor as these are difficult to monitor, they can breakdown as they get clogged with dust, etc, and there are ongoing costs for servicing and electricity.

7.8. Engineering: If a structural engineer is required, it is recommended that one experienced with historic buildings and the Burra Charter principle of doing 'as little as possible but as much as necessary', be engaged. Some of them are listed on Heritage Victoria's Directory of Consultants and Contractors.

7.9. Never install a concrete floor inside a solid masonry building, as it will, after a year or so, cause long term chronic damp problems in the walls.

7.10. Never use cement mortar, always match the original lime mortar. Cement is stronger than the bricks and therefore the bricks will eventually crumble, leaving the cement mortar intact! Lime mortar lasts for hundreds of years. When it starts to powder, it is the 'canary in the mine', alerting you to a damp problem – fix the source of the damp problem and then repoint with lime mortar.

7.11. Do not install a new damp proof course (DPC) until the drainage has been fixed, even an expensive DPC may not work unless the ground has been lowered appropriately.

8. Paint Colours and Paint Removal

8.1. A permit is required if you wish to paint a previously unpainted exterior, and if you wish to change the colours from the existing colours.

8.2. Even if the existing colour scheme is not original, or appropriate for that style of architecture, repainting using the existing colours is considered maintenance and no planning permit is required.

8.3. If it is proposed to change the existing colour scheme, a planning permit is required and it would be important to use colours that enhance the architectural style and age of the building.

8.4. Rather than repainting, it would be preferred if earlier paint was chemically removed from brick, stone and rendered surfaces, revealing the original finish.

8.5. Chemical removal of paint will not damage the surface of the stone, bricks or render or even the delicate tuck pointing, hidden under many painted surfaces. Removal of the paint will not only restore the elegance of the architecture, but it will remove the ongoing costs of repainting it every 10 or so years.

8.6. Sand, soda or water blasting removes the skilled decorative works of craftsmen as well as the fired surface on bricks and the lime mortar from between the bricks. It is irreversible and reduces the life of the building due to the severe damp that the damage encourages. Never seal the bricks or render as that will create perpetual damp problems.

9. Services

9.1. Ensure new services and conduits, down pipes etc, are not conspicuous. Locate them at the rear of the building whenever possible, and when that is not practical, paint them the same colour as the building or fabric behind them, or enclose them behind a screen the same colour as the building fabric that also provides adequate ventilation around the device. Therefore, if a conduit goes up a red brick wall, it should be painted red, and when it passes over say, a cream coloured detail, it should be painted cream.

10. **Signage** (including new signage and locations and scale of adjacent advertising signage)
    10.1. Ensure all signage is designed to fit around the significant architectural design features, not over them.
    10.2. Use external spotlights to light signs, not internally lit light boxes.

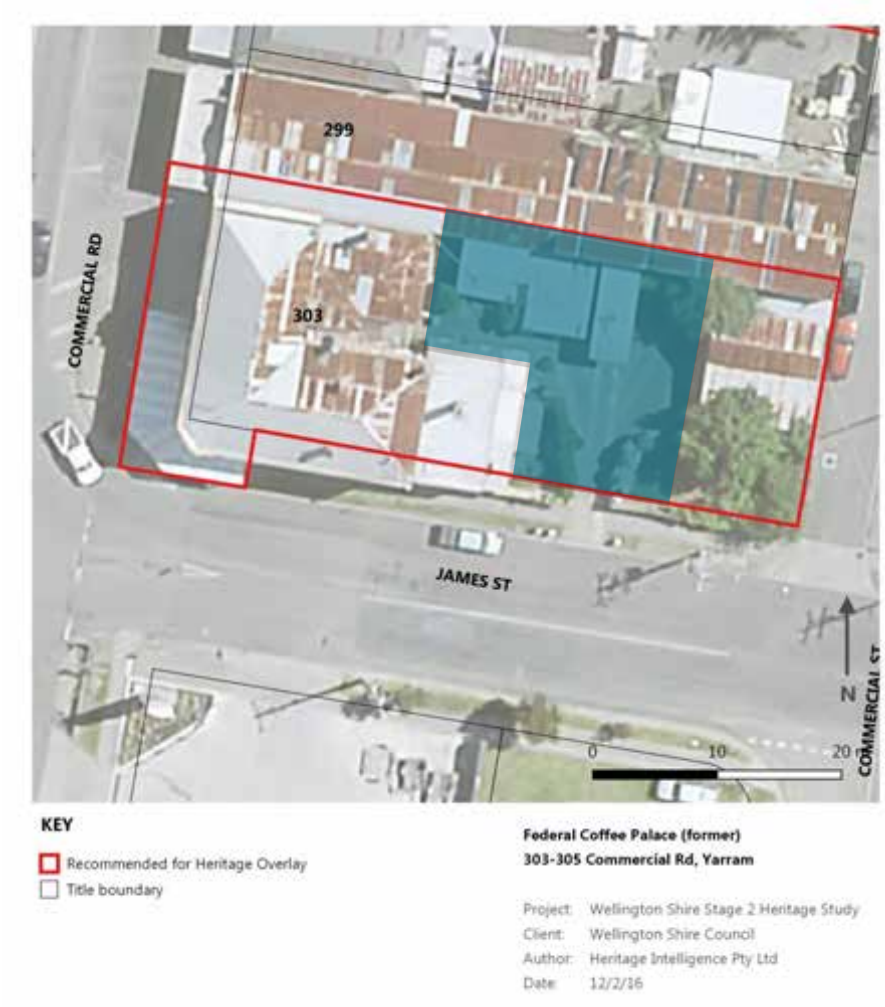
Resources

Wellington Shire Heritage Advisor

Young, David (2008), "Salt Attack and Rising Damp, a guide to salt damp in historic and older buildings" Technical Guide, prepared for Heritage Victoria.

Download from their web site or ask Wellington Shire's heritage advisor to email a copy to you.

NOTE: The blue shaded area is the preferred location for additions and new development.



Local significance – Places recommended for Environmental Significance Overlay

Locality:	**MAFFRA**
Place address:	**JOHNSON STREET MEDIAN STRIP (in front of 88 Johnson St)**
Citation date	2016
Place type (when built):	Individual tree
Recommended heritage protection:	Local government level Local Planning Scheme: Yes Vic Heritage Register: No Heritage Inventory (Archaeological): No

Place name: **Moreton Bay Fig Tree (Ficus macrophylla)**

Statement of Significance

The Moretion Bay Fig (Ficus macrophylla) is a very good example of the species and is in good condition. The Fig is of an outstanding size and probably dates to the early 1900s.

The findings of the *Wellington Shire Stage 2 Heritage Study* (Heritage Intelligence 2016) have determined that this place would be better protected and managed on the Wellington Planning Scheme by an Environmental Significance Overlay (ESO).

The suggested boundary of the ESO polygon is one metre outside the dripline of the tree. It is recommended that the polygon boundary be determined in consultation with Council's arborist.

Place history

The mature Morton Bay Fig tree (Ficus macrophylla) is located in the northern median strip of Johnson Street. The fig probably dates to the early 1900s (Hawker, pers. comm. 13 Jan 2016). It was planted directly in front of the first Shire Hall (1874; current building dates to 1964) (Pearce 1991:10) An article in the *Maffra Spectator* on 22 December 1913 made mention of a Moreton Bay Fig on Johnson Street, Maffra, when a team of four horses and a cream wagon 'careered up the street' and 'considerably disturbed' the Fig and its tree guard. This indicates that Figs were planted on Johnson Street by this date. During this period, Johnson Street was planted with a variety of interesting and exotic trees including Moreton Bay Figs, Silky Oaks and Peppercorn trees (Norris).

The existing Fig was originally one of at least two Moreton Bay Figs planted on Johnston Street. The other Fig (located opposite the existing Fig) blew over in 1962, believed to have been disturbed by the construction of the kerb and gutter, and was removed (Martin Norris 2016).

The Fig is comparable to one at 'Duart' Homestead (1870s) in Maffra.

Sources

Hawker, John, Heritage Officer (Horticulture) at Heritage Victoria, personal communication via email, 13 January 2016.

Norris, Martin, Wellington Shire Council Coordinator, Open Space Planning and Support, Natural Environment and Parks, personal communication via phone 19 February 2016.

Pearce, Florence (1991), *The Street Where You Live, Historic Buildings of Maffra*, Boisdale [Vic.].

Township of Maffra Plan

Description

The mature Morton Bay Fig tree (Ficus macrophylla) is located in the northern median strip of Johnson Street, in front of 88 Johnson Street. It is the only mature Moreton Bay Fig in Johnson Street, Maffra. It is of an outstanding size, is in good condition and is a very good example of the species.

Figure D1. Morton Bay Fig tree (Ficus macrophylla)

Figure D2. Morton Bay Fig tree (Ficus macrophylla)

Figure D3. View of the Morton Bay Fig tree (Ficus macrophylla) from the south-east.

Sources

All photos taken in 2015 by Heritage Intelligence Pty Ltd as part of Wellington Shire Stage 2 Heritage Study.