<table>
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<th><strong>Locality:</strong></th>
<th>MAFFRA</th>
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<td><strong>Place address:</strong></td>
<td>95 JOHNSON STREET</td>
</tr>
<tr>
<td><strong>Citation date:</strong></td>
<td>2016</td>
</tr>
<tr>
<td><strong>Place type (when built):</strong></td>
<td>Hotel</td>
</tr>
<tr>
<td><strong>Recommended heritage protection:</strong></td>
<td>Local government level</td>
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<td></td>
<td>Local Planning Scheme: Yes</td>
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<td>Vic Heritage Register: No</td>
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<td>Heritage Inventory (Archaeological): No</td>
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**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, and 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 vased shaped balusters and piers with panels of vermiculation, the pediment and the bold cornice moulding below the parapet. The pediment has a stagehead, 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.

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<tr>
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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 Goulburn (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 1,200, 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 hosteries 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


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

Heyfield Herald [Vic.]


National Trust (NT), record no. B4976, accessed via Hermes.


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 vousoirs 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).
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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 façade. 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

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.

<table>
<thead>
<tr>
<th>External Paint Controls</th>
<th>Yes</th>
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<tr>
<td>Internal Alteration Controls</td>
<td>No</td>
</tr>
<tr>
<td>Tree Controls</td>
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</tr>
<tr>
<td>Outbuildings or fences which are not exempt under Clause 43.01-3</td>
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<tr>
<td>Prohibited Uses May Be Permitted</td>
<td>No</td>
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<tr>
<td>Incorporated Plan</td>
<td>No</td>
</tr>
<tr>
<td>Aboriginal Heritage Place</td>
<td>Not assessed</td>
</tr>
</tbody>
</table>
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 Goulburn (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, advertised 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


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

Crooked River Chronicle, as cited in Pearce 1991.

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

Gippsland Times


Maffra Spectator

Pearce, Florence (1991), The Street Where You Live, Historic Buildings of Maffra, Boisdale [Vic.].

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 time 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 c.1915 and c.1940s are of the same architectural style. The fabric dating to the 1900s, including the three northern bays of the facade constructed between c.1915 and c.1940s, 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 c.1930s 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 c.1915 and c.1940s (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

NOTE: The blue shaded area is the preferred location for additions and new development.
Locality: MAFFRA
Place address: 150-158 JOHNSON STREET & 11-15 FOSSER 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)
Designers / Architects: 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 Ashton, 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.

<table>
<thead>
<tr>
<th>External Paint Controls</th>
<th>Yes</th>
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<tr>
<td>Internal Alteration Controls</td>
<td>Yes, RSL room of the 1922 Great War Peace Memorial Hall only</td>
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<tr>
<td>Tree Controls</td>
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<td>Outbuildings or fences which are not exempt under Clause 43.01-3</td>
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<td>Prohibited Uses May Be Permitted</td>
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<tr>
<td>Incorporated Plan</td>
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<tr>
<td>Aboriginal Heritage Place</td>
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</tbody>
</table>
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 cattle yards 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 Goulburn (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).

Sources


Baragwanath, Pam & Ken James (2015), These Walls Speak Volumes : a history of mechanics’ institutes in Victoria, Ringwood North.

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Health Department file via Mechanics’ Institutes Victoria, 1965 and 1974

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 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.

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**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 coarse 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 therefore 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


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.

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<td><strong>Internal Alteration Controls</strong></td>
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<td><strong>Tree Controls</strong></td>
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<td><strong>Aboriginal Heritage Place</strong></td>
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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 Goulburn (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


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.


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 gabletted 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 timber 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.
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).
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, 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 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 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 timber 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 façade 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.

<table>
<thead>
<tr>
<th>External Paint Controls</th>
<th>Yes</th>
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<tr>
<td>Internal Alteration Controls</td>
<td>Yes, nave and tower</td>
</tr>
<tr>
<td>Tree Controls</td>
<td>No</td>
</tr>
<tr>
<td>Outbuildings or fences which are not exempt under Clause 43.01-3</td>
<td>Yes, 1950 gates</td>
</tr>
<tr>
<td>Prohibited Uses May Be Permitted</td>
<td>No</td>
</tr>
<tr>
<td>Incorporated Plan</td>
<td>No</td>
</tr>
<tr>
<td>Aboriginal Heritage Place</td>
<td>Not assessed</td>
</tr>
</tbody>
</table>
Map of recommended boundary for Heritage Overlay

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

KEY
- Recommended for Heritage Overlay
- Title boundary
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 cattle yards 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 their 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


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.


Pearce, Florence (1991), The Street Where You Live, Historic Buildings of Maffra, Boisdale [Vic.].


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 façade 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 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 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 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 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
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**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.

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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

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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 descendants 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**

*Bairnsdale Advertiser and Tambo and Omeo Chronicle*


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

*Gippsland Times*, as cited in Heritage Victoria citation.


Heritage Victoria (HV), citation for ‘Former Rosedale Shire Chamber Offices’, file no. PL-HE/03/0813.


Rosedale & District Historical Society (RDHS) collection: historical information and photos generously provided by Marion Silk, provided Nov 2015.


*Royal Victorian Institute of Architects Journal* (RVIA), May 1918, p 44; Jan 1922, p 155; Nov 1929 pxliv, as cited in Miles Lewis’ AAI: record nos. 2243, 2037, 14712.


Victorian Government Gazette (VGG) No. 47, 3 May 1878.


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 Modernist 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 coarse 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


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.

- 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.
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.

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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.
Fletcher, Meredith & Linda Kennett (2005), Wellington Landscapes, History and Heritage in a Gippsland Shire, Maffra.
Heritage Victoria (HV), citation for ‘King Heritage House’, file no. PL-HE/03/0812.
Land Victoria (LV), Certificates of Title, as cited above.
Macedie, Don (1989), The Rosedale Story Vol 1, Cowwarr [Vic].
Miles Lewis (2014), Australian Building: Section 7.02 Concrete; 7.06 Blocks.
Rosedale Courier
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 façade 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 façade. 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 façade 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 creasing 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 Meewburn 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)

Craigleek 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 therefore 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 rott ing. 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


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 contiguous 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 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.

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<th>External Paint Controls</th>
<th>Yes, including cleaning</th>
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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

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.

Gippsland Times

Hardy, Gwen (1989), *Rosedale, 150 Years Pictorial History*, Rosedale (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.

**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’, Principles 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 aslar 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).