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

Place name: **Heyfield Soldiers' Memorial and Pencil Pines**

Architectural Style:	Inter War Classical Cenotaph with Pillar
Designer / Architect:	Not Known

Statement of Significance

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

What is significant?

The Soldiers' Memorial and Pencil Pines at Heyfield, including the land to the extent shown on the map, the 7 Pencil Pines (*Cupressus sempervirens stricta*) and the landscape setting are significant.

How is it significant?

The Heyfield Soldiers' Memorial and Pencil Pines are historically, socially, aesthetically and scientifically significant at a local level to Wellington Shire. It is also locally significant for its potential to yield information.

Why is it significant?

The Soldiers' Memorial is **historically significant at a local level.** It was unveiled on this site in 1923 in commemoration of local soldiers who served in WW1. It is also significant for the memorial plaques attached, in recognition of the soldiers from the district who served in WW2 and later conflicts. (Criterion A & D)

The Heyfield Soldiers' Memorial is **socially significant at a local level** for the volunteers who raised funds for the monument, and Heyfield Soldiers Welfare League who organised the monument, funding and unveiling ceremony. It is significant for the Anzac Day and other remembrance services held there over the past 92 years, until present day. (Criteria A & G)

Heyfield Soldiers' Memorial **is aesthetically significant at a local level** for the WW1 cenotaph–pillar monument, constructed of Orbost granite, Harcourt granite and bluestone, with white marble plaques, surmounted by a cast iron column and electrically lit orb (recently replaced with a metal cross which is not significant). The row of seven Pencil Pines (*Cupressus sempervirens stricta)* is significant. (Criterion E)

Heyfield Soldiers' Memorial **is scientifically significant at a local level** for the craftsmanship of the artisans with stonemasonry skills, which are now rarely used for new monuments. It also has potential to yield archaeological evidence in the land around the monument. (Criteria B, C & F)

Statutory Recommendations

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

External Paint Controls	Yes, including cleaning
Internal Alteration Controls	No
Tree Controls	Yes
Fences & Outbuildings	No
Prohibited Uses May Be Permitted	No
Incorporated Plan	No
Aboriginal Heritage Place	Not assessed

Map of recommended boundary for Heritage Overlay

KEY

Recommended for Heritage Overlay

Title boundary

Heyfield Soldiers' Memorial and Pencil Pines
George St, Heyfield

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

History

Thematic context

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

8. Governing and administering:

- 8.7 War and Defence

9. Developing cultural institutions and way of life:

- 9.2. Memorials

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

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

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

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

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

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

Place history

Public meetings were held in October 1916 to discuss, and subsequently form, the Heyfield Soldiers Welfare League, established in the interest of the welfare of returning soldiers. The meetings also addressed the best way 'to recognise the sacrifice made by those of our boys who had fallen in the

field' during World War I. It was decided that a memorial would be erected at Heyfield, and not join with Maffra in erecting a large memorial in that location. It was also confirmed that an Honour Roll would be compiled (*Gippsland Times*, 12 Oct 1916:2).

The World War I memorial was erected on the north side of George Street at the end of Temple Street, and unveiled on 7 October 1923, by the Honourable G. H. Wise in front of a large crowd (*Gippsland Times*, 11 Oct 1923:7).

Addresses were given by the Chairman and Honourable G. M. Davis, Mr W. West, Mr J. W. McLachlan, Miss L. A. And the Methodist Minister Reverend G. B. Campbell. The 'Last Post' was sounded and the proceedings concluded with the National Anthem (*Gippsland Times,* 11 Oct 1923:7).

Reporting on the opening, a local article described the memorial as a 'granite column, electrically lighted, with a fine pedestal. The panels are of Orbost granite and the piers of Harcourt granite. An iron railing surrounds it. The cost of the memorial which is erected in honour of Heyfield, Seaton, Glenmaggie and Denison fallen soldiers was £277, the money being raised by public subscription' (*Gippsland Times* 11 Oct 1923:7). Photos of the unveiling of the memorial (Figures H1-H4) showed the memorial with its orb at the top, panels bearing names around the bottom half of the memorial and a pebbled area immediately surrounding the memorial, enclosed by timber posts with an iron railing (since removed) (HDHS).

A memorial panel was added between the piers to commemorate those fallen during World War II. Plaques were later added near the base of the memorial, in commemoration of the Korean and Vietnam War.

The electric orb from the top of the memorial is known to have been in place until at least 2009 (Figure H4). Photos dating to 2013 show that the orb was missing from the top of the memorial by this date, and that one flagpole was erected (Flickr 2015). In 2015, the missing orb atop the column of the cenotaph was replaced with a cross (HDHS). The area surrounding the monument has been recently (post-2002) landscaped, with the addition of rose beds and a row of 7 Italian Cypress (*Cupressus sempervirens stricta*) behind a picket fence at the rear. Two flagpoles are located to the east of the memorial.

Figure H1. Photo of the unveiling of the memorial on 7 October 1923 (HDHS).

Figure H2. Photo at the unveiling of the memorial on 7 October 1923 (HDHS).

Figure H3. Photo at the unveiling of the memorial on 7 October 1923 (HDHS).

Figure H4a. A detail of the hollow cast iron column surmounted by an electrically lit orb. Figure H4b. Heyfield Cenotaph, 1952, Victorian Railways photo, (MDHS No. 00783VMFF.)

Sources

Context Pty Ltd (2005), 'Wellington Shire Heritage Study Thematic Environmental History'.

Flickr, photo by LJ Gervasoni of 'Heyfield War Memorial', <https://www.flickr.com/> accessed 8 Dec 2015.

Gippsland Times, articles provided by the Heyfield & Districts Historical Society.

Heyfield & Districts Historical Society (HDHS) collection: historical information and photos generously provided by Louise Hill-Coleman and Merryn Stevenson, provided Nov 2015.

Description

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

The remaining parts of the original design, materials and finishes of the monument are particularly impressive. Four different types of stone have been expertly crafted to enhance the complex design. Bluestone is a strong and durable stone and its sombre grey colour is used to unify the design of this memorial. At the base it is used for the solid quarry-faced stepped plinth, the finely tooled pedestal, the base and capitals of the cenotaph piers, as well as the top of the cenotaph with finely carved ornaments on each corner. The base of the column is also bluestone.

When comparing the two photos in Figures D5a and D5b, as well as the contemporary description of the monument, the changes that have occurred appear to have primarily altered the top. The column,

its capital and top, appear to have been altered from a dark coloured (Orbost granite?) column with an electrically lighted orb on top; to a bright white painted cast iron column with a Corinthian capital, and a very recent simple square unpainted metal cross. When comparing the 1923 photo and the 2015 photo it is clear, in the 1923 photo, that the light grey Harcourt granite piers are a lot lighter in colour than the column and capital, which indicates that the column was not painted white, and it may have been originally the same Orbost granite which is still intact as the cenotaph panels.

The original fence of timber piers and an iron railing may have been temporary, as the simplistic design and low quality materials is at odds with the monument itself. This fence has since been removed.

The area surrounding the monument has been recently (post-2002) landscaped, with the addition of rose beds and a row of 7 Italian Cypress (*Cupressus sempervirens stricta*) behind a picket fence at the rear. Two flagpoles are located to the east of the memorial.

Figure D1. The bluestone quarry-faced stepped plinth, finely tooled pedestal, and the base and capitals of the cenotaph piers. Hand crafted marble plaques for WW1 and a new machine made bronze and paint plaque for the Korean War.

Figure D2. Detail of damaging repairs using a 'plastic type' substance in the joins instead of

lime mortar, and a hole in the bluestone.

Figure D3. Detail of the top of the cenotaph showing finely tooled bluestone, polished Harcourt granite piers and Orbost granite panels, with some water damage occurring at the top of the panels.

Figure D4. Detail of white painted rusting cast iron column with recent metal cross above.

Figure D5a. The original form of the monument in 1923.

Figure D5b. The monument in 2015.

Sources

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

Comparative analysis

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

Obelisks, pillars, cenotaphs, cairns, statuary and ornamental structures are the most common forms for war memorials in Victoria. Initially, these memorials were more commonly known as 'Soldiers' Memorials' or 'Fallen Soldiers' Memorials after the Boer War and during the First World War (Rowe 2008:1:36). In Victoria, 95 monuments are in the form of a Pillar. The most famous cenotaph in Victoria is the Shrine of Remembrance.

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

According to Rowe (2008:1:17), one of the most common forms of commemorating the contribution and sacrifice of those who served in the Second World War was to add to an existing First World War memorial, largely in the form of an additional plaque or inscription, or possibly additional features, such as a memorial wall or war trophies. This can be seen on the Maffra monument.

Very few monuments are known to have been 'electrically lighted' at the time of unveiling and so this was a rare and significant part of the original design, concept and feature of the memorial.

Two other memorials known to have been electrically lit with an orb on top, after the monument was built, are Somerville (the electrically lit orb replaced the original 1922 oil lamp in 1930, but the latter has now been replaced with the reconstructed oil lamp lit with discreetly placed solar cells), and Toora which has an electrical wire strung to it from a power pole.)

Management Guidelines

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

1. Location and Setting

1.1. Ensure all future roadworks, services and landscaping works respect the original location of this monument. Manage design developments which make it practical to leave the monument there.

1.2. Retain the formal tall Pencil Pines and (although recent, it is appropriate) backdrop of a low picket fence behind the monument and the informal landscaping of tall trees beyond. The existing concrete apron and path up to the front of the monument could be retained, but long term, a compacted granitic sand path would be more appropriate or a fine sandy exposed aggregate concrete surface would be a more durable option to actual granitic sand.

1.3. Retain a passive, contemplate style of park e.g. no active recreational facilities, advertising signs, or facilities such as a toilet block, on the site, etc.

1.4. Retain clear views to the monument from the street.

1.5. Do not put signage in the view lines to the monument.

1.6. New memorials should be placed to the side of the WW1 monument, outside the existing concrete apron, not behind or in front of it.

2. Care and Maintenance

2.1. Refer to the Resources list below. These were written by Jenny Dickens, Senior Conservator, Heritage Victoria. They are in plain English, well illustrated and have very important instructions. Further assistance is available from the Shire's heritage advisor.

2.2. The biggest risk to memorials is permanent damage by the use of cleaning materials, agents and methods. E.g. acid washing dissolves marble, which cannot be undone, sand and water blasting remove the stonemasons skilled decorative works, the polished surfaces, lettering and details.

2.3. Memorials are meant to develop a patina of age to imbue them with a sense of timelessness, and gravity of the memories. They are not meant to look bright, white and super clean, (apart from when they were built).

2.4. This memorial is in good condition, but requires some maintenance and repairs.

2.5. Water damage

2.5.1. Remove all the 'plastic' substance that has been squeezed into the joints (Fig D2). Never use modern products on these historic stone monuments as they will cause expensive

damage. Replace the plastic with lime mortar. Traditional mortar mixes were commonly 1:3, lime:sand. This work must be done by a skilled mason or bricklayer who is very experienced with historic masonry and knows how to make and apply the correct mortar, without cement.

2.5.2. The fact that mortar has fallen out is the "canary in the mine". It is a warning that water is getting into the monument. The plastic will seal the water in, causing much more, long term damage. Never seal historic stone or bricks.

2.5.3. There is also water damage occurring at the intersection of the top of the cenotaph Orbost granite panels (Fig D3).

2.5.4. Cast iron column. This is rusting and the rust will run down the expensive and historic stone monument and lettering and cause very expensive damage. Repair the column (Fig D4).

2.5.5. Never sand, water or soda blast the stone as it will permanently pit the surface, remove the lettering and make the stone quickly become porous and dirty.

3. Restoration

3.1. Research the original materials, design and colours of the column.

3.1.1. The orb may have been the same as the one on the Toora monument which is still working.

3.2. Apply for a government grant to restore the column and electric orb.

Resources

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

- Avenues-of-honour-and-other-commemorative-plantings
- Finding-the-right-conservator-tradespeople-and-materials
- General-Principles
- Useful-resources-and-contact
- War-Memorials.

Locality:	**HEYFIELD**
Place address:	**2-6 GEORGE STREET**
Citation date	2016
Place type (when built):	Church
Recommended heritage protection:	Local government level Local Planning Scheme: Yes Vic Heritage Register: No Heritage Inventory (Archaeological): No

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

Architectural Style:	Interwar Gothic
Designer / Architect:	A. A. Fritsch
Construction Date:	1916

Statement of Significance

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

What is significant?

St Michael's Catholic Church at 2-6 Main Street, Heyfield, is significant. The original form, materials and detailing as constructed in 1916 are significant, as are the c1969 and c2000, transepts which were built in a sympathetic style.

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

How is it significant?

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

Why is it significant?

St Michael's Catholic Church is **historically and socially significant at a local level** as it represents the early period of Heyfield as an established a service and social centre for the surrounding farming and pastoral district. The first Catholic Church, a small weatherboard building, was built on the site in 1889. The existing brick church was built in 1916, by community fundraising, and has continued to serve the local community for 100 years. In 1954, St Michaels Catholic Primary School moved to the surrounding site, from Cowwarr. The modern transepts were built in c1969 and c2000, in a sympathetic style. The church continues to serve the primary school and local community today. The church is also significant for its association with Diocesan Architect A. A. Fritsch. (Criteria A, G & H)

St Michael's Catholic Church **is aesthetically significant at a local level** as a highly intact and fine Interwar Gothic church in the Shire. Elements representing the architectural style include the gabled roof form, clad in terracotta tiles, parapeted gables, and rendered dressings and coping to the gabled parapets, buttresses, brick plinth, and sills and lintels of the openings. Also notable are the window details, including the pointed arch, rose window, foil motifs, tracery and leadlight. As well as the crosses to the apex of the gables, buttresses, tuck pointed brickwork and exposed rafter ends to the eaves. The interior space and historic finishes of the nave and chancel are imbued with the rituals and aesthetics associated with worship, marriages, christenings, confirmation and funerals. The 1916 church and c1969 and c2000 transepts are in excellent condition and retain a high degree of integrity. (Criterion E)

Statutory Recommendations

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

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

Aboriginal Heritage Place	Not assessed

Map of recommended boundary for Heritage Overlay

KEY

Recommended for Heritage Overlay

Title boundary

St Michael's Catholic Church
2-6 George St, Heyfield

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

History

Locality history

The first European contact in the area was made by both Angus McMillan and Paul Strzelecki in 1840 when they crossed the Thomson River near present Heyfield. Hayfield pastoral run was occupied in 1841, supposedly named for the tall waving grass covering the plain. A small settlement known as Heyfield Bridge was soon established on the north side of the Thomson River. Heyfield township was surveyed in 1864 and was part of Maffra Shire from 1875 (Context 2005:39; Fletcher & Kennett 2005:65). In 1883, a railway line from Traralgon extended to Heyfield and in 1898, James Tyson's Heyfield Run was subdivided and 114 lots were sold for dairying and cropping. Further subdivision occurred in the town after 1900. Heyfield became a service centre for the surrounding farming and pastoral district (Fletcher & Kennett 2005:65-6). The town became busy when work started on the Glenmaggie Weir in the 1920s, and a tramline was built from Heyfield to the weir site to transport materials needed for the huge project (Context 2005:22). In 1922 a new butter factory was built, with cattle sales held in the town fortnightly (Fletcher & Kennett 2005:65-6). In the 1940s the Victorian Rivers and Water Supply Commission began works in the area, employing several hundred men to raise the walls of the Glenmaggie Weir and carry out irrigation works. After this project was completed in 1960, about 60 families remained in the area (Fletcher & Kennett 2005:66).

Heyfield grew substantially from the 1950s as the centre of a saw milling industry (Context 2005:39). Between 1933 and 1954 the population of the town quadrupled from approximately 500, to peak at 2,184 people in 1954 (Victorian Places). The alpine timber industry was to not only transform the alpine ash forests and send roads threading into this isolated area, but also to transform Heyfield, below the mountains on the red gum plains (Context 2005:21). After the 1939 fires with their horrific loss of life and the destruction of Victoria's main mountain ash forests and hardwood timber supplies, the state's timber industry was restructured. The Forests Commission surveyed the untapped and inaccessible alpine reserves of timber. Saw mills would be relocated to towns away from the forests and milling operations would be centralised in the towns to be known as conversion centres; one town nominated was Heyfield (Context 2005:21). In 1950, during the heart of the post-war timber shortage, seven saw mills were established in Heyfield which was quickly transformed into a timber town (Context 2005:21). It is suggested that the one town had the most mills in the southern hemisphere, in the 1950s (HDHS). Streets of mill workers houses were hastily built on the perimeter of the town - 185 houses altogether - giving workers proper housing and access to educational, health and shopping facilities that they had been denied when they lived in the forests. Most of the 1950s mill houses are now in private hands, some have been renovated (Context 2005:21). In the 1950s, a soldiers' settlement was also established in the newly irrigated farms to the south of Heyfield (Fletcher & Kennett 2005:66).

By 1958, the Heyfield Sawmillers Logging Company was formed to co-ordinate operations over concerns of diminishing reserves of millable timber (Fletcher & Kennett 2005:66). As logging allocations have been reduced over the second half of the twentieth century, companies in Heyfield have amalgamated until the situation in 2001 where one company, Neville Smith Pty Ltd, owns the two remaining saw mills. Because of the shrinking allocations, in the 2000s, timber is trucked to Heyfield from all parts of Victoria (Context 2005:22). Since the town's population peak in 1954 (totalling 2,184 people), the population reduced to 1,830 by 1971 and steadily reduced to a total of 1,459 in 2011 (Victorian Places). The town is suggested to retain the largest mill in the southern hemisphere (HDHS).

In 1994, Wellington Shire was created by the amalgamation of the former Shires of Alberton, Avon and Maffra, the former City of Sale, most of the former Shire of Rosedale, as well as an area near Dargo which was formerly part of Bairnsdale Shire. In 2011, timber logging and milling accounted for 11.4% of employment in the Heyfield area, with farming totalling 6.6% (Victorian Places).

Thematic context

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

9. Developing Cultural Institutions and Way of Life

- 9.1 Religion

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

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

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

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

Place history

The Crown Grant for 2-6 George Street (lot 1, Section 10, Township of Heyfield) was granted to J. Knox in April 1884 (Township Plan).

Tenders for the first St Michael's Church in Heyfield were called for in May 1889 (*Back to Heyfield* 1971:14). The church was officially opened and blessed on 29 September 1889 by Father O'Donaghue, administrator of the Diocese of Sale. The church was a small weatherboard building (40ft by 20ft), presumably on the same site as the existing church. The building ceased to serve as a church upon construction of the new brick church in 1916. The weatherboard church was sold to Pat O'Connor, who relocated the building to the corner of Mary and Anderson streets to serve as a shearing shed (FitzGerald 1991:62).

The foundation stone on the facade of the existing church reads 'A. M. D. G., This memorial stone of St Michael's Church was blessed by the most Reverend Patrick Phelan D. D., Bishop of Sale' on 20 August 1916. The stone notes that Reverend MacMahon was the Pastor (of the Parish), A. A. Fritsch FRVIA was the architect and Mayes was the builder.

A local article reported on 22 December 1916 that 'the dedication of the beautiful Gothic church at Heyfield under the patronship of St Michael took place on Sunday last'. The Most Reverend Dr Phelan, Bishop of Sale, blessed the building and commended the Catholic community on their 'magnificent generosity in undertaking a building which, as far as he was aware, stood without a rival in the diocese and outside Gippsland as a gem of architectural beauty in the Ecclesiastical Gothic form'. He acknowledged the contractor, Mr 'Meyers' and the architect Mr A. A. Fritsch. Reverend D.

McMahon announced that further fundraising would occur to further cover some of the remaining cost of the church (*Traralgon Record*, 22 Dec 1916:4).

An early photo (Figure H1), which may date to soon after the completion of the church, showed the facade as it appears in 2015, including the stained glass windows (prior to the addition of the transepts) (Fitzgerald 1991:62). At the south end of the church, a small room projected off the chancel to the west. A second early photo (date not known) (Figure H2) showed the church and its entrance porch, and the vestry at the south end. The front (north) boundary was enclosed by a timber post and rail fence with a timber pedestrian gate (both since removed) (HDHS).

A photo dating between c1909 and c1940 (Figure H3) showed the church from the east (SLV). The entrance porch was located at the front of the church, and to the rear (south) was the chancel and a vestry projecting off the chancel towards the east, which remains. An entrance door was located at the south end of the east facade (since covered by the transept).

In 1954, St Michaels Catholic Primary School moved to the surrounding site, from Cowwarr (the school was called St Joseph's in Cowwarr). The school was run by nuns until 1987 (FitzGerald 1991:58). A photo dating to the c1960s (Figure H4) showed the church with its nave and chancel (prior to the addition of the transepts). On the northern boundary were brick piers with steel gates, with a simple wire and metal pole fence. A small building is located to the rear (south of the building) which probably served as the school or church (this has not been confirmed; since demolished) (HDHS).

In 1969, a large brick transept was added to the church (*Back to Heyfield* 1971:14). It is believed that the second transept was added c2000 (HDHS). In 2015, the church remains part of the grounds of St Michael's Primary School.

A. A. Fritsch, architect

Augustus Andrew Fritsch (1866-1933) was the son of Augustus G. Fritsch and Christina Holzer, whose respective fathers had co-founded a prominent Hawthorn brickworks. Fritsch was articled to architect John Beswicke (of Wilson & Beswicke) and travelled Europe and the United States before he returned to Melbourne and opened his own office in 1888. Fritsch first commissions were residential projects, before a commission for a Roman Catholic presbytery in Malvern (1894) begun his long association with the Catholic Church (Reeves 2012:264).

Fritsch designed mostly in red brick and developed a distinctive style, influenced by Baroque, Romanesque and Byzantine sources, he became Victoria's premier Catholic architect. As the Diocesan architect, Fritsch designed Catholic buildings at Rochester (1909), Kyabram (1910), Bairnsdale (1913), Yarram (1915), Heyfield (1916), Cowwarr (1918), Flemington (1923) and Elwood (1929). He designed churches, presbyteries, schools and convents throughout Victoria and elsewhere (Reeves 2012:264).

Fritsch worked with Walter Burley Griffin on the design of Newman College at the University of Melbourne (1915-1918), although it is said that Fritsch made little contribution to the project. However, Griffin's use of rough stonework may have inspired Fritsch in his design of one of his most key designs, the large domed church of Our Lady of Victories in Camberwell (1918). Fritsch's son, Augustus Alfonso Fritsch (1882-1973) joined his office c1918 and became a partner in 1932. After Fritsch's (senior) death in 1933, the practice Fritsch & Fritsch continued successfully into the 1940s as Victoria's key architectural office for the Catholic denomination (Reeves 2012:264).

Figure H1. Early photo of the church which may date to soon after the completion of the church. The transepts were not built at this date (FitzGerald 1991:62).

Figure H2. An early photo of the church (date not known), showing the original extent. A timber post and rail fence lined the front boundary (HDHS).

Figure H3. The church between c1909 and 1940, as viewed from the east, before the construction of the transepts (SLV).

Figure H4. Photo dating to c1960s. St Michaels Catholic Primary School occupied the site by this date. The transepts had still not been built by this date. On the northern boundary were brick piers with steel gates, with a simple wire and metal pole fence. (HDHS).

Sources

Back to Heyfield (1971).

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

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Heyfield & Districts Historical Society (HDHS) collection: historical information and photos generously provided by Louise Hill-Coleman and Merryn Stevenson, provided Nov 2015.

Reeves, Simon, 'A. A. Fritsch' in Goad, Philip & Julie Willis (2012), *The Encyclopedia of Australian Architecture*, Port Melbourne [Vic.].

State Library of Victoria (SLV), picture collection, image no. H41.233/11, <http://www.slv.vic.gov.au/>, accessed 18 January 2016.

Township of Heyfield Plan

Traralgon Record

Victorian Places, 'Heyfield', <http://www.victorianplaces.com.au/ >, accessed 24 February 2016.

Description

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

St Michael's Catholic Church is an Interwar Gothic church, built in 1916 and designed by Diocesan Architect A. A. Fritsch. The church is within the grounds of St Michael's Primary School, at the corner of George and Davis streets, at the north-west end of the township. The building is set back from George Street, which it fronts, with a modern fence lining the boundary. The 1916 church is in excellent condition and retains a high level of integrity.

Figure D1. The tuck pointed red-brick church has a gabled roof clad with terracotta tiles, and rendered dressings and coping (overpainted) to the gable parapets, buttresses, brick plinth, and sills and lintels of the openings. At the apex of each gabled roof is a large cross. The façade has a large opening at the gabled end with a pointed-arch; inset is a quatrefoil motif above three rectangular windows with leadlight. Central to the façade is the gabled entrance porch, which imitates the nave behind. The porch has a pointed-arch window with leadlight (in a diaper pattern), while buttresses articulate the corners of the façade and porch, as typical of the style.

Two substantial transepts were built (c1969 and c2000), projecting to the east and west. They are red-brick constructions with gabled roofs clad with terracotta tiles, and timber strapping to the gabled ends, and are sympathetic in design to the 1916 church.

Figure D2 & D3. Projecting rafter ends are exposed beneath the eaves of the church. The two front bays of the side elevations of the 1916 church remain visible. Each bay has a pointed-arch window; set within is a trefoil above a pair of leadlight windows (with a diaper pattern and inset cross) with a foil motif at the peak. Either side of the entrance porch are timber doors, entered via bluestone steps.

Figure D4. The rear (south) of the church retains the original chancel and two vestry buildings, which project off the chancel to the east and west, all of which continue the detail of the nave. Each have gabled roofs clad with terracotta tiles and panels of roughcast render (overpainted green) with wide timber strapping to the gabled ends, supported by timber brackets. The vestry projecting to the west is the larger vestry, with a one-over-four double hung sash window. The south elevation of the chancel has a wide pointed-arch opening with a leadlight rose window.

Figure D1. The tuckpointed red-brick church has a gabled roof clad with terracotta tiles, with rendered dressings and coping (overpainted) to the gable parapets, buttresses, plinth, and sills and lintels of the openings. Central to the façade is the gabled entrance porch, below the large pointed-arch window to the gabled end. Two substantial transepts were constructed (c1969 and c2000), projecting to the east and west.

Figure D2. Projecting rafter ends are exposed beneath the eaves of the church. The two front bays of the side elevations of the 1916 church remain visible. Each bay has a pointed-arch window; set within is a trefoil above a pair of leadlight windows (with a diaper pattern and

inset cross) with a foil motif at the peak.

Figure D3. Either side of the entrance porch are timber doors, entered via bluestone steps.

Figure D4. The rear (south) of the church retains the original chancel and two vestry buildings, which project off the chancel to the east and west, all of which continue the detail of the nave. The south elevation of the chancel has a wide pointed-arch opening with a leadlight rose window.

Sources

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

Comparative Analysis

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

St Michael's Catholic Church, Heyfield – an intact 1916 Interwar Gothic face-brick building with elaborate decorative rendered dressings. Large sympathetic brick transepts were constructed c1969 and c2000, which are significant. The church is now located on school grounds.

Comparable places:

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

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

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

St James Anglican Soldiers Memorial Church & Memorials, Heyfield – a substantial and intact brick Interwar Gothic church built in 1920. The face-brick church has a dominant corner tower which holds the entrance.

Holy Trinity Anglican Church & Memorials, 95-99 Commercial Road, Yarram –Interwar Arts and Crafts brick church built in 1918, with a later intrusive brick narthex. The original fabric is highly intact.

Management Guidelines

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

This building is in excellent condition and well maintained, with recent sympathetic additions which are subtly distinguishable from the historic building, however, there are some recommendations below, particularly regarding hard surfaces against the walls, and some guidelines for future development and heritage enhancement.

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

do not impact on the important views.

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

1.4. Paving

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

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

2. **Additions and New Structures**

2.1. New structures should be restricted to area shown in the blue polygon on the aerial map below.

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

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

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

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

2.6. Avoid hard paths against the walls. Install them 500mm away from the walls and 250mm lower than the ground level inside the building. Fill the gap between the path and wall with very coarse gravel to allow moisture to evaporate from the base of the wall. See section 7.

2.7. New garden beds

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

3. Accessibility

3.1. Ramps

3.1.1. Removable ramp construction

3.1.1.1. A metal framed ramp which allows air to flow under it, to ensure the subfloor

vents of the building are not obstructing good airflow under the floor, which will allow the wall structure to evaporate moisture, reduce termite and rot attack to the subfloor structure and reduce rising damp in brick/stone walls.

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

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

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

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

4. **Reconstruction and Restoration**

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

4.1. Roofing, spouting and down pipes

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

4.1.2. Don't use Zincalume or Colorbond.

4.1.3. Use Ogee half-round or quad profile spouting, and round diameter down pipes.

4.2. Brick and Stone Walls

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

4.2.2. Tuck pointing is now a rare craft and expensive to repair or reconstruct, which makes caring for the existing remnants particularly important.

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

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

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

4.3.3. However, if it is decided to repaint the render, it should be in the same colour as existing or a light grey to match the original unpainted render colour.

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

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

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

5. Care and Maintenance

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

5.2. Key References

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

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

5.3. Roofing, spouting and down pipes

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

5.3.2. Do not use Zincalume or Colorbond.

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

5.4. Joinery

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

6. Water Damage and Damp

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

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

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

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

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

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

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

6.8. Engineering: If a structural engineer is required, it is recommended that one experienced

with historic buildings and the Burra Charter principle of doing 'as little as possible but as much as necessary', be engaged. Some of them are listed on Heritage Victoria's Directory of Consultants and Contractors.

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

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

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

7. Paint Colours and Paint Removal

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

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

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

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

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

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

8. Services

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

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

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

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

Resources

Wellington Shire Heritage Advisor

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

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

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

Locality: Place	**HEYFIELD**
address: Citation	**24 GEORGE STREET**
date	2016 Hotel
Place type (when built):	Local government level Local Planning Scheme: Yes Vic
Recommended heritage protection:	Heritage Register: No Heritage Inventory (Archaeological): No

Place name: **Railway Hotel**

Architectural Style:	Victorian, Federation Free Classical
Designer / Architect:	
Construction Date:	c1885, c1918, 1940

Statement of Significance

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

What is significant?

The Railway Hotel at 24 George St, Heyfield, is significant. The form, materials and detailing as constructed in c1885 and c1918 are significant.

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

How is it significant?

The Railway Hotel is locally significant for its historical, social and aesthetic values to the Shire of Wellington.

Why is it significant?

The Railway Hotel is **historically and socially significant at a local level** as it illustrates the establishment and development of Heyfield from its early period, when the railway came to the town in 1883 which ended the region's isolation, and when the town grew as a result of the growing timber industry in the region, which quadrupled the town's population between 1933 and 1954. Publicans Bridget and Thomas Clark purchased the land on the south side of George Street in 1884 and the hotel was completed for them in 1885. The hotel may have first served as the Temperance Hotel, which also operated as a boarding house. The Railway Hotel is mentioned in the Wise Post Office Directories for the first time in 1895. The hotel was run by a number of publicans, including the Clark family, Thompson, John Morgan and Patrick Sullivan (husband of the Clark's daughter). In 1911, under Morgan, the hotel offered accommodation, billiards and horses and buggies for hire. The Clarks also owned two shops and cottages, and the weatherboard Commercial Bank on the same property, fronting George Street. Thomas Clark died in 1918 and it is possible that this made money available for the owner, his wife, to upgrade the façade to brick, for her son-in-law P. Sullivan who was the publican. However in 1920, following Bridget Clark's death, the hotel was sold out of the Clark family. This was also about the time when work started on a new butter factory, cattle sales held in the town fortnightly and construction commenced on the Glenmaggie Weir nearby. In 1940 the hotel underwent alterations, additions and renovations, designed by Maffra architect Stephen P. Ashton. These additions may have comprised the construction of the plain street façade along part of the Pearson St elevation, retaining the Victorian buildings within. Further alterations to the interior were carried out in the early 2000s. Despite being vacant in late 2015, the hotel is of social significance as a building that has served as a social and entertainment centre for the community for over 130 years, since its opening in 1885. (Criteria A, & G)

The Railway Hotel **is aesthetically significant at a local level** as a representative example of a hotel with an intact c1918 façade in the Federation Free Classical Style, constructed onto a timber Victorian building completed in 1885. The hipped roof form and timber rear elevations (and probably the internal structure) date to the Victorian period, while the decorative parapeted brick facades on George St and Pearson Streets (overpainted) to the north and west elevations date to c1918, which reflect the Federation Free Classical style. The Federation Free Classical style is evident in the engaged piers at the corners and ends of the building, which extend from ground level above the verandah to the top of the parapet, the bold cornice moulding below the parapet, and the form and detail of the parapet comprising the arched sections of smooth and rough-cast render, with the largest section containing the

words 'Railway Hotel' in relief. Also notable in the tuck pointed brickwork below the verandah, the profile and form of the verandah with a slightly-concave roof, corrugated iron cladding, and timber frieze with vertical slats. Also significant is the chamfered corner entrance, the openings to the c1918 brick structure (any modern doors and windows are not significant), rendered sills to the windows, and the leadlight highlights that reflect an Art Nouveau influence of the c1918 period, that has been retained above the doors on the corner and George Street entrances. The hotel is also aesthetically significant as a landmark historic building on the streetscape corner of Pearson and George Street Heyfield. (Criterion D)

Statutory Recommendations

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

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

Map of recommended boundary for Heritage Overlay

[extended to cover the verandah]

KEY

Recommended for Heritage Overlay

Title boundary

Railway Hotel

24 George St, Hoyfield

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

History

Locality history

The first European contact in the area was made by both Angus McMillan and Paul Strzelecki in 1840 when they crossed the Thomson River near present Heyfield. Hayfield pastoral run was occupied in 1841, supposedly named for the tall waving grass covering the plain. A small settlement known as Heyfield Bridge was soon established on the north side of the Thomson River. Gold was discovered in the Great Dividing Range in the 1860s, and Heyfield was located on route which stimulated the growth of the town. Heyfield township was surveyed in 1864 and was part of Maffra Shire from 1875. The town had two hotels by the early 1860s and a sawmill operated during this early period. By the 1870s the town had a tannery, flourmill, a brickworks, school and Anglican and Methodist churches. A bridge over the Thomson River was built in 1876, on James Tyson's Heyfield Run (Context 2005:39; Fletcher & Kennett 2005:65).

In 1883, a railway line from Traralgon extended to Heyfield. The railway ended the region's isolation as it significantly shortened the travelling time to Melbourne and stimulated industries. Heyfield's business centre gradually moved towards the railway station. In 1898, James Tyson's Heyfield Run was subdivided and 114 lots were sold for dairying and cropping. Further subdivision occurred in the town after 1900. Heyfield became a service centre for the surrounding farming and pastoral district (Fletcher & Kennett 2005:65-6). The town became busy when work started on the Glenmaggie Weir in the 1920s, and a tramline was built from Heyfield to the weir site to transport materials needed for the huge project (Context 2005:22). In 1922 a new butter factory was built, with cattle sales held in the town fortnightly (Fletcher & Kennett 2005:65-6). In the 1940s the Victorian Rivers and Water Supply Commission began works in the area, employing several hundred men to raise the walls of the Glenmaggie Weir and carry out irrigation works. After this project was completed in 1960, about 60 families remained in the area (Fletcher & Kennett 2005:66).

Heyfield grew substantially from the 1950s as the centre of a saw milling industry (Context 2005:39). Between 1933 and 1954 the population of the town quadrupled from approximately 500, to peak at 2,184 people in 1954 (Victorian Places). The alpine timber industry was to not only transform the alpine ash forests and send roads threading into this isolated area, but also to transform Heyfield, below the mountains on the red gum plains (Context 2005:21). After the 1939 fires with their horrific loss of life and the destruction of Victoria's main mountain ash forests and hardwood timber supplies, the state's timber industry was restructured. The Forests Commission surveyed the untapped and inaccessible alpine reserves of timber. Saw mills would be relocated to towns away from the forests and milling operations would be centralised in the towns to be known as conversion centres; one town nominated was Heyfield (Context 2005:21). In 1950, during the heart of the post-war timber shortage, seven saw mills were established in Heyfield which was quickly transformed into a timber town (Context 2005:21). It is suggested that the one town had the most mills in the southern hemisphere, in the 1950s (HDHS). Streets of mill workers houses were hastily built on the perimeter of the town – 185 houses altogether – giving workers proper housing and access to educational, health and shopping facilities that they had been denied when they lived in the forests. Most of the 1950s mill houses are now in private hands, some have been renovated (Context 2005:21). In the 1950s, a soldiers' settlement was also established in the newly irrigated farms to the south of Heyfield (Fletcher & Kennett 2005:66).

By 1958, the Heyfield Sawmillers Logging Company was formed to co-ordinate operations over concerns of diminishing reserves of millable timber (Fletcher & Kennett 2005:66). As logging allocations have been reduced over the second half of the twentieth century,

companies in Heyfield have amalgamated until the situation in 2001 where only one company, Neville Smith Pty Ltd, owns the two remaining saw mills. Because of the shrinking allocations, in the 2000s, timber is trucked to Heyfield from all parts of Victoria (Context 2005:22). Since the town's population peak in 1954 (totalling 2,184 people), the population reduced to 1,830 by 1971 and steadily reduced to a total of 1,459 in 2011 (Victorian Places). The town is suggested to retain the largest mill in the southern hemisphere (HDHS).

In 1994, Wellington Shire was created by the amalgamation of the former Shires of Alberton, Avon and Maffra, the former City of Sale, most of the former Shire of Rosedale, as well as an area near Dargo which was formerly part of Bairnsdale Shire. In 2011, timber logging and milling accounted for 11.4% of employment in the Heyfield area, with farming totalling 6.6% (Victorian Places).

Thematic context

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

9. Developing cultural Institutions and Way of Life

Hotels were often one of the first buildings erected in a new settlement, as the social centre for the growing community, as a resting place on a coaching route and in the northern part of the Shire, en route to the goldfields. They provided lodgings and stables for travellers and before the establishment of public, commercial and government buildings, the rooms could also serve as meeting rooms for local groups, public meetings and travelling doctors who periodically tended the community.

Some of the earliest remaining hotels in the study area are the Exchange Hotel, Rosedale (c1863), Macalister Hotel in Maffra (c1863, 1922 additions), Railway Hotel in Heyfield (1885, 1940 additions) and Briagolong Hotel (1874; altered). Later hotels appeared once the towns were further established and provided competition to the earlier hotels, such as the Maffra Hotel (1900). In the twentieth century, earlier buildings were replaced, or re-built due to fires, such as the Tinamba Hotel (1924), Cricket Club Hotel in Cowwarr (1929), and Commercial Hotel in Heyfield (1930). The hotels continue to serve as social and entertainment venues for the present communities.

Place history

Bridget Maria Clark, housekeeper, received the Crown Grant for four lots on the south side of George Street (lots 1-4, section 8, Township of Heyfield; which extended from Pearson to Clark Street) in April and August 1884 (Township Plan; LV:V1634/F620). Bridget retained ownership of the land until her death in 1920 (Will & Probate). Bridget Maria Clark was the wife of Thomas Clark and mother to a number of daughters and a son John James Clark (Will & Probate). Clark Street to the east was named after the family (FitzGerald 1991:10).

The date of construction of the Railway Hotel is not generally agreed upon, however, it is agreed that it was constructed for owners Thomas and Bridget Clark (EGRPC 1980; MDHS 1985; HDHS). The Clarks moved to Heyfield from Toongabbie in 1876-7, where they had run a hotel (MDHS 1985). One source notes that the Heyfield hotel was built in 1876 (EGRPC 1980), while a second states that it was built in 1878 (HDHS). However, in May 1885 a local newspaper advertised that tenders would be received by Thomas Clarke of Heyfield, 'for the completion of the erection of Clarke's hotel, Heyfield' (*Traralgon Record*, 8 May 1885:3). The date of this request for tenders and the fact that Clark received the Crown Grants for the land in 1884 strongly suggest that the hotel was built (or definitely completed) in 1885.

An article in October 1887 noted that Bridget Maria Clark was the owner of the Temperance Hotel, where she lived, which also operated as a boarding house (*Maffra Spectator,* 13 Oct

1887:3; 12 Oct 1887:2). In 1891, local newspaper articles reported on a meeting held at 'Mr T Clark's Palace Hotel' (*Traralgon Record*, 12 Jun 1891:2; 15 Jun 1891:3). The Temperance Hotel, Heyfield still served as a boarding house in 1892 (*Maffra Spectator*, 2 Jun 1892:3). It has not been confirmed if this refers to the existing Railway Hotel or another building owned or occupied by the Clark's, however, a journal (date not confirmed; probably early 20th century) notes that there were four hotels in Heyfield in the 'early days'. It stated that 'Tom Clark conducted the Railway Hotel which was formerly a boarding house' (Farvis).

The Railway Hotel is mentioned in the Wise Post Office Directories for the first time in 1895 (FitzGerald 1991:21), named after the nearby station. By 1895, local articles referred to Thomas Clark of the Railway Hotel, Heyfield (*Gippsland Times*, 17 Oct 1895:3; 25 Feb 1897:3). Catherine Clark was the publican between 1895 and 1898, followed by Bridget M. Clark until 1901. Some later publicans included (but is not limited to) John Morgan in 1911, Patrick Sullivan in 1931, Mrs E. Carmichael in 1941 and G. Hosie in 1951 (FitzGerald 1991:21).

Bridget Clark subdivided the lots (around the existing hotel) and on-sold or leased them out from 1899, but retained the hotel and its property (LV:V1657/F252). A photo dating to c1895 (Figure H1) showed the corner timber building with a low parapet reading 'Thompson's Railway Hotel'. A hipped roof with two brick chimneys ran parallel to George Street, while a second hipped roof ran parallel with Pearson Street. A chamfered corner held the main entrance to the hotel, below a skillion-roof verandah that continued along the two main elevations (FitzGerald 1991:21).

In 1911, the Victorian Post Office Directory listed John Morgan as the proprietor of the Railway Hotel, located opposite the railway station, with 'superior accommodation for travellers; only best brands all liquor and cigars; charges moderate; billiards; horses and buggies for hire' (VPO Directory 1911). A photo dating to c1911 (Figure H2) showed 'Morgan's Railway Hotel' painted on a low parapet along the main facade (fronting George Street). The hotel had a verandah, hipped roof and retained two brick chimneys (since removed) (HDHS; FitzGerald 1991:20).

Upon his death in 1915, Thomas Clark (1839 -1915) had lived in Heyfield for over 30 years. He was 'identified with storekeeping and hotelkeeping business in the town' (*Gippsland Times*, 29 Apr 1915:2). The license was transferred from Mrs B. M. Clark to Mr P. Sullivan of Stratford (*Gippsland Times,* 14 Feb 1918:2). Patrick Sullivan was the husband of the Clark's second daughter, Kate Clark (*Gippsland Times,* 25 Feb 1897:3) whilst Kate's mother Bridget Clark, continued to own the hotel. The existing brick façade, parapet and timber verandah may date from soon after Thomas Clark's death, as the Clark's owned a lot of property and his death may have made finances available for his wife who owned the hotel to spend money on upgrading it for her son-in-law P. Sullivan, who had the licence of the hotel. The Federation Free Classical architectural style of the existing brick façade and parapet and timber verandah is also consistent with this date. The quality of the design indicates the work of a competent and experienced architect, and it may have been by Mr S. P. Ashton, but no evidence has yet been found.

At the time of Bridget Maria Clark's death in August 1920, she had let the Railway Hotel for 3 pounds per week to P. Sullivan. Upon the same land, Bridget Clark also owned two shops with a cottage attached and a 'weatherboard building used as a bank' (Figure H5) let at 1 pound per week (Will & Probate). The weatherboard building was the Commercial Bank, located to the east on George Street (demolished) (FitzGerald 1991:20). Clark also owned land elsewhere in Heyfield and the greater area, including a house on the south side of Mustons Lane, just west of Licola Road, where she lived at the time of her death (lots 8, 9, 14 & 15, Section B) (Will & Probate).

In August 1920, the hotel was transferred into the ownership of Ellen O'Brien of Cowwarr, and Aletitia Garvey, married woman of Glenmaggie. In January 1928, the hotel was sold to Patrick Sullivan (licensed victualler) and Catherine Sullivan, both of the Railway Hotel (LV:V1657/F252; V5369/F755).

The hotel was owned by Myrtle Coloe, married woman of Heyfield from 1936 (LV: V5369/F755). In June 1939, tenders were called for the 'alterations, additions and renovation to the Railway Hotel, Heyfield'. The architect was Mr S. P. Ashton of Queen Street, Maffra. Tenders closed in April 1940 (*Gippsland Times*, 5 Jun 1939:8; 4 Apr 1940:8). The location and appearance of the alterations are unknown, but they retained the c1918 brick façade and verandah, and appear to have retained the original Victorian building hipped roof forms.

In the 1940s, the hotel provided accommodation (*Gippsland Times*, 5 Fen 1945:3). A photo dating to the c1970s (Figure H3) showed the hotel with a timber frieze (with vertical slats) running the length of the verandah at this date. The roof cladding was coloured green and 'Railway Hotel' was written on the shorted parapet fronting Pearson Street (HDHS).

By 2005 the owners had carried out extensive renovations but had 'reserved the hotel's special character' (Context 2005). Modern additions have been added to the rear (east) of the hotel, while outbuildings remain to the south of the hotel. One building to the south serves as a residence (Colliers). The early stables have been demolished (HDHS).

In 2015, the building continues to serve as a hotel with nine rooms of accommodation recently constructed (Visit Heyfield 2015; Colliers).

Stephen P. Ashton, architect

Stephen Percy Ashton (b.1882 d.1954) was a Maffra-based architect (*Gippsland Times*, 30 Aug 1943:2; 1 Nov 1934:5). In 1905, Ashton was appointed Clerk of Works on the Upper Maffra's Mechanics' Institute, to extend it and install acetylene gas lighting (VHD). He constructed a shop at 75 Johnson Street, Maffra (1908). Ashton designed the Foster Building in Maffra (1908), an early example of concrete block construction in Victoria, which is a technique which began to be adopted in Victoria in about 1905, when American block-making machinery became readily available (VHD).

In 1915, Ashton was given a send off at the Maffra Metropolitan Hotel, before departing for military service as a Lieutenant in the Light Horse Regiment. An article reported that 'no man would be more missed out of the town' as 'his services had been indispensable to the hospital and other charities' including the 'artistic manner in which he had carried out stage settings and decorations in the cause of charity' (*Maffra Spectator*, 18 Nov 1915:3; AWM).

During the post-war period, Ashton designed the Commonwealth Milk Factory in Maffra, as well as the large brick sugar store of the Maffra Beet Sugar Factory, both in 1922 (Context 2005:12, 14). Ashton also designed further buildings using concrete and concrete block construction, including the Cowwarr Cricket Club Hotel (1929) and the Cowwarr Public Hall (1930) (VHD). In the 1930s, Ashton served as a Maffra Shire Councillor while continuing to practice as an architect (*Gippsland Times*, 1 Nov 1934:5). His later works included the Sister Muriel Peck Memorial Infant Welfare Centre (1951) and St Philip's On-The-Hill in Morwell East (1952).

Figure H1. A photo dating to c1895 of the 'Thompson's Railway Hotel'. The photo shows the corner weatherboard building with a low parapet reading 'Thompson's Railway Hotel'. A hipped roof with two brick chimneys ran parallel to George Street, while a second hipped roof ran parallel with Pearson Street. A chamfered corner held the main entrance to the hotel, below a slightly concave skillion-roof verandah that continued along the two main elevations (FitzGerald 1991:21).

Figure H2. This photo dating to c1911 showed 'Morgan's Railway Hotel'. The hotel had a verandah, hipped roof and retained two brick chimneys (since removed) (HDHS).

Figure H3. Photo dating to c1970s that shows the hotel with a timber parapet on the right hand side, and timber frieze (with vertical slats) running the length of the slightly concave skillion verandah at this date. The roof cladding was coloured green and 'Railway Hotel' was written **on the shorted parapet fronting Pearson Street (HDHS).**

Figure H4. Photo showing the unpainted red brickwork, and the window and door fenestration which appears to match the Victorian era windows shown in Figures H1 and H2. The highly decorative turned timber posts and timber verandah valence are typical of the Federation era design (see inset detail). Although this photo was taken in 1975 the building, including the verandah, as seen in this photo, is virtually unchanged from its appearance when it was built c1918.

Source: Doris Kemp "History of the Maffra Shire to 1975" p112 113. Photo 1974-5.

Figure H5. c. 1920s view of George St, Heyfield. Showing the George St elevation soon after it was constructed, was the same as in the 1975 photo in Figure H4. The tones of the colour scheme is also evident, such as the unpainted red brickwork, dark and light coloured rendered parapet, unpainted galvanised iron roof cladding, dark coloured verandah fascia and posts, and light coloured timber slatted verandah. It also shows the timber Commercial bank building owned by Bridget Clark.

Source: Heyfield & Districts Historical Society (HDHS) collection.

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Description

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

The Railway Hotel was built on the site c1885, with major additions to the façade, parapet and verandah c1918. The roof form and rear elevations (and probably the internal structure) date to the Victorian period (the Victorian era chimney's are missing), while the highly decorated parapeted brick facades and timber verandah with splayed corner linking the north and west elevations date to c1918, and they reflect the Federation Free Classical style. The plain parapet along Pearson St is not part of the c1918s building. The c1918 fabric of the building is in good condition and retains a high level of integrity.

The hotel is located on the corner of, and fronts both, George and Pearson streets. The building sits on the title boundaries and has a return verandah with splayed corner which extends over the pedestrian footpath.

Aerial. The building is formed by a large hipped roof section that fronts George Street and a smaller hipped roof section which fronts Pearson Street, which date to the early Victorian development of the hotel (and are evident in a c1895 photo). Adjoining both of these sections at the centre of the plan is a narrow hipped roof section (date not confirmed). A hipped roof verandah extends along the north and west elevations of the hotel which dates from c1918. The roof and verandah are clad with corrugated iron (the building does not appear to retain any Victorian chimneys).

A number of modern additions and outbuildings extend to the rear (south) of the hotel, to the rear of the property.

Figure D1. The two main elevations of the hotel have a brick parapeted facade (overpainted) which extends above the verandah roof to form an ornate parapet, which conceals the Victorian buildings with hipped roofs behind them. The north elevation, corner bay and adjacent bay on the west elevation retain tuck pointing to the bricks (overpainted). An entrance is located on the chamfered corner, entered by two concrete steps. The parapet extends across the entire north elevation and part of the west elevation, past the corner entrance. The rendered (overpainted) parapet is formed by rendered engaged piers which extend from ground level. In between the piers are shorter sections which rise in a slight arch, faced with rough-cast render. At the centre of the north parapet is a large section which rises in a larger arch, with the words 'Railway Hotel' in relief. Below the parapet on both elevations is a bold cornice mould.

A modern sign projects from the parapet at the corner.

Figures D1 & D2. The hipped verandah has a slightly-concave profile and is clad with corrugated iron, supported by (new –s ee Figure H4)) stop-chamfered timber posts which have been spliced in to the top of the original turned timber posts (just below the timber valance). The verandah has a timber frieze with vertical slats that date from the original c1918 structure. A shorter parapet constructed of simple panels is located at the south end of the west elevation (date not confirmed).

Figures D1, 2 & 3. The openings to the north and west elevations appear to be very similar in layout to the Victorian facades (see Figures H1 & H2). The windows have a rendered sill with a wide rendered band below (overpainted), dating to the c1918 development.

All of the doors and windows to the north and west elevations are modern alterations.

Figure D4. The corner entrance and entrance on George Street retain leadlight highlights with an Art Nouveau influence which date from the c1918 works.

Figure D5. The rear (south) elevations, dating to the Victorian period, are clad in weatherboard, with the hipped roofs evident above.

Figure D1. The two main elevations of the hotel have a brick envelope (overpainted) which extends above the verandah roof to form an ornate parapet, which conceals the Victorian hipped roof. An entrance is located on the chamfered corner. The parapet extends across the entire north elevation and part of the west elevation, past the corner entrance.

Figure D2. A shorter parapet constructed of simple panels is located at the south end of the west elevation (date not confirmed).

Figure D3. The openings to the north and west elevations appear to be very similar to the Victorian era openings, in the Victorian facades (see Figures H1 & H2). Note the concave verandah structure.

Figure D4. The corner entrance retains leadlight highlights with an Art Nouveau influence dating from the c1918 construction.

Figure D5. The rear (south) elevations, dating to the Victorian period, are clad in weatherboard, with the hipped roofs evident above.

Sources

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

Comparative Analysis

Railway Hotel, Heyfield – c1885 single-storey timber Victorian hotel with a new rendered brick facade built c1918 in the Federation Free Classical style. The Federation facade is highly intact with the original roof forms and earlier timber elevations evident at the rear of the

building. It is a dominant single-storey building on a corner lot addressing two streets. Recommended for the Heritage Overlay as part of this Study.

Comparable places:

Macalister Hotel, 2 Johnson Street, Maffra – c1863 Victorian single-storey building with a new rendered façade built in 1922 in the Free Classical style with Egyptian Revival influences in the decoration to the openings. A highly intact Interwar façade that probably retains remnants of the original c1863 building (at least the roof form) which was the first hotel in Maffra. It is a landmark building at the northern entrance to Maffra. Recommended for the Heritage Overlay as part of this Study.

Rosedale Hotel, 29-31 Lyons St, Rosedale – built as a single-storey building in 1858 with additions dating to 1927. It is a two-storey brick construction with a facade, roof form and parapet that dates to the Interwar period. It is significant as an important early hotel complex in Gippsland, for its association with builder William Allen (and others), for the plan of the complex, and for its contribution to the townscape. Retains the 1858 stables and a two-storey kitchen and staff quarters built 1863. (VHR H645)

Ship Inn Hotel (former) & Cordyline tree, 73 Tarraville Rd, Port Albert – c1856 intact single-storey weatherboard hotel with timber shingle roof below the later corrugated iron roof. It is significant as the oldest hotel building in Port Albert and among the early hotels in Gippsland, and for its historical associations. (HO135)

Latrobe Hotel (former), 511 Raymond St, Sale – a small Victorian single-storey brick building (1900). Every window and door opening has been filled in, thus presenting a blank rendered and painted wall to the street which has compromised the integrity of the front elevation of the building. The existing citation for this building states that it is significant as a rare example of an early hotel unusually located in a residential area of Sale, as a hostel later run by the Church of England and as an important landmark building. (HO185)

Commercial Hotel (former), 20 Reeve St, Tarraville – c1854 double-fronted timber building of a residential scale with a high-hipped roof. It is significant as one of the oldest hotels in Gippsland, for its integrity, and as a remnant of the commercial strip on Reeve Street. The verandah has been largely in-filled on at least two elevations, including the façade but this is easily reversible. (HO40).

Management Guidelines

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

The building facades are in good condition, however, there are some recommendations below especially relating to sub floor ventilation, down pipe outlets into drainage pits, and some guidelines for future development and heritage enhancement.

1. **Setting**
   1.1. Retain clear views of the two street elevations.

1.2. Ensure signs and services such as power poles, bus shelters, signs, etc are located so that they do not impact on the important views.

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

1.4. Paving

1.5. Appropriate paving could be pressed granitic sand, asphalt or concrete. If concrete is selected, a surface with sand-coloured- size exposed aggregate would be better with the historic building.

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

2. **Additions and New Structures**

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

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

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

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

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

2.6. Avoid hard paths against the walls. Install them 500mm away from the walls and 250mm lower than the ground level inside the building. Fill the gap between the path and wall with very coarse gravel to allow moisture to evaporate from the base of the wall. See section 7.

3. **Accessibility**

3.1. Ramps

3.1.1. Removable ramp construction

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

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

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

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

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

4. **Reconstruction and Restoration**

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

4.1. Roofing, spouting and down pipes

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

4.1.2. Don't use Zincalume or Colorbond or plastic.

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

4.2. Fences

4.2.1. Construct a paling timber or galvanised corrugated iron fence with timber capping along the street boundaries.

4.3. Verandah

4.3.1. Replace the existing timber posts with turned timber posts to match the original Federation ones (See Figure H4).

4.3.2. Repair the verandah with concave timber structure, timber valance and reclad with galvanised corrugated iron, (unpainted), not Colorbond or Zincalume.

5. Brick Walls

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

5.2. Tuck pointing is now a rare craft and expensive to repair or reconstruct, which makes caring for the existing remnants particularly important.

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

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

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

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

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

5.5. Modern products: Do not use modern products on these historic bricks as they will cause expensive damage. Use lime mortar to match existing.

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

6 . Care and Maintenance

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

6.2. Key References

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

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

6.3. Roofing, spouting and down pipes

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

6.3.2. Do not use Zincalume or Colorbond.

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

6.4. Joinery

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

6.4.2. The original external timber doors and windows require careful repair and painting.

7. Water Damage and Damp

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

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

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

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

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

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

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

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

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

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

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

8. Paint Colours and Paint Removal

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

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

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

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

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

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

9. Services

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

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

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

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

Resources

Wellington Shire Heritage Advisor

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

Locality:	**HEYFIELD**
Place address:	**6 MACFARLANE ST**
Citation date	2016
Place type (when built):	Residence
Recommended heritage protection:	Local government level Local Planning Scheme: Yes Vic Heritage Register: No Heritage Inventory (Archaeological): No
Place name:	**Police Station (former)**

Architectural Style: Victorian Italianate

Designer / Architect: Not Known

Construction Date: c1860

Statement of Significance

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

What is significant?

The former police station at 6 Macfarlane Street, Heyfield, is significant. The original form, materials and detailing as constructed in c1860 to c1900 are significant. The early (pre-1890s) gabled-roof weatherboard outbuilding on the west boundary is significant.

Modern outbuildings and non-original alterations and additions to the buildings are not significant.

How is it significant?

The former police station at 6 Macfarlane Street, Heyfield, is locally significant for its historical and aesthetic values to Wellington Shire.

Why is it significant?

The former police station is **historically significant at a local level** as it is a physical remnant of the earliest development in the township of Heyfield, when it was known as Heyfield Bridge. The residence was built c1860 for owner Denis O'Brien, prior to the survey of the town in 1864. Later owner, James Knox, who was a well-known figure and publican in Heyfield and wider Gippsland, let the residence out to serve as a police station and residence for 30 pounds a year. The first Heyfield police station opened at 6 Macfarlane Street on 18 September 1878. The title records state that 6 MacFarlane was officially leased to The Board of Land and Works by Knox from November 1886. The residence served as a police station and was occupied by a single police officer in the 1880s and 1890s, probably until 1904 when Knox sold the land. The surviving outbuilding from this period, the weatherboard stables, are significant. The police station moved to a number of different buildings in the town after its original site at 6 Macfarlane Street. The house at 6 Macfarlane Street appears to have served again as a residence from this date. Between August 1950 and January 1974, the Heyfield and District Co-operative Butter Factory and Electric Supply Co. Limited, Heyfield, owned the property, during which time it probably served as a worker's house. (Criterion A)

The former police station is **aesthetically significant at a local level** for its fine Victorian Italianate architectural details. The Victorian Italianate details include the asymmetrical plan, m-hip roof, decorative timber bargeboards and finial to the gabled-end of the facade, simple entrance with a highlight, and verandah comprising the stop-chamfered timber posts and remaining cast-iron frieze mounted in a timber frame, and cast-iron brackets. (Criterion D & E)

Statutory Recommendations

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

External Paint Controls	No
Internal Alteration Controls	No
Tree Controls	No

Outbuildings or fences which are not exempt under Clause 43.01-3	Yes, stables
Prohibited Uses May Be Permitted	No
Incorporated Plan	No
Aboriginal Heritage Place	Not assessed

Map of recommended boundary for Heritage Overlay

KEY

Recommended for Heritage Overlay

Title boundary

Police Station (former)
6 MacFarlane St, Heyfield

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

History

Locality history

The first European contact in the area was made by both Angus McMillan and Paul Strzelecki in 1840 when they crossed the Thomson River near present Heyfield. Hayfield pastoral run was occupied in 1841, supposedly named for the tall waving grass covering the plain. A small settlement known as Heyfield Bridge was soon established on the north side of the Thomson River. Gold was discovered in the Great Dividing Range in the 1860s, and Heyfield was located on route which stimulated the growth of the town. Heyfield township was surveyed in 1864 and was part of Maffra Shire from 1875. The town had two hotels by the early 1860s and a sawmill operated during this early period. By the 1870s the town had a tannery, flourmill, a brickworks, school and Anglican and Methodist churches. A bridge over the Thomson River was built in 1876, on James Tyson's Heyfield Run (Context 2005:39; Fletcher & Kennett 2005:65).

In 1883, a railway line from Traralgon extended to Heyfield. The railway ended the region's isolation as it significantly shortened the travelling time to Melbourne and stimulated industries. Heyfield's business centre gradually moved towards the railway station. In 1898, James Tyson's Heyfield Run was subdivided and 114 lots were sold for dairying and cropping. Further subdivision occurred in the town after 1900. Heyfield became a service centre for the surrounding farming and pastoral district (Fletcher & Kennett 2005:65-6). The town became busy when work started on the Glenmaggie Weir in the 1920s, and a tramline was built from Heyfield to the weir site to transport materials needed for the huge project (Context 2005:22). In 1922 a new butter factory was built, with cattle sales held in the town fortnightly (Fletcher & Kennett 2005:65-6). In the 1940s the Victorian Rivers and Water Supply Commission began works in the area, employing several hundred men to raise the walls of the Glenmaggie Weir and carry out irrigation works. After this project was completed in 1960, about 60 families remained in the area (Fletcher & Kennett 2005:66).

Heyfield grew substantially from the 1950s as the centre of a saw milling industry (Context 2005:39). Between 1933 and 1954 the population of the town quadrupled from approximately 500, to peak at 2,184 people in 1954 (Victorian Places). The alpine timber industry was to not only transform the alpine ash forests and send roads threading into this isolated area, but also to transform Heyfield, below the mountains on the red gum plains (Context 2005:21). After the 1939 fires with their horrific loss of life and the destruction of Victoria's main mountain ash forests and hardwood timber supplies, the state's timber industry was restructured. The Forests Commission surveyed the untapped and inaccessible alpine reserves of timber. Saw mills would be relocated to towns away from the forests and milling operations would be centralised in the towns to be known as conversion centres; one town nominated was Heyfield (Context 2005:21). In 1950, during the heart of the post-war timber shortage, seven saw mills were established in Heyfield which was quickly transformed into a timber town (Context 2005:21). It is suggested that the one town had the most mills in the southern hemisphere, in the 1950s (HDHS). Streets of mill workers houses were hastily built on the perimeter of the town – 185 houses altogether – giving workers proper housing and access to educational, health and shopping facilities that they had been denied when they lived in the forests. Most of the 1950s mill houses are now in private hands, some have been renovated (Context 2005:21). In the 1950s, a soldiers' settlement was also established in the newly irrigated farms to the south of Heyfield (Fletcher & Kennett 2005:66).

By 1958, the Heyfield Sawmillers Logging Company was formed to co-ordinate operations over concerns of diminishing reserves of millable timber (Fletcher & Kennett 2005:66). As logging allocations have been reduced over the second half of the twentieth century, companies in Heyfield have amalgamated until the situation in 2001 where one company, Neville Smith Pty Ltd, owns the two remaining saw mills. Because of the shrinking allocations, in the 2000s, timber is trucked to Heyfield from all parts of Victoria (Context 2005:22). Since the town's population peak in 1954

(totalling 2,184 people), the population reduced to 1,830 by 1971 and steadily reduced to a total of 1,459 in 2011 (Victorian Places). The town is suggested to retain the largest mill in the southern hemisphere (HDHS).

In 1994, Wellington Shire was created by the amalgamation of the former Shires of Alberton, Avon and Maffra, the former City of Sale, most of the former Shire of Rosedale, as well as an area near Dargo which was formerly part of Bairnsdale Shire. In 2011, timber logging and milling accounted for 11.4% of employment in the Heyfield area, with farming totalling 6.6% (Victorian Places).

Thematic context

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

7. Building Settlements and Towns

- 7.3 Small Farming Centres

- 7.6 Timber Towns

8. Governing and Administering

Place history

The former police station located on lot 3 (section 1, Township of Heyfield). D. O'Brien received the Crown Grant for the lot in October 1864 (Township Plan). A local history states however, that Denis O'Brien purchased lot 3 at a freehold auction in 1860 for four pounds and 18 shillings, after (presumably after, the history is not clear) he had improved the property and increased its value to 50 pounds. It was one of eight lots within the Heyfield Bridge township that had been 'built on' by 1860 (FitzGerald 1991:3-4). This suggests that the existing house at 6 Macfarlane Street was built c1860, as a residence, for owner Denis O'Brien. A map in FitzGerald (1991:4) shows that the other developed lots were also located in this section of Macfarlane Street, and on adjacent corners to the north and east.

In February 1876, the property was sold to Fanny Susannah Clow, wife of William Clow, stockman of Heyfield. In December 1876, Fanny Armstrong (formerly Clow) sold the lot 3 (the western half of the current 6 Macfarlane St) to James Knox, innkeeper of Heyfield (LV:V586/F086; V913/F492). Knox was a well-known and esteemed figure in Gippsland. He was a prominent figure on the goldfields of Walhalla and Woodspoint, with the mail contract between the two towns. He was a publican at Thomson's Hotel, Heyfield before building the Metropolitan Hotel in Maffra (1889-90) (*Heyfield Herald*, 21 Feb 1918:2; *Gippsland Times*, 15 Dec 1879:1).

The first police station was opened in Heyfield on 18 September 1878, located in Macfarlane Street between Bessant Street and the bridge. The building was rented for this purpose from James Knox for thirty pounds per year (FitzGerald 1991:71). The title records state that the property was officially leased to The Board of Land and Works by Knox from November 1886 (end date of lease not confirmed in titles; probably until 1904 when Knox sold the property) (LV:V913/F492). The Board of Land and Works (1857-1964) was responsible for matters relating to public works and public lands, including local government (PROV, VA744).

It is believed that (mounted) Constable Arthur was the first officer to man the station between 1878 and 1880. In the 1880s the station was manned by Constable Walsh, followed by Constable Paddy Cox in the 1890s (FitzGerald 1991:71).

An early in-house report on the Heyfield police station (while it was manned by one officer; exact date not known) records that it was a four-roomed weatherboard dwelling with an office, an iron roof, electric lighting and water tanks, all in fair repair. Exact measurements of the rooms are provided. It was located on one acre of land (66ft by 270ft) and the station was located approximately 12 metres (40ft) from the street. The fences were paling (timber picket) and cyclone fence in good

repair (since removed). There was a stable and a one-cell lockup, both in good repair (FitzGerald 1991:72). The lockup no longer remains on the site.

A photo dating to the 1890s (Figure H1) showed Constable Paddy Cox and a small girl in front of the police station. The facade at this date showed the roof clad with corrugated iron, corbelled brick chimneys (since removed or altered), the projecting gable bay with a decorative timber bargeboard and finial (they remain in 2015) above a one-over one sash window (without a hood; since added). The concave hipped verandah had a cast iron frieze and brackets (remnants of this original lace as remains in 2015). The front boundary was lined with a timber picket fence (since removed). A large weatherboard gabled building is located to the right (west) of the house (as remains in 2015) (FitzGerald 1991:72).

In April 1904, Knox sold the property to Joseph H Pearson, Heyfield tinsmith (LV:V913/F492; V2983/F403). It may have been at this date that the residence ceased serving as a police station and residence. Pearson retained the property until his death in 1939, when it was passed to Amelia Pearson, Heyfield spinster in 1940 (LV:V2983/F403).

The police station moved to a number of different buildings in the town after its original site at 6 Macfarlane Street. First it moved to the other end of Macfarlane Street near Clark Street. Then it is thought to have moved to Mary Street, then to Pearson Street, then it returned to Mary Street (where the swimming pool is now located). It moved to its current site in 1955 (FitzGerald 1991:71). Prior to this in 1925, a local newspaper article reported that Mr McLachlan M.L.A. had requested that a new police station be built by the Government, due to the condition of the existing one. The request was denied by the Chief Secretary who informed that the buildings would be continued to be leased in Heyfield (*Gippsland Times*, 14 Sep 1925:5).

Between August 1950 and January 1974, the Heyfield and District Co-operative Butter Factory and Electric Supply Co. Limited, Heyfield, owned the property at 6 Macfarlane Street (LV:V2983/F403). During this period it probably served as a worker's house. An addition was constructed to the rear (south) of the house under this ownership.

Later alterations to the house included the in-fill of the verandah (Context 2005), however, by 2015, the in-fill and a later verandah floor had been removed (facilitating the reconstruction of the original verandah and cast iron lace). Remnants of the original cast-iron frieze remain in section of the verandah in 2015.

An aerial in 2015 indicates that outbuildings are located to the rear (south) of the house. An early gabled-roof outbuilding remains on the west boundary, which is probably the original police stables; it is evident in the 1890s photo (Figure H1). A shed is located on the east boundary to the rear of the house. The original lock-up no longer remains on the site.

Figure H1. Constable Paddy Cox and a small girl in front of the police station in the 1890s. The facade at this date showed the roof clad with corrugated iron, corbelled brick chimneys (since removed or altered), the projecting gable bay with a decorative timber bargeboard and finial (the bargeboards remain in 2015; the finial has been replaced with similar) above a one-over-one sash window. The hipped verandah had a cast iron frieze in a timber frame and brackets. To the rear (right) of the house is a weatherboard outbuilding which was probably the original police stables (FitzGerald 1991:72).

Sources

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

Farvis, Luton (DATE), journal extracts provided by the Heyfield & Districts Historical Society.

FitzGerald, Leanne (1991), *Heyfield 1841-1991, a pictorial history*, Upper Ferntree Gully.

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

Gippsland Times

Heyfield & Districts Historical Society (HDHS) collection: historical information and photos generously provided by Louise Hill-Coleman and Merryn Stevenson, provided Nov 2015.

Heyfield Herald

Land Victoria (LV), Certificates of Title, as cited above.

Township of Heyfield Plan

Public Records Office Victoria (PROV), Description for Agency VA744, 'Board of Land and Works', <http://www.access.prov.vic.gov.au/>, accessed 1 Feb 2016.

Victorian Places, 'Heyfield', <http://www.victorianplaces.com.au/ >, accessed 24 February 2016.

Description

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

The residence and former police station at 6 Macfarlane Street, Heyfield, dates to c1860 and is a Victorian Italianate timber house. It is located on the earliest developed strip in Heyfield Township, on the south side of Macfarlane Street, north of the Thomson River at the southern end of the township. The house is set back behind a small front yard and modern fence, oriented parallel with the street (and sits on an angle within the lot). The c1860s house is constructed of a timber frame, clad in timber weatherboards, with timber joinery. Changes to the front elevation from that seen in Figure H1 include: an additional window under the verandah, a window hood to the front gable, reduced height of the chimney on the south face of the roof, solar cells on the north face of the roof, the chimney behind the gable end has been demolished, most of the cast iron has been removed from the verandah (possibly whilst the verandah is being repaired), and the verandah floor has been replaced. Overall, it is in good condition and retains a medium level of integrity.

Figure D1. The weatherboard house has a shallow-pitched M-hip roof with a projecting gable bay to the right side of the façade, clad in (painted original?) corrugated iron. One red-brick chimney remains (one has been removed), which has been reduced in height with the corbelled top section removed.

The east elevation has a pair of timber-framed double-hung one-over-one sash windows covered by one timber hood supported by timber brackets (the timber hoods are later additions, dating to c1990s). Modern solar panels are attached to the northern roof plane of the house and modern additions are being built onto the rear (south) elevation. A modern solid Colorbond deck fence lines the front boundary.

Figure D2. The façade has a projecting gabled bay to the right side, with the original decorative bargeboard and timber finial (finial not original). Below is a single one-over one timber sash window with a timber window hood (later addition, c1990s). To the left of the façade is a hipped roof verandah clad with corrugated iron, supported by stop chamfered timber posts (the verandah structure and floor are in the process of being restored in 2015). Remaining in place is a section of cast-iron frieze in a timber frame. A photo dating to the 1890s (Figure H1) illustrates the original composition of the verandah and its detail. The cast-iron brackets remain on site (and should be reinstated). The (later) timber verandah floor has been removed (and is in the process of being reconstructed). Beneath the verandah is a later glazed entrance door with a highlight, and two one-over-one timber-framed sash windows.

Figure D3. The west elevation has openings covered by window hoods (later additions, dating to c1990s).

Figure D4. Immediately behind the house on the west boundary is a long weatherboard building with a steeply pitched gabled-roof (probably the original police stables; it is evident in the 1890s photo, Figure H1). From the street, a timber-framed window hood is located on the east elevation, similar to those on the house (probably also dates to c1990s). This early outbuilding is in good condition, and as visible from the street retains a high level of integrity.

Figure D1. The facade and eastern elevation of the house. The weatherboard house has a shallow-pitched M-hip roof with a projecting gable bay to the right of the façade, clad in corrugated iron. One red-brick chimney remains (one has been removed) and this has had the corbelled top section removed.

Figure D2. The facade with the projecting gabled bay to the right, with its decorative bargeboard and (not original) finial, and the hipped-roof verandah with most of the original cast iron removed. The remainder is located on the site below.

Figure D3. The west elevation has openings covered by c1990s window hoods.

Figure D4. The long weatherboard building to the rear of the house, with a steeply pitched gabled-roof (probably the original police stables; it is evident in the 1890s photo, Figure H1).

Sources

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

Comparative analysis

The c1860 residence is very early and very large for a small town at that time. The design is representative of houses designed in the Victorian Italianate style, with intricate timber fretwork to the bargeboards, but the use of cast iron decoration is very early (indicating that it may have been added in the 1870s -1880s when it was very common and readily available). The house is intact with reversible additions (window hoods) and slight alterations. The stables, dating to the police occupation of the place, remain on the site. It is one of a small number of remaining buildings that were constructed in this earliest building phase in Heyfield, which was focused in this southern part of the town.

Management Guidelines

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

1. Setting

1.1. Paving

1.1.1. For Victorian era historic houses, the most appropriate paving is gravel, pressed granitic sand, asphalt or bricks. Concrete is not recommended but if required should have a surface of sand coloured and size, exposed aggregate.

2. Additions and New Structures

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

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

3. Accessibility

3.1. Ramps

3.1.1. Removable ramp construction:

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

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

for an accessible addition.

4. Reconstruction and Restoration

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

4.1. Clad the roof in the original product, unpainted galvanised corrugated iron, (which, unlike Colorbond, does not grow lichen, and unlike Zincalume, does not remain highly reflective for years).

4.2. Roofing, spouting and down pipes

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

4.2.2. Do not use Zincalume or Colorbond.

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

4.3. Reconstruct the missing cast iron decoration as shown in Figure H1.

4.4. Ensure good subfloor ventilation is maintained around the whole building to minimise damp conditions which encourage rot and termites.

4.5. Where possible, ensure services are located so that they can't be seen from the street.

4.6. Fences

4.6.1. Reconstruct the front picket fence as shown in the historic photo Figure H1. The existing Colorbond fence could be reused in the rear garden.

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

Locality:	**HEYFIELD**
Place address:	**46 MACFARLANE STREET**
Citation date	2016
Place type (when built):	Church (Primitive Methodist)
Recommended heritage protection:	Local government level Local Planning Scheme: Yes Vic Heritage Register: No Heritage Inventory (Archaeological): No
Place name:	**Heyfield Uniting Church and Memorial**

Architectural Style:	Victorian Romanesque
Designer / Architect:	Not known
Construction Date:	1874, 1913

Statement of Significance

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

What is significant?

Heyfield Uniting Church and Memorial at 46 Macfarlane Street, Heyfield, is significant. The form, materials and detailing as constructed in 1874 and 1913 are significant. The Honour Roll held within the church is significant. The interior of the porch, nave and chancel are significant.

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

How is it significant?

Heyfield Uniting Church and Memorial is locally significant for its historical, social and aesthetic values to the Shire of Wellington.

Why is it significant?

Heyfield Uniting Church and Memorial is **historically and social significant at a local level** as they illustrate the early development of the township of Heyfield in the 1870s, as well as the later period in the early 1900s when Heyfield was established as a service and social centre for the surrounding farming and pastoral district. The church was built in 1874, with additions in the same style built in 1913. It was built by funds raised by the local community and has continually served the local community for over 140 years since its opening in December 1874. The church was remodelled in 1913, when the porch to the facade, chancel and buttresses were constructed. The church holds the Heyfield Methodist Church World War I Honour Roll, commemorating those who served in the war. (Criteria A & G)

Heyfield Uniting Church is **aesthetically significant at a local level** as it is an intact example of a picturesque Victorian Romanesque brick church, which is rare in Wellington Shire, but occasionally favoured by the Methodist and other protestant churches. The church underwent additions and structural reinforcement in 1913, which was a period when the town experienced growth. The Romanesque architectural style is evident in the robustness of the form and details, the gabled roof with a pronounced and distinctive rendered parapeted gable to the facade that has ruled incised lines to create an ashlar effect, the circular opening with a trefoil vent, and round headed windows and door ways. Also notable of the style are the rendered plinth, buttresses, the string courses to the facade which imitate the profile of the roof, and the entrance porch which imitates the details of the nave. The 1913 entrance porch has a small pointed-arch window to Macfarlane Street and a round-arched entrance off its east side. Other notable elements include the chancel and vestry at the south end, and the semi-circular arched openings with multipane clear-glass windows and a border of blue and red-coloured glass. The interior space and historic finishes of the nave are imbued with the rituals and aesthetics associated with worship, marriages, christenings and funerals. (Criterion E)

Statutory Recommendations

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

External Paint Controls	Yes
Internal Alteration Controls	Yes

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

Map of recommended boundary for Heritage Overlay

KEY

Recommended for Heritage Overlay

Title boundary

Heyfield Uniting Church and Memorial
46 Macfarlane St, Heyfield

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

History

Locality history

The first European contact in the area was made by both Angus McMillan and Paul Strzelecki in 1840 when they crossed the Thomson River near present Heyfield. Hayfield pastoral run was occupied in 1841, supposedly named for the tall waving grass covering the plain. A small settlement known as Heyfield Bridge was soon established on the north side of the Thomson River. Gold was discovered in the Great Dividing Range in the 1860s, and Heyfield was located on route which stimulated the growth of the town. Heyfield township was surveyed in 1864 and was part of Maffra Shire from 1875. The town had two hotels by the early 1860s and a sawmill operated during this early period. By the 1870s the town had a tannery, flourmill, a brickworks, school and Anglican and Methodist churches. A bridge over the Thomson River was built in 1876, on James Tyson's Heyfield Run (Context 2005:39; Fletcher & Kennett 2005:65).

In 1883, a railway line from Traralgon extended to Heyfield. The railway ended the region's isolation as it significantly shortened the travelling time to Melbourne and stimulated industries. Heyfield's business centre gradually moved towards the railway station. In 1898, James Tyson's Heyfield Run was subdivided and 114 lots were sold for dairying and cropping. Further subdivision occurred in the town after 1900. Heyfield became a service centre for the surrounding farming and pastoral district (Fletcher & Kennett 2005:65-6). The town became busy when work started on the Glenmaggie Weir in the 1920s, and a tramline was built from Heyfield to the weir site to transport materials needed for the huge project (Context 2005:22). In 1922 a new butter factory was built, with cattle sales held in the town fortnightly (Fletcher & Kennett 2005:65-6). In the 1940s the Victorian Rivers and Water Supply Commission began works in the area, employing several hundred men to raise the walls of the Glenmaggie Weir and carry out irrigation works. After this project was completed in 1960, about 60 families remained in the area (Fletcher & Kennett 2005:66).

Heyfield grew substantially from the 1950s as the centre of a saw milling industry (Context 2005:39). Between 1933 and 1954 the population of the town quadrupled from approximately 500, to peak at 2,184 people in 1954 (Victorian Places). The alpine timber industry was to not only transform the alpine ash forests and send roads threading into this isolated area, but also to transform Heyfield, below the mountains on the red gum plains (Context 2005:21). After the 1939 fires with their horrific loss of life and the destruction of Victoria's main mountain ash forests and hardwood timber supplies, the state's timber industry was restructured. The Forests Commission surveyed the untapped and inaccessible alpine reserves of timber. Saw mills would be relocated to towns away from the forests and milling operations would be centralised in the towns to be known as conversion centres; one town nominated was Heyfield (Context 2005:21). In 1950, during the heart of the post-war timber shortage, seven saw mills were established in Heyfield which was quickly transformed into a timber town (Context 2005:21). It is suggested that the one town had the most mills in the southern hemisphere, in the 1950s (HDHS). Streets of mill workers houses were hastily built on the perimeter of the town – 185 houses altogether – giving workers proper housing and access to educational, health and shopping facilities that they had been denied when they lived in the forests. Most of the 1950s mill houses are now in private hands, some have been renovated (Context 2005:21). In the 1950s, a soldiers' settlement was also established in the newly irrigated farms to the south of Heyfield (Fletcher & Kennett 2005:66).

By 1958, the Heyfield Sawmillers Logging Company was formed to co-ordinate operations over concerns of diminishing reserves of millable timber (Fletcher & Kennett 2005:66). As logging allocations have been reduced over the second half of the twentieth century, companies in Heyfield have amalgamated until the situation in 2001 where one company, Neville Smith Pty Ltd, owns the two remaining saw mills. Because of the shrinking allocations, in the 2000s, timber is trucked to Heyfield from all parts of Victoria (Context 2005:22). Since the town's population peak in 1954

(totalling 2,184 people), the population reduced to 1,830 by 1971 and steadily reduced to a total of 1,459 in 2011 (Victorian Places). The town is suggested to retain the largest mill in the southern hemisphere (HDHS).

In 1994, Wellington Shire was created by the amalgamation of the former Shires of Alberton, Avon and Maffra, the former City of Sale, most of the former Shire of Rosedale, as well as an area near Dargo which was formerly part of Bairnsdale Shire. In 2011, timber logging and milling accounted for 11.4% of employment in the Heyfield area, with farming totalling 6.6% (Victorian Places).

Thematic context

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

9. Developing Cultural Institutions and Way of Life

- 9.1 Religion

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

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

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

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

Place history

The Crown Grant for the lot (that extended to River Street to the south) was granted to J. Peck & Co. in February 1874. At this date the land totalled one acre (Township Plan). Henry Walker and George Blore raised money for the construction of the Primitive Methodist Church, and were later amongst the first Trustees (FitzGerald 1991:63).

The Primitive Methodist Church was built on the corner of Macfarlane and Dudley streets in 1874 and was opened on 27 December 1874. The Reverend G. Oglethorpe and Reverend W. Williams delivered three sermons on the day (*Gippsland Times*, 22 Dec 1874:2). The church was never appointed a resident minister (FitzGerald 1991:63).

A photo dating to 1903 (Figure H1) showed a wedding party at the church, prior to the addition of the porch. The front elevation remained face brick with cement render coping (all since overpainted). 'Primitive Methodist Church 1874' was written in the circle surrounding the trefoil-shaped vent in the gable-end. The entrance porch was framed by a bold triangular, pointed arch moulding reflecting the parapet behind, with a brick semi circular arched doorway (it is not known if these features remain

on the interior of the porch). A timber picket fence ran along the front boundary (since removed) (HDHS).

The original church had a shingle roof and six-inch pine floorboards internally. Both of these were removed when the church was remodelled in 1913. Further additions at this date included the porch to the facade, a chancel added to the rear (south) of the church and buttresses added to the side elevations (FitzGerald 1991:63).

A photo dating to post-1913 (Figure H2) showed the church with the chancel, entrance porch and buttresses added to the side elevations of the church. The church exterior remained unpainted. There was no cross at the peak of the parapet at this date and the roof was clad with corrugated iron. The front boundary was enclosed with a timber-framed fence by this date (since removed) (HDHS).

The church holds the Heyfield Methodist Church World War I Honour Roll (Vic War Heritage Inventory). In 1963, new flooring was laid 6″ higher than the previous floor (Aitken 2016). The centenary of the church was celebrated in 18 September 1966, however, it is believed to have celebrated the first service in Heyfield, as the current church is known to have been constructed in 1874 (FitzGerald 1991:63).

In 2015, it serves as the Uniting Church. A large recent building is located to the rear (south) of the church. A metal pole and chain wire fence runs along the front (north) boundary, with pedestrian and vehicular gates (with mild-steel details).

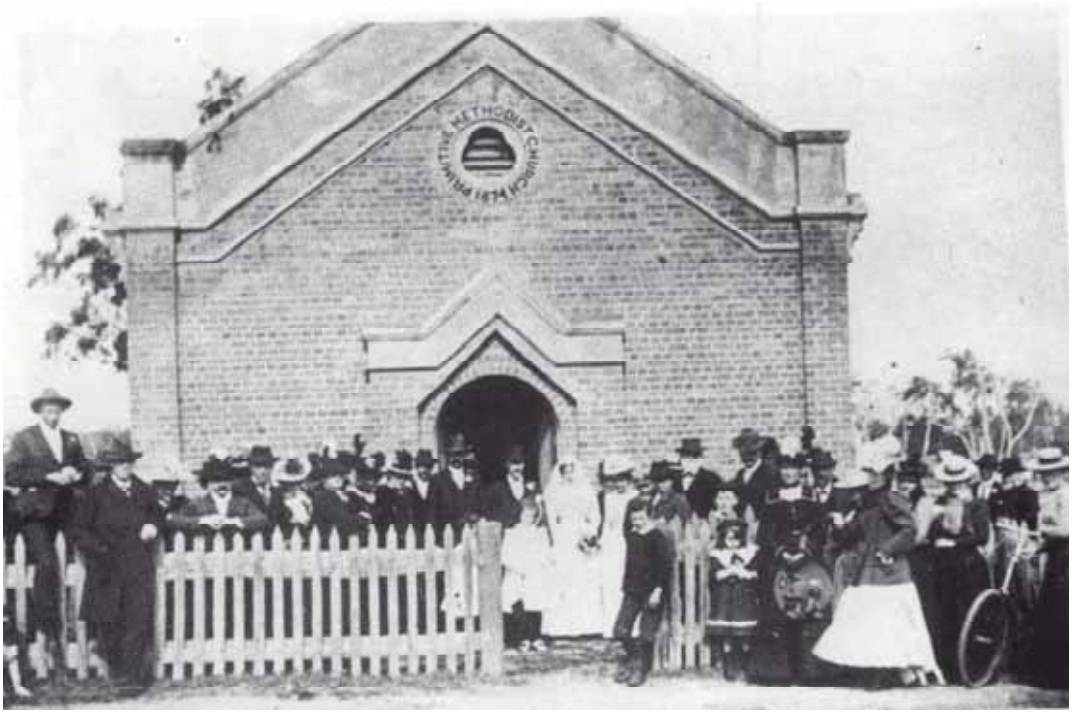

Figure H1. A wedding party at the church in 1903, in front of the original entrance porch, before the existing porch and buttresses were constructed (HDHS).

Figure H2. A photo dating post-1913, after the existing porch, vestry and buttresses to the side elevations were constructed (HDHS).

Sources

Aitken, Julie & Road, Chairperson, Heyfield UCA, feedback received 23 May 2016.

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

FitzGerald, Leanne (1991), *Heyfield 1841-1991, a pictorial history*, Upper Ferntree Gully.

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

Gippsland Times, articles provided by the Heyfield & Districts Historical Society.

Heyfield & Districts Historical Society (HDHS) collection: historical information and photos generously provided by Louise Hill-Coleman and Merryn Stevenson, provided Nov 2015.

Township of Heyfield Plan.

Victorian Places, 'Heyfield', <http://www.victorianplaces.com.au/ >, accessed 24 February 2016.

Victorian War Heritage Inventory, Victorian Heritage Database entry for 'Heyfield Methodist Church Honour Roll (First World War)', <http://vhd.heritagecouncil.vic.gov.au/> accessed 8 Dec 2015.

Description

This section describes the place in 2016. Refer to the Place History for additional important details describing historical changes in the physical fabric, particularly in regards to additions constructed in 1913.

The Victorian Romanesque church at 46 Macfarlane Street was built in 1874 as the Primitive Methodist Church, and now serves as the Uniting Church. The modest-sized building is located at the southern end of Heyfield township, on the south side of Macfarlane Street, on the corner of Dudley Street. The church sits close to the front title boundary, at the east end of the property. The 1874 church, and the 1913 additions, retain a high level of integrity and are in good condition.

Figure D1. The brick (overpainted) church is modest in size and detail. The church has a gabled roof with a rendered (overpainted) parapeted gable to the facade (with ruled incised lines to create an ashlar effect) and sits on a rendered plinth. The roof is clad with (recent) corrugated iron with ridge vents. The pitch of the roof is repeated by two string courses on the gabled-end of the facade. A cross appears at the peak of the gable. Beneath the string courses is a small trefoil-shaped vent within a circular brick opening. At the centre of the facade is a small 1913 entrance porch, which imitates the parapeted gable of the nave behind. The porch (dating to 1913) has a small pointed-arch window facing Macfarlane Street.

The front boundary is lined with an interwar metal pole and chain wire fence with pedestrian and vehicular gates (with mild-steel curvilinear details). The fence and gates are a common design. To the south of the church is a modern weatherboard hall.

Figure D2 & D3. The side elevations comprise three bays created by buttresses (added in 1913). Each bay has a single semi-circular arched window. The buttresses have been reinforced externally with metal rods. A chancel (built in 1913) at the southern end of the church has a window of the same design on its west elevation. A small outbuilding is located on the western boundary, behind the church (probably facilities).

Figure D3. The vestry projects to the east off the chancel, entered by a door facing north. Another timber door is located on the third bay of the east elevation of the church. The entrance porch has a semi-circular arched door and opening on its east side.

Figure D4. A detail of the semi-circular arched windows shows that they are multipane windows with a border of blue and red-coloured glass. The round segmented section at the top may be a hopper window.

Figure D1. The brick (overpainted) church is modest in size and detail. The church has a gabled roof with a rendered (overpainted) parapeted gable to the facade. At the centre of the facade is a small entrance porch (1913), which imitates the details of the parapeted gable of the nave behind.

Figure D2. The west elevation. The side elevations comprise three bays created by buttresses (added in 1913). Each bay has a single semi-circular arched window. A chancel at the southern end of the church has a window of the same design on its west elevation.

Figure D3. The east elevation. The vestry projects to the east off the vestry and is entered by a door facing north. Another timber door is located on the third bay of the east elevation. The entrance porch has a semi-circular arched door and opening on its east side.

Figure D4. A detail of the semi-circular arched windows shows that they are multipane windows with a border of blue and red-coloured glass. The round segmented section at the top may be an

openable, hopper window.

Sources

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

Comparative analysis

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

Heyfield Uniting Church and Memorial, Heyfield – a modest 1874 brick church with simple rendered details (overpainted), in the Victorian Romanesque idiom, with a porch and vestries built in 1913 in the same style.

Comparable places:

St Mark's Anglican Church, 55 Albert St, Rosedale – a modest, intact 1866-67 Romanesque church of rendered brick. It is significant for its unusual Romanesque architectural details, as one of the earliest surviving churches in Gippsland and for its historical associations, including with local builder William Allen. (VHR H0599)

St Rose of Lima Catholic Church, 4-6 Queen St, Rosedale – 1874-75 rendered brick church in the Victorian Free Gothic with sympathetic additions built c1906. The church retains a high level of integrity and was built by local builder William Allen.

St Andrews Uniting Church, 46-52 Queen St, Rosedale – a highly intact 1869 Victorian Free Gothic church of face-brick with rendered dressings, built by local builder William Allen. To the rear of the church is an attached 1960s cream-brick hall.

Management Guidelines

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

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

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

2. **Additions and New Structures**

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

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

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

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

2.5. New garden beds

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

3. Accessibility

3.1. Ramps

3.1.1. Removable ramp construction

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

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

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

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

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

4. **Reconstruction and Restoration**

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

4.1. Roofing, spouting and down pipes

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

4.1.2. Do not use Zincalume or Colorbond.

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

4.2. Fences

4.2.1. Reconstruct a timber picket fence 1.4m high or lower, across the front boundary, to the same design as the one shown in Fig H1.

4.3. Paint and Colours

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

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

4.3.3. It is clear that there have been rising damp problems as there is evidence of rough patching with rough finish render, now painted over. Removal of the paint will help reduce damp in the walls, but it will expose the patching. The patching should be removed by an expert bricklayer or stonemason, and replaced with lime mortar. (See the manual by David Young "Salt Attack and Rising Damp" regarding cement mortar patching.)

5. Care and Maintenance

5.1. Key References

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

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

5.2. Roofing, spouting and down pipes

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

5.2.2. Do not use Zincalume or Colorbond.

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

5.3. Joinery

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

5.3.2. The original external timber doors and windows are in good condition.

6. Water Damage and Damp

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

6.2. The sub floor vents for this building are well above ground level and clear, which is excellent. Removing the source and repairing damage from damp, may involve installation of agricultural drains, running the downpipes into drainage inspection pits instead of straight into the ground. The reason for the pits is that a blocked drain will not be noticed until so much water has seeped in and around the base of the building and damage commenced (which may take weeks or months to be visible), whereas, the pit will immediately fill with water and the problem can be fixed before the floor rots or the building smells musty.

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

6.4. There are no garden beds next to the walls of this church which is good. Damp would be exacerbated by watering plants near the walls. Garden beds and bushes should be at least half a metre from the walls.

6.5. Cracking. Water will be getting into the structure through the cracks (even hairline cracks in paint) and the source of the problem needs to be remedied before the crack is filled with matching mortar, or in the case of paint, the paint should be chemically removed.

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

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

6.8. Remove any dark grey patches to the mortar joints. This is cement mortar which will damage the bricks and longevity of the walls. Repoint those joints with lime mortar. The mortar is not the problem it is the messenger.

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

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

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

7. Paint Colours

7.1. Even if the existing colour scheme is not original or appropriate for that style of architecture, repainting using the existing colours is maintenance and no planning permit is required. However, if it is proposed to change the existing colour scheme, a planning permit is required and it would be important to use colours that enhance the architectural style and age of the building, and it would be preferred if the paint was chemically removed from brick and rendered surfaces, rather then repainted.

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

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

seal the bricks or render as that will create perpetual damp problems.

8. Services

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

9. **Signage**

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

Resources

Wellington Shire Heritage Advisor

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

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

Locality:	**HEYFIELD**
Place address:	**7 TEMPLE STREET**
Citation date	2016
Place type (when built):	Post office
Recommended heritage protection:	Local government level Local Planning Scheme: Yes Vic Heritage Register: No Heritage Inventory (Archaeological): No
Place name:	**Post Office (former)**

Architectural Style:	Inter War Stripped Classical
Designer / Architect:	Not known
Construction date:	1924

Statement of Significance

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

What is significant?

The post office at 7 Temple Street, Heyfield is significant. The original form, materials and detailing as constructed in 1924 are significant.

Outbuildings, alterations and additions to the building are not significant.

How is it significant?

The Heyfield Post Office is locally significant for its historic, social and aesthetic values to the Shire of Wellington.

Why is it significant?

The Heyfield Post Office is **aesthetically significant at a local level** as a representative example of a very intact Inter War Stripped Classical architectural style post office. Built in 1924, the trabeated treatment of the façade is significant. It is a domestic scaled building with openings in vertical classical proportions, divided into vertical bays which are delineated by red brick pilasters with a brick plinth, and brick capitals which support a plain rendered entablature. The notable architectural elements of the building include the flat roofed porch, the low-pitched hipped roof clad with orange coloured terracotta tiles, wide timber-lined eaves and two external red brick chimney stacks, red brick walls with a band of decorative smooth render that runs beneath the eaves of the whole building and porch. The entrance porch to the left of the facade is reached by wide bluestone steps and also has brick pilasters with brick capitals and plinth, flanked either side with symmetrically placed small windows supporting a plain entablature above. (Criterion E)

The Heyfield Post Office **is historically significant at a local level.** Built in 1924, it illustrates the importance of the town as an established commercial centre for the surrounding pastoral and agricultural district and coincides with the new butter factory and work starting on the Glenmaggie Weir in the 1920s. (Criterion A)

The Heyfield Post Office **is socially significant at a local level** for its importance as a meeting place for people in the town and the outlying districts for over 90 years. (Criterion G)

Statutory Recommendations

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

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

Aboriginal Heritage Place	Not assessed

Map of recommended boundary for Heritage Overlay

KEY

Recommended for Heritage Overlay

Title boundary

Post Office
7 Temple St, Heyfield

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

History

Locality history

The first European contact in the area was made by both Angus McMillan and Paul Strzelecki in 1840 when they crossed the Thomson River near present Heyfield. Hayfield pastoral run was occupied in 1841, supposedly named for the tall waving grass covering the plain. A small settlement known as Heyfield Bridge was soon established on the north side of the Thomson River. Heyfield township was surveyed in 1864 and was part of Maffra Shire from 1875 (Context 2005:39; Fletcher & Kennett 2005:65). In 1883, a railway line from Traralgon extended to Heyfield and in 1898, James Tyson's Heyfield Run was subdivided and 114 lots were sold for dairying and cropping. Further subdivision occurred in the town after 1900. Heyfield became a service centre for the surrounding farming and pastoral district (Fletcher & Kennett 2005:65-6). The town became busy when work started on the Glenmaggie Weir in the 1920s, and a tramline was built from Heyfield to the weir site to transport materials needed for the huge project (Context 2005:22). In 1922 a new butter factory was built, with cattle sales held in the town fortnightly (Fletcher & Kennett 2005:65-6). In the 1940s the Victorian Rivers and Water Supply Commission began works in the area, employing several hundred men to raise the walls of the Glenmaggie Weir and carry out irrigation works. After this project was completed in 1960, about 60 families remained in the area (Fletcher & Kennett 2005:66).

Heyfield grew substantially from the 1950s as the centre of a saw milling industry (Context 2005:39). Between 1933 and 1954 the population of the town quadrupled from approximately 500, to peak at 2,184 people in 1954 (Victorian Places). The alpine timber industry was to not only transform the alpine ash forests and send roads threading into this isolated area, but also to transform Heyfield, below the mountains on the red gum plains (Context 2005:21). After the 1939 fires with their horrific loss of life and the destruction of Victoria's main mountain ash forests and hardwood timber supplies, the state's timber industry was restructured. The Forests Commission surveyed the untapped and inaccessible alpine reserves of timber. Saw mills would be relocated to towns away from the forests and milling operations would be centralised in the towns to be known as conversion centres; one town nominated was Heyfield (Context 2005:21). In 1950, during the heart of the post-war timber shortage, seven saw mills were established in Heyfield which was quickly transformed into a timber town (Context 2005:21). It is suggested that the one town had the most mills in the southern hemisphere, in the 1950s (HDHS). Streets of mill workers houses were hastily built on the perimeter of the town - 185 houses altogether - giving workers proper housing and access to educational, health and shopping facilities that they had been denied when they lived in the forests. Most of the 1950s mill houses are now in private hands, some have been renovated (Context 2005:21). In the 1950s, a soldiers' settlement was also established in the newly irrigated farms to the south of Heyfield (Fletcher & Kennett 2005:66).

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In 1994, Wellington Shire was created by the amalgamation of the former Shires of Alberton, Avon and Maffra, the former City of Sale, most of the former Shire of Rosedale, as well as an area near Dargo which was formerly part of Bairnsdale Shire. In 2011, timber logging and milling accounted for 11.4% of employment in the Heyfield area, with farming totalling 6.6% (Victorian Places).

Thematic context

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

5. Transport and communications

- 5.6 Communications

The following is based on information taken from the *Wellington Shire Thematic Environmental History* (Context 2005:30-1):

From the earliest days of settlement, the first residents of the shire maintained contact with the outside world via mail that was carried on horseback by settlers or travellers. The first post office in the shire was established at Alberton in 1843 and the mail was brought by coastal steamers. From 1848 a regular service was established with the mail coming overland from Melbourne through Sale. A post office was opened at Sale in 1848. With increasing population, regular mail services were established to post offices in stores, hotels and homesteads, such as Rosedale where the first post office was conducted in Henry Luke's store or at Won Wron where the school housed the post office. Loose bags of mail were left for settlers to collect and distribute. Postal services eventually reached the most isolated communities. One of the oldest post office buildings still existing in the shire is the former Port Albert post office. Built in 1865, it closed in 1972 and is now a private home.

The telegraph line from Melbourne reached Sale and Port Albert in 1864. Rosedale was connected in 1867 and this link to civilisation gradually reached many scattered communities. From the 1890s, the telephone network spread throughout the region. The Yarram district was connected in the early 1900s. Glenmaggie was linked in 1906, the line coming six miles from Heyfield, strung on trees and fences. In recent times, consolidation and improvement of services has seen the introduction of automatic telephone exchanges and the closure of small post offices, while modern telecommunications have improved links with the world.

Place history

The first post office in Heyfield opened on 24 September 1870 with A. Crooks as the postmistress (*Back to Heyfield* 1971). This very small timber building was located at 75 Temple Street, to the south of the existing post office (FitzGerald 1991:27).

An article in February 1924 informed the public that a site for the new post office building had been chosen. It would be located on Temple Street, next to the police reserve (*Gippsland Times*, 11 Feb 1924:3). The existing post office was built and opened on the site in 1924 (FitzGerald 1991:27).

A photo dating to c1927 (HDHS), soon after it was completed, showed a group of cyclists parked in front of the building (Figure H1). The facade of the post office appeared as it does in 2015, with a tiled hipped roof, simple brick chimney and face-brick walls. The words 'Heyfield Post [Office]' appeared under the eaves of the projecting bay. A small sign on the facade reads 'Commonwealth Savings Bank of Australia' which suggests the building also served as a branch.

A photo dating to 1944 (NAA) showed the facade and part of the north elevation, also as they appear in 2015 (Figure H2). A second photo that also dated to 1944 (NAA) showed the rear of the post office, with a small timber outbuilding in the backyard (Figure H3). A photo (dating to post-1948, as dated by the 1948 car; Figure H4) showed two brick chimneys (remain in 2015) and the facade and south elevation of the post office, as they appear in 2015 (HDHS).

On 1 August 1952, it became an official post office (*Back to Heyfield* 1971). Later alterations have been made to the doorways within the recessed porch. It is not known at what date the building ceased to serve as a post office. In 2015, the interior retains some of the original timber work benches.

Figure H1. Photo of the post office taken c1927, soon after the post office was built, illustrating the original colour scheme of unpainted render and dark-tone timber joinery. (HDHS).

Figure H2. The facade and part of the north elevation of the post office in 1944 (NAA).

Figure H3. The rear elevation in 1944, with a round arched doorway and a small timber outbuilding to the rear of the post office (NAA).

Figure H4. The facade and south elevation, photo dates to post-1948 (HDHS).

Sources

Back to Heyfield (1971).

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

FitzGerald, Leanne (1991), *Heyfield 1841-1991, a pictorial history*, Upper Ferntree Gully.

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

Heyfield & Districts Historical Society (HDHS) collection: historical information and photos generously provided by Louise Hill-Coleman and Merryn Stevenson, provided Nov 2015.

National Archives of Australia (NAA), 'Heyfield Post Office', item nos. B5919: 095 & 13/252, < http://www.naa.gov.au/> accessed 10 Dec 2015.

Victorian Places, 'Heyfield', <http://www.victorianplaces.com.au/ >, accessed 24 February 2016.

Description

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

The Heyfield post office was built in 1924, during the interwar period in the Stripped Classical style. The building is located near the front title boundary, on the east side of Temple Street. The 1924 post office is in very good condition and retained a high level of integrity.

Figure D1. The single-storey face-red brick building is domestic in scale and has a low-pitched hipped roof clad with orange-coloured terracotta tiles. The roof form comprises a projecting bay at the right side of the facade and at the left side of the rear (east) elevation (as evident in the aerial of the map). Two red brick chimneys remain at the north and south ends of the building. Engaged brick pilasters with capitals and bases break up the facade into vertical bays, appearing between the windows of the projecting bay to the right of the facade, and repeated either side of the entrance, forming piers with entablature above, representing a classical trabeated facade.

Figure D2. The wide eaves of the roof are timber lined, under which is a band of smooth render that runs around the entire building. Upon the decorative render is the name 'Heyfield Post Office', under the eaves of the projecting bay to the facade.

Figure D3. To the left of the facade is a partly enclosed porch with a separate roofline, under which is the entrance to the interior of the post office, (one entrance is bricked up, with another entrance open to the right of the porch).. The porch is entered by two bluestone steps to a flat floor clad in original pavers. The porch opening is enclosed by a modern retracting security gate. A modern telephone box is located in front of the entrance porch.

Figure D4. The red brick chimney stack stands externally on the north elevation. The wide eaves and band of smooth decorative render continue under the eaves on both the outside and inside porch and main portion of the building. Two small windows, with one narrow decorative lintel, are located on the north wall of the entrance porch and one on the left side of the porch which may indicate early telephone booths.

Figure D5. The south elevation comprises the external chimney breast of the second chimney. This is flanked by one-over-one timber sash windows. The smooth band of render continues beneath the wide eaves.

Figure D1. The façade of the post office. The two chimneys are out of view in this photo.

Figure D2. The wide eaves which are timber lined, and the name of the post office on the smooth band of decorative render.

Figure D3. The entrance porch to the left of the facade, which is under a separate roofline.

Figure D4. The chimney stack stands on the exterior of the elevation. Three small windows are

located on the entrance porch.

Figure D5. The southern elevation with the external chimney stack flanked by one-over-one sash windows.

Sources

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

Comparative analysis

The size, grandeur and architectural style of post offices tend to reflect the size and status of the town and the era, in which they are built. All of the extant ones in Wellington Shire have very high to excellent integrity and are in very good condition and are all built in red brickwork.

The Heyfield Post Office, built in 1924, in the Stripped Classical style, is a domestic scaled building with openings in vertical classical proportions, divided into vertical bays which are delineated by red brick pilasters with brick capitals, supporting a plain rendered entablature. Stratford, once the seat of government for the Avon Shire, is a fine complex comprising an 1885 council chambers, courthouse, and post office with residence, of the Victorian Free Classical style. The post office has Queen Anne half-timbered projecting gables (added c1900) which gives the post office and its residence a more domestic scale and homely appearance compared with the more forbidding taller and windowless façade of the court house adjacent. The fine Federation Freestyle 1913 post office in Yarram, was built when Yarram was the seat of government for the Shire of Alberton, and it is the only one of its type in Wellington Shire. One of the oldest post office buildings still existing in the shire is the former Port Albert post office. Built in 1865, it closed in 1972 and is now a private home. A larger and very impressive post office was built in Sale, which was the largest city in the area at the time, but it has been demolished, although the clock tower was rebuilt in a different location as a street feature.

Management Guidelines

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

1. Additions and new buildings

1.1. Retain clear views of the front elevation.

1.2. New structures should be restricted to the rear of the property and concealed behind the heritage fabric when viewed from Temple Street. The aerial image below shows the area recommended for new structures shaded in blue. It is preferable that they are not identical in design, so that the original building fabric is discernable, but sympathetic in scale, roof form, colours and materials.

2. Accessibility

2.1. A removable ramp can be installed at the front of the building, or one could be constructed at the rear, forming a new entry. The ramp should not be solid concrete, rather, a metal framed ramp which allows air to flow under it, to ensure the subfloor vents of the building are not obstructing good airflow under the floor which will allow the wall structure to evaporate moisture and reduce termite and rot attack to the subfloor structure and damp in the brick walls. Ensure water drains are away from the subfloor vents, and walls and the gap between the wall and the ramp remains clear of debris. Insert additional sub floor vents if the ramp has blocked any of them. The hand rails on the ramp should not be a feature, which would detract from the architecture. Plain thin railings painted in the same colour as the walls, so that they blend in, would be appropriate.

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

3. Reconstruction and Restoration

3.1. The building is over 90 years old and the exterior of the building is in remarkably good condition (the interior was not inspected).

3.2. The poor condition of the concrete paving in front of the building is an opportunity to remove it carefully, without damaging the brickwork.

3.2.1. Preferably, retain pressed granitic sand in place of the concrete, but if paving is required, use concrete finished with exposed aggregate of similar size and colour to granitic sand and separate the concrete from the brick building and bluestone steps, with Ablefex.

3.2.2. The ground/concrete surface must not be any higher than it is now, or the subfloor vents will not function properly. Sub floor ventilation is cheap to install and free to run. Replacing and repairing damp damaged brickwork and timber floors, caused by blocking sub floor vents is expensive.

3.3. The rendered band under the eaves, around the building, and entry porch has been painted, however, these architectural features were not designed to be painted, see Fig H1 for original

colour scheme. They were a light coloured unpainted rendered. It is strongly recommended that the next time the cost of a repaint is considered, remove the paint chemically (never sand, water or soda-blast the building as this will permanently damage the bricks, mortar and render and never seal the bricks or render as that will create perpetual damp problems). Removal of the paint will not only restore the architecture, but it will remove the ongoing costs of repainting it every 10 or so years. However, if it is decided to repaint the render, it should be one colour only, similar to white Portland cement.

3.4. It is recommended that a heritage specialist industrial cleaner be engaged to remove the paint, but Haymes Peelaway may be used. The former bank at Rosedale was recently cleaned of paint using an approved chemical method. If an opportunity arises, consider relocating the telephone booth to the side or rear, and away from the front of the building.

3.5. Remove items such as the oil tank when no longer required.

3.6. Remove the Victorian era spears from the top of the metal gates, as they are out of character with the inter war design of this building. This is recommended but not a requirement.

4. Care and Maintenance

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

4.2. The orange terracotta roof should be maintained to avoid future expensive repairs. The roof has not been inspected but it is evident from Temple Street that lichen is growing on parts of it (this is not doing any harm and is better left untouched as lichen attaches with roots which remove parts of the tile surface if removed, and they grow again in the crevices left by the roots).

4.3. The timber windows require regular repainting, preferably using the original colour scheme. Paint scrapes may reveal the original colours. These windows can be retrofitted with double glazing and draught proofed, from inside, without altering the original window joinery.

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

4.5. Ensure good subfloor ventilation is maintained at all times to reduce the habitat for termites and rot of the subfloor structure. Subfloor ventilation is critical with solid masonry buildings. Check that sub floor vents are not blocked and introduce additional ones if necessary. Ensure the exterior ground level is 250mm or more, lower than the ground level inside the building. Good subfloor ventilation works for free, and is therefore cost effective.

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

4.7. Never seal solid masonry buildings, they **must be able to evaporate water** which enters from leaking roofs, pipes, pooling of water, storms, etc. Use appropriate cleaning materials, agents and methods, as recommended by the Shire's heritage advisor. The biggest risk to solid masonry buildings is permanent damage by the use of cleaning materials, agents and

methods. Sand and water blasting removes the skilled decorative works of craftsmen as well as the fired surface on bricks and the lime mortar from between the bricks. It is irreversible and reduces the life of the building due to the severe damp that the damage encourages.

4.8. Never use cement mortar, always match the original lime mortar. Traditional mortar mixes were commonly 1:3, lime:sand. Cement is stronger than the bricks and therefore the bricks will eventually crumble, leaving the cement mortar intact! Lime mortar lasts hundreds of years. When it starts to powder it is the 'canary in the mine', alerting you to a damp problem – fix the source of the damp problem and then repoint with lime mortar.

4.8.1. Remove any dark grey patches to the mortar joints. This is cement mortar which will damage the bricks and longevity of the walls. Repoint those joints with lime mortar. The mortar is not the problem it is the messenger.

5. Signage

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

5.2. Retain the Heyfield Post Office signage. If the place is not used as a post office in the future, do not remove the sign, if necessary, remove the paint so that the sign is not a feature, and if necessary, place a removable sign over the writing in such a way that the original writing will not be damaged.

6. Services

6.1. Ensure new services and conduits, down pipes etc, are not conspicuous. To do this, locate them at the rear of the building whenever possible, and when that is not practical, paint them the same colour as the building or fabric behind them. Therefore if a conduit goes up a red brick wall, as is the case on the front façade (north side) it should be painted red, and when it passes over say, a cream coloured detail, it should be cream.

Resources

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

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

Locality:	**HEYFIELD**
Place address:	**15 TEMPLE STREET**
Citation date	2016
Place type (when built):	Memorial Church
Recommended heritage protection:	Local government level Local Planning Scheme: Yes Vic Heritage Register: No Heritage Inventory (Archaeological): No

Place name: **St James Anglican Soldiers Memorial Church & Memorials**

Architectural Style:	Interwar Gothic
Designer / Architect:	Clegg and Morrow (Not confirmed)
Construction Date:	1920

Statement of Significance

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

What is significant?

St James Anglican Soldiers Memorial Church & Memorials at 15 Temple Street, Heyfield, is significant. The original form, materials and detailing as constructed in 1920 are significant. The memorial windows, memorial items held by the church, and Dr John Graves Memorial Park, are significant. The interior of the porch, nave, chancel and tower are significant.

Later outbuilding, and alterations and additions to the building are not significant.

How is it significant?

St James Anglican Soldiers Memorial Church & Memorials are locally significant for their historical, social and aesthetic values to the Shire of Wellington.

Why is it significant?

St James Anglican Soldiers Memorial Church & Memorials are **historically and socially significant at a local level** as they represent the early period of Heyfield, as an established service and social centre for the surrounding farming and pastoral district. The Anglican Soldiers Memorial Church is the second church built for the denomination in Heyfield, the first was built in 1874 and remains, as part of the primary school opposite. The existing Soldiers' Memorial Church was built in 1920. The community raised the funds to construct and furbish the church with a number of memorials, including memorial windows in memory of particular soldiers who fell in WW1. Mrs Rebecca Mills of 'Powerscourt' donated a window 'The Great Sacrifice' in memory of all fallen boys. Other memorials included a font, a litany desk, a lectern, sanctuary chair, sacred vessels and an alms dish, as well as other items. The church is significant as it has continued to serve the community for almost 100 years, since its construction as a Soldiers' Memorial Church. Dr John Graves Memorial Park is located on the property south of the church. (Criteria A & G)

St James Anglican Soldiers Memorial Church **is aesthetically significant at a local level** as a large picturesque Interwar Gothic church in the Shire. The 1920 church and bell tower are in excellent condition and retain an excellent degree of integrity. Notable elements of the architectural style include the steeply-pitched roof form (clad with terracotta tiles), parapeted gables with crosses at the peak, the bell tower and its castellation, buttresses, rendered dressings and coping, and pointed-arch windows with pictorial or geometric coloured leadlight. Also notable are the timber ledged and framed doors on the side elevations and vestries, which have a bold pointed-arch pediment with a trefoil motif, surmounted by a label moulding stopped by rosettes. Chancel and vestry buildings to the east of the church have the same treatment as the nave of the church. The memorial leadlight windows are also aesthetically significant. The interior space and historic finishes of the nave are imbued with the rituals and aesthetics associated with worship, marriages, christenings and funerals. (Criterion E)

Statutory Recommendations

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

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

Map of recommended boundary for Heritage Overlay

KEY

- Recommended for Heritage Overlay
- Title boundary

St James Anglican Soldiers Memorial Church
15 Temple St, Heyfield

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

History

Locality history

The first European contact in the area was made by both Angus McMillan and Paul Strzelecki in 1840 when they crossed the Thomson River near present Heyfield. Hayfield pastoral run was occupied in 1841, supposedly named for the tall waving grass covering the plain. A small settlement known as Heyfield Bridge was soon established on the north side of the Thomson River. Heyfield township was surveyed in 1864 and was part of Maffra Shire from 1875 (Context 2005:39; Fletcher & Kennett 2005:65). In 1883, a railway line from Traralgon extended to Heyfield and in 1898, James Tyson's Heyfield Run was subdivided and 114 lots were sold for dairying and cropping. Further subdivision occurred in the town after 1900. Heyfield became a service centre for the surrounding farming and pastoral district (Fletcher & Kennett 2005:65-6). The town became busy when work started on the Glenmaggie Weir in the 1920s, and a tramline was built from Heyfield to the weir site to transport materials needed for the huge project (Context 2005:22). In 1922 a new butter factory was built, with cattle sales held in the town fortnightly (Fletcher & Kennett 2005:65-6). In the 1940s the Victorian Rivers and Water Supply Commission began works in the area, employing several hundred men to raise the walls of the Glenmaggie Weir and carry out irrigation works. After this project was completed in 1960, about 60 families remained in the area (Fletcher & Kennett 2005:66).

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Thematic context

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

9. Developing Cultural Institutions and Way of Life

- 9.1 Religion

- 9.2. Memorials

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

Churches

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

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

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

Memorials

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

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

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

World War. Many of the memorials also have plantings, such as a lone pine, planted in connection with the memorial.

Place history

The first Church of England built in Heyfield was sited facing Harbeck Street on land that was granted to the Church of England in 1865. The foundation stone for the small brick church was laid on 11 November 1874, by Miss Marie Temple, who also contributed 40 pounds towards the building costs (FitzGerald 1991:60; Context 2005). In 2015, the church remains and is incorporated as part of the Heyfield Primary School. A vicarage was dedicated by Bishop Pain on 4 October 1904 and cost approximately 460 pounds (location not known) (*Back to Heyfield* 1971:13).

Before 1920, the church on Harbeck Street was proving too small to serve the needs of the steadily growing community so it was decided to build a new church. The site of Ms Temple's home in Temple Street opposite was purchased, on the corner of Harbeck Street and Temple Street (which is named after Marie Temple, an early resident) (FitzGerald 1991:10, 60). M. Temple had owned the one acre of land (lot 9, section 9, Township of Heyfield) since December 1880, when it was purchased from the Crown (Township Plan).

In 1919, Clegg & Morrow, architects of Melbourne, designed an Anglican Church for Heyfield. The dates for the architectural drawings (not viewed) suggest that they designed the existing Anglican Church (AAI). The foundation stone for the new Church of England on Temple Street was laid on 20 May 1920. The foundation stone reads 'To the glory of God and in memory of the men who made the supreme sacrifice in the Great War 1914-1919. This foundation stone was laid by the Right Reverend A. V. Green, D.D. May 20th 1920.' In November 1921, the Soldier's Memorial Church of St James was dedicated to the Reverend G. H. Cranswick, the Bishop of Gippsland. The cost of the building was 2,600 pounds (FitzGerald 1991:60; *Back to Heyfield* 1971:12).

An article in the *Gippsland Times* in 1921 (17 Feb 1921:3) reports that many people had contributed towards the memorial church, in memory of particular soldiers who fell in the war. The article notes that Mrs J. Mills of 'Powerscourt' donated a window 'The Great Sacrifice' in memory of all fallen boys. The window design is taken from a painting by James Clark which was printed in the 1915 Christmas supplement of the London illustrated journal, *The Graphic*, which reproduced the painting. The image was quickly popularised and adapted for commemorative stained glass, including three known examples in Australia. Mrs Rebecca Mills was a benefactor to several of the district's Anglican churches, having also donated a commemorative window to St John's in Maffra, in addition to supporting returned servicemen (Vic War Heritage Inventory).

The following memorials were placed within the church, as listed in *Back To Heyfield* (1971:13): a blackwood font in memory of Private Alfred Muston; the memorial window 'The Greater Sacrifice'; a litany desk in honour of the men in Toongabbie; a lectern as a thank offering for peace; a sanctuary chair in memory of Private Ernest Pallot; sacred vessels as a thank offering for peace; an alms dish in memory of former Sunday School scholars who fell in World War I; a 'set of frontals Dossals Riddels' and Sanctuary carpet; kneelers for communion rails; linen for the Holy Table; and furniture for the Clergy vestry.

An early photo (Figure H1) showed the substantial church towering above slight figures who stand in the un-landscaped grounds. The facade and north elevation of the church were visible, with the large bell tower, as they appear today. A long vertical air vent is located at the facade's gable-end (since covered with a large cross). The small room (possibly a vestry) projects off the chancel at the eastern end. A second black and white photo of the church (date not known; Figure H2) shows the church, tower and chancel end from the south-east. A timber-framed and wire fence runs along the front of the church, in close proximity (since removed). A young palm is located behind (since removed) (FitzGerald 1991:60).

Between 1954 and 1984, a timber church hall was located on the site. The hall was the former Mechanics Institute which was built on MacFarlane Street in the early 1880s. It was moved to Temple Street in 1954 and used as St James' Anglican Church hall until it was demolished in 1984. It was a weatherboard building with ornate bargeboards and pinnacles, in a Picturesque Gothic style (FitzGerald 1991:14). A photo dating to the c1970s (Figure H3) shows the church hall located near the southern boundary (HDHS). On 11 November 1974, the church celebrated its centenary (FitzGerald 1991:60).

In 2015, a playground and small sheds are located to the south-east of the church, and a large modern building is located adjacent to the south. The church is called St James Anglican Soldiers Memorial Church and on the property to the south is Dr John Graves Memorial Park. A relocated electric lamp post stands in the park to the south of the church (origins unknown).

Figure H1. An early photo of the substantial church towering above slight figures who stand in the un-landscaped grounds (HDHS).

Figure H2. Photo of the church and chancel end from the south-east. A timber-framed wire fence runs along the front of the church, in close proximity (since removed) (Back to Heyfield 1991:60).

Figure H3. A c1970s photo of the church and hall. Between 1954 and 1984, a timber church hall was located on the site. The hall was the former Mechanics Institute which was built on MacFarlane Street in the early 1880s. It was moved to Temple Street in 1954 and used as St James' Anglican Church hall until it was demolished in 1984. (HDHS).

Sources

Australian Architectural Index (AAI), record no. 9826, <https://aai.app.unimelb.edu.au/>, accessed 11 Jan 2016. Miles Lewis database.

Back to Heyfield (1971).

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

FitzGerald, Leanne (1991), *Heyfield 1841-1991, a pictorial history*, Upper Ferntree Gully.

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

Gippsland Times

Heyfield & Districts Historical Society (HDHS) collection: historical information and photos generously provided by Louise Hill-Coleman and Merryn Stevenson, provided Nov 2015.

Township of Heyfield Plan

Victorian Places, 'Heyfield', <http://www.victorianplaces.com.au/ >, accessed 24 February 2016.

Victorian War Heritage Inventory, entry for 'Stained Glass Window at Heyfield St. James' Anglican Church', accessed via the Victorian Heritage Database, <http://vhd.heritagecouncil.vic.gov.au/> 9 Dec 2015.

Description

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

St James Anglican Soldiers Memorial Church is a substantial Interwar Gothic church built in 1920. It is located on the east side of Temple Street, on the corner of Harbeck Street. The church has a deep set back from Temple Street, with a large driveway dividing the church and its associated modern buildings from Dr John Graves Memorial Park on the south-west corner of the property. The 1920 church is in excellent condition and retains an excellent level of integrity.

Figure D1. The substantial (handmade) red-brick church has a steeply-pitched gable roof clad in terracotta tiles that is hidden from Temple Street by a parapeted gable, with a cross at the peak. A dominant and tall castellated bell tower is located to the left of the facade. The top portion of the tower has tall narrow louvered vents, while the bottom portion has pointed-arch windows with label moulding. Brick buttresses repeat on the corners of the facade and tower (where they extend to the height of the tower). Rendered dressings and coping (that remain unpainted) appears on the parapets, buttresses, door and window surrounds (the windows with rendered quoining) and tower castellation. A large cross has been placed over a vent at the top of the gabled-end of the facade. In front of the church is a flagpole.

Figure D2 & D3. The gabled roof of the nave and eastern sections of the church are clad with terracotta tiles, as evident from the side elevations. The side elevations are divided into four bays by tall buttresses. Each bay consists of one pointed-arch window with pictorial or geometric coloured leadlight. Timber ledged and framed doors on the side elevations and vestries have a bold pointed-arch pediment with a trefoil motif, surmounted by a label moulding stopped by rosettes. The main entrance to the church is on the east side of the bell tower.

The north elevation contains two pictorial leadlight memorial windows towards the chancel end.

Figure D4. At the east end of the nave are vestries, which project to the north and south off the central chancel, which have the same treatment as the nave of the church. The chancel is a faceted bay, also with the same treatment as the nave. Buttresses at the corners of the bay separate pointed-arch windows with leadlight and a central small window in a triangular shape, with leadlight (with a floral motif).

Figure D5 & Aerial. To the south-east of the church are various outbuildings including small sheds and a modern brick building. At the south-west section of the property is Dr John Graves Memorial Park, which provides a setting for the church. At the centre of the park is an electric lamp (date not known).

Figure D1. The substantial (handmade) red-brick church has a steeply-pitched gable roof that is hidden from Temple Street by a parapeted gable, with a cross at the peak of the gable. A dominant and tall castellated bell tower is located to the left of the facade.

Figure D2. The north elevation. The gabled roof of the nave and eastern sections of the church are clad with terracotta tiles, as evident from the side elevations. The side elevations are broken into four bays by tall buttresses. Each bay consists of one pointed-arch window with quoining, and pictorial or geometric coloured leadlight. The north elevation contains two pictorial leadlight memorial windows towards the chancel end.

Figure D3. The south elevation. Timber ledged and framed doors on the side elevations and vestries have a bold pointed-arch pediment with a trefoil motif, surmounted by a label moulding stopped by rosettes. At the east end of the nave are vestries, which project to the north and south off the central chancel, which have the same treatment as the main portion of the church.

Figure D4. The east end of the church. The chancel is a faceted bay, also with the same treatment as the nave. Buttresses at the corners of the bay separate pointed-arch windows surrounded with quoining, with leadlight and a central small window in a triangular shape, with leadlight (with a floral motif).

Figure D5. To the south-east of the church are various outbuildings including a modern brick building. At the south-west section of the property is Dr John Graves Memorial Park, which provides a setting for the church. At the centre of the park is an electric lamp (date not known).

Sources

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

Comparative Analysis

St James Anglican Soldiers Memorial Church & Memorials, Heyfield – a substantial and intact brick Interwar Gothic church built in 1920. The face-brick church has a dominant corner tower which holds the entrance.

Comparable places:

St Columba's Church complex & Login Reserve, 131-71 Raymond Street, Sale – built in 1955, it is the second church built on the site. It is an intact substantial brick building with a corner tower, reflecting a simplified post-war Gothic idiom. (HO274)

Wesleyan Methodist Church (former), 14 Hobson Street, Stratford – a substantial 1873 intact brick church in the Victorian Gothic style. It is face-brick with decorative brick quoining. Now serves as the historical society premises. (HO52)

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

St Michael's Catholic Church, Heyfield – an intact 1916 Interwar Gothic face-brick building with elaborate decorative rendered dressings. Large sympathetic brick transepts were constructed c1969 and c2000, which are significant. The church is now located on school grounds.

St Andrews Uniting Church and Hall, 109-113 Commercial Road, Yarram – a Federation Free Gothic brick church with bands of decorative render and rendered dressings, built in 1895, with the tower spire completed in 1921. The site also comprises an Interwar hall built in 1929, with a 1955 addition

built in the same style to the rear. The hall is constructed with rendered brick base and fibro-cement cladding to the top 2/3. The buildings are highly intact.

Holy Trinity Anglican Church, Hall, Rectory & Memorials, McFarlane St, Stratford – comprises an 1868 Victorian Free Gothic church with additions dating to the 1880s and 1907, a 1901 timber hall in the Federation Carpenter Gothic style, and a large Federation Arts and Crafts brick rectory built in 1910. The three buildings are highly intact and retain their historical association (the hall has been moved from one end of the site to the current location).

Management Guidelines

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

This building is in excellent condition and very well maintained, however, there are some recommendations below especially relating to the level of the concrete paving on the south and east elevations, damp and mortar joints, sub floor ventilation, and some guidelines for future development and heritage enhancement.

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

2. **Additions And New Structures**
   - 2.1. New structures should be restricted to the rear of the property as shown in the blue polygon on the aerial map below.
   - 2.2. Sympathetic extensions are preferred. E.g. New parts that are in the same view lines as the historic building as seen from Temple Street, should be parallel and perpendicular to the existing building, no higher than the existing building, similar proportions, height, wall colours, steep gable or hip roofs, with rectangular timber framed windows with a vertical axis. But parts not visible in those views could be of any design, colours and materials.
   - 2.3. Where possible, make changes that are easily reversible. E.g. The current needs might mean

that a doorway in a brick wall is not used, or located where an extension is desired. Rather than bricking up the doorway, frame it up with timber and sheet it over with plaster, weatherboards, etc.

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

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

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

2.7. New garden beds

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

3. Accessibility

3.1. In the case of this building the ground level and concrete has been raised to meet the level of the floor at some doorways (at the base of the tower), and this is not good practice for the longevity of the building structure.

3.2. Ramps

3.2.1. Removable ramp construction

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

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

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

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

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

4. **Reconstruction and Restoration**

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

4.1. Demolish concrete paving currently against the walls, particularly on the south, west and east

elevations and lower the ground level (see details below).

4.2. Roofing, spouting and down pipes

4.2.1. Use galvanised spouting, down pipes and rain heads.

4.2.2. Don't use plastic, Zincalume or Colorbond.

4.2.3. Use round diameter down pipes.

4.3. Mortar to the brick walls

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

4.4. Paint and Colours

4.4.1. Do not paint the brickwork or cement render to maintain the historic architecture and character and allow the fabric to evaporate moisture from the bricks, mortar and render.

4.4.2. Maintaining the unpainted finish will not only respect the elegance of the architecture, but it avoids the ongoing costs of repainting it every 10 or so years.

4.5. Fences

4.5.1. Reconstruct the timber and wire fence along the Temple Street boundary (see Fig H2).

5. Care and Maintenance

5.1. In the case of this building, concrete paving is already surrounding the building. This appears to be not causing any problems at present on the north side, facing Harbeck St, as the ground and concrete level is three bricks lower than the sub floor vents and the damp proof course (seen as black mortar). However, on the south, west and east sides the ground and concrete level is the same level as the damp proof course and there are signs of ongoing damp problems along there. Please see further notes below and refer to "Salt Attack and Rising Damp" manual noted below.

5.2. Key References

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

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

5.3. Roofing, spouting and down pipes

5.3.1. Use galvanised spouting, down pipes and rain heads..

5.3.2. Do not use plastic Zincalume or Colorbond.

5.3.3. Use round diameter down pipes.

5.4. Joinery

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

6. Water Damage and Damp

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

6.2. Removing the source and repairing damage from damp may involve lowering of the ground outside so that it is lower than the ground inside under the floor, installation of agricultural drains, and running the downpipes into drainage inspection pits instead of straight into the

ground (which is already being done at this church, which is excellent). The reason for the pits is that a blocked drain will not be noticed until so much water has seeped in and around the base of the building and damage commenced (which may take weeks or months to be visible), whereas, the pit will immediately fill with water and the problem can be fixed before the floor rots or the building smells musty.

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

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

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

6.6. Remove the dark grey patches to the mortar joints. This is cement mortar which will damage the bricks and longevity of the walls. Repoint those joints with lime mortar. The mortar is not the problem it is the messenger.

6.7. Modern Products: Do not use modern products on these historic bricks or render as they will cause expensive damage. Use lime mortar to match existing.

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

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

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

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

7. Services

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

8. **Signage**

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

Resources

Wellington Shire Heritage Advisor

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

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

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

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

Locality:	**HEYFIELD**
Place address:	**22-40 TEMPLE STREET**
Citation date	2016
Place type (when built):	Church, Primary School
Recommended heritage protection:	Local government level Local Planning Scheme: Yes Vic Heritage Register: No Heritage Inventory (Archaeological): No

Place name: **Heyfield Primary School and 1875 Church of England (former)**

Architectural Style:	Victorian Free Gothic (church); Federation Queen Anne (school)
Designer / Architect:	Not known

Construction Date: 1875 (church); 1907 (school)

Statement of Significance

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

What is significant?

Heyfield Primary School (1907 and addition) and the former Church of England (1875) at 22-40 Temple Street, Heyfield, are significant. The form, materials and detailing of the 1907 school (and its weatherboard addition) and the 1875 church, as originally constructed, are significant.

The entrance gates and centenary arch on the eastern boundary and the World War I Honour Roll held in the school are significant.

Later outbuildings and school buildings are not significant. Later alterations and additions to the buildings are not significant. The poured-concrete construction to the rear of the 1875 church is not significant.

How is it significant?

Heyfield Primary School and the former Church of England are locally significant for their historical, social and aesthetic values to the Shire of Wellington.

Why is it significant?

The 1875 former Church of England is **historically and socially significant at a local level** as it illustrates the early development period of Heyfield, when it grew as a town on the route to the goldfields in the Great Dividing Range. The foundation stone for the church was laid on 11 November 1874, by Miss Marie Temple and the church built in 1875. By 1920, the church was proving too small to serve the needs of the steadily growing community so it was decided to build a new church; this was St James' Church Anglican Memorial Church, built in 1920 on land purchased from Marie Temple. It appears that the church fronting Harbeck Street continued to deliver services. In 1955, the Church of England transferred ownership of the land on Harbeck Street to the Education Department and the building probably ceased serving as a church at this date. Today the church serves as a multipurpose room for Heyfield Primary School. The 1875 church is significant for having served the community spiritually for over 70 years, and for serving the primary school for over 60 years. (Criteria A & G)

The 1875 Church of England is **aesthetically significant at a local level** as an early modest brick church in the Victorian Free Gothic style. Its notable architectural details include the steep gabled roof clad in corrugated iron, parapeted gable to the facade, face brick construction with English bond, buttresses and rendered dressings and coping. Also notable are the pointed-arch window and door openings with radiating voussoirs above, the corbelled brick detail below the roofline on the side elevations and the round vents to the gabled ends. The 1875 church is in good condition and has high integrity. The views of the front (south) elevation facing Harbeck Street, and the view of the west elevation facing Davis St are significant and need to be retained (Criterion E)

Heyfield Primary School is **historically and socially significant at a local level** as it illustrates the period of Heyfield when it was established as a service centre for the surrounding farming and pastoral district. State School No. 1108 opened on the corner of Temple and Harbeck streets in 1871, however, it was destroyed by fire in July 1906. The existing weatherboard building was built in 1907, with a weatherboard addition in the same style built soon after, which is also significant. The school was opened in October 1907. Today the original school building serves as the junior school. The

school also holds a World War I Honour Roll which lists the names of 'old scholars who enlisted for active service'. At the school entrance on the eastern boundary facing Temple St, a gateway with brick piers, a metal gate and arch above reads 'Centenary 1871-1971', under which a path leads directly to the entrance of the 1907 school building. The 1907 school building and its weatherboard addition are significant for having served the Heyfield community for over 100 years. (Criteria A & G)

Heyfield Primary School is **aesthetically significant at a local level** as a very fine example of a timber Federation Queen Anne school building that is highly intact. The 1907 weatherboard building and the western addition with the hipped roof built soon after in the same architectural style, are both significant. The Queen Anne style is evident in the asymmetrical plan and a complex hip-and-gabled roof, the tall tuck pointed brick chimneys with rendered caps and pots, wide timber-lined eaves, bands of roughcast render with timber strapping and large ornate timber brackets. Also significant are the bracketed flying gables with rough-cast render and timber strapping creating a half-timbered effect, and the flying timber valence to the western gable. Also notable is the rendered plinth and the single and groupings of three or six-paned hopper windows, which often dominate the design. The entrance to the school on the east boundary has a c1971 gate with brick piers and metal pedestrian gates (with attached palings). Above is a metal arch with letters reading 'Centenary 1871-1971'. The 1907 timber school is in very good condition and has an excellent degree of integrity. Views of the school building from Temple Street are significant. (Criterion E)

Statutory Recommendations

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

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

Map of recommended boundary for Heritage Overlay

KEY

Recommended for Heritage Overlay

Title boundary

Heyfield Primary School &
Church of England (first)
22-40 Temple St, Heyfield

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

History

Locality history

The first European contact in the area was made by both Angus McMillan and Paul Strzelecki in 1840 when they crossed the Thomson River near present Heyfield. Hayfield pastoral run was occupied in 1841, supposedly named for the tall waving grass covering the plain. A small settlement known as Heyfield Bridge was soon established on the north side of the Thomson River. Gold was discovered in the Great Dividing Range in the 1860s, and Heyfield was located on route which stimulated the growth of the town. Heyfield township was surveyed in 1864 and was part of Maffra Shire from 1875. The town had two hotels by the early 1860s and a sawmill operated during this early period. By the 1870s the town had a tannery, flourmill, a brickworks, school and Anglican and Methodist churches. A bridge over the Thomson River was built in 1876, on James Tyson's Heyfield Run (Context 2005:39; Fletcher & Kennett 2005:65).

In 1883, a railway line from Traralgon extended to Heyfield. The railway ended the region's isolation as it significantly shortened the travelling time to Melbourne and stimulated industries. Heyfield's business centre gradually moved towards the railway station. In 1898, James Tyson's Heyfield Run was subdivided and 114 lots were sold for dairying and cropping. Further subdivision occurred in the town after 1900. Heyfield became a service centre for the surrounding farming and pastoral district (Fletcher & Kennett 2005:65-6). The town became busy when work started on the Glenmaggie Weir in the 1920s, and a tramline was built from Heyfield to the weir site to transport materials needed for the huge project (Context 2005:22). In 1922 a new butter factory was built, with cattle sales held in the town fortnightly (Fletcher & Kennett 2005:65-6). In the 1940s the Victorian Rivers and Water Supply Commission began works in the area, employing several hundred men to raise the walls of the Glenmaggie Weir and carry out irrigation works. After this project was completed in 1960, about 60 families remained in the area (Fletcher & Kennett 2005:66).

Heyfield grew substantially from the 1950s as the centre of a saw milling industry (Context 2005:39). Between 1933 and 1954 the population of the town quadrupled from approximately 500, to peak at 2,184 people in 1954 (Victorian Places). The alpine timber industry was to not only transform the alpine ash forests and send roads threading into this isolated area, but also to transform Heyfield, below the mountains on the red gum plains (Context 2005:21). After the 1939 fires with their horrific loss of life and the destruction of Victoria's main mountain ash forests and hardwood timber supplies, the state's timber industry was restructured. The Forests Commission surveyed the untapped and inaccessible alpine reserves of timber. Saw mills would be relocated to towns away from the forests and milling operations would be centralised in the towns to be known as conversion centres; one town nominated was Heyfield (Context 2005:21). In 1950, during the heart of the post-war timber shortage, seven saw mills were established in Heyfield which was quickly transformed into a timber town (Context 2005:21). It is suggested that the one town had the most mills in the southern hemisphere, in the 1950s (HDHS). Streets of mill workers houses were hastily built on the perimeter of the town – 185 houses altogether – giving workers proper housing and access to educational, health and shopping facilities that they had been denied when they lived in the forests. Most of the 1950s mill houses are now in private hands, some have been renovated (Context 2005:21). In the 1950s, a soldiers' settlement was also established in the newly irrigated farms to the south of Heyfield (Fletcher & Kennett 2005:66).

By 1958, the Heyfield Sawmillers Logging Company was formed to co-ordinate operations over concerns of diminishing reserves of millable timber (Fletcher & Kennett 2005:66). As logging allocations have been reduced over the second half of the twentieth century, companies in Heyfield have amalgamated until the situation in 2001 where one company, Neville Smith Pty Ltd, owns the two remaining saw mills. Because of the shrinking allocations, in the 2000s, timber is trucked to Heyfield from all parts of Victoria (Context 2005:22). Since the town's population peak in 1954

(totalling 2,184 people), the population reduced to 1,830 by 1971 and steadily reduced to a total of 1,459 in 2011 (Victorian Places). The town is suggested to retain the largest mill in the southern hemisphere (HDHS).

In 1994, Wellington Shire was created by the amalgamation of the former Shires of Alberton, Avon and Maffra, the former City of Sale, most of the former Shire of Rosedale, as well as an area near Dargo which was formerly part of Bairnsdale Shire. In 2011, timber logging and milling accounted for 11.4% of employment in the Heyfield area, with farming totalling 6.6% (Victorian Places).

Thematic context

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

8. Governing and Administering

- 8.4 Education

9. Developing Cultural Institutions and Way of Life

- 9.1 Religion

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

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

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

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

Place history

The first Church of England built in Heyfield was sited facing Harbeck Street on land (lot 6, section 10, Township of Heyfield) that was granted to the Church of England in 1865. State School No. 1108 opened on the corner of Temple and Harbeck streets in 1871, but burnt down in 1906. The existing weatherboard school was built in 1907. In 2015, first Church of England is incorporated as part of the Heyfield Primary School.

Church

The foundation stone for the church was laid on 11 November 1874, by Miss Marie Temple, who also contributed 40 pounds towards the building costs by laying a cheque down on the foundation stone. Miss Temple is said to have been instrumental in the founding of the Church of England in Heyfield (FitzGerald 1991:60). Tenders were called for the 'erection of a Church of England at Heyfield' in May

1875, with plans held by 'N. Guthridge' at Sale (*Gippsland Times*, 13 May 1875:2). It has not been confirmed if this is associated with architect Thomas Guthridge of Sale. It is thought that Dean MacCartney dedicated the building and opened it for public worship (Context 2005; *Back to Heyfield* 1971:12). The church was built from bricks made by the Drew family (possibly of Deniliquin), with some bricks being extremely small (Context 2005). In the late 1880s, Miss Temple was known to have regularly and 'energetically' conducted the Sunday School (*The Maffra Spectator*, 13 Feb 1888:3).

The annual report of the church published in a local newspaper in January 1887 stated that during the past year the board of guardians' had a 'substantial and tasteful fence' erected around the grounds (see Figures H1 & H2; since removed). Internally, the ceiling had been 'enhanced by the neat and substantial ceiling', a communion platform installed and carpeted (since removed). Further desired improvements identified were the addition of a vestry and porch (*Gippsland Times*, 14 Mar 1887:3). There is no physical or historic evidence that a porch was constructed.

Early photos of the church (date not confirmed; post-1886 when the fence was erected) showed the facade as it appears today (Figures H1 & H2), with the pair of (bricked) blind windows flanking the entrance door. Details of the facade are all unpainted at this date. The east elevation formed three bays. The photos showed the timber picket fence along the front boundary on Harbeck Street and a vehicular and pedestrian gate (all since removed). In one of the early photos (Figure H1) a structure that is probably a bell tower was located to the west of the church (since removed) (HDHS).

By 1920, the church was proving too small to serve the needs of the steadily growing community so it was decided to build a new church. The site of Ms Temple's home in Temple Street opposite was purchased. The foundation stone for the new Soldier's Memorial Church of St James was laid on 20 May 1920, to be the (FitzGerald 1991:60). It appears that the church on Harbeck Street continued to deliver services, as an article in the *Gippsland Times* in 1942 (17 Aug 1942:2) reported that on the prior Tuesday, the Right Revered D. B. Blackwood, Bishop of Gippsland, consecrated St James' Church, the 'beautiful little ... ancient church'.

In 1955, the Church of England transferred ownership of the land on Harbeck Street to the Education Department (gazetted in 1954) (LV:V8075/F646). The building probably ceased serving as a church at this date.

A hipped-roof addition has been added to the rear (north) elevation of the church. Internally, the original north elevation of the church remains. The addition c1930s, is a poured cement construction (since lightly rendered and painted), with two early brick chimney stacks on the northern end, suggesting that the concrete walled structure replaced an earlier timber structure. A small plaque commemorates the gifting of a flagpole to the school from the Commonwealth Government on 13 December 2004 (the flagpole has been moved to another location).

In 2015, the church serves as a multipurpose room for the primary school. The interior walls were later clad with cement sheet but the ceiling has retained the early timber lining. The timber floor (underneath carpet) is in poor condition, almost certainly due to a lack of adequate sub floor ventilation, which is easy and economical to remedy (see details in the Management Guidelines below).

School

State School No. 1108 opened on the corner of Temple and Harbeck streets in 1871 (FitzGerald 1991:54). The earliest known school committee was appointed in November 1871 (VGG, issue 70, 3 Nov 1871:1906). In 1872, the two acres was officially reserved for the state school (Township Plan). In these early years the school had an official enrolment of forty students, but had an average attendance of twenty students (FitzGerald 1991:54).

On 7 July 1906 the original school and its contents was destroyed by fire, along with all early student records. The fire was treated as suspicious, as it was the third fire in Heyfield in six months (*Gippsland*

Times, 9 Jul 1906:3). While waiting for the construction of a new school, classes were held at both the Rechabite Hall on Dudley Street and at the Mechanics Institute (FitzGerald 1991:54). In November 1906, local papers reported that after a lengthy wait to hear back from the Education Department, they had responded with the news that the re-building was authorised and handed to the Public Works Department. The school would be a 'new building of wood to seat 120 children, out-offices and repairs to fencing, &c.' (*Maffra Spectator*, 29 Nov 1906:3). By January 1907, parents of the school were growing impatient at the delay of the new construction (*Age*, 17 Jan 1907:6), however, the existing school was built in 1907. The official opening was postponed several times (due to the lack of attendance by a Shire representative), but the school was finally opened in October 1907 (*The Maffra Spectator* 17 Oct, 1907:3).

An early photo of the school (Figure H3) showed the school children and teachers posing in front of the east (front) and south elevations (HDHS). At this date the western portion of this school building had not been built. The large southern elevation and its gabled-end appeared as it does in 2015, with an entrance left of the window bay, with highlights above (since covered over) and a timber staircase (since replaced). The east elevation had (left to right) two high windows, next to the hipped-roof bay (with a lower roofline) which had an ornate pinnacle at its peak (since removed). To the right was the gable-end of the northern bay, with detail that remains in 2015. A brick chimney with a rendered cap is evident atop the corrugated iron roof, which had air vents along the ridges (air vents since removed).

The western portion of the school building was probably built soon after, as it is stylistically similar and has the same chimneys as those of the early photograph. The school's attendance rates peaked in 1957 with 562 students enrolled. By the school's centenary in 1971, 293 students were enrolled (FitzGerald 1991:54).

Today, the first Church of England (1875) is incorporated as part of the Heyfield Primary School and serves as a multi-purpose room.

In 2015, the original school building serves as the junior school. The school also holds a World War I Honour Roll which lists the names of 'old scholars who enlisted for active service (Vic War Heritage Inventory; HDHS). Later additions to the school building included the gabled-roof entrance porch to the east elevation.

At the eastern entrance, brick piers support gates and a metal arch, which reads 'Centenary 1871-1971', under which a path leads directly to the entrance (with new porch) of the 1907 school building.

A Lacebark Tree (*Brachychiton discolour*) stands to the right of the entrance gates in the school grounds, and dates to c1920 (Hawker 2016) and requires better access to water, under the bitumen and decking.

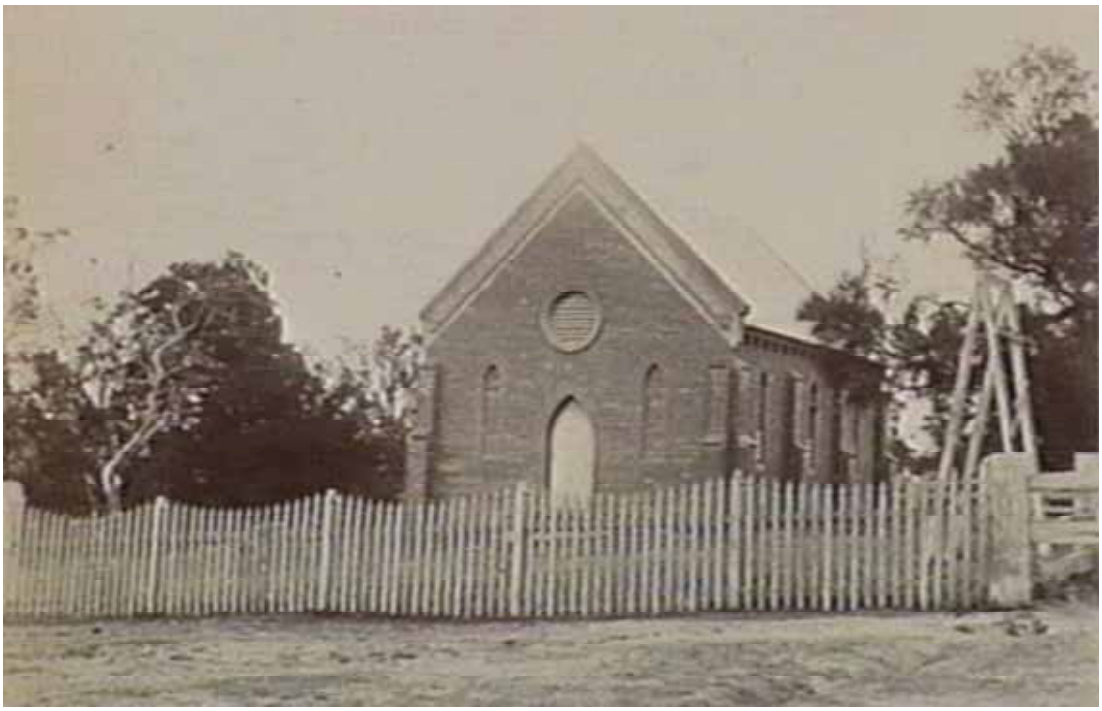

Figure H1. Early photos (date not confirmed; post-1886 when the fence was erected) showed the facade as it appears today, facing Harbeck Street. The east elevation formed three bays . A structure that is probably a bell tower was located to the west of the church (since removed) (HDHS).

Figure H2. Early photos (date not known; post-1886) showed the timber picket fence along the front boundary on Harbeck Street and a vehicular and pedestrian gate (all since removed). (HDHS).

Figure H3. An early photo, before the addition of the western portion of the school building. The large southern elevation and its gabled-end appeared as it does in 2015, with an entrance left of the window bay, with highlights above (since covered over) and a timber staircase (since replaced). The east elevation had (left to right) two high windows, next to the hipped-roof bay (with a lower roofline) which had an ornate pinnacle at its peak (since removed) (HDHS).

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The Age

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Description

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

1875 Church of England

The 1875 church is a small red-brick church in the Victorian Free Gothic style. It fronts Harbeck Street and was built with a deep setback from the street. The church is now part of the school grounds and used as a multipurpose room. The 1875 church is in good condition and retains a very good level of integrity.

Figure D1 & Aerial. The small modest church is constructed of red-brick in an English bond, with a brick plinth and gabled roof clad in (recent) corrugated iron and a rendered (overpainted) parapeted gable to the facade (south elevation). On the side elevations, a row of decorative corbelled bricks project below the roofline.

To the rear (north) is a later (poured concrete) construction with a hipped roof clad in (recent) corrugated iron, connected to early brick chimneys. This concrete addition is not significant.

Figure D2. The facade (although difficult to see behind close foliage) has a central entrance with a pointed-arch and double timber ledged and framed doors, with a rendered surround. The entrance is reached by two steps. To either side are two single pointed-arch blind windows. Buttresses support the corners of the facade.

Figure D1, D3 & D4. The side elevations have a corbelled brick decoration to the eaves, and comprise three bays divided by four tall buttresses with rendered coping. Each bay has a single pointed-arch window with plain glass and a rendered surround (overpainted) and radiating (half) voussoirs (overpainted) at the arch.

The east elevation has an entrance door in the third (northern) bay that is a later alteration (incorporating an early door). The top portion of the original pointed-arch window has been retained above the door and closed up. There do not appear to be any sub floor vents.

Figure D5. The north elevation of the 1875 church has a small round vent to the top of the gabled-end.

To the rear (north) of the church is the c1930s concrete construction addition with timber-framed two-over-two sash windows to the side elevations and a timber-ledged and framed door. To the rear of this addition are two earlier large external brick chimney stacks with corbelled caps. This concrete addition is not significant. The concrete extension appears to have blocked any sub floor ventilation to the 1875 building, which will promote damp, rot, termites and timber floor failure.

School

The 1907 weatherboard school (and its addition) fronts Temple Street and has a medium setback from the street. It is an impressive example of a Federation Queen Anne school building. The 1907 building, and the weatherboard addition in the same architectural style, are in very good condition and retain a high level of integrity.

Figure D6 & Aerial. The building has an asymmetrical plan and a complex hip-and-gabled roof clad with Colourbond. It retains three original tall tuckpointed brick chimneys, each with a tall rendered cap (with wide mouldings) and a chimney pot (all overpainted). The weatherboard building sits on a rendered masonry (overpainted) plinth.

The wide timber-lined eaves are supported by large ornate timber brackets. The multiple gabled ends have a flying gable with roughcast render and timber strapping (with curvilinear details) to the gabled ends, creating a half timbered effect, supported by a row of brackets (all overpainted). Central

is a rectangular vent to the roof space. Below each gable are large groupings of three or six-paned hopper windows.

Other windows to the building are single or groupings of multi-paned hopper windows, often positioned high beneath the eaves.

Modern sky-lights have been added to some roof planes.

Figure D7. The facade comprises a large gabled-end to the right side and a central entrance. The central entrance is a wide opening that enters a projecting hipped-bay (with an almost pyramidal roof form). The roof has lost its original ornate pinnacle to the peak (probably with the replacement of the roof cladding). Windows sit beneath the eaves of the central bay, alternating with panels of roughcast render and timber strapping.

A modern gabled entrance porch is a later addition.

Figure D8. The south elevation of the 1907 building has a large gabled bay. To the left of the window bay is an original entrance door with a highlight (covered over) and a modern set of stairs with an enclosed entrance porch (see Figure H3).

The western section of the building with a hipped roof was not constructed in 1907 (see Figure H3) but probably soon after, as it has the same architectural details and chimney as the 1907 building, however it does not sit on a masonry plinth.

Figure D9. The west elevation has a large flying timber valence to the gabled-end, supported by timber brackets, with similar curvilinear details as the timber strapping of the other gables.

Attached to the west elevation is a modern building with a low flat roofline.

Figure D10. The entrance to the school on the east boundary is a gate with brick piers and metal gates (with attached palings). Above is a metal arch with letters reading 'Centenary 1871-1971', suggesting this entrance was built in 1971. Inside the boundary to the right of the entrance is a large Lacebark Tree (*Brachychiton discolour*), which dates to c1920. It is not in good condition as it appears to be suffering stress from possum damage (Hawker 2016).

Church

Figure D1. The east elevation. The modest church is constructed of red-brick in an English bond, with a brick plinth and gabled roof clad in (recent) corrugated iron and a rendered (overpainted) parapeted gable to the facade (south elevation).

Figure D2. The facade (although difficult to see behind close foliage) has a central entrance with a pointed-arch and double timber ledged and framed doors, with a rendered surround (overpainted). The entrance is reached by two steps. To either side are two single pointed-arch

blind windows (see Figs H1 & H2.)

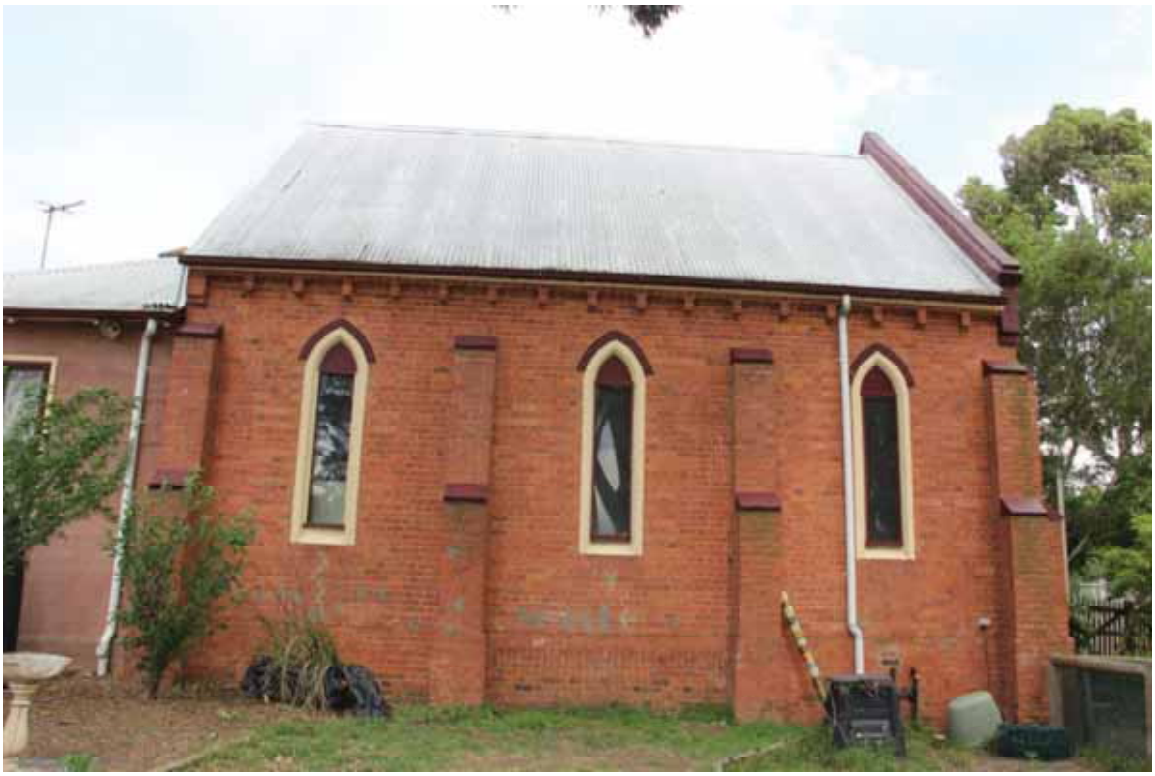

Figure D3. The west elevation. The side elevations comprise three bays, divided by four tall buttresses with rendered coping. Each bay has a single pointed-arch window with plain glass and a rendered surround (overpainted) and radiating (half) voussoirs (overpainted) at the arch. There are no sub floor vents.

Figure D4. Architectural details: corbelled eaves decoration, rendered buttress coping, pointed

arch with voussoirs. The bricks and coping were not designed to be painted.

Figure D5. The north elevation of the 1875 church has a small round vent to the top of the gabled-end. To the rear (north) of the church is the concrete construction addition which is not significant. To the rear of this addition are two early large external brick chimney stacks with corbelled caps.

School

Figure D6. The front (east) elevation faces Temple Street. The weatherboard building has an asymmetrical plan and a complex hip-and-gabled roof recently clad with Colourbond. The wide timber-lined eaves are supported by large ornate timber brackets. The multiple gabled ends have a flying gable with roughcast render and timber strapping (with curvilinear details) to the gabled

ends, creating a half timbered effect, supported by a row of brackets (all overpainted).

Figure D7. The facade facing Temple Street, comprises a large gabled-end to the right side and a central entrance. The central entrance is a wide opening that enters a projecting hipped-bay. Windows sit beneath the eaves of the bay, alternating with panels of roughcast render and timber strapping.

Figure D8. The south elevation (facing Harbeck Street) of the 1907 building has a large gabled bay. The western section of the building with a hipped roof was not constructed in 1907 (see Figure H3) but probably soon after, as it has the same architectural details and chimney as the 1907 building, however it does not sit on a masonry plinth.

Figure D9. The west elevation has a large flying timber valence to the gabled-end, supported by timber brackets, with similar curvilinear details as the timber strapping of the other gables.

Figure D10. The entrance to the school on the east boundary is a gate with brick piers and metal gates (with attached palings). Above is a metal arch with letters reading 'Centenary 1871-1971', suggesting this entrance was built in 1971. Inside the boundary to the right of the entrance is a large Lacebark Tree (*Brachychiton discolour*).

Sources

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

Comparative Analysis

The 1875 Church of England (former) is a modest brick church in the Victorian Free Gothic style, with a later concrete addition to one end. It is one of the earliest churches in the region, the first Anglican Church in Heyfield, and an intact and simple example of the Victorian Gothic idiom in the Shire.

Heyfield Primary School, built in 1907, is a timber Federation Queen Anne school building which remains highly intact, with an entrance porch addition to the facade. It is a very good example of the style in the Shire. Other known examples of timber schools in this style in Gippsland include Lindenow, Fernbank, Buln Buln, Nilma and Neerim South.

Management Guidelines

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

The 1907 timber school is in very good condition and has an excellent degree of integrity. The 1875 church is in good condition and has very good integrity. There is no visible ventilation to the sub floor space of the 1875 church building and the sub floor vents in the 1907 school building are in poor condition and up to 50% blocked by paint. The floor in the 1875 church building is failing and this is almost certainly due to a lack of sub floor ventilation, which is not expensive or complicated to introduce. Overall the buildings are well maintained however there are some recommendations below, mainly regarding sub floor ventilation to both buildings, and removal of paint from the exterior brick and render of the 1875 building.

1. **Setting** (Views, fencing, landscaping, paths, trees, streetscape)
   - 1.1. Retain clear views of the front section and side elevations from the public realm.
   - 1.2. Ensure signs and services such as power poles, bus shelters, signs, etc are located so that they do not impact on the important views.
   - 1.3. New interpretation storyboards, should be placed to the side of the building not directly in front of it.
   - 1.4. Paving.
     - 1.4.1. Ensure the asphalt or concrete does not adhere to the building itself. Insert 10mm x 10mm grey polyurethane seal over a zipped Ableflex joint filler around the plinth, to ensure concrete does not adhere to it, and to allow expansion joint movement and prevent water from seeping below the building

2. **Additions And New Structures**
   - 2.1. New structures should be restricted to the areas shown in the blue polygon on the aerial map below.
   - 2.2. Sympathetic extensions are preferred. E.g. New parts that are in the same view lines as the historic building as seen from the street, should be parallel and perpendicular to the existing building, no higher than the existing building, similar proportions, height, wall colours, steep gable or hip roofs, rectangular timber framed windows with a vertical axis, but parts

not visible in those views could be of any design, colours and materials.

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

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

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

2.6. Avoid hard paths against the walls of the 1875 church building. Install them 500mm away from the walls and 250mm lower than the ground level inside the building. Fill the gap between the path and the wall with very course gravel to allow moisture to evaporate from the base of the wall.

2.7. New garden beds

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

3. Accessibility

3.1. Ramps

3.1.1. Removable ramp construction

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

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

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

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

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

4. **Reconstruction and Restoration**

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

4.1. Roofing, spouting and down pipes

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

4.1.2. Don't use Zincalume or Colorbond.

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

4.2. Brick Walls and plinth

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

4.3. Paint and Colours

4.3.1. It is recommended to continue to paint the exterior of the 1907 timber building using the existing or original colours (paint scrapes may reveal the colours) to enhance the historic architecture and character.

4.3.2. Paint removal on the 1875 brick building. It is strongly recommended that the paint be removed chemically (never sand, water or soda blast the building as this will permanently damage the bricks, mortar and render and never seal the bricks or render as that will create perpetual damp problems.) Removal of the paint will not only restore the elegance of the architecture, but it will remove the ongoing costs of repainting it every 10 or so years.

5. Care and Maintenance

5.1. Key References

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

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

5.2. Roofing, spouting and down pipes

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

5.2.2. Do not use Zincalume or Colorbond.

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

5.3. Joinery, and other original timber fabric.

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

6. Water Damage and Damp

6.1. Signs of damp in the brick walls (and plinth on the 1907 building) , include: lime mortar falling out of the joints, moss growing in the mortar, white (salt) powder or crystals on the brickwork patches with grey cement mortar, render falling off, or the timber floor failing. These causes of damp are, in most cases, due to simple drainage problems, lack of correct maintenance or inserting concrete next to the solid masonry walls, sealing the walls, sub floor ventilation blocked, or the ground level too high on the outside.

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

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

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

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

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

6.7. Remove the dark grey patches to the mortar joints. This is cement mortar which will damage the bricks and longevity of the walls. Repoint those joints with lime mortar. The mortar is not the problem it is the messenger.

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

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

6.10. Subfloor ventilation is critical. There is (no?) ventilation to the sub floor space of the 1875 building and the sub floor vents in the 1907 building are in poor condition and up to 50% blocked by paint. Check that sub floor vents are not blocked and introduce additional ones if necessary. Ensure the exterior ground level is 250mm or more, lower than the ground level inside the building. Good subfloor ventilation works for free, and is therefore very cost effective. Do not rely on fans being inserted under the floor as these are difficult to monitor, they will breakdown as they get clogged with dust, paint, etc, and there are ongoing costs for servicing and electricity.

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

7. Paint Colours

7.1. Even if the existing colour scheme is not original or appropriate for that style of architecture, repainting using the existing colours is maintenance and no planning permit is required. However, if it is proposed to change the existing colour scheme, a planning permit is required and it would be important to use colours that enhance the architectural style and age of the building, and it would be preferred if the paint was chemically removed from brick, stone and rendered surfaces, rather then repainted.

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

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

seal the bricks or render as that will create perpetual damp problems.

8. Services

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

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

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

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

Resources

Wellington Shire Heritage Advisor

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

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

- Antique-and-heritage-munitions: Firing weapons, artillery and ammunition
- Avenues-of-honour-and-other-commemorative-plantings
- Donating-war-related-memorabilia
- Finding-the-right-conservator-tradespeople-and-materials
- General-Principles
- Honour-rolls (wooden)
- Medals-and-medallions
- Metal-objects: including swords and edged weapons
- Outdoor-heritage
- Paper-and-books
- Photographs
- Uniforms-costumes-and-textiles
- Useful-resources-and-contacts
- War-Memorials
- Wooden-objects: Cannon, tanks, and other large military objects.

Locality:	**HEYFIELD**
Place address:	**66 TEMPLE STREET**
Citation date	2016
Place type (when built):	Hotel
Recommended heritage protection:	Local government level Local Planning Scheme: Yes Vic Heritage Register: No Heritage Inventory (Archaeological): No

Place name: **Commercial Hotel**

Architectural Style:	Interwar Mediterranean
Designer / Architect:	Not known
Construction Date:	1930

Statement of Significance

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

What is significant?

The Commercial Hotel at 66 Temple Street, Heyfield, is significant. The original form, materials and detailing as constructed in 1930 are significant.

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

How is it significant?

The Commercial Hotel is locally significant for its historical, social and aesthetic values to the Shire of Wellington.

Why is it significant?

The Commercial Hotel is **historically and socially significant at a local level** as it illustrates the period of Heyfield when it was established as a service and social centre for the surrounding farming and pastoral district, following the construction of the Glenmaggie Weir in the 1920s. The first Commercial Hotel in Heyfield was constructed in Davis Street c1864, which burnt down in December 1930. The existing Commercial Hotel was built in 1930 for owner W. H. Haines. Throughout its history, the hotel has been the site of many celebratory drinks, held after the cattle sales nearby, particularly the Autumn Sales. The 1930 hotel is significant for having continually served the local community and farmers as a social and entertainment centre, for over 80 years until present day. (Criteria A & G)

The Commercial Hotel is **aesthetically significant at a local level** for its intact architectural qualities reflecting the Interwar Mediterranean style with Spanish Mission influences. The two-storey brick building has an inconspicuous roof form, dominant central entrance porch and extensive decorative brickwork defined with dark-coloured clinker bricks. The Interwar Mediterranean style is evident in the symmetrical façade, massing and proportions of the building and the dominant rendered (overpainted) entrance loggia porch and balustrade. The porch comprises three wide semi-circular arches which form a loggia for the recessed entrance. The floor of the porch appears to be terrazzo. The porch extends above to form a balustrade which has a cross motif to the face, alternating with projecting panels below short twisted columns (typical of the Spanish Mission Style) which support the roof the first-floor balcony. On the face of the balcony are the words 'Commercial 1930 Hotel' in relief. Other notable elements of the building are the hipped roof clad in terracotta tiles, bands of decorative render below the eaves and at the centre of the building, and decorative use of the dark-coloured clinker bricks to the exterior. The windows are generally wide one-over-one or four-over-one (with vertical glazing bars) sash windows. The openings at the ends of the ground floor are framed with projecting square-arches of red and clinker bricks, with an inset band of decorative render, and are flanked with narrow square-headed windows (one at the south end retains the original leadlight). The openings to the building generally have a row of soldier clinker bricks to the lintel, while windows also have angled sills of red or clinker bricks. The two main windows to the first floor have a square-arch frame of inset clinker bricks. Also significant are the two wide chimney stacks on the south elevation, with large vertical panels of decorative render in an ornate shape, framed in clinker bricks. (Criterion E)

Statutory Recommendations

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

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

Map of recommended boundary for Heritage Overlay

KEY

Recommended for Heritage Overlay

Title boundary

Commercial Hotel
66 Temple St, Heyfield

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

History

Locality history

The first European contact in the area was made by both Angus McMillan and Paul Strzelecki in 1840 when they crossed the Thomson River near present Heyfield. Hayfield pastoral run was occupied in 1841, supposedly named for the tall waving grass covering the plain. A small settlement known as Heyfield Bridge was soon established on the north side of the Thomson River. Heyfield township was surveyed in 1864 and was part of Maffra Shire from 1875 (Context 2005:39; Fletcher & Kennett 2005:65). In 1883, a railway line from Traralgon extended to Heyfield and in 1898, James Tyson's Heyfield Run was subdivided and 114 lots were sold for dairying and cropping. Further subdivision occurred in the town after 1900. Heyfield became a service centre for the surrounding farming and pastoral district (Fletcher & Kennett 2005:65-6). The town became busy when work started on the Glenmaggie Weir in the 1920s, and a tramline was built from Heyfield to the weir site to transport materials needed for the huge project (Context 2005:22). In 1922 a new butter factory was built, with cattle sales held in the town fortnightly (Fletcher & Kennett 2005:65-6). In the 1940s the Victorian Rivers and Water Supply Commission began works in the area, employing several hundred men to raise the walls of the Glenmaggie Weir and carry out irrigation works. After this project was completed in 1960, about 60 families remained in the area (Fletcher & Kennett 2005:66).

Heyfield grew substantially from the 1950s as the centre of a saw milling industry (Context 2005:39). Between 1933 and 1954 the population of the town quadrupled from approximately 500, to peak at 2,184 people in 1954 (Victorian Places). The alpine timber industry was to not only transform the alpine ash forests and send roads threading into this isolated area, but also to transform Heyfield, below the mountains on the red gum plains (Context 2005:21). After the 1939 fires with their horrific loss of life and the destruction of Victoria's main mountain ash forests and hardwood timber supplies, the state's timber industry was restructured. The Forests Commission surveyed the untapped and inaccessible alpine reserves of timber. Saw mills would be relocated to towns away from the forests and milling operations would be centralised in the towns to be known as conversion centres; one town nominated was Heyfield (Context 2005:21). In 1950, during the heart of the post-war timber shortage, seven saw mills were established in Heyfield which was quickly transformed into a timber town (Context 2005:21). It is suggested that the one town had the most mills in the southern hemisphere, in the 1950s (HDHS). Streets of mill workers houses were hastily built on the perimeter of the town - 185 houses altogether - giving workers proper housing and access to educational, health and shopping facilities that they had been denied when they lived in the forests. Most of the 1950s mill houses are now in private hands, some have been renovated (Context 2005:21). In the 1950s, a soldiers' settlement was also established in the newly irrigated farms to the south of Heyfield (Fletcher & Kennett 2005:66).

By 1958, the Heyfield Sawmillers Logging Company was formed to co-ordinate operations over concerns of diminishing reserves of millable timber (Fletcher & Kennett 2005:66). As logging allocations have been reduced over the second half of the twentieth century, companies in Heyfield have amalgamated until the situation in 2001 where one company, Neville Smith Pty Ltd, owns the two remaining saw mills. Because of the shrinking allocations, in the 2000s, timber is trucked to Heyfield from all parts of Victoria (Context 2005:22). Since the town's population peak in 1954 (totalling 2,184 people), the population reduced to 1,830 by 1971 and steadily reduced to a total of 1,459 in 2011 (Victorian Places). The town is suggested to retain the largest mill in the southern hemisphere (HDHS).

In 1994, Wellington Shire was created by the amalgamation of the former Shires of Alberton, Avon and Maffra, the former City of Sale, most of the former Shire of Rosedale, as well as an area near Dargo which was formerly part of Bairnsdale Shire. In 2011, timber logging and milling accounted for 11.4% of employment in the Heyfield area, with farming totalling 6.6% (Victorian Places).

Thematic context

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

9. Developing cultural Institutions and Way of Life

Hotels were often one of the first buildings erected a in new settlement, as the social centre for the growing community, as a resting place on a coaching route and in the northern part of the Shire, en route to the goldfields. They provided lodgings and stables for travellers and before the establishment of public, commercial and government buildings, the rooms could also serve as meeting rooms for local groups, public meetings and travelling doctors who periodically tended the community.

Some of the earliest remaining hotels in the study area are the Exchange Hotel, Rosedale (c1863), Macalister Hotel in Maffra (c1863, 1922 additions), Railway Hotel in Heyfield (1885, 1940 additions) and Briagolong Hotel (1874; altered). Later hotels appeared once the towns were further established and provided competition to the earlier hotels, such as the Maffra Hotel (1900). In the twentieth century, earlier buildings were replaced, or re-built due to fires, such as the Tinamba Hotel (1924), Cricket Club Hotel in Cowwarr (1929), and Commercial Hotel in Heyfield (1930). The hotels continue to serve as social and entertainment venues for the present communities.

Place history

The first Commercial Hotel in Heyfield was a two-storey wooden building, constructed in Davis Street c1864 for a Mr Theobald (owner and first licensee). It remained open until at least 1901 (Fitzgerald 1991:17-8; *Gippsland Times* 15 Dec 1930:6). An article in *The Ballarat Star* in 1892 (5 Mar 1892:3) advertised the sale of the Commercial Hotel, Heyfield, which included 7 acres of land close to the railway station and a hotel with '20 rooms, including billiards, 2 dining rooms, bath &c. 8 stalled-stable'. The article advertised that it was the 'only hotel doing good business.' The 'Old Commercial Hotel' burnt down in December 1930 (*Gippsland Times* 15 Dec 1930:6).

The existing Commercial Hotel was built in 1930 for owner W. H. Haines (FitzGerald 1991:25; *Gippsland Times*, 3 Aug 1933:8). A photo of the hotel (Figure H1), dating to soon after its completion in 1930, showed the facade of the building with the tiled hipped roof, four-over-one timber sash windows, and one-over-one timber sash windows in the recessed central sections (HDHS). It appears to have had leadlight in the narrow timber windows on the ground floor at this date (since removed at the north end). The photo showed the recessed entrance and original pair of timber doors (both sets of doors and their surrounds have since been replaced). The decorative render to the facade was unpainted and the raised letters at the top of the porch read 'Commercial Haines Hotel 1930'. Mr and Mrs W. H. Haines were the licensees of the hotel 'for many years' until May 1945 (*Gippsland Times* 21 May 1945:2).

A photo dating to 1946 showed the brick hotel from a distance, with its hipped roof and arched porch to the facade, as it appears in 2015 (FitzGerald 1991:25). The licensee in 1946 was 'the popular' Mr W. F. Ryan, who got the place looking 'spic and span' (*Gippsland Times*, 4 Nov 1946:4).

The hotel has been the site of many celebratory drinks, held after the cattle sales nearby, particularly the Autumn Sales (Context 2005).

In 2015, the facade of the building reads 'Commercial Hotel 1930' in raised lettering (the word 'Haines' since removed). Modern alterations include the in-fill of the right arch of the entrance porch and the replacement of the entrance doors. A modern single-storey addition has been later added off the north elevation, serving as a drive-through bottle shop.

Figure H1. The hotel soon after its completion in 1930. The original timber entrance doors were evident and the render unpainted. It appears to have had leadlight in the narrow windows on the ground floor at this date (since removed at the north end) (HDHS).

Figure H2. A photo dating to 1946 which shows the hotel from a distance with its hipped roof and arched porch to the facade. (FitzGerald 1991:25).

Sources

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

FitzGerald, Leanne (1991), *Heyfield 1841-1991, a pictorial history*, Upper Ferntree Gully.

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

Gippsland Times

Heyfield & Districts Historical Society (HDHS) collection: historical information and photos generously provided by Louise Hill-Coleman and Merryn Stevenson, provided Nov 2015.

The Ballarat Star

Victorian Places, 'Heyfield', <http://www.victorianplaces.com.au/ >, accessed 24 February 2016.

Description

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

Built during the Interwar period, the 1930 hotel is a symmetrical two-storey building which is Interwar Mediterranean in style with a dominant rendered arched loggia entrance porch, but with twisted columns that show a Spanish Mission influence. The building is located on the west side of Temple Street, one of Heyfield's main commercial streets, and sits flush with the front (east) title boundary. The 1930 hotel is in very good condition and retains a high level of integrity.

Figure D1. The two-storey red-brick building has a hipped roof clad with terracotta tiles with timber-lined eaves. The symmetrical facade has a two-storey hipped-roof bay at either end and a central rendered (overpainted) entrance porch (in the recessed section of the facade) which extends to the first floor to form a balustrade for a balcony. The balcony has four short twisted-columns in the Spanish Mission style, which support the balcony roof (which is an extension of the main roofline) which is timber-lined. The face of the porch has a row of cross motifs to the balcony, above the words 'Commercial 1930 Hotel' in relief. The entrance below is recessed behind three wide semi-circular arches and comprises one wide one-over-one timber sash window and double entrance doors with highlights (with modern doors). The northern arch has been recently in-filled. The floor of the porch appears to be terrazzo.

Bands of (overpainted) decorative render run across the facade above the ground level and beneath the eaves (which continues on the side elevations). A second entrance is located in the bay at the north end of the facade. It is framed by a projecting square-arch of red and dark-coloured clinker bricks, with an inset band of decorative render. This entrance has sidelights and highlights and a modern door.

A modern sign projects from the porch.

Figure D2. A window at the south end of the facade has the same projecting square-arch frame. The main windows to the facade are wide four-over-one sash windows (with vertical glazing bars to the top sash), while other windows are wide one-over-one sash windows. Two narrow windows flank the openings at each end of the facade at ground level; one at the south end retains its original leadlight (while the other three have plain glass).

The openings to the building generally have a row of soldier (dark-coloured) clinker bricks to the lintel, while windows have angled sills of red or clinker bricks. The two main windows to the first floor also have a square-arch frame of inset clinker bricks (Figure D1).

Figure D3. The south elevation has wide one-over-one sash windows. Two wide chimney stacks project from the elevation with a large vertical panel of decorative render in an ornate shape, framed in clinker bricks. Rectangular chimneys appear above the roofline with clinker brick details. A small (original) skillion-roofed brick addition projects off the east elevation.

Figure D4. The north elevation has windows in the same style, to the first floor. The two bands of rendered decoration extend onto this elevation. The ground floor has a modern addition attached, which serves at the drive-through bottle shop.

Aerial. Large brick additions extend to the rear (east) of the hotel. Outbuildings are located to the rear of the hotel. The date of these additions have outbuildings has not been confirmed.

Figure D1. The two-storey red-brick building has a hipped roof clad with terracotta tiles with timber-lined eaves. The symmetrical facade has a two-storey hipped-roof bay at either end and a central rendered (overpainted) entrance porch (in the recessed section of the facade) which extends to the first floor to form a balustrade for a balcony.

Figure D2. The openings to the building generally have a row of soldier (dark-coloured) clinker

bricks to the lintel, while windows have angled sills of red or clinker bricks. Two narrow windows flank the openings at each end of the facade at ground level; one at the south end retains its original leadlight (while the other three have plain glass).

Figure D3. The south elevation has wide one-over-one sash windows. Two wide chimney stacks project from the elevation with a large vertical panel of decorative render in an ornate shape, framed in clinker bricks.

Figure D4. The north elevation has windows in the same style, to the first floor. The ground floor has a modern addition attached, which serves at the drive-through bottle shop.

Sources

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

Comparative Analysis

Commercial Hotel, Heyfield – 1920 two-storey brick hotel in the Interwar Mediterranean style. The hotel is highly intact, retaining the face-brick exterior and a dominant rendered entrance loggia porch and balustrade with its twisted columns to the first floor. There are no other known hotel buildings in this style, in Wellington Shire.

Management Guidelines

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

This building is in good condition and well maintained, however, there are some recommendations below especially relating to sub floor ventilation, down pipe outlets into drainage pits, the ceiling of the upstairs verandah and the eaves soffit and some guidelines for future development and heritage enhancement.

1. **Setting**
   - 1.1. Retain clear views of the front facade the street.
   - 1.2. Ensure signs and services such as power poles, bus shelters, signs, etc are located so that they do not impact on the important views.
   - 1.3. New interpretation storyboards should be placed to the side of the building not directly in front of it.
2. **Additions and New Structures**
   - 2.1. New structures should be restricted to the area shown in the blue polygon on the aerial map below. The recent drive through facility is not significant and could be demolished.
   - 2.2. Sympathetic extensions are preferred. E.g. New parts that are in the same view lines as the historic building as seen from the street, should be parallel and perpendicular to the existing building, no higher than the existing building, similar proportions, height, wall colours, steep hip roofs, with rectangular windows with a vertical axis. But the parts that are not visible in those views could be of any design, colours and materials.
   - 2.3. Where possible, make changes that are easily reversible. E.g. The current needs might mean that a doorway in a brick wall is not used, or located where an extension is desired. Rather than bricking up the doorway, frame it up with timber and sheet it over with plaster, weatherboards, etc.
   - 2.4. To avoid damage to the brick walls, signs should be attached in such a way that they do not damage the brickwork. Preferably fix them into the mortar rather than the bricks.
   - 2.5. If an extension is to have a concrete slab floor, ensure it will not reduce the air flow under the historic brick building.
   - 2.6. Avoid hard paths against the walls. Install them 500mm away from the walls and 250mm lower than the ground level inside the building. Fill the gap between the path and wall with very coarse gravel to allow moisture to evaporate from the base of the wall. See section 7.

3. Accessibility

- 3.1. Ramps

3.1.1. Removable ramp construction

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

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

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

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

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

4. **Reconstruction and Restoration**

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

4.1. Reopen the blocked front arch

4.2. Roofing, spouting and down pipes

4.2.1. Use quad profile spouting, and round diameter down pipes.

4.2.2. The terra cotta tiled roof has lichen growing on them, but it is best practice to leave it there. The lichen is doing no harm, whereas removal of it can do damage as the root system will leave small holes in the surface, which encourages the regrowth of lichen, and make the tiles less water proof.

5. Brick and rendered Walls

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

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

5.2.1. The bricks should not be painted.

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

5.2.3. However, if it is decided to repaint the render, it should closely resemble the light grey colour of 'new render'.

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

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

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

the modern products that claim to 'breathe' do this adequately for historic solid masonry buildings.

6. Care and Maintenance

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

6.2. Key References

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

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

6.3. Roofing, spouting and down pipes

6.3.1. Use galvanised spouting, down pipes and rain heads.

6.3.2. Do not use Zincalume or Colorbond.

6.3.3. Use quad profile spouting, and round diameter down pipes.

6.4. Joinery

6.4.1. The ceiling of the upstairs verandah is failing in places as is part of the eaves soffit. It is important to repair rather than replace where possible, as this retains the historic fabric. This may involve cutting out rotten timber and splicing in new timber, which is a better heritage outcome than complete replacement.

6.4.2. The original external timber doors and windows require careful repair and painting.

7. Water Damage and Damp

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

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

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

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

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

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

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

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

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

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

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

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

8. Paint Colours and Paint Removal

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

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

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

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

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

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

9. Services

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

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

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

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

Resources

Wellington Shire Heritage Advisor

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