

**Locality:** STRATFORD  
**Place address:** 17 HOBSON STREET  
**Citation date** 2016  
**Place type (when built):** Mechanics Institute and Free Library  
**Recommended heritage protection:** Local government level  
Local Planning Scheme: Yes  
Vic Heritage Register: No  
Heritage Inventory (Archaeological): No

**Place name:** Mechanics Institute and Boer Memorial Plaque



**Architectural Style:** Federation Free Classical  
**Designer / Architect:** Edgar J. Henderson  
**Construction Date:** 1890

## Statement of Significance

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

### *What is significant?*

The Stratford Mechanics Institute at 17 Hobson Street, Stratford, is significant. The original form, materials and detailing, externally and internally as constructed in 1890 are significant. The Boer Memorial plaque inside the hall is significant.

Later alterations and additions to the building are not significant, including the glass additions to the front porch, and the modern additions to the north and west elevations, opened in 2004.

### *How is it significant?*

The Stratford Mechanics Institute and Boer Memorial Plaque are locally significant for its historical, social and aesthetic values to the Shire of Wellington.

### *Why is it significant?*

The Stratford Mechanics Institute and Boer Memorial Plaque **is historically significant at a local level** as it illustrates the importance of Stratford as the established town centre of the surrounding farming district and as the main town and seat of Government of the Avon Shire from 1865 to 1873, and again from 1875 to 1994. The Stratford mechanics institute and free library opened in 1890 and is significant as it represents the importance of the mechanics institute movement, and the importance of education in the developing town of Stratford. The institute is important as it has served as a venue for educational lectures, and as a meeting place and housed a free public library. It also served as a venue for public meetings, wedding celebrations, farewells, annual events, celebrations, concerts and welcome homes to local soldiers. The Stratford Mechanics Institute retains soldiers memorials including a unique brass Boer Memorial plaque. The Mechanics Institute is also significant for its association with architect Edgar J. Henderson. (Criteria A & H)

The Stratford Mechanics Institute **is socially significant at a local level** for its continual use as a mechanics institute, and later as a public hall, serving the local and wider community since its opening in 1890. The hall continues to serve as a location for community events, meetings, concerts and celebrations, commonly referred to today as 'the mechanics'. (Criterion G)

The Stratford Mechanics Institute **is aesthetically significant at a local level for its external and internal architectural qualities and landmark qualities in the streetscape**. The hall, constructed of original face-brick with a steeply pitched roof (clad in red modern deck metal which is not significant), is a very fine example of a building constructed in the Federation Free Classical style in the shire. Its decorative roof elements include the metal gablette ventilators, and on the gable end facing the street are the timber finial, flying gable end and horizontal vents. The decorative wall elements on the bold symmetrical Classical facade include the basalt Foundation Stone, the original tuck pointed face-brick and ornamental rendered dressings. A tall parapet bears the name 'Mechanics Institute and Free Library' sculptured in relief, with a balustraded parapet to each side. A central projecting entrance porch has a large rendered parapet (the front wall of the porch, between the original tuck-pointed brick pilasters has been rebuilt with similar but not the same, characteristics to the original design, in 2004). The front two corners of the porch have retained their original rendered 'capitals', which are repeated on the corners of the facade. The side elevations have simple engaged buttresses between the windows, which have decorative unpainted rendered sills above a projecting brick apron. Timber ledged doors remain on the east elevation. The interior of the hall retains original timber details including the stage, proscenium with an oak and laurel wreath, timber lined coved

ceiling, cast iron round ceiling rose vents, hammerbeams supported on consoles, timber dado, original doors and handles and aedicules to the entrances either side of the stage. (Criterion E)

The Boer War Memorial plaque is aesthetically significant for the design, materials and craftsmanship. (Criterion E)

## Statutory Recommendations

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

<b>External Paint Controls</b>	Yes
<b>Internal Alteration Controls</b>	Yes, original fabric of entry hall, hall and stage and Boer memorial plaque
<b>Tree Controls</b>	No
<b>Outbuildings or fences which are not exempt under Clause 43.01-3</b>	No
<b>Prohibited Uses May Be Permitted</b>	No
<b>Incorporated Plan</b>	No
<b>Aboriginal Heritage Place</b>	Not assessed

## Map of recommended boundary for Heritage Overlay



**KEY**

- Recommended for Heritage Overlay
- Title boundary

**Mechanics Institute and memorial**  
**17 Hobson St, Stratford**

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

## History

### Locality history

Stratford is located on the east bank of the Avon River. The earliest known Europeans in the area included Angus McMillan and his party, who crossed the Avon River in 1840 and named it after a Scottish River. Following McMillan was Polish explorer Paul Strzelecki and his party, who followed a similar route but headed for Western Port. Strzelecki wrote a very positive report of the Stratford region. Squatters soon settled in the area, the lands serving as pasture for sheep and cattle. In 1842, William O. Raymond established the Stratford Pastoral Run, as well as a run at Strathfieldsaye (Fletcher & Kennett 2005:75). While it is suggested that the run was named after Shakespeare's Stratford-on-Avon (Victorian Places), it is more probable that it was named after the 'Straight Ford' across the Avon River at that point (as opposed to the Long Ford across the river at Weirs Crossing, that was used for a time when the Straight Ford was impassable) (SDHS). By 1844 there were 15,000 cattle in the region, and by 1845 there were 78,399 sheep (Fletcher & Kennett 2005:75; Context 2005:11).

A small settlement developed at the place where the stock route forded the Avon River, which would become Stratford. Raymond opened the Shakespeare Hotel c1847 and other businesses opened, including a blacksmiths, before the town was surveyed in 1854. The first bridge over the Avon River was built, a general store opened, and a tannery and flourmill were established (Fletcher & Kennett 2005:76). During this period, Gippsland cattle were driven south through Stratford to Port Albert for transport to Melbourne and Tasmania (Victorian Places). A Presbyterian church was built in 1857 which also served as the government school. A Catholic school opened with the construction of the first Catholic Church in 1864, before an Anglican Church was built in 1868. In the 1860s the pastoral runs were opened for selection and Stratford became the centre of the farming district. The town further grew with the discovery of gold in the Great Dividing Range, particularly at Crooked River in Grant, when supplies for the goldfields were brought through the town (Fletcher & Kennett 2005:76). In 1864, the Avon District Road Board was formed, and proclaimed a Shire in 1865, with Stratford as the administrative centre (Context 2005:38-9).

By the 1870s, Maffra and district had prospered and councilors exerted pressure to move the seat of government to Maffra. This was achieved briefly from 1873 to 1874, but in 1875 Maffra formed its own shire. Stratford became the main town in the Avon Shire and remained the centre of local government (Context 2005:38-9, 41). In 1884-85 a post office, courthouse and shire offices complex was built. The 1880s also saw the construction of a mechanics' institute and library (1890), and the first timber churches were replaced with brick buildings. The railway line from Melbourne reached Stratford in 1888 (Fletcher & Kennett 2005:76). By 1903, Stratford also had the Swan and Stratford Hotels and the Shakespeare Temperance Hotel, State School No. 596 and four churches (*Australian handbook* 1903). The town saw steady population growth until the beginning of World War I, maintaining a population in the 800s between 1911 and the 1960s (Victorian Places).

After World War I a soldiers' settlement was established on estates in the Avon Shire, however, many of the farms proved unviable and the settlement scheme was not a success. During World War II the district benefited from good wool prices, and a flax mill was opened west of Stratford. The district prospered in the 1950s with a reduced rabbit population and increased primary produce prices (Victorian Places). The Avon River was a narrow river with a wide flood plain and the river flooded rapidly and frequently, with severe floods in the 1930s, 1971 and 1990, which caused extensive damage. Measures to combat erosion were undertaken in the 1940s and the River Improvement Trust was formed in 1951 (Fletcher & Kennett 2005:76). A bridge that could withstand the floods was opened in 1965 (Victorian Places).

Stratford experienced a building boom from the 1970s, following land subdivision which resulted in residential development and an increase in population (Fletcher & Kennett 2005:76). In 1994, Wellington Shire was created by the amalgamation of the former Shires of Alberton, Avon and

Maffra, the former City of Sale, most of the former Shire of Rosedale, as well as an area near Dargo which was formerly part of Bairnsdale Shire (Context 2005:39). Stratford was no longer an administrative seat, but retained its importance as a central town for the surrounding farm district (Fletcher & Kennett 2005:76). The town has seen a steady population increase in the 2000s (Victorian Places).

## Thematic context

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

### 8. Governing and administering:

- 8.5 Mechanics Institutes
- 8.7 War and Defence

### 9. Developing cultural institutions and way of life:

- 9.2. Memorials

#### *Mechanics Institutes*

The following is based on information taken from the *Wellington Shire Thematic Environmental History* (Context 2005:42-3):

The mechanics institute movement originated from a series of lectures delivered by Dr Birkbeck in Glasgow to tradesmen, artisans and factory workers – or ‘mechanics’ as people who worked with machines were known – and it aimed to educate and spread industrial and technical knowledge. The movement became widespread in Victoria in the wake of the gold rushes. Land was reserved for mechanics institutes and residents in developing towns considered that building a mechanics institute was an early priority. Committees were formed in the new communities to build a mechanics institute that would serve as a meeting place, house a library and be a venue for lectures for the purposes of education. The institutes also became venues for public meetings, wedding celebrations, farewells and welcome homes to local soldiers. Deb balls were annual events, as were community Christmas celebrations and concerts. Often the mechanics institute housed war memorials to commemorate locals who served in World War I or II.

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

#### *Memorials*

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

Memorials are erected throughout the Shire in honour of pioneers and district explorers, significant events and people, and those who served in world wars and other conflicts. The soldiers’ memorials that are spread throughout the Shire show the impact that the two world wars, and subsequent conflicts, had on so many communities and families within the Shire. It must be remembered that

while commonly referred to today as ‘war memorials’, these memorials were originally erected in honour of, and to commemorate, the soldiers and those who made the ultimate sacrifice for their country. The memorials were often funded by the community and erected with great community pride, in honour of the locals who died or served and returned. Memorials in the shire took the form of halls, churches, obelisks and cenotaphs and avenues of honour.

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

## Place history

The Mechanics Institute is located on lot 4 (section 7, Township of Stratford), which was originally purchased from the Crown by D. Clarke in June 1855. Clarke also purchased lot 2 (the lot to the west) at the same date. At this date, the lots extended from Hobson Street to Raymond Street at the northern extent (Township Plan).

In August 1866, a public meeting was held in the old Shire Hall during which the establishment of a Mechanics Institute was discussed. A site was reserved for a Mechanics Institute in 1866, however, the organisation lapsed by the 1870s (and the land revoked for this purpose in 1885). In 1874, a second attempt to establish an Institute with a library was unsuccessful. However, in 1882, a committee was elected and a library established in the old Shire Hall from June 1882, with new books purchased and the library open three evenings per week (Baragwanath & James 2015; PROV; VGG 11 Dec 1895:3478).

In 1885, the site for the Mechanics Institute was reserved and by 1888 the decision to build was confirmed (Baragwanath & James 2015; PROV). In May 1889, architect E. J. Henderson let the tender for the erection of the Stratford Mechanics’ Institute to builders Hailes and Hale (AB&C News 1889:502). The foundation stone for the existing mechanics hall and free library was laid in the same year and the building completed in 1890 (Baragwanath & James 2015; PROV).

The parapet of the building reads ‘Mechanics Institute and Free Library’. The foundation stone notes that it ‘was laid by Alfred Deakin, Chief Secretary of Victoria’ on 30 October 1889, however, it is known that Deakin did not actually attend the ceremony. By 1900, the hall had a library holding 1,500 volumes (Baragwanath & James 2015).

A photo dating to 1910 (SDHS) showed the facade and west elevation of the hall (Figure H1). At the peak of the roof, the existing gablette, timber flying gable end, timber vents and the pendant and finial were evident, as well as the triangular vents to the roof (these since removed). The decorative rendered details and coping to the facade, including the balustrade parapet, had retained their original unpainted finish. The projecting porch, which had face brick surrounding the front double doors within a round arched doorway, was demolished in the 1950s for the cream brick extension. The wider section at the rear of the hall was also evident in the photo. A flagpole stood to the right of the facade, while a timber picket fence and pedestrian gate ran along the front (south) boundary. A photo of a similar date also showed the facade and windows of the west elevation (Figure H2). Four triangular roof vents projected from the west roof plane (since removed). The west side of the porch had a panelled entrance door (since removed) (SDHS; PROV).

The hall is known to have also served as a picture theatre, showing movies as they travelled regional Victoria (SDHS). The hall houses a brass Boer War Memorial Plaque, (Figure D6) naming 16 fallen

and returned locals, who served in the war (1899-1902) (Vic. War Heritage Inventory). The plaque also notes that it was in memory of Sergeant D. M. Pruden who was killed in action at Koster River on 22 July 1900. The memorial was hung in the hall in 1902 with an unveiling ceremony (PROV; *Maffra Spectator*, 15 Sep 1902:3).

An unsympathetic and intrusive addition to the façade is evident in a photo dating to 1958, probably taken soon after its construction (Figure H3). No fence remained along the front boundary at this date and the flagpole had been removed. The single-storey cream brick addition (comprising toilets), with a flat roofline, extended almost the width of the facade, and had a central entrance covered by a porch. Above this, a narrow box-like construction was built to the height of the parapet, to conceal the historic façade, providing an entirely new modern facade. These unsympathetic additions were removed between 2005 and 2010 (SDHS).

Since c1995, major restoration works and many functional improvements have been carried out, including the construction of the addition to the rear (a kitchen and supper room), the concreting of the driveway (after 2009), installation of window shutters and the removal of the unsympathetic 1950s addition to the facade (Baragwanath & James 2015). In 2004, the series of changes included the glass additions built on the facade, either side of the porch (as the side and front walls of the porch were most likely removed during the 1950s toilet block extension). In 2004, a large and more sympathetically designed addition was built, more appropriately, on the west elevation instead of the 1950s one at the front (2004 Plaque).

Internally, the sides of the stage were altered and hallways created to access the modern addition (kitchen and supper room) to the rear. The coved ceiling of the hall is lined with decorative stained timber, with cast iron ceiling rose vents, while the timber floor was replaced c1995 (SDHS). The works were completed in 2004. A plaque on the facade reads 'Stratford Mechanics Hall extension and refurbishment, Officially opened by The Hon John Brumby MP Minister for State and Regional Development 10<sup>th</sup> December 2004. Funding partners, The local community, Victorian Government, Small Town Development Fund, Wellington Shire Council.'

A flagpole and 'old style' lamp stand in a modern landscaped area was constructed in front of the hall by 2009. The hall is currently used for private events, Red Cross and Lions Club meetings, community classes, school concerts, and local festivals (Baragwanath & James 2015).

### **Edgar J. Henderson, architect**

The following is extracted from Dr John J. Taylor's (Feb 2013) biography 'Edgar Jerome Henderson':

Edgar Jerome Henderson (1861-1928) was born at Hawthorn in Melbourne, educated at St Francis' College, Kew, and served articles with Ernest A. Barker, architect and surveyor of Melbourne. In 1883 Edgar commenced practice on his own account at Fraser's Buildings in Queen Street, Melbourne. He became a member of the Victorian Institute of Architects, and in 1887 was made an honorary member of the South Australian Institute, possibly through connection to elder brother Henry John, an architect in Adelaide. In 1888 it was noted that 'among his principal early works is the Catholic Cathedral at Sale, Gippsland, and he also designed several churches and schools, and many private residences and business premises in and about Melbourne.'

In 1888 Henderson designed a block of shops on the north-east corner of Puckle and Margaret Streets, Moonee Ponds in the Queen Anne style. He also designed the Shamrock Hotel in Echuca and the Rochester Shire town hall, both in 1892.

Of Henderson's ecclesiastical work, the previously mentioned St Mary's Cathedral at Sale was constructed in 1886-7 to the design of Barker and Henderson. Henderson was also to design St James' Church, Gardenvale, the nave of which was built in 1891, and the enormous St Mary's Star of the Sea Church, West Melbourne. The foundations of St Mary's, West Melbourne were laid in June 1892. As a relatively young and at that time little-known architect, Henderson produced plans for a sandstone church in simplified Gothic style. Phillip Kennedy took over the architectural role following

Henderson's move to Western Australia, and the contrast between the church exterior and interior can be attributed to this fact.

With depressed economic conditions in Victoria, Henderson and his young family joined an exodus of architects (and many others) for the gold boom conditions of Western Australia. The Hendersons arrived in Perth from Melbourne in 1896. In 1897 Henderson formed what was to be a successful partnership with Harry Jefferis at the Austral Chambers in Barrack Street, Perth. Through Henderson, the firm secured a great deal of ecclesiastical commissions for the Catholic church, houses and villas, shops. With a slowing of building activity, the joint practice was formally dissolved as from 1 January 1906, and both parties then carried on business on their own account in Perth. Henderson's son, Edgar Le Blond (often referred to as 'E Le B'), joined the practice which became Edgar J. Henderson & Son. Edgar Le Blond later formed the successful Perth practice Henderson & Thompson. With his second wife Esther, Edgar developed a farm Kokkapinn at Kwollyin, south of Kellerberrin in WA. Edgar Jerome Henderson died 27 December 1928 at Subiaco aged 67 years.



Figure H1. The hall in 1910. At the peak of the roof the gablette, flying gable end, finial and timber vents were evident, as well as the triangular vents to the roof (since removed). A flagpole stood to the right of the facade, while a timber picket fence and pedestrian gate ran along the front boundary (SDHS).



Figure H2. The hall at an unknown early date (similar to 1910 photo). At this date the roof had four triangular roof vents and the west side of the porch had a panelled entrance door (all since removed) (SDHS).



Figure H3. The hall in 1958. The front elevation had been replaced with an intrusive cream brick addition and section above, which covered the entire facade of the hall, all since removed (SDHS).

### Sources

*Australasian Builder and Contractor's News (AB&C News)*, 25 May 1889 (page 502). As cited in Miles Lewis' Australian Architectural Index, record no. 263, < <https://aai.app.unimelb.edu.au/>>, accessed 11 Jan 2016.

*Australian handbook* (1903), as cited in Victorian Places 'Stratford', <<http://www.victorianplaces.com.au/maffra>>, accessed Feb 2016.

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

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

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

*Maffra Spectator*

Public Records Office Victoria (PROV), Public Building File No. 2284, Stratford Mechanics Institute, VPRS7882/P1/Unit 390, as cited in Department of Environment, Land, Water & Planning (DELWP) Hermes record no. 78715.

Stratford & District Historical Society (SDHS) collection: historical information and photos generously provided by Judy Richards and Linda Barraclough, provided Nov 2015.

Stratford Township Plan

Taylor, Dr John J., (Feb 2013) 'Edgar Jerome Henderson', biography cited at Australian Institute of Architects <<http://www.architecture.com.au/>>, accessed 29 Feb 2016.

Victorian Government Gazette (VGG), No. 117, Friday 11 December 1885.

Victorian Places, 'Stratford', <<http://www.victorianplaces.com.au/stratford>>, accessed 16 February 2016.

Victorian War Heritage Inventory, Victorian Heritage Database entry for 'Stratford Boer War Memorial Plaque', <<http://vhd.heritagecouncil.vic.gov.au/places/156617>>, accessed 4 Jan 2016.

## Description

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

The Stratford Mechanics Institute, built in 1890, is Federation Free Classical in style, with a dominant Classical façade. The hall was built on the north side of Hobson street, off the main street of Stratford. The building has a medium setback, set behind a modern landscaped garden. Overall, the 1890 hall is in very good condition and retains a medium level of integrity externally and a high level of integrity internally.

**Figure D1.** The brick hall is rectangular in plan with a hip and gabled roof (with modern metal tiles). The roof has a ridge vent, and on the gable end facing the street are a timber finial, flying gable end and horizontal vents (see Figure D3). The hall has a bold symmetrical Classical facade with tuckpointed face-brick and rendered dressings (overpainted). A tall parapet bears the name 'Mechanics Institute and Free Library' with a short balustraded parapet to each side. Below this is the central projecting entrance porch with a large rendered parapet with orbs to the corners (not original, see Figure H1). The front wall of the porch may have been reconstructed (to match the original, see Figures H1 & 2) after the intrusive 1950s cream brick addition was recently removed from the facade, as it has a modern window and recent render, but replicated the details of what originally existed. The front two corners of the porch have rendered (overpainted) 'capitals', which are repeated on the corners of the facade.

A flagpole and lamp stand the landscaped area in front of the hall.

Two small glass additions have been added either side of the entrance porch. A long addition has been constructed on the west elevation (the original elevation remains on the interior). A concrete driveway (laid after 2009) runs along the east side of the building.

**Figures D2 & D3.** The side elevations have a rendered plinth. The side elevations have simple engaged buttresses between the windows (covered by modern security roller shutters), which have rendered sills above a brick apron. Below each window is a modern louvre vent. At ground level, multiple metal vents rise to allow for sub-floor ventilation.

The east elevation has a timber paneled door at ground level, below a window, and a ledged timber door above ground level that allowed access to the stage (may have been altered, as a second arch remains in the wall at a higher level).

A large modern brick addition was built c1995 off the rear (north) elevation, extending beyond the side elevations. It has a lower roof-line than the 1890s hall.

**Figure D4.** The roof at the rear elevation has a longer hip than at the south end (see the aerial map) but it appears to be the original extent. The gablette has the original timber louvred vent, flying gable end, finial and pendant. The large modern brick addition to the rear has a modern verandah with a bull-nosed profile.

**Figure D5.** The interior of the hall retains its original timber details including the stage, timber lined ceiling, hammerbeams, dado, doors and aedicules to the doorways either side of the stage (the floor was replaced c1995). The openings and stage height were altered either side to allow access to the rear extension.

**Figure D6.** The hall retains a brass Boer War Memorial Plaque, naming 16 fallen and returned locals, who served in the Boer War (1899-1902).



**Figure D1.** The hall setback behind a modern landscaped area with a flagpole. The 1950s cream-brick addition was removed from the facade in 2004 and glass additions were constructed either side of the entrance, and a large brick extension built down the west side of the building. The original bold Classical facade is now visible with its balustraded parapet and entrance porch with its bold parapet. The central arched window is a representation of the original entry doorway.



Figure D2. The east elevation with windows (behind modern roller shutters) with rendered sills and a brick apron, above a modern vent. Simple engaged buttresses are located between each window. The large modern addition to the rear extends beyond the side elevations.



Figure D3. The west elevation of the hall is partly visible behind the modern addition. The gablette to the roof is visible, with its timber detail and finial.



Figure D4. The rear (north) elevation with the gablette to the original section of the building, which is clad in modern metal red decking, and the lower roof-form of the modern addition, with its heritage style verandah, clad in modern red Colorbond.



Figure D5. The interior of the hall with its original timber stage, proscenium with wreath, timber lined ceiling with cast iron ceiling rose vents, hammer beams, dado to the walls and aedicules to the original doors at the side of the stage.



was moved to higher ground and survived the town's drowning when the Glenmaggie Weir was built. It is an important reminder of the small town that once served its farming community. When their mechanics institutes were burnt at Binginwarri and Gormandale, the residents rallied and built new ones. At Maffra, the mechanics institute building has been incorporated into the town's library. The Sale mechanics institute, a two storey building dating from 1891, has had a long association with education, first accommodating the Sale School of Mines, Art and Technology, and later becoming part of the Sale Technical School, and is now amalgamated with Sale High School to form the Sale College.

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

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

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

## Management Guidelines

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

1. **Setting** (Views, fencing, landscaping, paths, trees, streetscape).
  - 1.1. Retain clear views of the front from along Hobson Street.
  - 1.2. Relocate services such as power poles, bus shelters, signs, etc away from the front.
  - 1.3. Landscape the front in a traditional classical design to enhance the classical architecture and preferably use asphalt paving or exposed aggregate sand coloured concrete paving. The current garden design is beautiful, but it would be more appropriate at the newer northern entry to the building.
2. **Additions and New Structures**

- 2.1. New structures should be restricted to the rear of the property and concealed behind the heritage fabric when viewed from Hobson Street, as shown in the blue polygon on the aerial map below.
- 2.2. However, together with 1.1, appropriately designed and sympathetic extensions could be built to the sides if necessary, as has been done on the west side. E.g. Parts that are in the same view lines as the historic building should be parallel and perpendicular to the existing building, single storey, similar proportions, height, wall colours, rectangular timber framed windows with a vertical axis, but parts not visible in those views could be of any design, colours and materials.
- 2.3. Signs should be attached in such a way that they do not damage the brickwork. Preferably fix them into the mortar rather than the bricks.
- 2.4. If an extension is to have a concrete slab floor, ensure it will not reduce the air flow under the historic masonry building.
- 2.5. Avoid concrete paths or driveways against the solid masonry walls. Install them 500mm away from the walls and 250mm lower than the ground level inside the building. Fill the gap between the path and the wall with very coarse gravel to allow moisture to evaporate from the base of the wall. The works to this building over the past 20 years have substantially reduced the air flow to the subfloor of the hall, the concrete driveway being the most recent (about 80%, the small upvents along the east wall appear to be the only subfloor vents and this will not provide an adequate cross draught under the floor). The likely result will be damp in brick footings that cannot escape, damp in the walls if the damp proof course breaks down at any point, and most likely will be termite and rot attack to the timber subfloor and floor structure.
- 2.6. New garden beds
  - 2.6.1. These should be a minimum of 500mm from the walls, preferably further, and the ground lowered so that the finished ground level of the garden bed is a minimum of 250mm lower than the ground level which is under the floor, inside the building. Slope the soil and garden bed away from the building, and fill the area between the garden bed and walls, with very coarse gravel up to the finished level of the garden bed. The coarse gravel will have air gaps between the stones which serves the function of allowing moisture at the base of the wall to evaporate and it visually alerts gardeners and maintenance staff that the graveled space has a purpose. The reason that garden beds are detrimental to the building, is by a combination of: watering around the base of the wall and the ground level naturally builds up. The ground level rises, due to mulching and leaf litter and root swelling, above a safe level such that it blocks sub floor ventilation, and the wall is difficult to visually monitor on a day to day basis, due to foliage in the way.

### 3. Accessibility

- 3.1. The building has good accessibility

### 4. Reconstruction and Restoration

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

- 4.1. Remove the false front (south) elevation of the porch and reconstruct the original brick wall with round arched opening and timber double doors (see Fig H1.) As a temporary measure, to reduce the visual impact of the white joinery in the new window, paint the joinery a dark colour such as Deep Indian Red.
- 4.2. Reduce the visual impact of the new glass wing walls by painting the metal parts, particularly the parapet on the new glass wing walls Deep Indian Red, so that they do not dominate and contrast with the historic dark red brick walls behind them. Also paint the internal plaster that can be seen from the front elevation, Deep Indian Red.
- 4.3. Roofing, spouting and down pipes
  - 4.3.1. Use galvanised corrugated iron roofing, spouting, down pipes and rain heads. Classical

buildings were never designed with red roofs, they were either slate or unpainted galvanised corrugated iron. The existing roof is a modern Colorbond decking with fading and growing lichen, which is a common outcome for Colorbond.

4.3.2. Do not use Zinalume or Colorbond.

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

#### 4.4. Fences

4.4.1. Reconstruct the timber picket fence and gate as shown in Figs H1 and H2.

#### 4.5. Paving

4.5.1. For Victorian and Federation era historic buildings, such as this one, the most appropriate paving is pressed granitic sand, however, if hard paving is preferred, asphalt is the most appropriate. Concrete is not recommended but if required should have a surface of sand coloured and size exposed aggregate.

### 5. Brick and Stone Walls

5.1. Never use modern products on these historic brick walls as they will cause expensive damage. Use lime mortar to match existing. Traditional mortar mixes were commonly 1:3, lime:sand.

5.2. **Do not seal** the brickwork with modern sealants. Allow the structure to evaporate water from the surface and to expel water that may enter from cracks, corrosion, etc.

5.3. Mortar: Match the lime mortar, do not use cement mortar.

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

### 6. Render/Hard plaster work

6.1. The decorative rendered window sills, cornices, capitals, stringcourses, etc have been painted, however, these architectural features were not designed to be painted (see Figures H1 & H2). They were a light-coloured unpainted render. It is recommended that the paint be chemically removed, which will restore the original finish and save on 10 yearly repainting costs.

### 7. Care and Maintenance to mitigate issues such as damp, neglect, vandalism and other problems

#### 7.1. Key References

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

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

#### 7.2. Roofing, spouting and down pipes:

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

7.2.2. Do not use Zinalume or Colorbond.

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

#### 7.3. Fences

7.3.1. Replace the metal palisade fence with a timber picket fence to match the timber gate on the south side of the post office.

#### 7.4. Render/Hard plaster work

7.4.1. It is strongly recommended that paint be removed chemically from the render (but never sand, water or soda blast the building as this will permanently damage the bricks, mortar and render and never seal the bricks or render as that will create perpetual damp problems.)

#### 7.5. Paint and Colours

7.5.1. Removal of the paint will not only restore the elegance of the architecture, but it will remove the ongoing costs of repainting it every 10 or so years. However, if it is decided to repaint the render, it should be one colour only (do not paint the base a different

colour) and closely resemble the colour of new render.

## 8. Damp

- 8.1. Signs of damp in the walls include: lime mortar falling out of the joints, moss growing in the mortar, white (salt) powder or crystals on the brickwork, existing patches with grey cement mortar, or the timber floor failing. These causes of damp are, in most cases, due to simple drainage problems, lack of correct maintenance, inserting concrete next to the solid masonry walls, sealing the walls, sub floor ventilation blocked, or the ground level too high on the outside.
- 8.2. Water falling or seeping from damaged spouting and down pipes causes severe and expensive damage to the brick walls.
- 8.3. Repairing damage from damp may involve lowering of the ground outside so that it is lower than the ground level inside under the floor, installation of agricultural drains, running the downpipes into drainage inspection pits instead of straight into the ground. The reason for the pits is that a blocked drain will not be noticed until so much water has seeped in and around the base of the building and damage commenced (which may take weeks or months to be visible), whereas, the pit will immediately fill with water and the problem can be fixed before the floor rots or the building smells musty.
- 8.4. Damp would be exacerbated by watering plants near the wall, or if a concrete floor has been inserted inside the building or a concrete path on the outside. Refer to the manual, by David Young listed below for a full explanation of the problem and how to fix it. Water falling or seeping from damaged spouting and down pipes is also causing severe and expensive damage to the brick walls.
- 8.5. Ensure good subfloor ventilation is maintained at all times to reduce the habitat for termites and rot of the subfloor structure. Subfloor ventilation is critical with solid masonry buildings. Check that sub floor vents are not blocked and introduce additional ones if necessary. Ensure the exterior ground level is 250mm or more, lower than the ground level inside the building. Good subfloor ventilation works for free, and is therefore very cost effective. Do not rely on fans being inserted under the floor as these are difficult to monitor, they will breakdown as they get clogged with dust, etc, and there are ongoing costs for servicing and electricity.
- 8.6. Never install a concrete floor inside a solid masonry building as it will, after a year or so, cause long term chronic damp problems in the walls. Do not install a new damp proof course (DPC) until the drainage has been fixed, even an expensive DPC may not work unless the ground has been lowered appropriately.
- 8.7. Never seal solid masonry buildings, they **must be able to evaporate water** which enters from leaking roofs, pipes, pooling of water, storms, etc. Use appropriate cleaning materials, agents and methods, as recommended by the Shire's heritage advisor. The biggest risk to solid masonry buildings is permanent damage by the use of cleaning materials, agents and methods. Sand and water blasting removes the skilled decorative works of craftsmen as well as the fired surface on bricks and the lime mortar from between the bricks. It is irreversible and reduces the life of the building due to the severe damp that the damage encourages.
- 8.8. Never use cement mortar, always match the original lime mortar. Cement is stronger than the bricks and therefore the bricks will eventually crumble, leaving the cement mortar intact! Lime mortar lasts hundreds of years. When it starts to powder it is the 'canary in the mine', alerting you to a damp problem – fix the source of the damp problem and then repoint with lime mortar.
- 8.9. Remove the dark grey patches to the mortar joints. This is cement mortar which will damage the bricks and longevity of the walls. Repoint those joints with lime mortar. Lime mortar is not the problem it is the messenger.

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

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

## 10. Services

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

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



### KEY

- Recommended for Heritage Overlay
- Title boundary

### Mechanics Institute and memorial 17 Hobson St, Stratford

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

## *Resources*

Wellington Shire Heritage Advisor

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

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

**The ones listed below are particularly relevant for the care of the metal memorial plaque inside the hall.**

- Finding-the-right-conservator-tradespeople-and-materials
- General-Principles
- Metal-objects: including swords and edged weapons.

**Locality:** STRATFORD  
**Place address:** Lot 8 (LP215327) & 28 MCFARLANE STREET  
**Citation date** 2016  
**Place type (when built):** Church, Hall, Rectory, Memorials  
**Recommended heritage protection:** Local government level  
Local Planning Scheme: Yes  
Vic Heritage Register: No  
Heritage Inventory (Archaeological): No  
  
**Place name:** Holy Trinity Anglican Church, Hall, Rectory & Memorials



**Architectural Style:** Victorian Free Gothic & Federation Free Gothic (church); Federation Carpenter Gothic (hall); Federation Arts and Crafts (rectory)  
**Designer / Architect:** Not known  
**Construction Dates:** 1868, 1880s, 1907 (church); 1901 and later (hall); 1910 (rectory)

## Statement of Significance

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

### *What is significant?*

Holy Trinity Anglican Church, Hall, Rectory and Memorials at McFarlane Street, Stratford, are significant. The form, materials and detailing of the church as constructed between 1868 and 1907 are significant. The form, materials and detailing of the hall as constructed in 1901 (including the later addition in the same style) are significant. The original form, materials and detailing of the rectory as constructed in 1910 are significant.

All of the memorial windows of the church and World War I Honour Roll are significant. The carvings by Maude Mayhew to the interior of the church are significant. The early free-standing bell tower is significant. The visual connection between the church, hall and rectory is significant.

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

### *How is it significant?*

Holy Trinity Anglican Church, Hall, Rectory and Memorials are locally significant for their historical, social and aesthetic values to the Shire of Wellington.

### *Why is it significant?*

Holy Trinity Anglican Church, Hall, Rectory and Memorials are **historically and socially significant at a local level** as they are physical remnants of the earliest establishment and subsequent development periods of Stratford, when pastoral runs were opened for selection, when the town grew as a location en route to the goldfields in the Great Dividing Range, when Stratford became the seat of local government for the Avon Shire and when the population continued to grow prior to World War I. Local community members raised funds for the building of an Anglican Church in Stratford and the church was subsequently built in 1868 without a porch, chancel or vestry. The Holy Table, reading desk, font and pulpit were constructed by the Church warden, Mr Holt, and installed. District families contributed stained glass windows, brass vases, matting and other furnishings. Families who donated included the Mills of 'Powerscourt', the Mayhews, the Matsons of 'Clydebank', and others. In the 1880s, additional works were carried out, which comprised the construction of 'cemented buttresses, arches etc.' and the plastering of the interior. The cedar pews were made in 1885 and remained in use in the 1990s. In 1907, the chancel was built in the memory of Captain Mahyew of 'Nerrena', Llowalong, a long serving church warden and a generous benefactor of the Parish. The church retains remnants of extensive carvings by Maude Mayhew of Nerrena, including in the chancel. In October 1907, the porch and vestry were also built. The porch was a gift of Mr Matson, and the vestry a gift of Mrs Mills. The church houses an Honour Roll with names of service personnel who fought in World War I. A plaque notes that the 'side windows in the chancel are dedicated to the glory of God and in the grateful memory' of 13 men 'who gave their life for their country, 1914-1919. In 1993, during 125<sup>th</sup> anniversary celebrations, Bishop Schumack dedicated a stained glass window near the pulpit to the memory of Lucy Bertram, a member of the church. The theme of the window was based on the 121<sup>st</sup> Psalm. A leadlight window made by Enid Aurish was also unveiled, dedicated to past and present members of the women's guild. The church and hall are significant for having served the local community since their construction until present day. (Criterion A & G)

The timber Parish Hall was built as a Sunday School in 1901. The hall was originally located to the north of the church, near the corner of Dixon Street. A large weatherboard addition with a transverse gable was built at a later date in the same architectural style. The hall (the 1901 section and later addition) was moved to its current location, just south of the church, in the 1980s. The first rectory on

the site was a timber residence built c1885, which was demolished c1935. The foundation stone of the existing brick rectory states 'This stones was laid by Mrs J. Mills of Powerscourt, 22<sup>nd</sup> September 1910'. The rectory appears to serve as a private residence today. The church is significant for its association with Mrs Rebecca Mills, a prominent local philanthropist who was known for her generosity to the Anglican Church and supporting returned servicemen following World War I. (Criterion A & G)

Holy Trinity Anglican Church is **aesthetically significant at a local level** as a fine and intact example of a church built in 1868 in the Victorian Free Gothic style, with additions in the 1880s and in 1907 reflecting the same style, which are also significant. The Free Gothic style is evident in the steeply-pitched gabled roofs clad in slate, parapeted gables, the rendered dressings and coping which remain unpainted, buttresses, metal cross to the peak of the chancel gable, pointed arch and foil motifs, and the many pointed-arch windows, some with rendered quoining to the sides, most with memorial windows of stained glass or leadlight. Also notable are the handmade red bricks in an English bond which remain face-brick, small brick plinth, entrance porch, chancel and vestry which have the same architectural details as the 1868 nave, and the details to the bays of the side elevations which have slightly recessed panels with a row of corbelled bricks to the top. Also of aesthetic significance are the early timber bell tower to the rear of the church, the numerous memorial windows in leadlight and stained glass, and the extensive carvings to the interior of the church, by Maude Mayhew of Nerrena. The interior space and historic finishes of the nave are imbued with the rituals and aesthetics associated with worship, marriages, christenings and funerals. (Criterion E)

Holy Trinity Hall is **aesthetically significant at a local level** as fine example of a Federation Carpenter Gothic hall built in 1901. The addition to the rear (east) of the 1901 section, built with the same architectural details, is also significant. The Carpenter Gothic style is evident in the weatherboard cladding, steeply-pitched gabled roof, single and paired pointed-arch windows and to the gabled ends, the decorative timber valences and wide bargeboards with lobes with a trefoil motif, to the west and north elevations. Also significant is the central entrance porch which imitates the details of the elevation behind, with simpler timber tracery to the gabled end. (Criterion E)

Holy Trinity Rectory is **aesthetically significant at a local level** as a substantial rectory in the Federation Arts and Crafts style which remains in very good condition and is highly intact. The notable elements of the rectory are the face-brick walls, M-hip roof, three (overpainted) corbelled brick chimneys and exposed rafter ends at the eaves. A verandah with a bull-nosed profile returns on the north and south elevations, stopping at projecting hipped-roof bays. The verandah retains the original timber frieze with vertical slats, brackets, and turned timber posts. Also notable are the one-over-one sash windows, window groupings to the projecting bays, the entrance which comprises a central door with sidelights above timber panels, and highlights, and the window hood to the north elevation with its skillion-profile roof supported by ornate timber brackets. (Criterion E)

Holy Trinity Anglican Church, Hall, and Rectory are in very good condition and have retained a very high degree of integrity.

The visual connections between the church, hall and rectory are **aesthetically significant**. In order to retain their historical connection and the aesthetic views between the buildings, this visual connection needs to be retained. (Criterion E)

## Statutory Recommendations

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

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

## Map of recommended boundary for Heritage Overlay



### KEY

- Recommended for Heritage Overlay
- Title boundary

**Holy Trinity Anglican Church, Hall & Rectory**  
**McFarlane St, Stratford**

Project: Wellington Shire Stage 2 Heritage Study

Client: Wellington Shire Council

Author: Heritage Intelligence Pty Ltd

Date: 12/2/16

## History

### Locality history

Stratford is located on the east bank of the Avon River. The earliest known Europeans in the area included Angus McMillan and his party, who crossed the Avon River in 1840 and named it after a Scottish River. Following McMillan was Polish explorer Paul Strzelecki and his party, who followed a similar route but headed for Western Port. Strzelecki wrote a very positive report of the Stratford region. Squatters soon settled in the area, the lands serving as pasture for sheep and cattle. In 1842, William O. Raymond established the Stratford Pastoral Run, as well as a run at Strathfieldsaye (Fletcher & Kennett 2005:75). While it is suggested that the run was named after Shakespeare's Stratford-on-Avon (Victorian Places), it is more probable that it was named after the 'Straight Ford' across the Avon River at that point (as opposed to the Long Ford across the river at Weirs Crossing, that was used for a time when the Straight Ford was impassable) (SDHS). By 1844 there were 15,000 cattle in the region, and by 1845 there were 78,399 sheep (Fletcher & Kennett 2005:75; Context 2005:11).

A small settlement developed at the place where the stock route forded the Avon River, which would become Stratford. Raymond opened the Shakespeare Hotel c1847 and other businesses opened, including a blacksmiths, before the town was surveyed in 1854. The first bridge over the Avon River was built, a general store opened, and a tannery and flourmill were established (Fletcher & Kennett 2005:76). During this period, Gippsland cattle were driven south through Stratford to Port Albert for transport to Melbourne and Tasmania (Victorian Places). A Presbyterian church was built in 1857 which also served as the government school. A Catholic school opened with the construction of the first Catholic Church in 1864, before an Anglican Church was built in 1868. In the 1860s the pastoral runs were opened for selection and Stratford became the centre of the farming district. The town further grew with the discovery of gold in the Great Dividing Range, particularly at Crooked River in Grant, when supplies for the goldfields were brought through the town (Fletcher & Kennett 2005:76). In 1864, the Avon District Road Board was formed, and proclaimed a Shire in 1865, with Stratford as the administrative centre (Context 2005:38-9).

By the 1870s, Maffra and district had prospered and councilors exerted pressure to move the seat of government to Maffra. This was achieved briefly from 1873 to 1874, but in 1875 Maffra formed its own shire. Stratford became the main town in the Avon Shire and remained the centre of local government (Context 2005:38-9, 41). In 1884-85 a post office, courthouse and shire offices complex was built. The 1880s also saw the construction of a mechanics' institute and library (1890), and the first timber churches were replaced with brick buildings. The railway line from Melbourne reached Stratford in 1888 (Fletcher & Kennett 2005:76). By 1903, Stratford also had the Swan and Stratford Hotels and the Shakespeare Temperance Hotel, State School No. 596 and four churches (*Australian handbook* 1903). The town saw steady population growth until the beginning of World War I, maintaining a population in the 800s between 1911 and the 1960s (Victorian Places).

After World War I a soldiers' settlement was established on estates in the Avon Shire, however, many of the farms proved unviable and the settlement scheme was not a success. During World War II the district benefited from good wool prices, and a flax mill was opened west of Stratford. The district prospered in the 1950s with a reduced rabbit population and increased primary produce prices (Victorian Places). The Avon River was a narrow river with a wide flood plain and the river flooded rapidly and frequently, with severe floods in the 1930s, 1971 and 1990, which caused extensive damage. Measures to combat erosion were undertaken in the 1940s and the River Improvement Trust was formed in 1951 (Fletcher & Kennett 2005:76). A bridge that could withstand the floods was opened in 1965 (Victorian Places).

Stratford experienced a building boom from the 1970s, following land subdivision which resulted in residential development and an increase in population (Fletcher & Kennett 2005:76). In 1994, Wellington Shire was created by the amalgamation of the former Shires of Alberton, Avon and

Maffra, the former City of Sale, most of the former Shire of Rosedale, as well as an area near Dargo which was formerly part of Bairnsdale Shire (Context 2005:39). Stratford was no longer an administrative seat, but retained its importance as a central town for the surrounding farm district (Fletcher & Kennett 2005:76). The town has seen a steady population increase in the 2000s (Victorian Places).

## Thematic context

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

### 9. Developing Cultural Institutions and Way of Life

#### - 9.1 Religion

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

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

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

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

## Place history

On 7 September 1865, a meeting was held at the Royal Hotel in Stratford to discuss the building of a church, during which a committee was formed (SDHS). Five days later, on 12 September 1865, the two acre lot (lots 1, 2, 3 & 10, section 15, Township of Stratford) bounded by McFarlane, Blackburn and Dixon streets was reserved for the Church of England (Township Plan; VGG no. 121, 12 Sep 1865:2076). In the meanwhile, church services were held at the Shakespeare Hotel and later, the Shire Council Chambers at the court house complex (SDHS).

### *Church*

Sufficient funds were raised and the building of the church commenced in February 1868. Although the church was built in stages over the next 40 years it appears that the works may have followed an original design which included the later sections, as the design of each section is consistent with the nave built in 1868. The foundation stone (not located or viewed in 2015) was laid on 18 March 1868 by Mr Bolden, Chairman of the committee and chief warden. At this date it was proposed that the church be named in honour of St Mary Magdalene, but instead it was named 'Trinity', and later 'Holy Trinity' (SDHS).

The brick church with slate roof, was built in 1868 (without a porch, chancel or vestry), at a cost of 700 pounds, and officially opened on 2 September 1868 with a sermon preached by the Reverend J. Kay

Hall of Alberton (SDHS). The Holy Table, reading desk, font and pulpit were constructed by the Church warden, Mr Holt, and installed. District families contributed stained glass windows, brass vases, matting and other furnishings. Families included the Mills of 'Powerscourt', the Mayhews, the Matsons of 'Clydebank', and others (SDHS).

In the 1880s, under the ministrations of Reverend G. F. South, additional works were carried out, which comprised the construction of 'cemented buttresses, arches etc.' and the plastering of the interior. The cedar pews were made in 1885 and remained in use in the 1990s. Trees were also planted in the grounds at this date (Context 2005; SDHS).

A photo dating between c1894 and c1907 (Figure H1) showed the church from the north-east, before the chancel was constructed (in 1907) (SLV). The five bays on the north elevation appeared as they do in 2015. The east elevation had keyed brickwork anticipating the construction of the chancel. To the south of the church was a hipped-roof timber house, which was probably the original rectory (demolished c1935), in the vicinity of the hall in 2015.

In 1907, the chancel was built, before its dedication on 3 February 1907 by Bishop Pain of the Gippsland Diocese, in the memory of Captain Mahyew of 'Nerrena', Llowalong. Mahyew was a long serving church warden and a generous benefactor of the Parish. The church retains remnants of extensive carvings by Maude Mayhew of Nerrena, including in the chancel (Context 2005; *Australasian* 12 Jan 1907:51). In October 1907, the porch and vestry were also built. The porch was a gift of Mr Matson, and the vestry a gift of Mrs Mills (*Gippsland Times*, 24 Oct 1907:3). Holy Trinity Church was consecrated in 1908 (*Gippsland Times*, 3 Dec 1908:3).

Mrs Rebecca Mills of 'Powerscourt' homestead (c1860s; Stratford Road, Maffra) was a local philanthropist, known for her generosity to the Anglican church and supporting returned servicemen, following World War I. She was known for the 'practical interest she had evinced in the soldiers, both at home and abroad' (*Gippsland Times*, 30 Oct 1922:1). Mr John Mills made his fortune in mining (Context 2005). Mills laid the foundation stone of the All Saints Anglican Church, Briagolong (1903), the World War I Soldiers' Memorial Hall and RSL (now the Library of the Memorial complex) (1922) and St James Anglican Soldiers Memorial Church in Tinamba (1923), at which she was also presented with an engraved silver trowel commemorating the event. In 1920, Mrs Mills unveiled the Briagolong World War I Soldiers' Memorial at Anzac Park in Briagolong. Mrs Mills also donated World War I soldier's memorial windows to St James Anglican Soldiers Memorial Church in Heyfield and St John's Anglican Church in Maffra. At the Stratford Holy Trinity Anglican Church, Mrs Mills donated furnishings for the church and later gifted the vestry (1907). After her death in 1927, a Lych Gate was erected at the corner entrance of St John's Anglican Church in Maffra by public subscription, and dedicated in 1929.

A photo dating post-1910, when the rectory was built, (Figure H2) showed the complex from the north (SDHS). At the north end was the timber hall (in its original location), the brick rectory was central and the church was at the south end, behind a pine tree. A timber picket fence ran along the entire west boundary on McFarlane Street, with pedestrian gates to each building painted white and the fence painted white in front of the church. A large pine obscured the view of the church (since removed). What was evident was the entrance porch and the roof planes of the nave of the church and the chancel to the rear (SDHS).

The church houses an Honour Roll with names of service personnel who fought in World War I. (Figure D10). The plaque notes that the 'side windows in the chancel are dedicated to the glory of God and in the grateful memory' of 13 men 'who gave their life for their country, 1914-1919 (Vic. War Heritage Inventory).

A photo dating to 1968 (Figure H4) showed the north and west elevations of the church, as they appear in 2015. The entrance porch led to the nave portion of the church with its five bays separated by buttresses, with the chancel to the rear and the small room projecting north. A metal cross was located on the peak of the chancel gable (remains), and a triangular vent near the roof ridge of the

chancel (SDHS). Five small vents were located near the ridge of the nave of the church (since removed).

Funds were raised in 1979 for restoration works for the church, particularly to fix damp problems. The work was recommended by Melbourne architect Peter Staughton (SDHS). In 1993, during the 125<sup>th</sup> anniversary celebrations, Bishop Schumack dedicated a stained glass window near the pulpit to the memory of Lucy Bertram, a member of the church. The theme of the window was based on the 121<sup>st</sup> Psalm. A leadlight window made by Enid Aurish was also unveiled, dedicated to past and present members of the women's guild (SDHS).

In 2015, a small timber bell tower stands at the rear (east end) of the church.

### *Hall*

The timber Parish Hall with galvanised corrugated iron roof, was built as a Sunday School during the ministry of Reverend W. T. Roach (SDHS). An article in the *Argus* in September 1901 (28 Sep 1901:14) reported that the new Sunday school and parish hall had just been completed by the board of guardians of Holy Trinity Anglican church in Stratford. It was described as a 'sightly and commodious building'. The hall was originally located to the north of the church, near the corner of Dixon Street. It was moved to its current location, just south of the church, in the 1980s (SDHS).

A photo dating post-1910 (Figure H2) showed the complex from the north (SDHS). At the north end (near Dixon Street) was the timber hall in its original location, the brick rectory was central and the church was at the south end, behind a pine tree. A timber picket fence ran along the entire west boundary on McFarlane Street, with pedestrian gates to each building. The timber hall comprised one gabled-roof (no transverse gable at the rear as in 2015) with a porch. The timber valence to the gabled-ends appeared as it does in 2015, with timber finials to the peaks (since removed). Two triangular vents were on the northern roof plane (since removed). The pairs of pointed-arch windows were evident on the north elevation. The photo showed that a small timber addition may have been located to the rear of the hall.

A photo dating to 1980 (Figure H5) showed the hall in its original location to the north (SLV). At this date the hall comprised the entrance porch, the original gabled-roof section, and the large transverse-gable section at the rear, projecting to the north (SLV). The transverse gabled section was not yet built in 1910 (Figure H2).

Later additions include the building joining the church and hall, and a brick addition to the timber hall.

### *Rectory*

The first rectory on the site was a timber rectory built c1885 (demolished c1935), to serve as the minister's residence (SDHS). A photo dating between c1894 and c1907 (Figure H1) showed the church from the north-east (SLV). To the south of the church (in the vicinity of the hall in 2015) there was a hipped-roof house which may have been the first rectory.

In April 1908, the Victorian Government Gazette states that the land was occupied by a church, school and parsonage, ministered by the Minister William Thomas Roach. At this date the Church of England were granted the power to sell part of the land (VGG no. 46, 8 Apr 1908:2066; no 141, 25 Nov 1908:5458). The north and eastern portions of the land were later subdivided and on-sold.

One source states that the original timber rectory was replaced in 1908 by the existing brick rectory (SDHS). However, the foundation stone of the existing rectory states that 'This stone was laid by Mrs J. Mills of Powerscourt, 22<sup>nd</sup> September 1910'.

A photo dating post-1910 (Figure H2) showed the complex from the north (SDHS). At the north end was the timber hall in its original location, the brick rectory was central and the church was at the south end, behind a pine tree. A timber picket fence ran along the entire west boundary on McFarlane Street, with pedestrian gates to each building painted white. The north and west elevations of the

brick rectory and its details appeared as they do in 2015. The return verandah had a bullnosed-profile and a timber frieze and brackets. A window hood covered the window on the north elevation and the roof was clad in corrugated iron, with three unpainted (since over-painted) brick chimneys.

Another early photo of the rectory (date not known) (Figure H3) showed the north elevation of the house in more detail. The steeply-pitched hipped roof had three brick chimneys and projecting rafters at the eaves. The return verandah had the timber frieze and brackets that remain in 2015. The window hood on the north elevation remains in 2015. One-over-one sash windows were evident, as well as a single leadlight window to the right of the windows with the window hood. The front door may have had similar leadlight to the top half (it is not known if these remain in 2015). A timber picket fence was evident along the north side of the house (SDHS).

The titles indicate that the rectory remained in the ownership of the Anglican Trusts in 1992 (LV:V9882/F090). In 2015, the rectory appears to be occupied as a private residence.

In 2015, the church, hall and rectory are set amongst a landscaped setting and trees.



Figure H1. A photo dating between c1894 and c1907 that showed the brick church with slate roof, from the north-east, before the chancel was constructed (in 1907). To the south of the church there was a hipped-roof house which may have been the first rectory. (SLV).



Figure H2. A photo dating post-1910 showed the complex from the north. At the north end was the timber hall with lapped corrugated iron and roof vents, and finial, in its original location, the brick rectory with lapped corrugated iron roof cladding, was central and the church was at the south end, behind a pine tree. Note the long picket fence. (SDHS).



Figure H3. An early photo (post-1910; when the rectory was built) showed the north elevation of the rectory in more detail and the long picket fence. (SDHS).



Figure H4. A photo from a pamphlet of the 1968 centenary service of Thanksgiving, held on 15 September 1968. The entrance porch led to the nave of the church with its five bays separated by buttresses, with the chancel to the rear and the small room projecting north (SDHS).



Figure H5. A photo dating to 1980 that showed the timber hall in its original location to the north of the rectory. At this date the hall comprised the entrance porch, the original gabled-roof section clad in galvanised corrugated iron, and the large transverse-gable section at the rear, projecting to the north (SLV).

### Sources

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Context Pty Ltd (2005), *Wellington Shire Heritage Study*, and vol 2: 'Wellington Shire Heritage Study Thematic Environmental History', prepared for Wellington Shire Council.

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

*Gippsland Times*

State Library of Victoria (SLV), picture collection, <<http://www.slv.vic.gov.au/>>, accessed 6 January 2016.

Stratford & District Historical Society (SDHS) collection: historical information and photos generously provided by Judy Richards and Linda Barraclough, provided Nov 2015. Including 'Holy Trinity Church Stratford, 130<sup>th</sup> Anniversary'.

*The Argus*

*The Australasian*

Township of Stratford Plan

Victorian Government Gazette (VGG), as cited above

Victorian Places, 'Stratford', <<http://www.victorianplaces.com.au/stratford>>, accessed 16 February 2016.

Victorian War Heritage Inventory, Victorian Heritage Database entry for 'Stratford Anglican Holy Trinity Church Honour Roll (First World War)', <<http://vhd.heritagecouncil.vic.gov.au/>>, accessed 6 Jan 2016.

## Description

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

Holy Trinity Anglican Church was built in 1868 in the Victorian Free Gothic style, with additions in the 1880s and in 1907 reflecting the same style. It was built on the corner of McFarlane and Blackburn streets, fronting McFarlane.

The Hall was built in 1901 to the north of the existing rectory and was moved to its current location in the 1980s. The hall is Federation Carpenter Gothic in style, with a large addition in the same architectural style.

The Rectory was built at the current 28 Macfarlane Street in 1910 in the Federation Arts and Crafts style. The three buildings are set back from the street surrounded by some landscaping and plantings. Modern wire fences line the southern boundary and the rectory.

### *Church*

**Figure D1.** The church is constructed of handmade red brick in an English bond, with a small brick plinth and steeply-pitched gabled roof clad in slate. To the facade, unpainted rendered dressings are applied to the parapeted gables, buttresses, and to the window surrounds with a quoining pattern to the sides. Two tall pointed-arch windows to the facade have pictorial leadlight. The central entrance porch (1907) imitates the details of the nave behind, with one small window to the front, and double timber entrance doors to either side, in a pointed-arch opening.

A history notes that in the 1880s, addition works to the church comprised the construction of 'cemented buttresses, arches etc.' which suggests that the buttresses and rendered dressings and coping were added to the church at this date (requires further investigation).

**Figure D2.** The side elevations comprise five bays, created by buttresses. Each bay has a slightly recessed panel with a row of corbelled bricks at the top. Each bay has a pointed-arch window with radiating voussoirs above and pictorial leadlight.

The church retains a number of memorial windows, commemorating local parishioners, and an Honour Roll with names of service personnel who fought in World War I. The interior of the church retains remnants of extensive carvings by Maude Mayhew of Nerrena.

A modern building connects part of the south elevation of the church (enveloping the two rear bays) and weatherboard hall to the south.

**Figure D3.** At the rear (east) end of the church is a large chancel (1907) with a group of three pointed-arch windows with rendered surrounds and pictorial leadlight. At the peak of the gable of the chancel is a metal cross. Projecting off the north side of the chancel is a small vestry (1907) with the same architectural details as the nave and chancel. A timber door enters the east side and a pointed-arch window on the north side has diaper-patterned leadlight.

A small timber bell tower stands at the rear (east end) of the church. To the east of the chancel is a modern brick outbuilding that is attached to the weatherboard hall.

The 1868 church, with its 1880s and 1907 additions are in very good condition and retain a very high level of integrity.

### *Hall*

**Figure D4.** The 1901 weatherboard hall to the south of the church has a steeply-pitched gabled roof clad with (recent) corrugated iron, with a decorative timber valence to the gabled end of the facade (finials to the peaks since lost). The wide bargeboards finish at the ends with lobes with a trefoil motif. A central entrance porch imitates the details of the elevation behind, with simpler timber tracery to the gabled end. Below is a small pointed-arch window. The entrance to the hall is through double

doors on the north side of the porch. Timber doors on the south side appear to not be in use (no step). Flanking the entrance porch are two pointed-arch windows with clear glass.

A modern addition adjoins the north elevation, connecting the hall and church buildings.

**Figure D5.** The south elevation of the hall has three pairs of pointed-arch windows (with clear glass) with central hoppers (it has not been confirmed what has been retained on the north elevation within the modern addition).

**Figure D6.** The east (rear) section of the hall is a weatherboard building with a transverse gable (the date of this section has not been confirmed). The section contains pairs of pointed-arch windows in the same style as the 1901 building, but also has later square-headed timber-framed windows to the rear elevation, and lacks bargeboards to the gabled-end of the south elevation. An entrance has been closed over on the rear elevation.

**Figure D7.** The gabled-end of the north elevation of the rear section of the hall retains the bargeboards and timber valance that imitate those of the facade of the 1901 hall.

A modern brick addition is attached to the rear of the hall, off the north elevation.

The weatherboard hall, comprising the 1901 building and later addition in the same style, are in very good condition and retain a medium-high level of integrity

### *Rectory*

**Figure D8.** The 1910 rectory is a substantial brick residence with a large M-hip roof clad in (recent) corrugated iron, retaining three (overpainted) corbelled brick chimneys. Rafter ends project below the eaves. A verandah with a bull-nosed profile returns on the north and south elevations, stopping at projecting hipped-roof bays. The verandah retains the original timber frieze with vertical slats, brackets, and turned timber posts. The verandah floor is concrete.

The entrance underneath the verandah on the north return comprises a central door (behind a modern flywire screen) with sidelights above timber panels, and highlights. A window hood covers a window on the north elevation of the projecting bay. The skillioned-profile hood is supported by ornate timber brackets.

**Figures D8 & D9.** Windows underneath the verandah are tall narrow one-over-one sash windows, while the projecting bay on the south elevation has a large group of windows comprising three narrow one-over-one sash windows with coloured highlights. All windows have (overpainted) rendered (or stone) sills.

A modern shed is located on the east boundary, south of the residence.

The 1910 brick rectory is in very good condition and retains a very high level of integrity.

**Figure D10.** The World War I Honour roll is retained inside the church. Either side are pictorial leadlight windows.

## Church



Figure D1. The church is constructed of handmade red brick in an English bond, with a small brick plinth and steeply-pitched gabled roof clad in slate. To the facade, rendered dressings (not painted) are applied to the parapeted gables, buttresses, and to the window surrounds with a quoining pattern to the sides.



Figure D2. The south elevation. The side elevations comprise five bays, created by buttresses. Each bay has a slightly recessed panel with a row of corbelled bricks at the top. Each bay has a pointed-arch window with radiating voussoirs above and pictorial leadlight. A modern building connects part of the south elevation of the church (enveloping the two rear bays) and weatherboard hall to the south.



Figure D3. At the rear (east) end of the church is a large chancel (1907) with a group of three pointed-arch windows with rendered surrounds and pictorial leadlight. Projecting off the north side of the chancel is a small vestry (1907) with the same architectural details as the nave and chancel. Concrete has been built up to floor level at the doorway. A small timber bell tower stands at the rear (east end) of the church.

*Hall*



Figure D4. The 1901 weatherboard hall to the south of the church has a steeply-pitched gabled roof clad with (recent) corrugated iron, with a decorative timber valance to the gabled end of the facade. The wide bargeboards finish at the ends with lobes with a trefoil motif. A central entrance porch imitates the details of the elevation behind.



Figure D5. The south elevation of the hall has three pairs of pointed-arch windows (with clear glass) with central hoppers. There is excellent underfloor ventilation between the gaps in the base boards.



Figure D6. The east (rear) section of the hall is a weatherboard building with a transverse gable. The section contains pairs of pointed-arch windows in the same style as the 1901 building, but also has later square-headed timber-framed windows to the rear elevation.



Figure D7. The gabled-end of the north elevation of the rear section of the hall retains the bargeboards and timber valance that imitate those of the facade of the 1901 hall. A modern brick addition is attached to rear of the hall.

*Rectory*



Figure D8. The 1910 rectory is a substantial brick residence with a large M-hip roof clad in (recent) corrugated iron, retaining three (overpainted) corbelled brick chimneys. A verandah with a bull-nosed profile and a concrete floor, returns on the north and south elevations, stopping at projecting hipped-roof bays.



Figure D9. Windows underneath the verandah are tall narrow one-over-one sash windows, while the projecting bay on the south elevation has a large group of windows comprising three narrow one-over-one sash windows with coloured highlights. All windows have (overpainted) rendered (or stone) sills.



Figure D10. The World War I Honour roll is retained inside the church. Either side are pictorial leadlight windows. (Barracough, photo dates to 2009).

### Sources

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

Linda Barracough, Stratford & District Historical Society, photos generously provided April 2016.

## Comparative Analysis

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

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

Comparable places:

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

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

St Brigid's Catholic Church Complex, Cowwarr – comprising the 1870 church, 1904 parish house, 1919 hall and interwar fence and gates to the boundary. The 1870 church is a highly intact picturesque Victorian Gothic church, built in rendered brick (with ruled ashlar lines). The parish house (1904) is a substantial and elaborate Federation Queen Anne brick residence while St Joseph's Hall (1919) is an intact Interwar Arts and Crafts timber building.

St Patrick's Catholic Church, Merrick St, Stratford –Victorian Free Gothic rendered brick church built in 1884. The church is highly intact and is now part of school grounds.

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

## Management Guidelines

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

The brick church, rectory and timber hall are in very good condition and well maintained, however, there are some recommendations below especially relating to down pipe outlets into drainage pits (see section 7.4 below), the risks associated with concrete next to the brick walls of the church and some guidelines for future development and heritage enhancement.

1. **Setting** (Views, fencing, landscaping, paths, trees, streetscape)
  - 1.1. Retain clear views of the front section and side elevations of the rectory, church and hall from along Macfarlane Street.
  - 1.2. Ensure signs and services such as power poles, bus shelters, signs, etc are located so that they do not impact on the important views.
  - 1.3. New interpretation storyboards should be placed to the side of the building not directly in front of it.
  - 1.4. Paving
    - 1.4.1. For Victorian and Federation era historic buildings, appropriate paving could be pressed granitic sand, or asphalt. If concrete is selected, a surface with sand-coloured-size exposed aggregate would be better with these styles.
    - 1.4.2. Ensure the asphalt or concrete does not adhere to the building itself. Insert 10mm x 10mm grey polyurethane seal over a zipped Ableflex joint filler around the plinth, to ensure concrete does not adhere to it, and to allow expansion and joint movement and prevent water from seeping below the building.
2. **Additions and New Structures**
  - 2.1. New structures should be restricted to the rear of the property as shown in the blue polygon on the aerial map below.
  - 2.2. Sympathetic extensions are preferred. E.g. New parts that are in the same view lines as the historic building as seen from Macfarlane Street, should be parallel and perpendicular to the existing building, no higher than the existing building, similar proportions, height, wall

colours, steep gable or hip roofs, with rectangular timber framed windows with a vertical axis. But the parts that are not visible in those views could be of any design, colours and materials.

- 2.3. Where possible, make changes that are easily reversible. E.g. The current needs might mean that a doorway in a brick wall is not used, or located where an extension is desired. Rather than bricking up the doorway, frame it up with timber and sheet it over with plaster, weatherboards, etc.
- 2.4. To avoid damage to the brick walls, signs should be attached in such a way that they do not damage the brickwork. Preferably fix them into the mortar rather than the bricks.
- 2.5. If an extension is to have a concrete slab floor, ensure it will not reduce the air flow under the historic brick building.
- 2.6. Avoid hard paths against the walls. Install them 500mm away from the walls and 250mm lower than the ground level inside the building. Fill the gap between the path and wall with very coarse gravel to allow moisture to evaporate from the base of the wall.
- 2.7. New garden beds
  - 2.7.1. These should be a minimum of 500mm from the walls, preferably further, and the ground lowered so that the finished ground level of the garden bed is a minimum of 250mm lower than the ground level which is under the floor, inside the building. Slope the soil and garden bed away from the building, and fill the area between the garden bed and walls, with very coarse gravel up to the finished level of the garden bed. The coarse gravel will have air gaps between the stones which serves the function of allowing moisture at the base of the wall to evaporate and it visually alerts gardeners and maintenance staff that the graveled space has a purpose. The reason that garden beds are detrimental to the building, is by a combination of: watering around the base of the wall and the ground level naturally builds up. The ground level rises, due to mulching and leaf litter and root swelling, above a safe level such that it blocks sub floor ventilation, and the wall is difficult to visually monitor on a day to day basis, due to foliage in the way.

### 3. Accessibility

#### 3.1. Ramps

##### 3.1.1. Removable ramp construction

- 3.1.1.1. A metal framed ramp which allows air to flow under it, to ensure the subfloor vents of the building are not obstructing good airflow under the floor, which will allow the wall structure to evaporate moisture, reduce termite and rot attack to the subfloor structure and reduce rising damp in brick/stone walls.
  - 3.1.1.2. If it is constructed of concrete next to brick walls this may cause damp problems in the future.
  - 3.1.1.3. Ensure water drains away from the subfloor vents, and walls and any gap between the wall and the ramp remains clear of debris. Insert additional sub floor vents if the ramp has blocked any of them.
  - 3.1.1.4. The hand rails on the ramp should not be a feature, which would detract from the architecture. Plain thin railings painted in the same colour as the walls, so that they blend in, would be appropriate.
- 3.2. Metal banisters may be installed at the front steps. They are functional and minimalist and they have a minor visual impact on the architecture and 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. Don't use Zinalume or Colorbond.
- 4.1.3. Use Ogee profile spouting, and round diameter down pipes.
- 4.2. Verandah
  - 4.2.1. The original verandah floor of the rectory may have been timber. If damp starts to impact on the brick walls, it may be necessary to remove the concrete floor, ensure the ground level is lower than the sub floor vents for the house, and damp proof course, and replace the concrete with a tongue and groove timber floor, which may be built on a metal sub structure and concrete stumps.
- 4.3. Fences
  - 4.3.1. Reconstruct the timber picket fence as shown in the historic photographs, along the Macfarlane St boundary.
- 4.4. Brick Walls
  - 4.4.1. Mortar: Match the lime mortar, do not use cement mortar. Traditional mortar mixes were commonly 1:3 lime:sand.
- 4.5. Paint and Colours (also see Paint Colours and Paint Removal)
  - 4.5.1. It is recommended to paint the exterior of the timber hall building using original colours (paint scrapes may reveal the colours) to enhance the historic architecture and character.
  - 4.5.2. Paint removal: It is recommended that the paint be removed chemically from the chimneys on the rectory, (never sand, water or soda blast the building as this will permanently damage the bricks, mortar and render. Never seal the bricks or render as that will create perpetual damp problems). Removal of the paint will not only restore the elegance of the architecture, but it will remove the ongoing costs of repainting it every 10 or so years.
- 4.6. Remove any dark grey patches to the mortar joints - this is cement mortar which will damage the bricks, as noted above, and reduce the longevity of the walls. Repoint those joints with lime mortar. The mortar is not the problem it is the messenger, altering you to a damp problem (also see Water Damage and Damp)
- 4.7. Modern products: Do not use modern products on these historic brick or render as they will cause expensive damage. Use lime mortar to match existing.
- 4.8. **Do not seal** the bricks or render with modern sealants or with paint. Solid masonry buildings **must be able to evaporate water** when water enters from leaking roofs, pipes, pooling of water, storms, etc. The biggest risk to solid masonry buildings is permanent damage by the use of cleaning materials, painting, and sealing agents and methods. None of the modern products that claim to 'breathe' do this adequately for historic solid masonry buildings.

## 5. Care and Maintenance

- 5.1. Retaining and restoring the heritage fabric is always a preferable heritage outcome than replacing original fabric with new.
- 5.2. Key References
  - 5.2.1. Obtain a copy of "Salt Attack and Rising Damp" by David Young (2008), which is a free booklet available for download from Heritage Victoria website. It is in plain English, well illustrated and has very important instructions and should be used by tradesmen, Council maintenance staff and designers.
  - 5.2.2. Further assistance is available from the Shire's heritage advisor.
- 5.3. Roofing, spouting and down pipes
  - 5.3.1. Use galvanised corrugated iron roofing, spouting, down pipes and rain heads. It is preferable to use short sheet corrugated iron and lap them, rather than single long

sheets, but it is not essential.

5.3.2. Do not use Zinalume or Colorbond.

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

#### 5.4. Joinery

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

### 6. Water Damage and Damp

- 6.1. Signs of damp in the brick walls include: lime mortar falling out of the joints, moss growing in the mortar, white (salt) powder or crystals on the brickwork, existing patches with grey cement mortar, or the timber floor failing. These causes of damp are, in most cases, due to simple drainage problems, lack of correct maintenance, inserting concrete next to the solid masonry walls, sealing the walls, sub floor ventilation blocked, or the ground level too high on the outside.
- 6.2. Always remove the **source** of the water damage first (see Care and Maintenance).
- 6.3. Water falling, splashing or seeping from damaged spouting and down pipes causes severe and expensive damage to the brick walls.
- 6.4. Some of the down pipes around the church are fixed into concrete, or discharge very close to sub floor vents, risking water being directed to under the floor, which is likely to increase sub floor damp, rot and termite attack. Repairing damage from damp may involve lowering of the ground outside so that it is lower than the ground level inside under the floor, installation of agricultural drains, running the downpipes into drainage inspection pits instead of straight into the ground. The reason for the pits is that a blocked drain will not be noticed until so much water has seeped in and around the base of the building and damage commenced (which may take weeks or months to be visible), whereas, the pit will immediately fill with water and the problem can be fixed before the floor rots or the building smells musty.
- 6.5. Damp would be exacerbated by watering plants near the walls. Garden beds and bushes should be at least half a metre away from walls.
- 6.6. Subfloor ventilation is critical. Check that sub floor vents are not blocked and introduce additional ones if necessary. Ensure the exterior ground level is 250mm or more, lower than the ground level under the floor, inside the building. Good subfloor ventilation works for free, and is therefore very cost effective. Do not rely on fans being inserted under the floor as these are difficult to monitor, they can breakdown as they get clogged with dust, etc, and there are ongoing costs for servicing and electricity.
- 6.7. Engineering: If a structural engineer is required, it is recommended that one experienced with historic buildings and the Burra Charter principle of doing 'as little as possible but as much as necessary', be engaged. Some of them are listed on Heritage Victoria's Directory of Consultants and Contractors.
- 6.8. Never install a concrete floor inside a solid masonry building, as it will, after a year or so, cause long term chronic damp problems in the walls.
- 6.9. Never use cement mortar, always match the original lime mortar. Cement is stronger than the bricks and therefore the bricks will eventually crumble, leaving the cement mortar intact! Lime mortar lasts for hundreds of years. When it starts to powder, it is the 'canary in the mine', alerting you to a damp problem – fix the source of the damp problem and then repoint with lime mortar.
- 6.10. Do not install a new damp proof course (DPC) until the drainage has been fixed, even an expensive DPC may not work unless the ground has been lowered appropriately.

### 7. Paint Colours and Paint Removal

- 7.1. A permit is required if you wish to paint a previously unpainted exterior, and if you wish to change the colours from the existing colours.
- 7.2. Even if the existing colour scheme is not original, or appropriate for that style of architecture, repainting using the existing colours is considered maintenance and no planning permit is required.
- 7.3. If it is proposed to change the existing colour scheme, a planning permit is required and it would be important to use colours that enhance the architectural style and age of the building.
- 7.4. Rather than repainting, it would be preferred if earlier paint was chemically removed from brick, and rendered surfaces, revealing the original finish.
- 7.5. Sand, soda or water blasting removes the skilled decorative works of craftsmen as well as the fired surface on bricks and the lime mortar from between the bricks. It is irreversible and reduces the life of the building due to the severe damp that the damage encourages. Never seal the bricks or render as that will create perpetual damp problems.

## 8. Services

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

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

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

## Resources

Wellington Shire Heritage Advisor

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

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

- Antique-and-heritage-munitions: Firing weapons, artillery and ammunition
- Avenues-of-honour-and-other-commemorative-plantings
- Donating-war-related-memorabilia
- Finding-the-right-conservator-tradespeople-and-materials
- General-Principles
- Honour-rolls ( wooden)
- Medals-and-medallions
- Metal-objects: including swords and edged weapons
- Outdoor-heritage
- Paper-and-books
- Photographs
- Uniforms-costumes-and-textiles

Useful-resources-and-contacts.

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



**KEY**

- Recommended for Heritage Overlay
- Title boundary

**Holy Trinity Anglican Church, Hall and Rectory**  
26-28 McFarlane St, Stratford

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

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

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



**Architectural Style:** Victorian Free Gothic  
**Designer / Architect:** Ernest A. Barker  
**Construction Date:** 1884

## Statement of Significance

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

### *What is significant?*

St Patrick's Catholic Church at 2 Merrick Street, Stratford, is significant. The original form, materials and detailing as constructed in 1884 are significant.

Later alterations and additions to the building are not significant.

### *How is it significant?*

St Patrick's Catholic Church is locally significant for its historical, social and aesthetic values to the Shire of Wellington. It is also significant at a local level for its potential to yield information that could contribute to an understanding of the region's history.

### *Why is it significant?*

St Patrick's Catholic Church **historically and socially significant at a local level** as it represents the boom period of Stratford when it became the main town in the Avon Shire and was the centre of local government. The church was built the same time as the Stratford shire offices. St Patrick's also represents the era when Blackburn Street was the main entrance to Stratford from the south, before the Princes Highway was realigned further east. The first Catholic Church was built in Stratford in 1864, before the existing St Patrick's Catholic Church was built in 1884, designed by Melbourne architect Ernest A. Barker. The memorial stone for the existing church was laid on 11 April 1884, by the 'much esteemed fellow townsman, Mr Logue'. The altar and tabernacle were painted and gilded by H. O. Daniel. The doors on the right side of the entrance porch are known as 'Tom's Door', who required access for a disability; the door handle bears this inscription. In 1929, St Patrick's Primary School was built on the property, to the north of the church. In 2010, time capsules were placed inside the interior wall, 'in prayerful remembrance of the parishioners of St Patrick's Church over 125 years'. The church is significant today for having served the community for over 130 years, and having been associated with the school for almost 90 years. The church continues to hold services and serve the local community. The church is also significant for its association with Melbourne architect Ernest A. Barker. (Criteria A, G & H)

St Patrick's Catholic Church is **aesthetically significant at a local level** for its architectural detail reflecting the Victorian Free Gothic style, as designed by architect Ernest A. Barker. Notable elements of the church include the steeply-pitched gabled roof, exposed rafter ends at the eaves, rendered parapets with crosses at the peaks, and the decorative render and coping to the wall plains, plinth, parapeted gables, buttresses, windows and doors. Also significant are the buttresses, the large three-part window to the facade with leadlight, the original timber doors and openings, 'Tom's Door' handle and plate, and the pointed-arch windows with leadlight in pictorial and diaper-patterns. The entrance porch and vestry to the rear with the bellcote, are aesthetically significant. The views of St Patrick's from Blackburn Street are significant; the church is a picturesque landmark building upon the original entrance to Stratford and this historical approach and reference should be retained. The interior of the porch, nave and chancel are significant. The interior space and historic finishes of the nave are imbued with the rituals and aesthetics associated with worship, marriages, christenings and funerals. (Criterion E)

St Patricks Catholic Church is **significant for its potential to yield information** that could contribute to an understanding of the region's cultural history, by its retention of the 'time capsule' that was sealed below the 1884 memorial stone when it was laid on 11 April 1884. The time capsule was a bottle containing copies of papers from the day, and coins. (Criterion C)

## Statutory Recommendations

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

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

## Map of recommended boundary for Heritage Overlay



### KEY

- Recommended for Heritage Overlay
- Title boundary

**St Patricks Catholic Church**  
**2 Merrick St, Stratford**

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

## History

### Locality history

Stratford is located on the east bank of the Avon River. The earliest known Europeans in the area included Angus McMillan and his party, who crossed the Avon River in 1840 and named it after a Scottish River. Following McMillan was Polish explorer Paul Strzelecki and his party, who followed a similar route but headed for Western Port. Strzelecki wrote a very positive report of the Stratford region. Squatters soon settled in the area, the lands serving as pasture for sheep and cattle. In 1842, William O. Raymond established the Stratford Pastoral Run, as well as a run at Strathfieldsaye (Fletcher & Kennett 2005:75). While it is suggested that the run was named after Shakespeare's Stratford-on-Avon (Victorian Places), it is more probable that it was named after the 'Straight Ford' across the Avon River at that point (as opposed to the Long Ford across the river at Weirs Crossing, that was used for a time when the Straight Ford was impassable) (SDHS). By 1844 there were 15,000 cattle in the region, and by 1845 there were 78,399 sheep (Fletcher & Kennett 2005:75; Context 2005:11).

A small settlement developed at the place where the stock route forded the Avon River, which would become Stratford. Raymond opened the Shakespeare Hotel c1847 and other businesses opened, including a blacksmiths, before the town was surveyed in 1854. The first bridge over the Avon River was built, a general store opened, and a tannery and flourmill were established (Fletcher & Kennett 2005:76). During this period, Gippsland cattle were driven south through Stratford to Port Albert for transport to Melbourne and Tasmania (Victorian Places). A Presbyterian church was built in 1857 which also served as the government school. A Catholic school opened with the construction of the first Catholic Church in 1864, before an Anglican Church was built in 1868. In the 1860s the pastoral runs were opened for selection and Stratford became the centre of the farming district. The town further grew with the discovery of gold in the Great Dividing Range, particularly at Crooked River in Grant, when supplies for the goldfields were brought through the town (Fletcher & Kennett 2005:76). In 1864, the Avon District Road Board was formed, and proclaimed a Shire in 1865, with Stratford as the administrative centre (Context 2005:38-9).

By the 1870s, Maffra and district had prospered and councilors exerted pressure to move the seat of government to Maffra. This was achieved briefly from 1873 to 1874, but in 1875 Maffra formed its own shire. Stratford became the main town in the Avon Shire and remained the centre of local government (Context 2005:38-9, 41). In 1884-85 a post office, courthouse and shire offices complex was built. The 1880s also saw the construction of a mechanics' institute and library (1890), and the first timber churches were replaced with brick buildings. The railway line from Melbourne reached Stratford in 1888 (Fletcher & Kennett 2005:76). By 1903, Stratford also had the Swan and Stratford Hotels and the Shakespeare Temperance Hotel, State School No. 596 and four churches (*Australian handbook* 1903). The town saw steady population growth until the beginning of World War I, maintaining a population in the 800s between 1911 and the 1960s (Victorian Places).

After World War I a soldiers' settlement was established on estates in the Avon Shire, however, many of the farms proved unviable and the settlement scheme was not a success. During World War II the district benefited from good wool prices, and a flax mill was opened west of Stratford. The district prospered in the 1950s with a reduced rabbit population and increased primary produce prices (Victorian Places). The Avon River was a narrow river with a wide flood plain and the river flooded rapidly and frequently, with severe floods in the 1930s, 1971 and 1990, which caused extensive damage. Measures to combat erosion were undertaken in the 1940s and the River Improvement Trust was formed in 1951 (Fletcher & Kennett 2005:76). A bridge that could withstand the floods was opened in 1965 (Victorian Places).

Stratford experienced a building boom from the 1970s, following land subdivision which resulted in residential development and an increase in population (Fletcher & Kennett 2005:76). In 1994, Wellington Shire was created by the amalgamation of the former Shires of Alberton, Avon and

Maffra, the former City of Sale, most of the former Shire of Rosedale, as well as an area near Dargo which was formerly part of Bairnsdale Shire (Context 2005:39). Stratford was no longer an administrative seat, but retained its importance as a central town for the surrounding farm district (Fletcher & Kennett 2005:76). The town has seen a steady population increase in the 2000s (Victorian Places).

## Thematic context

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

### 9. Developing Cultural Institutions and Way of Life

#### - 9.1 Religion

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

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

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

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

## Place history

The first Catholic Church was built in Stratford in 1864 (location has not been confirmed) (Fletcher & Kennett 2005:76). The two acre lot on the corner of Blackburn, Merrick and Dixon streets was permanently reserved for the purpose of a Roman Catholic Church and a Minister's dwelling on 30 June 1870 (VGG No. 43, 30 Jun 1870:927). It does not appear that a minister's residence was built during the history of the church.

The memorial stone for the existing church was laid on 11 April 1884, by the 'much esteemed fellow townsman, Mr Logue'. A bottle containing copies of papers from the day, and coins was sealed and placed below the memorial stone (*Gippsland Times*, 11 Apr 1884:3). The existing church was built in 1884, at a cost of 1,400 pounds, designed by Melbourne architect Ernest Barker 'of the Exchange, Melbourne'. The new church replaced the 'old school room'. St Patrick's Roman Catholic Church was opened and consecrated on 5 October 1884 by the Reverend J. L. Hegarty of the Sale Parish (*Gippsland Times*, 10 Oct 1884:1S; *Advocate* 11 Oct 1884:16; Ebsworth 1973:135-6). Barker designed what was described at the opening as a 'commodious, substantial, and beautiful edifice'. The altar and tabernacle were painted and gilded by H. O. Daniel (*Advocate*, 11 Oct 1884:16).

The memorial stone reads 'D. O. M, Sub. Invocatione, SanctiPatritii, MDCCCLXXXIV' which translates to 'DOM (Deo Optimo Maximo; Latin for 'To the Greatest and Best God') under invocation

of (or dedication to) St Patrick, 1884'. The doors on the right of the entrance porch, with a ramp, are known as 'Tom's Door', who required access for a disability. The door handle bears this inscription.

The original approach to Stratford from the south was via Blackburn Street, when the Princes Highway alignment crossed the Avon River to the east of the Township, which placed St Patrick's in a prominent position when built, with a commanding view of Gippsland to the west (Township Plan).

In 1929, St Patrick's Primary School was built to the north of the church on the same property (St Patrick's PS). A building immediately north of the church was constructed between 2009 and 2013 (Google Earth). The property has since been extended, incorporating the lot to the east (lot 4, section 2, Township of Stratford), which expanded the school grounds.

In 2010, time capsules were placed inside the interior wall, 'in prayerful remembrance of the parishioners of St Patrick's Church over 125 years' (plaque on site). In 2015, exotic trees surround the church, including what may be a Pin Oak to the west of the church.

### **Ernest A. Barker, architect**

Ernest A. Barker was an architect and surveyor of Melbourne (Taylor 2013:1) whose types of commissions included a small number of churches, shops and warehouses but predominantly residences in the Melbourne metropolitan region in the 1880s. During this period, Barker practiced from No.3 The Exchange, Collins Street, Melbourne (*Argus*, 16 Aug 1882:3; 20 Sep 1884:15). Barker is known to have designed St Patrick's Catholic Church in Stratford (1884) and St Mary's Cathedral in Sale (1886-7), the latter in collaboration with Edgar J. Henderson (*Argus* 26 Sep 1895:6)

### *Sources*

*Advocate* [Melbourne]

*Argus*

*Australian handbook* (1903), as cited in Victorian Places 'Stratford', <<http://www.victorianplaces.com.au/maffra>>, accessed Feb 2016.

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

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

Ebsworth, Walter (1973), *Pioneer Catholic Victoria*, Melbourne. As cited in Miles Lewis' Australian Architectural Index, record no. 8752, <<https://aai.app.unimelb.edu.au/>>, accessed 11 Jan 2016.

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

*Gippsland Times*

Google Earth

St Patricks Primary School (PS), 'History', <<http://www.stpstratford.catholic.edu.au/our-school/19/p/history/>>, accessed 5 Jan 2016.

Taylor, Dr John J. (February 2013), 'Edgar Jerome Henderson', as cited at Australian Institute of Architects <<http://www.architecture.com.au/>>.

Township of Stratford Plan

Victorian Government Gazette (VGG), as cited above.

Victorian Places, 'Stratford', <<http://www.victorianplaces.com.au/stratford>>, accessed 16 February 2016.

## Description

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

Built in 1884, designed by architect Ernest A. Barker, the church is Victorian Free Gothic in style. The church is located on the corner of Merrick Street and Blackburn Street. Blackburn Street was originally the main approach to Stratford from the South, before the Princes Highway was realigned. The church fronts Merrick Street and commands a great view over the lower Gippsland plains to the west. It has a medium set back, behind some exotic trees. Since 1929, St Patrick's Primary School has occupied the site to the north and rear of the church. Immediately to the north is a modern building associated with the church. The 1884 church it is in very good condition and retains a high level of integrity.

**Figure D1.** The church is a substantial brick structure, sitting on a large rendered plinth, with decorative render (overpainted) to the entire exterior; the render to the wall plains is overpainted white, while the decorative details, including the quoining to the corners, window trimmings and coping to the buttresses and parapeted gables, are painted a cream tone. The steeply-pitched gabled roof is clad with (recent) metal decking which is hidden from Merrick Street by a rendered parapeted gable, which has a cross to the peak, but very visible at the sides. Buttresses support the corners of the façade and divide the sides into five bays. At the top of the gabled end of the facade is a niche in the shape of a cross (may serve as a vent). Below is a set of three pointed-arched windows with pictorial leadlight.

**Figure D2.** At the centre of the facade is the entrance porch, which imitates the details of the nave behind. The front of the porch has a pointed-arch window (covered with a modern security grill), while the sides have double timber ledged and framed doors (in a square opening) with their original handles and plates, incised with a cross. The handle on the right (south) door is inscribed with 'Tom's Door'. The entrance on the left is reached by two bluestone steps, while Tom's Door has a concrete ramp.

**Figure D3.** From the side elevations, the exposed rafter ends are visible beneath the eaves. The side elevations are broken into five bays by solid buttresses. Each bay has a single window in a large recessed square panel. The windows, like those of the facade, have a pointed-arch, rendered trimmings (overpainted in a yellow tone) and leadlight in pictorial and diaper-patterns.

**Figure D4.** The north elevation has a gabled-roof vestry projecting off the chancel end, with timber ledged door (with a pointed arch opening) facing west. It has a large parapeted gable which appears to extend to form a bellcote.

**Figure D5.** The rear (east) elevation has a simple treatment. It has a niche in the shape of a cross at the top of the gabled-end, like the facade, and two simple buttresses. To the left is a pointed-arch entrance door that has been closed over (or perhaps never opened, if anticipating an addition to this end).



Figure D1. The church is a substantial brick structure, sitting on a large rendered plinth, with decorative render (overpainted) to the entire exterior. The steeply-pitched gabled roof is clad with (recent) metal decking with a rendered parapeted gable.



Figure D2. At the centre of the facade is the entrance porch, which imitates the details of the nave behind. The front of the porch has a pointed-arch window (covered with a modern security grill), while the sides have double timber ledged and framed doors (in a square opening) with their original handles and plates, incised with a cross.



Figure D3. The south elevation. The side elevations are divided into five bays by solid buttresses. Each bay has a single window in a large recessed square panel. The windows, like those of the facade, have a pointed-arch, rendered trimmings (overpainted in a cream tone) and leadlight in pictorial and diaper-patterns, covered in modern security grill.



Figure D4. The north elevation has a gabled-roof vestry projecting off the chancel end, with timber ledged door (with a pointed arch opening) facing west. It has a large parapeted gable which appears to extend to form a bellcote.



Figure D5. The rear (east) elevation has a simple treatment. It has a niche in the shape of a cross at the top of the gabled-end, like the facade, and two simple buttresses.

### Sources

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

## Comparative Analysis

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

St Patrick's Catholic Church, Merrick St, Stratford –Victorian Free Gothic rendered brick church built in 1884. The church is highly intact and is now part of school grounds.

Comparable places:

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

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

St Brigid's Catholic Church Complex, Cowwarr – comprising the 1870 church, 1904 parish house, 1919 hall and interwar fence and gates to the boundary. The 1870 church is a highly intact picturesque Victorian Gothic church, built in rendered brick (with ruled ashlar lines). The parish house (1904) is a

substantial and elaborate Federation Queen Anne brick residence while St Joseph's Hall (1919) is an intact Interwar Arts and Crafts timber building.

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

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

## Management Guidelines

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

This building is in very good condition and well maintained, however, there are some recommendations below especially relating to sub floor ventilation, damp proof courses, down pipe outlets into drainage pits, concrete around the base and damp, and some guidelines for future development and heritage enhancement.

1. **Setting** (Views, fencing, landscaping, paths, trees, streetscape)
  - 1.1. Retain clear views of the front section and side elevation from along both streets.
  - 1.2. Ensure signs and services such as power poles, bus shelters, signs, etc are located so that they do not impact on the important views.
  - 1.3. New interpretation storyboards should be placed to the side of the building not directly in front of it.
  - 1.4. Paving
    - 1.4.1. For Victorian era historic buildings, appropriate paving could be pressed granitic sand or asphalt. If concrete is selected, a surface with sand-coloured- size exposed aggregate would be better with the Victorian style.
2. **Additions and New Structures**
  - 2.1. New structures should be restricted to the area shown in the blue polygon on the aerial map below.
  - 2.2. Sympathetic extensions are preferred. E.g. New parts that are in the same view lines as the historic building as seen from both streets, should be parallel and perpendicular to the existing building, no higher than the existing building, similar proportions, height, wall colours, steep gable or hip roofs, with rectangular timber framed windows with a vertical axis. But the parts that are not visible in those views could be of any design, colours and materials.
  - 2.3. Where possible, make changes that are easily reversible. E.g. The current needs might mean that a doorway in a brick wall is not used, or located where an extension is desired. Rather

than bricking up the doorway, frame it up with timber and sheet it over with plaster, weatherboards, etc.

- 2.4. If an extension is to have a concrete slab floor, ensure it will not reduce the air flow under the historic brick building.
- 2.5. Avoid hard paths against the walls. Install them 500mm away from the walls and 250mm lower than the ground level inside the building. Fill the gap between the path and wall with very coarse gravel to allow moisture to evaporate from the base of the wall. See section 7.
- 2.6. New garden beds
  - 2.6.1. These should be a minimum of 500mm from the walls, preferably further, and the ground lowered so that the finished ground level of the garden bed is a minimum of 250mm lower than the ground level which is under the floor, inside the building. Slope the soil and garden bed away from the building, and fill the area between the garden bed and walls, with very coarse gravel up to the finished level of the garden bed. The coarse gravel will have air gaps between the stones which serves the function of allowing moisture at the base of the wall to evaporate and it visually alerts gardeners and maintenance staff that the graveled space has a purpose. The reason that garden beds are detrimental to the building, is by a combination of: watering around the base of the wall and the ground level naturally builds up. The ground level rises, due to mulching and leaf litter and root swelling, above a safe level such that it blocks sub floor ventilation, and the wall is difficult to visually monitor on a day to day basis, due to foliage in the way.

### 3. Accessibility

#### 3.1. Ramps

##### 3.1.1. Removable ramp construction

- 3.1.1.1. A metal framed ramp which allows air to flow under it, to ensure the subfloor vents of the building are not obstructing good airflow under the floor, which will allow the wall structure to evaporate moisture, reduce termite and rot attack to the subfloor structure and reduce rising damp in brick/stone walls.
  - 3.1.1.2. If it is constructed of concrete next to brick walls this may cause damp problems in the future.
  - 3.1.1.3. Ensure water drains away from the subfloor vents, and walls and any gap between the wall and the ramp remains clear of debris. Insert additional sub floor vents if the ramp has blocked any of them.
  - 3.1.1.4. The hand rails on the ramp should not be a feature, which would detract from the architecture. Plain thin railings painted in the same colour as the walls, so that they blend in, would be appropriate.
- 3.2. Metal banisters may be installed at the front steps. They are functional and minimalist and they have a minor visual impact on the architecture and 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. Don't use Zinalume or Colorbond or metal decking.
- 4.1.3. Use Ogee half-round or quad profile spouting, and round diameter down pipes.

### 5. Brick and Stone Walls

- 5.1. Mortar: Match the lime mortar, do not use cement mortar. Traditional mortar mixes were

commonly 1:3 lime:sand.

## 5.2. Paint and Colours (also see Paint Colours and Paint Removal)

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

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

5.2.3. However, if it is decided to repaint the render, it may be in the existing colours (no permit required as that is maintenance) or should closely resemble the light grey colour of 'new render' if a different colour is desired.

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

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

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

## 6. Care and Maintenance

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

### 6.2. Key References

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

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

6.3. Windows. Replace the silver coloured modern metal grills with black security mesh.

Internally the windows will not have the shadow of the security grill spoiling the beauty of the leadlight. The black security mesh will not rust and, externally from a distance the windows will look like it dark glass windows (as it does without any security covering) and close up it will look like flywire. Alternatively, paint the silver grill, black, to reduce the contrast and make it less noticeable.

### 6.4. Roofing, spouting and down pipes

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

6.4.2. Do not use Zinalume or Colorbond or metal decking.

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

### 6.5. Joinery

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

## 7. Water Damage and Damp

- 7.1. Signs of damp in the walls include: a lime mortar falling out of the joints, moss growing in the mortar, white (salt) powder or crystals on the brickwork, existing patches with grey cement mortar, or the timber floor failing. These causes of damp are, in most cases, due to simple drainage problems, lack of correct maintenance, inserting concrete next to the solid masonry walls, sealing the walls, sub floor ventilation blocked, or the ground level too high on the outside.
- 7.2. Always remove the **source** of the water damage first (see Care and Maintenance).
- 7.3. Water falling, splashing or seeping from damaged spouting and down pipes causes severe and expensive damage to the brick walls.
- 7.4. Repairing damage from damp may involve lowering of the ground outside so that it is lower than the ground level inside under the floor, installation of agricultural drains, running the downpipes into drainage inspection pits instead of straight into the ground. The reason for the pits is that a blocked drain will not be noticed until so much water has seeped in and around the base of the building and damage commenced (which may take weeks or months to be visible), whereas, the pit will immediately fill with water and the problem can be fixed before the floor rots or the building smells musty.
- 7.5. Damp would be exacerbated by watering plants near the walls. Garden beds and bushes should be at least half a metre away from walls.
- 7.6. Cracking: Water will be getting into the structure through the cracks (even hairline cracks in paint) and the source of the problem needs to be remedied before the crack is filled with matching mortar, or in the case of paint on brick, stone or render, the paint should be chemically removed, to allow the wall to breathe properly and not retain the moisture.
- 7.7. Subfloor ventilation is critical. Check that sub floor vents are not blocked and introduce additional ones if necessary. Ensure the exterior ground level is 250mm or more, lower than the ground level inside the building. Good subfloor ventilation works for free, and is therefore very cost effective. Do not rely on fans being inserted under the floor as these are difficult to monitor, they can breakdown as they get clogged with dust, etc, and there are ongoing costs for servicing and electricity.
- 7.8. Engineering: If a structural engineer is required, it is recommended that one experienced with historic buildings and the Burra Charter principle of doing 'as little as possible but as much as necessary', be engaged. Some of them are listed on Heritage Victoria's Directory of Consultants and Contractors.
- 7.9. Never install a concrete floor inside a solid masonry building, as it will, after a year or so, cause long term chronic damp problems in the walls.
- 7.10. Never use cement mortar, always match the original lime mortar. Cement is stronger than the bricks and therefore the bricks will eventually crumble, leaving the cement mortar intact! Lime mortar lasts for hundreds of years. When it starts to powder, it is the 'canary in the mine', alerting you to a damp problem – fix the source of the damp problem and then repoint with lime mortar.
- 7.11. Do not install a new damp proof course (DPC) until the drainage has been fixed, even an expensive DPC may not work unless the ground has been lowered appropriately and the concrete removed from around the base of the walls. This building recently had a chemical damp proof course injected into the walls as the drill holes are visible along the base, in the rendered plinth.

## 8. Paint Colours and Paint Removal

- 8.1. A permit is required if you wish to paint a previously unpainted exterior, and if you wish to change the colours from the existing colours.
- 8.2. Even if the existing colour scheme is not original, or appropriate for that style of architecture,

repainting using the existing colours is considered maintenance and no planning permit is required.

- 8.3. If it is proposed to change the existing colour scheme, a planning permit is required and it would be important to use colours that enhance the architectural style and age of the building.
- 8.4. Rather than repainting, it would be preferred if earlier paint was chemically removed from brick, stone and rendered surfaces, revealing the original finish.
- 8.5. Chemical removal of paint will not damage the surface of the stone, bricks or render or even the delicate tuck pointing, hidden under many painted surfaces. Removal of the paint will not only restore the elegance of the architecture, but it will remove the ongoing costs of repainting it every 10 or so years.
- 8.6. Sand, soda or water blasting removes the skilled decorative works of craftsmen as well as the fired surface on bricks and the lime mortar from between the bricks. It is irreversible and reduces the life of the building due to the severe damp that the damage encourages. Never seal the bricks or render as that will create perpetual damp problems.

## 9. Services

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

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

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

## Resources

Wellington Shire Heritage Advisor

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

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

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

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



**KEY**

- Recommended for Heritage Overlay
- Title boundary

**St Patrick's Catholic Church  
2 Merrick St, Stratford**

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

**Locality:** STRATFORD  
**Place address:** RAILWAY RESERVE ROAD & MCFARLANE STREET  
**Citation date** 2016  
**Place type (when built):** Railway Station, Goods Crane  
**Recommended heritage protection:** Local government level  
Local Planning Scheme: Yes  
Vic Heritage Register: No  
Heritage Inventory (Archaeological): No

**Place name:** Stratford Railway Station and Crane



**Architectural Style:** Interwar Arts and Crafts  
**Designer / Architect:** Not known  
**Construction Date:** 1920-21

## Statement of Significance

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

### *What is significant?*

Stratford Railway Station and Crane on Railway Reserve Road and McFarlane Street, Stratford, are significant. The original form, materials and detailing of the station as constructed in 1920-21 are significant (as is any surviving fabric from the original 1888 station that was re-used). The goods crane at the southern end of the railway reserve is significant.

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

### *How is it significant?*

Stratford Railway Station and Crane are locally significant for their historical, scientific and aesthetic values to the Shire of Wellington.

### *Why is it significant?*

Stratford Railway Station and Crane are **historically significant at a local level** as they illustrate the importance of Stratford as an established commercial and agricultural centre, serving the surrounding farming district, as the main town in the Avon Shire and as the seat of local government (until 1994). The railway ended the region's isolation as it significantly shortened the travelling time to Melbourne and stimulated the local timber, cattle and dairy industries. Built in 1920-21, the interwar station replaced an earlier station (1888), and originally included a goods platform on the opposite side of the tracks. Stratford Railway Station is one of two remaining stations, from the original eight, on this northern line (from Traralgon) that was built in the 1880s. A large timber goods crane was erected to the south of the goods platform (goods platform since removed). The station continued to serve as a public railway station (excluding a period between c1996 and 2004 when the Stratford railway bridge was out of service), while the building is occupied by the local Lion's Club. (Criterion A)

Stratford Railway Station is **aesthetically significant at a local level** as a representative example of an Interwar Arts and Crafts style railway station in the Shire. The elements that reflect the style include the tall brick chimneys and terracotta pot, prominent eaves (timber lined), the treatment to the gabled ends (cement sheet cladding with vertical timber strapping) and the grouped timber supports to the entrance porch (the design originally included jettied timberwork to the gabled ends). The style is also reflected in the window groupings and multi-pane sashes to some windows. The cantilevered awning to the station platform is significant. (Criteria D & E)

Stratford Railway Station is **scientifically significant at a local level** for the early (possibly original) goods crane that remains at the south end of the railway reserve. (Criterion F)

## Statutory Recommendations

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

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

## Map of recommended boundary for Heritage Overlay

Note: Both polygons are recommended as the boundary for the Heritage Overlay for the Railway Station.



### KEY

- Recommended for Heritage Overlay
- Existing Heritage Overlay
- Title boundary

### Stratford Railway Station and Crane Railway Reserve Rd & McFarlane St, Stratford

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

## History

### Locality history

Stratford is located on the east bank of the Avon River. The earliest known Europeans in the area included Angus McMillan and his party, who crossed the Avon River in 1840 and named it after a Scottish River. Following McMillan was Polish explorer Paul Strzelecki and his party, who followed a similar route but headed for Western Port. Strzelecki wrote a very positive report of the Stratford region. Squatters soon settled in the area, the lands serving as pasture for sheep and cattle. In 1842, William O. Raymond established the Stratford Pastoral Run, as well as a run at Strathfieldsaye (Fletcher & Kennett 2005:75). While it is suggested that the run was named after Shakespeare's Stratford-on-Avon (Victorian Places), it is more probable that it was named after the 'Straight Ford' across the Avon River at that point (as opposed to the Long Ford across the river at Weirs Crossing, that was used for a time when the Straight Ford was impassable) (SDHS). By 1844 there were 15,000 cattle in the region, and by 1845 there were 78,399 sheep (Fletcher & Kennett 2005:75; Context 2005:11).

A small settlement developed at the place where the stock route forded the Avon River, which would become Stratford. Raymond opened the Shakespeare Hotel c1847 and other businesses opened, including a blacksmiths, before the town was surveyed in 1854. The first bridge over the Avon River was built, a general store opened, and a tannery and flourmill were established (Fletcher & Kennett 2005:76). During this period, Gippsland cattle were driven south through Stratford to Port Albert for transport to Melbourne and Tasmania (Victorian Places). A Presbyterian church was built in 1857 which also served as the government school. A Catholic school opened with the construction of the first Catholic Church in 1864, before an Anglican Church was built in 1868. In the 1860s the pastoral runs were opened for selection and Stratford became the centre of the farming district. The town further grew with the discovery of gold in the Great Dividing Range, particularly at Crooked River in Grant, when supplies for the goldfields were brought through the town (Fletcher & Kennett 2005:76). In 1864, the Avon District Road Board was formed, and proclaimed a Shire in 1865, with Stratford as the administrative centre (Context 2005:38-9).

By the 1870s, Maffra and district had prospered and councilors exerted pressure to move the seat of government to Maffra. This was achieved briefly from 1873 to 1874, but in 1875 Maffra formed its own shire. Stratford became the main town in the Avon Shire and remained the centre of local government (Context 2005:38-9, 41). In 1884-85 a post office, courthouse and shire offices complex was built. The 1880s also saw the construction of a mechanics' institute and library (1890), and the first timber churches were replaced with brick buildings. The railway line from Melbourne reached Stratford in 1888 (Fletcher & Kennett 2005:76). By 1903, Stratford also had the Swan and Stratford Hotels and the Shakespeare Temperance Hotel, State School No. 596 and four churches (*Australian handbook* 1903). The town saw steady population growth until the beginning of World War I, maintaining a population in the 800s between 1911 and the 1960s (Victorian Places).

After World War I a soldiers' settlement was established on estates in the Avon Shire, however, many of the farms proved unviable and the settlement scheme was not a success. During World War II the district benefited from good wool prices, and a flax mill was opened west of Stratford. The district prospered in the 1950s with a reduced rabbit population and increased primary produce prices (Victorian Places). The Avon River was a narrow river with a wide flood plain and the river flooded rapidly and frequently, with severe floods in the 1930s, 1971 and 1990, which caused extensive damage. Measures to combat erosion were undertaken in the 1940s and the River Improvement Trust was formed in 1951 (Fletcher & Kennett 2005:76). A bridge that could withstand the floods was opened in 1965 (Victorian Places).

Stratford experienced a building boom from the 1970s, following land subdivision which resulted in residential development and an increase in population (Fletcher & Kennett 2005:76). In 1994, Wellington Shire was created by the amalgamation of the former Shires of Alberton, Avon and

Maffra, the former City of Sale, most of the former Shire of Rosedale, as well as an area near Dargo which was formerly part of Bairnsdale Shire (Context 2005:39). Stratford was no longer an administrative seat, but retained its importance as a central town for the surrounding farm district (Fletcher & Kennett 2005:76). The town has seen a steady population increase in the 2000s (Victorian Places).

## Thematic context

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

### 5. Transport and Communications

#### - 5.4 Railways

### Railway in Gippsland

Construction of the Gippsland railway line to Sale was completed in 1878, and later extended to Bairnsdale. A connecting line (that looped north), from Traralgon to Stratford was built in the 1880s. The railway ended the region's isolation as it significantly shortened the travelling time to Melbourne and stimulated the local timber, cattle and dairy industries. The only stations to remain on this northern line, from the original eight stations, are the Maffra and Stratford stations (Context 2005:29-30).

## Place history

The Stratford railway station is located on lot 7 (section 8, Township of Stratford), that was purchased from the Crown in October 1865 by S. Swan. At this date, the lot extended from Hobson to Dixon Street at the south (Township Plan).

The Gippsland railway reached Stratford in 1888 (Victorian Places). The large railway reserve originally allowed for a number of 'sleepers cars' for transient railway workers, with housing for permanent staff built on McFarlane Street (SDHS). The first station building burnt down in January 1920. The fire brigade were able to save 'some buildings not under the same roof' (these do not appear to remain in 2015). The whole of the station, except for the verandah reportedly, was demolished as a result (*Gippsland Times*, 12 Jan 1920:3). This may suggest that the existing awning formed part of the 1888 station building; this has not been confirmed.

A local newspaper article reported in September 1920 that the Chairman of the Railway Commission had informed Mr McLachlan M.L.A. that materials for the new Stratford railway station had been ordered and the work was to commence upon their delivery. At this date, there was a problem obtaining the materials due to a shortage (*Gippsland Times*, 27 Sep 1920:1).

The existing railway station building was built in 1920-21. In February 1921, the *Gippsland Times* (24 Feb 1921:3) reported that the new Stratford railway station was nearing completion. The existing rear window was originally part of the Heyfield Station (Barracough 2001).

An early photo (date not known; may date to c1930s-50s) showed the existing weatherboard railway station building from the north-east, with its brick chimney and jettied timbers to the gable (since removed) facing the platform (east) (Figures H1A & H1B). The cantilevered awning sits above a wall with five glass windows (now 10 narrower panes in 2015). A doorway was located at the north end (as in 2015). To the north of the building, along the back of the platform, was a tall fence and outbuildings with entrances off the platform (since removed), which continued a distance to the south. Opposite was a goods platform with the gabled-roof goods shed and what appears to be crates on the platform. The large goods crane was located far to the south of this platform (probably its location in 2015).

The railway closed in c1996 and reopened in 2004 (SDHS; Victorian Places). The Sale to Bairnsdale line was closed in a political decision by the Kennett government, and re-opened as part of an

agreement with independent Member for East Gippsland Craig Ingram for his support of the Bracks government. It took some time to happen, as the bridge required repairs (SDHS).

In 2015, the railway building is occupied by the local Lion's Club. A sign 'Lions Den' is located in the gable of the facade, facing Dixon Street. The platform continues to operate as part of VLine railway.

A large timber crane remains at a distance to the south of the station building, within the railway reserve. It is not known if this is an early or original element (probably evident in the c1930s-50s photograph) of the station. A small modern shed is located to the north of the station building.



Figure H1A. An early photo (may date to c1930s-50s) of the station from the north, with the passenger platform on the right with a number of outbuildings lining the platform. On the left is a goods platform and corrugated iron goods shed, and the crane and water tower at a southern location (SDHS).



Figure H1B. A detail of the public platform and station in Figure H1A.

### Sources

*Australian handbook* (1903), as cited in Victorian Places 'Stratford', <<http://www.victorianplaces.com.au/maffra>>, accessed Feb 2016.

Barraclough, Linda (local historian), personal communication (2001) as cited in Context 2005.

Context Pty Ltd (2005), *Wellington Shire Heritage Study*, and vol 2: 'Wellington Shire Heritage Study Thematic Environmental History', prepared for Wellington Shire Council.

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

*Gippsland Times*

Stratford & District Historical Society (SDHS) collection: historical information and photos generously provided by Judy Richards and Linda Barraclough, provided Nov 2015 & May 2016.

Stratford Township Plan

Victorian Places, 'Stratford', <<http://www.victorianplaces.com.au/stratford>>, accessed 23 Dec 2015.

## Description

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

The Stratford Railway Station was built in 1920-21 during the interwar period and shows Arts and Crafts stylistic influences. The station is located on the east side of Railway Reserve Road, east of the township of Stratford. The 1920-21 station, and the goods crane to the south, are in good condition and retain a medium to high level of integrity.

**Figure D1.** The weatherboard building has a hipped roof section and large gabled-bays projecting to the east and west. The roof is clad with painted red corrugated metal or Colorbond, and two tall red-brick chimneys remain, with rendered caps; one retains a terracotta pot. The wide eaves are timber-lined and just below eaves level are projecting metal vents. The weatherboard building sits on a rendered plinth (overpainted). The gable to the street (west elevation) has cement sheet cladding with vertical timber strapping and a large rectangular timber slat vent at the peak, typical of the interwar period. A sign 'Lions Den' notes that the building is now occupied by the local Lion's Club. Below the gabled end is a group of three one-over-one double-hung sash windows. To the right of the bay is a small timber-framed window. To the left of the bay is the entrance porch. At the far left of west elevation is a four-over-one double-hung sash window.

Modern VLine signage and lights are attached to the building. Modern balustrades lead to the entrance.

**Figure D2.** The gabled-roof porch on the west elevation is supported by groups of two or three square posts, with timber brackets and arch typical of the interwar period. Doors within the entrance and walkway are high-waisted timber doors with glazing to the top third.

**Figure D3.** The platform side of the station (the east elevation) comprises a second gabled end with cement sheeting and vertical timber strapping (an earlier photo showed that this gabled-end originally had a jettied timber valence, see Figure H1B) and vent like the east elevation. A large cantilevered awning with fluted and scalloped metal valances is supported by two large metal trusses and runs the full length of the east elevation; this may have survived from the 1888 train station, but this has not been confirmed. Underneath the awning is a bay of ten windows (originally comprised 5 windows, as evident in the earlier photo, see Figure H1B). The east elevation comprises high-waisted timber doors with glazing to the top third, and timber doors with multi-panes to the top half.

Modern chainwire fences line the platform. A modern building is located to the north of the station, along the platform. Some mature Monterey Pines remain in the larger railway reserve area, but are not good examples of the specimen.

**Figure D4.** To the south of the railway station on the eastern side of the tracks, within the railway reserve, is a large timber goods crane. It appears to be early in date (confirmation required if this is original to the 1888 or 1920-21 railway station).



**Figure D1.** The west elevation with the large projecting gabled-bay and entrance porch to the left.



**Figure D2.** The gabled-roof entrance porch supported by pairs and triples of timber posts, with timber brackets and arch.



Figure D3. The platform (east elevation) of the station with its large metal trusses supporting the cantilevered awning with fluted and scalloped metal valances.



Figure D4. The early goods crane, located to the south of the station in the railway reserve.

### *Sources*

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

## Comparative analysis

Stratford Railway Station is one of two remaining stations from the original eight that were constructed on this northern line (from Traralgon), built in the 1880s. However, most of Stratford station building was damaged in a fire in 1920, and so the existing building dates to 1921 and is Arts and Crafts in style. Stratford station is a good and intact representative example of a standard design used for railway stations in the Interwar period, however, it is notable as it retains its cantilevered verandah to the platform and subtle Interwar decorative details.

Comparable railway stations on the Gippsland line include Yarragon (HO17) and Trafalgar (HO38) in Baw Baw Shire, both of which were built in 1911-12. The station is very similar in design to the Maffra Railway Station, which is in private use.

A comparative timber goods crane remains at Glengarry Railway station, which retains its Victorian era station building but no longer serves as a railway station.

## Management Guidelines

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

### 1. Setting

1.1. Retain important views to the station building by siting new structures away from the line of sight from the Railway Reserve Road and maintain a clear line of sight between the station and the crane. (Refer to the aerial below which shows 2 blue polygons for preferred location of new structures and the arrow illustrates the important view line between the station platform and the crane below.)

#### 1.2. Paving

1.2.1. The most appropriate paving is pressed granitic sand or asphalt.

### 2. Additions And New Structures

2.1. New structures could be located at each end of the existing station building (as shown on the aerial map below), if set in from each façade with a narrow link, so that the original building is distinct, but not contrasting. Build to a similar or lower height with the same roof pitch and form, with similar but not identical window fenestration.

2.2. Another location for additional structures could be on the other side of Railway Reserve Road subject to a design that is sympathetic in style, materials and colours (but not identical), and the location allows good views of the historic station from approaches along Railway Reserve Road.

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

### 3. Reconstruction and Restoration

If an opportunity arises, consider restoring and reconstructing

3.1. Clad the roof in the original product, unpainted galvanised corrugated iron (which, unlike

Colorbond, does not grow lichen, and unlike Zinalume, does not remain highly reflective for years).

3.2. Roofing, spouting and down pipes

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

3.2.2. Do not use Zinalume or Colorbond.

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

4. Fences

4.1. The most appropriate fencing is pointed timber pickets (use the original railways picket fence drawings, which still exist).

5. Colours

5.1. Use the original colour scheme. The following recommendations are based on Ward (1984):

5.1.1. Roof: Unpainted galvanised iron.

5.1.2. Red brick chimney, rendered cap and terracotta pot: Do not paint or seal.

5.1.3. Body, down pipes and vent pipes: Stone (10 YR7/6)

5.1.4. Trim: Dark Leather (7.5 YR 2/2) including architraves, corner stops, plinths, door frames and door rails, verandah posts to top of caps, barge cappings, spoutings, gates, gate posts and corner posts, gable end strapping and brackets, verandah brackets and arch.

5.1.5. Window frames and sashes, eaves soffits: white (5 YR 9/1)

5.1.6. Barges and fascia boards, door panels and moulds, verandah ripple iron valances, cement sheet and timber vents in the gable ends: Light Leather (5 YR4/6)

5.1.7. Verandah soffits: Light Battleship Grey.

*Resources*

Wellington Shire Heritage Advisor

A. Ward (1984), 'Paint Colour Schemes: A research study into colour schemes used on Victoria's railway station buildings prior to the middle 1960s'.

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



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

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



**Architectural Style:** Interwar Classical WW1 Obelisk Monument  
**Designer / Architect:** Not known

## Statement of Significance

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

### *What is significant?*

Stratford Soldiers' Park and Fallen Soldiers' Memorial on Tyers Street, Stratford, including the whole of the land, the monument on the site, the park gates and Himalayan Cedar (*Cedrus deodara*) are significant.

### *How is it significant?*

Stratford Soldiers' Park and Fallen Soldiers' Memorial is historically, socially, aesthetically and scientifically significant at a local level.

### *Why is it significant?*

Stratford Soldiers' Park and Fallen Soldiers' Memorial is **historically significant at a local level**. It is significant for the erection of memorial obelisk and gates and supporting piers, in recognition of the soldiers from the district who served in WW1, WW2, and several other conflicts, as identified on each of the plaques. The Himalayan Cedar (*Cedrus deodara*) is a recent planting and represents a Lone Pine in association with the memorial. (Criterion A)

Stratford Soldiers' Park and Fallen Soldiers' Memorial is **socially significant at a local level** for the volunteers who raised funds for the memorial obelisk and gate and piers, and for Anzac Day and other remembrance services held there over the past 95 years until present day. (Criteria A & G)

Stratford Soldiers' Park and Soldiers' Memorial is **aesthetically significant at a local level** for the WW1 obelisk monument facing Tyers Street, constructed of high quality materials such as granite and bluestone, the park setting, the Himalayan Cedar (*Cedrus deodara*) near the memorial that represents a Long Pine, and the memorial gates and piers at the Tyers Street entrance. (Criterion E)

Stratford Soldiers' Park and Soldiers' Memorial is **scientifically significant at a local level** for the work of the artisans with stonemasonry skills which are now rarely used for new monuments. (Criteria B & F)

## Statutory Recommendations

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

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

## Map of recommended boundary for Heritage Overlay



### KEY

- Recommended for Heritage Overlay
- Title boundary

**Stratford Soldiers' Park and Soldiers' Memorial**  
**Tyers St, Stratford**

Project: Wellington Shire Stage 2 Heritage Study

Client: Wellington Shire Council

Author: Heritage Intelligence Pty Ltd

Date: 12/2/16

## History

### Thematic context

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

8. Governing and administering:

- 8.7 War and Defence

9. Developing cultural institutions and way of life:

- 9.2. Memorials

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

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

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

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

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

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

## Place history

The 1923 Stratford War Memorial was moved from its original position in Dixon St and is now located within the Soldiers Memorial Park, located on lots 8 and 9 (section 4, Township of Stratford), fronting Tyers Street. The park, dedicated in 1953 to commemorate those who served in various conflicts, comprises public facilities, mature trees, a playground, the memorial obelisk and memorial gates. The memorial gates, located at the main entrance to the Park fronting Tyers Street, were erected c1953 by the Stratford Returned Soldiers League. A recent photo of the gates (Figure H1) showed that the brick piers supporting the iron gates were face-brick with the plaques facing Tyers Street (piers since rendered and painted, and an arch bearing the words 'Memorial Park' has been installed above) (*Gippsland Times*, 9 Jun 1949:2; Monument Australia).

The Stratford Citizen's Committee appealed for funds for the erection of a soldiers' memorial from 1923 (*Gippsland Times*, 18 Jun 1923:5). In November 1923, the Fallen Soldiers Memorial was unveiled by Brigadier-General Forsyth (*Gippsland Times*, 6 Nov 1924:3) at its original location on Dixon Street (Figure H2). It was dedicated to the Shire's servicemen who served in World War I, including the three Mitchell Brothers. Later plaques were late added to in memory of those who served in, World War II, followed by the Korean and Vietnam Wars. The memorial was probably relocated to its current location with the opening of the Memorial Park in 1953. The granite obelisk is almost identical in design to the central (WW1) obelisk at the Briagolong Memorial (SDHS).

A Himalayan Cedar (*Cedrus deodara*) was planted recently as part of the renovation of the park, representing a Long Pine. It stands to the south of the memorial. A flagpole stands to the north of the memorial.



Figure H1. Earlier photo of the park gates when they remained face-brick; date of photo not known (Monument Australia).



Figure H2. Early photo dating to the unveiling on 2 Nov 1924, of the Stratford Fallen Soldiers Memorial. Note the fence without a gate for access to lay wreaths. Also note the level of the ground (crushed white gravel?) hides the foundation concrete, which was incorrectly exposed in recent works (SDHS, ID No. 04003-28VSFH).

### Sources

Context Pty Ltd (2005), *Wellington Shire Heritage Study*, and vol 2: 'Wellington Shire Heritage Study Thematic Environmental History', prepared for Wellington Shire Council.

*Gippsland Times*

Monument Australia, 'Memorial Park, Stratford', <<http://monumentaaustralia.org.au/>>, accessed 4 Jan 2016.

Stratford & District Historical Society (SDHS) collection: historical information and photos generously provided by Judy Richards and Linda Barraclough, provided Nov 2015 & May 2016.

## Description

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

The 1923 obelisk memorial is now at the Raymond Street end of the 1953 Memorial Park, which also comprises 1953 Memorial Gates and face brick Piers (recently rendered and painted), a Himalayan Cedar (*Cedrus deodara*) representing a Lone Pine, landscaping elements, vegetation and trees. The park also serves as an active multipurpose park with public facilities and playground.

The monument has been symmetrically positioned at the northern end of the park, but it faces towards Tyers Street. There are very recent landscaping works including a large circular concrete apron around the Obelisk, and three paths radiating from the apron, but none of them provide a formal processional route directly to the front of the Obelisk. The Obelisk does not face the 1953 memorial gates which are entered off Tyers Street, but further south. There was, until very recently, a circular landscaping element directly in from the 1953 gates which would be the usual place to position the monument relative to the gates, and perhaps it was located there some time ago.

The memorial gateway was originally constructed in 1953 in the post war style of unpainted brick piers with decorative wrought iron gates. There is a pair of vehicle entry gates in the centre and two

pedestrian gates either side. Recently the piers were rendered and painted and an over arching trussed metal sign reading “Memorial Park” constructed over the top of the vehicle gates.

A Himalayan Cedar (*Cedrus deodara*) was planted recently, representing a Long Pine, during the renovation of the park. It stands to the south of the memorial. A flagpole stands to the north of the memorial.

**Figure D1.** The granite obelisk in its ‘recent’ setting. It sits on a square granite pedestal, which in turn is on a faceted granite base, and is further elevated on two bluestone steps. The concrete foundations were not meant to be seen and hence the unfortunate appearance of the low quality materials and seeping salts at the base of this magnificent monument. The exposed aggregate concrete apron was constructed c2014.

**Figure D2.** The 1953 Memorial Gateway facing Tyers St, with four brick piers (originally unpainted but now rendered and painted), 4 black metal gates and the recent Memorial Park trussed arch.

**Figure D3.** The concrete foundations were meant to be concealed below ground level, (Fig H2) now show salts leaching out from the base. There are two levels of bluestone steps above the concrete, some with (lime) mortar missing from the joints, the granite faceted base with names (e.g. GALLIPOLI) incised by hand into the stone and painted black, and a modern brass painted plaque attached to the vertical face. On the square granite pedestal there are the names of soldiers hand cut in lead and painted black. The dark patches seen in the granite stone are natural impurities. The back of the monument has names of soldiers from WW2.

**Figure D4.** An aerial view in 2012 shows the 1953 gates half way along the Tyers St boundary, and the path directly from them to a circular feature. The 1923 obelisk memorial was set in a square sacred space with two informal paths split from one, to go to the two north corners of the park along Tyers St. The 2014 Aerial shows the recent renovation of the park with the concrete paths and circular concrete apron around the memorial.



**Figure D1.** The granite obelisk in its existing (recently constructed) setting.



Figure D2. 1953 Memorial Gateway (altered 20140 facing Tyers St.



Figure D3. Detail of the concrete foundations, bluestone steps, names (eg GALLIPOLI) incised into the granite, and names on soldiers in lead. Modern bronze and painted plaque.



Figure D4. Aerial views in 2012 (left) and 2014 (right). Note concrete paths added in 2014.

### Sources

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

Aerials provided by Wellington Shire Council.

## Comparative analysis

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

### Obelisk

In Victoria, 250 monuments are in the form of an Obelisk, as recorded in the study by Rowe (2008 Vol 1:61): “The most popular war monument erected after the Boer War and First and Second World Wars is the obelisk. Defined as a ‘monolith, square on plan, tapering slightly towards the top, which terminates in a pyramid’, obelisks were originally ‘associated with the sun, were both phallic and gnomons, and were symbols of continuity, power, regenerations, and stability.’ A politician after the First World War described the memorial obelisk as having both secular and spiritual significance in its shape: ‘its upright form spoke of the upright character of these men, their actions and noble deeds should taken them like its column heavenward and upward.’”

Fewer war memorials were erected after WW1 and a number of these were functional structures such as gateways as seen at Stratford, schools, parks, swimming pools and buildings. Most of the world war one memorials were updated with plaques, as at Stratford, to remember world war two and later conflicts.

In Wellington Shire there are numerous memorials, but only 9 are monuments to commemorate conflicts, of which 2 are obelisks, 2 are flagstaffs on low cairns, 1 drinking fountain, 2 statues on pedestals, 1 pillar-cenotaph, and 1 obelisk-cenotaph. The two obelisks are very similar in design, which is unusual, with some variation in the wording and decorative features.

#### *Gates and Piers*

The gates at Stratford were one of 146 memorial gates in Victoria, most without arches above, as at Stratford (the arch constructed recently). According to Ken Inglis (cited in Rowe 2008:1,65) memorial arches were considered and rejected by a number of committees who decided that triumph was not the message they wanted their monument to transmit. When people did choose an arch they gave it, more often than not, the character of an entrance to a park as at Stratford, or sportsground, with gates attached, prompting rhetoric not about winning but about crossing a threshold from peace to war. Arches actually proclaiming Victory are rare (Rowe 2008:1, 241).

#### *Parks*

The Stratford Memorial Park is one of 42 parks in Victoria, which were either laid out as war memorial parks or reserves, or existing parks that were renamed as commemorative reserves after the First World War, and particularly after the Second World War. There are some parks associated with commemorating those soldiers who served and died in the Boer War, and other wars of the 20th century. Unlike Gardens (e.g. Briagolong) which were more aesthetically refined, sometimes being fenced in and featuring flower beds and landscaping and possibly entrance gates, parks were more places for active recreation rather than quiet, aesthetic contemplation.

#### *Sources*

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

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

## Management Guidelines

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

### 1. Location and Setting

- 1.1. Retain the 1953 formal entry gateway along Tyler Street.
- 1.2. Provide new landscape works to include a formal path directly in line with the front of the monument rather than the current situation which requires a memorial procession, during a memorial service, to walk up one of the angled paths to the side of the monument and then to walk around the recent circle to the front.
- 1.3. Retain a sacred space, such as the circle of exposed aggregate concrete, or reconstruct the former square space around the monument. Conceal the concrete footing.
- 1.4. Retain clear views to the front of the monument from Tyler Street.

- 1.5. Do not put any signs, or directional signage, e.g. 'Memorial Park', in the view lines directly in front of the monuments as seen from Tyler Street.
- 1.6. New memorials should be placed to the side of the stone memorial, outside the existing circular concrete apron, not behind or in front of it. New memorials should harmonise with the WW1 memorial rather than contrast, unless they are visually separate (not seen in the same view as the WW1 monument).
- 1.7. Provide a backdrop of memorial trees between the monument and the house directly behind it.

## 2. Care and Maintenance

- 2.1. Refer to the Resources list below. These were written by Jenny Dickens, Senior Conservator, Heritage Victoria. They are in plain English, well illustrated and have very important instructions to avoid irreparable damage from using modern methods and products. Further assistance is available from the Shire's heritage advisor.
- 2.2. The biggest risk to memorials is permanent damage by the use of cleaning materials, agents and methods. E.g. Sand or water blasting will remove some stone and sand blasting in particular will destroy the original highly skilled hand cut names, and this is serious damage which cannot be undone.
- 2.3. Memorials are meant to develop a patina of age to imbue them with a sense of timelessness, and gravity of the memory. They are not meant to look bright and super clean, apart from when they did when they were built.
- 2.4. This memorial has been cleaned and new concrete apron and paths inserted, therefore, no specific works are urgent.

## Resources

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

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

**Locality:** STRATFORD  
**Place address:** 20 TYERS STREET  
**Citation date** 2016  
**Place type (when built):** Shop, Bakery, Residence  
**Recommended heritage protection:** Local government level  
Local Planning Scheme: Yes  
Vic Heritage Register: No  
Heritage Inventory (Archaeological): No

**Place name:** Bakery (former), Shop and Residence



**Architectural Style:** Victorian Italianate (house); Federation Arts and Crafts (shop and bakery)  
**Designer / Architect:** Not known  
**Construction Date:** c1880s (house); c1890s (shop); c1900 (bakery)

## Statement of Significance

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

### *What is significant?*

The Bakery, Shop and Residence at 20 Tyers Street, Stratford, are significant. The original form, materials and detailing of the buildings as constructed c1880s, c1890s and c1900 are significant.

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

### *How is it significant?*

The Bakery, Shop and Residence are locally significant for their historical and aesthetic values to the Shire of Wellington.

### *Why is it significant?*

The Bakery, Shop and Residence are **historically significant at a local level** as they illustrate the boom period of Stratford when it was established as the main town in the Avon Shire and the centre of local government. The buildings are located on the corner of Blackburn Street which was originally the main entrance into Stratford from the south, before the Highway was realigned, which placed them in a prominent position when built. Stylistic analysis of the architectural details of the existing buildings, suggest that the house was constructed c1880s, prior to the construction of the small corner shop c1890s and the bakery c1900 (to be confirmed with further archival research). The Forsters, owners from 1900 to 1907, ran the bakery and shop during their ownership. The property changed hands a number of times after this date, and was owned again by various bakers between 1943 and 1974, suggesting the bakery and shop were in operation during this period. In recent years, the shop has served as a cafe and an antiques and furniture business, but is vacant in 2015. The bakery appears to serve as a residence or outbuilding today. (Criterion A)

The Bakery, Shop and Residence are **aesthetically significant at a local level** as an intact group of associated buildings, dating to the Victorian and Federation period, on the main commercial street of Stratford. The weatherboard residence, dating to c1880s, is significant for its Victorian Italianate architectural details, including the M-hip roof clad in galvanised corrugated iron (overpainted), corbelled brick chimneys that remain unpainted, return verandah supported by stop-chamfered timber posts, the timber-ashlar cladding to the façade, and the Victorian entrance comprising the door with sidelights and highlights. (Criterion E)

The small weatherboard shop, built c1890s, is significant for its Federation architectural details including the faceted hipped roof clad in galvanised corrugated iron, the wide verandah, the original entrance door and large timber windows to the shopfront. The verandah extends over the pedestrian footpath and is clad with galvanised corrugated iron (overpainted), has round-edged palings to the sides, and is supported by shop-chamfered timber posts, some with a timber base. (Criterion E)

The brick (overpainted) bakery, built c1900, is significant for its architectural details dating to the Federation period, such as the gabled-roof clad in galvanised corrugated iron (overpainted), exposed rafter ends to the eaves of the main roof and skillion roof section attached to the brickwork, gabled-end clad with weatherboard with a rectangular vent, corbelled brick (unpainted) chimney. Also notable are the engaged brick pilasters which reinforced the structure when it served as a bakery (holding the weight of the sand above the oven), illustrating the function of the building. (Criterion E)

## Statutory Recommendations

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

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

## Map of recommended boundary for Heritage Overlay



### KEY

- Recommended for Heritage Overlay
- Title boundary

**Bakery, shop and residence**  
**20 Tyers St, Stratford**

Project: Wellington Shire Stage 2 Heritage Study

Client: Wellington Shire Council

Author: Heritage Intelligence Pty Ltd

Date: 12/2/16

## History

### Locality history

Stratford is located on the east bank of the Avon River. The earliest known Europeans in the area included Angus McMillan and his party, who crossed the Avon River in 1840 and named it after a Scottish River. Following McMillan was Polish explorer Paul Strzelecki and his party, who followed a similar route but headed for Western Port. Strzelecki wrote a very positive report of the Stratford region. Squatters soon settled in the area, the lands serving as pasture for sheep and cattle. In 1842, William O. Raymond established the Stratford Pastoral Run, as well as a run at Strathfieldsaye (Fletcher & Kennett 2005:75). While it is suggested that the run was named after Shakespeare's Stratford-on-Avon (Victorian Places), it is more probable that it was named after the 'Straight Ford' across the Avon River at that point (as opposed to the Long Ford across the river at Weirs Crossing, that was used for a time when the Straight Ford was impassable) (SDHS). By 1844 there were 15,000 cattle in the region, and by 1845 there were 78,399 sheep (Fletcher & Kennett 2005:75; Context 2005:11).

A small settlement developed at the place where the stock route forded the Avon River, which would become Stratford. Raymond opened the Shakespeare Hotel c1847 and other businesses opened, including a blacksmiths, before the town was surveyed in 1854. The first bridge over the Avon River was built, a general store opened, and a tannery and flourmill were established (Fletcher & Kennett 2005:76). During this period, Gippsland cattle were driven south through Stratford to Port Albert for transport to Melbourne and Tasmania (Victorian Places). A Presbyterian church was built in 1857 which also served as the government school. A Catholic school opened with the construction of the first Catholic Church in 1864, before an Anglican Church was built in 1868. In the 1860s the pastoral runs were opened for selection and Stratford became the centre of the farming district. The town further grew with the discovery of gold in the Great Dividing Range, particularly at Crooked River in Grant, when supplies for the goldfields were brought through the town (Fletcher & Kennett 2005:76). In 1864, the Avon District Road Board was formed, and proclaimed a Shire in 1865, with Stratford as the administrative centre (Context 2005:38-9).

By the 1870s, Maffra and district had prospered and councilors exerted pressure to move the seat of government to Maffra. This was achieved briefly from 1873 to 1874, but in 1875 Maffra formed its own shire. Stratford became the main town in the Avon Shire and remained the centre of local government (Context 2005:38-9, 41). In 1884-85 a post office, courthouse and shire offices complex was built. The 1880s also saw the construction of a mechanics' institute and library (1890), and the first timber churches were replaced with brick buildings. The railway line from Melbourne reached Stratford in 1888 (Fletcher & Kennett 2005:76). By 1903, Stratford also had the Swan and Stratford Hotels and the Shakespeare Temperance Hotel, State School No. 596 and four churches (*Australian handbook* 1903). The town saw steady population growth until the beginning of World War I, maintaining a population in the 800s between 1911 and the 1960s (Victorian Places).

After World War I a soldiers' settlement was established on estates in the Avon Shire, however, many of the farms proved unviable and the settlement scheme was not a success. During World War II the district benefited from good wool prices, and a flax mill was opened west of Stratford. The district prospered in the 1950s with a reduced rabbit population and increased primary produce prices (Victorian Places). The Avon River was a narrow river with a wide flood plain and the river flooded rapidly and frequently, with severe floods in the 1930s, 1971 and 1990, which caused extensive damage. Measures to combat erosion were undertaken in the 1940s and the River Improvement Trust was formed in 1951 (Fletcher & Kennett 2005:76). A bridge that could withstand the floods was opened in 1965 (Victorian Places).

Stratford experienced a building boom from the 1970s, following land subdivision which resulted in residential development and an increase in population (Fletcher & Kennett 2005:76). In 1994, Wellington Shire was created by the amalgamation of the former Shires of Alberton, Avon and

Maffra, the former City of Sale, most of the former Shire of Rosedale, as well as an area near Dargo which was formerly part of Bairnsdale Shire (Context 2005:39). Stratford was no longer an administrative seat, but retained its importance as a central town for the surrounding farm district (Fletcher & Kennett 2005:76). The town has seen a steady population increase in the 2000s (Victorian Places).

## Thematic context

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

### 9. Developing Cultural Institutions and Way of Life

## Place history

The approach to Stratford from the south was originally via Blackburn Street, when the Princes Highway crossed the Avon River to the east of the Township, which placed 20 Tyers Street in a prominent position when it was built (Township Plan). The current 20 Tyers Street (Lot 10, Section 10, Township of Stratford) was originally purchased from the Crown by W. H. Smith in December 1859 (Township Plan). The property has retained its original title boundary.

The property had a number of owners in the 19<sup>th</sup> century. Joseph William Carroll, draper, owned the property on the corner of Tyers and Blackburn streets from February 1876, before selling to Henry Leaker, auctioneer, in September 1879. Leaker had also purchased lot 1 (which comprised the current 8 Tyers Street and 1 Mcalister Street to the south) in 1878 (LV:V:1128/F558; V823/F447). In 1880, Henry Leaker advertised as a stock auctioneer, valuator and commission agent in Sale and Stratford (*Gippsland Times*, 25 Jun 1880:2; 7 Aug 1878:3). In May 1887, both lots 1 and 10 were sold to Maria Scheer, wife of Charles Frederick Scheer, gentleman of Armadale (LV:V1914/F759). The Scheers had lived in Stratford prior to this date but are reported to have left the district in 1885 (*Gippsland Times*, 2 Oct 1885:3; 28 Sep 1883:1; 14 May 1886:3). The Scheers sold the lots to Theodore B Little and William Borthwick, Gippsland Commission Agents in October 1889 (LV:V1914/F759). Little and Bothwick were stock, station and general commission agents (*Gippsland Times*, 21 Mar 1888:2). Stylistic analysis of the architectural details of the existing buildings, suggest that the house was constructed c1880s, prior to the construction of the small corner shop c1890s and the bakery c1900 (to be confirmed with further archival research).

The property was sold to Alexandria Isabella Forster, wife of Walter Forster, Stratford builder in February 1900 (LV:V1914/F759). It has not been confirmed if Forster built any of the buildings on the property. The Forster family are known to have run the bakery from c1900 (SDHS). An article in the 'Avon Shire Council' column of the *Gippsland Times* in August 1901 (8 Aug 1901:3) reported that 'W. Forster, Stratford' asked that the footpath in front of his shop be graded to the proper level, which indicates that it was constructed by this date.

In April 1907, the Forsters sold the house, shop and bakery to Caroline Mitchell, widow of 'Inverbroom' near Stratford (LV:V1914/F759). The property changed hands a number of times after this date, to Catherine Bartlett in 1912 and Isabella C. McLeod in 1926. At this date the lot still extended to McAllister Street to the south (LV:V1914/F759).

Between 1943 and 1974 the property was again owned by bakers. William Grant Grigor, Stratford baker, purchased the property in March 1943 (LV:V1914/F759). In the 1940s, Will Grigor operated the bakery and sold from the corner shop (Context 2005; SDHS). Grigor subdivided the property and on-sold a portion fronting Mcallister Street (the current 1 Mcalister Street) to Allan Black. The property with the shop, residence and bakery was sold to Richard Galway, baker, and his wife Mary, in November 1952 (LV:V7811/F029). In February 1958 the property was sold to another baker, Thomas A. Hopkins and his wife Doreen. The Hopkins on-sold the current 8 Tyers Street in 1969 (LV:V7811/F029). From 1974, the property was sold out of the hands of bakers and to Gregory Manning, carpenter and his wife Susanne. The property has had a number of owners since this date (LV:V9077/F695).

In recent years, the shop has been occupied by a cafe and an antiques and furniture business, but in 2015 it appears to be vacant and the property up for sale.

In 2015, the corner shop retains its original verandah (Context 2005) To the south of the shop and residence remains the brick bakery.

### Sources

*Australian handbook* (1903), as cited in Victorian Places 'Stratford', <<http://www.victorianplaces.com.au/maffra>>, accessed Feb 2016.

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

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

*Gippsland Times*

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

Stratford & District Historical Society (SDHS) collection: historical information and photos generously provided by Judy Richards and Linda Barraclough, provided Nov 2015.

Victorian Places, 'Stratford', <<http://www.victorianplaces.com.au/stratford>>, accessed 16 February 2016.

## Description

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

The residence is located on the east side of Tyers Street, on the corner of Blackburn Street. Stylistic analysis of the architectural details of the Victorian Italianate house suggests that it was built c1880s. The house has a small set back from Tyers Street, which it fronts. The small weatherboard shop dates to the Federation period, built c1890s, and adjoins the north-west corner of the house, with a large verandah that extends over the corner footpath. To the south of the property is the Federation era (c1900) brick bakery, which abuts the west boundary. The group of buildings are located at the southern end of the main commercial street of Stratford.

### *Late Victorian Residence*

**Figure D1 & Aerial.** The house has an M-hip roof, clad with corrugated iron (painted to the front and side elevations), and a verandah to the facade which returns on the south elevation. The house retains two corbelled brick (unpainted) chimneys that are constructed (not by a skilled bricklayer) of handmade red bricks. A skillion-roof verandah is clad with corrugated iron (painted), supported by stop-chamfered timber posts. The house is concealed behind a recent tall fence. The facade is clad with timber-ashlar cladding while the remainder of the house is clad with weatherboard. An entrance at the centre of the facade has a door with sidelights and highlights, in the Victorian style.

**Figure D2.** The north elevation has weatherboard cladding and modern timber doors and windows. The weatherboards continue to create a skillion-roof section at the rear (east) of the house.

The late Victorian residence is in fair to good condition and retains a high level of integrity, as visible from the street.

### *c1890s Shop*

**Aerial & Figure D3.** The small weatherboard corner shop has a faceted hipped roof clad in corrugated iron (painted). The original wide verandah extends over the pedestrian footpath, is clad

with galvanised corrugated iron, has (recent) round-edged scalloped boarding to the sides, and is supported by shop-chamfered timber posts, some with a timber base. The entrance is located in the chamfered corner with a timber panelled door with panels of glazing to the top 2/3.

**Figure D4.** The two main elevations of the shopfront have large timber windows. The south and east elevations also have timber windows.

The c1890s weatherboard shop is in good condition and retains a high level of integrity.

#### *c1900 Bakery*

**Figure D5, D6 & Aerial.** The large brick (overpainted) bakery has a gabled roof clad in galvanised corrugated iron (painted) with round vents (c1900) to the roof, a corbelled brick chimney (unpainted) and exposed rafter ends to the eaves. The gabled end to Tyers Street is clad with weatherboards, with a rectangular vent. Off the north elevation is a skillion-roof section with exposed rafter ends and brick cladding at the east side. Off this extends a lower (recent) skillion-roof verandah with round-edged scalloped boarding, to the Tyers Street elevation, supported by stop-chamfered timber posts.

The north elevation (underneath the verandah) has a timber door with panels of glazing to the top, and a three-pane highlight (with vertical glazing bars). This elevation also has large timber windows.

**Figure D6.** The east elevation has two pairs of tall timber windows with a four-paned window to the top quarter, with brick sills and rendered (overpainted) lintels. These windows may date from c1900, but it is unlikely that they were located on this wall whilst the building was used as a bakery. They may be second hand windows inserted into this wall when the building ceased being used as a bakery (to be confirmed). The south elevation has small windows (one retains a four-paned window), also with brick sills and rendered lintels. The south elevation has an (one visible) engaged brick pilaster, which probably reinforced the building at the location of the oven, to hold the weight of the sand which insulated it.

The c1900 bakery is in good condition and retains a moderate level of integrity.

An outbuilding is located on the south boundary, the date of which is not known. Other outbuildings or sheds are located to the rear (east) of the house (dates not confirmed).



Figure D1. The house has an M-hip roof, clad with corrugated iron, and a verandah to the facade which returns on the south elevation. The house retains two corbelled brick (unpainted) chimneys that are constructed of handmade red bricks. A skillion-roof verandah is clad with corrugated iron (painted), supported by stop-chamfered timber posts.



Figure D2. The north elevation has weatherboard cladding and modern timber doors and windows. The weatherboards continue to create a skillion-roof section at the rear (east) of the house.



Figure D3. The small weatherboard corner shop has a faceted hipped roof clad in galvanized corrugated iron (painted). The original wide verandah extends over the pedestrian footpath, is clad with galvanized corrugated iron, has round-edged palings to the sides, and is supported by shop-chamfered timber posts, some with a timber base.



Figure D4. The two main elevations of the shopfront have large timber windows.



Figure D5. The north elevation of the bakery, and the east elevation fronting Tyers Street. The large brick (overpainted) bakery has a gabled roof clad in galvanized corrugated iron (painted) with round vents (c1900) to the roof, a corbelled brick chimney (unpainted) and exposed rafter ends to the eaves. The gabled end to Tyers Street is clad with weatherboards, with a rectangular vent. The lower skillion with the scalloped boarding is recent. The windows may date from c1900, but may be second hand windows inserted into this wall when the building ceased being used as a bakery.



Figure D6. The east end of the bakery and to the right is the south elevation. The east elevation has two pairs of tall timber windows with a four-paned window to the top quarter, with brick sills and rendered (overpainted) lintels. These windows may date from c1900, but it is unlikely that they were located on this wall whilst the building was being used as a bakery. They may be second hand windows inserted into this wall when the building ceased being used as a bakery. The south elevation has small windows (one retains a four-paned window), also with brick sills and rendered lintels.

## Sources

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

## Comparative Analysis

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

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

Comparable places:

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

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

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

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

## Management Guidelines

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

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

These buildings are in fair to good condition, however, there are some recommendations below especially relating to sub floor ventilation, chemical removal of paint from brickwork, and some guidelines for future development.

## 1. **Setting** (Views, fencing, landscaping, paths, trees, streetscape)

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

## 2. **Additions and New Structures**

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

and maintenance staff that the graveled space has a purpose. The reason that garden beds are detrimental to the building, is by a combination of: watering around the base of the wall and the ground level naturally builds up. The ground level rises, due to mulching and leaf litter and root swelling, above a safe level such that it blocks sub floor ventilation, and the wall is difficult to visually monitor on a day to day basis, due to foliage in the way.

### 3. Reconstruction and Restoration

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

#### 3.1. Roofing, spouting and down pipes

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

3.1.2. Don't use Zinalume or Colorbond.

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

#### 3.2. Joinery. Doors, windows,

#### 3.3. Fences

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

### 4. Brick and Stone Walls

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

#### 4.2. Paint and Colours (also see Paint Colours and Paint Removal)

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

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

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

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

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

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

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

### 5. Care and Maintenance

5.1. Retaining and restoring the heritage fabric is always a preferable heritage outcome than

replacing original fabric with new.

## 5.2. Key References

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

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

## 5.3. Roofing, spouting and down pipes

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

5.3.2. Do not use Zinalume or Colorbond.

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

## 5.4. Joinery

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

## 6. Water Damage and Damp

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

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

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

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

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

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

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

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

- 6.9. Never install a concrete floor inside a solid masonry building, as it will, after a year or so, cause long term chronic damp problems in the walls.
- 6.10. Never use cement mortar, always match the original lime mortar. Cement is stronger than the bricks and therefore the bricks will eventually crumble, leaving the cement mortar intact! Lime mortar lasts for hundreds of years. When it starts to powder, it is the 'canary in the mine', alerting you to a damp problem – fix the source of the damp problem and then repoint with lime mortar.
- 6.11. Do not install a new damp proof course (DPC) until the drainage has been fixed, even an expensive DPC may not work unless the ground has been lowered appropriately.

## 7. Paint Colours and Paint Removal

- 7.1. A permit is required if you wish to paint a previously unpainted exterior, and if you wish to change the colours from the existing colours.
- 7.2. Even if the existing colour scheme is not original, or appropriate for that style of architecture, repainting using the existing colours is considered maintenance and no planning permit is required.
- 7.3. If it is proposed to change the existing colour scheme, a planning permit is required and it would be important to use colours that enhance the architectural style and age of the building.
- 7.4. Rather than repainting, it would be preferred if earlier paint was chemically removed from brick, stone and rendered surfaces, revealing the original finish.
- 7.5. Chemical removal of paint will not damage the surface of the stone, bricks or render or even the delicate tuck pointing, hidden under many painted surfaces. Removal of the paint will not only restore the elegance of the architecture, but it will remove the ongoing costs of repainting it every 10 or so years.
- 7.6. Sand, soda or water blasting removes the skilled decorative works of craftsmen as well as the fired surface on bricks and the lime mortar from between the bricks. It is irreversible and reduces the life of the building due to the severe damp that the damage encourages. Never seal the bricks or render as that will create perpetual damp problems.

## 8. Services

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

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

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

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



**KEY**

- Recommended for Heritage Overlay
- Title boundary

**Bakery, shop and residence**  
**20 Tyers St, Stratford**

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

## *Resources*

Wellington Shire Heritage Advisor

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

Download from their web site or ask Wellington Shire's heritage advisor to email a copy to you.

**Locality:** STRATFORD  
**Place address:** 23 TYERS STREET  
**Citation date** 2016  
**Place type (when built):** Shop, Residence, Outbuilding  
**Recommended heritage protection:** Local government level  
Local Planning Scheme: Yes  
Vic Heritage Register: No  
Heritage Inventory (Archaeological): No

**Place name:** Carter's Corner and Residence



**Architectural Style:** Victorian Italianate  
**Designer / Architect:** Not known  
**Construction Date:** 1889

## Statement of Significance

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

### *What is significant?*

Carter's Corner and Residence at 23 Tyers Street, Stratford, is significant. The original form, materials and detailing as constructed in 1889 are significant. The early hipped roof outbuilding to the south is also significant.

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

### *How is it significant?*

Carter's Corner and Residence are locally significant for their historical and aesthetic values to the Shire of Wellington.

### *Why is it significant?*

Carter's Corner, Residence and outbuilding are **historically significant at a local level** as they illustrate the boom period of Stratford when it was established as the main town in the Avon Shire and the centre of local government. The buildings are located on the corner of Blackburn Street which was originally the main entrance into Stratford from the south, before the Highway was realigned, which placed them in a prominent position when built. The store and residence were built for storekeeper James B. Kelly in 1889. Kelly aptly named the shop 'The Corner' which was officially opened on 1 August 1889. An early hipped-roof weatherboard outbuilding was probably built soon after, to the south of the residence. Kelly was well known and respected throughout North Gippsland, and was one of the most prominent and successful business men in the Dargo district prior to moving to Stratford. The corner shop and residence were originally built with ornate Victorian verandahs with decorative iron in the Italianate fashion. Kelly also built the cottages at the current 16 and 18 Blackburn Street to serve as workers cottages for the flour mill which was to the south of the shop and residence during this period. At the time of his death in 1897, Kelly was praised as a Councillor, Justice of the Peace, storekeeper, good business man and was well and favourably known throughout Gippsland. Following Kelly, William H. Carter, a house and carriage decorator occupied, then purchased the property, which he retained until the mid-late 1930s. Carter also became the Shire President and a JP. The corner shop served as a newsagency and general store, and during this period, and for a long time afterwards, became a meeting spot within the town colloquially known as 'Carter's Corner'. The shop served as Morgan's disused furniture store in the late 1940s, before Grant Barnett of Grant Barnett & Company of Melbourne leased it to serve as a regional umbrella manufacturing factory. In March 1947 Barnett opened 'Standfast' umbrella factory at 23 Tyers Street, manufacturing golf, beach, ladies and gents umbrellas. Mary Hawkins was a well-known employee of the factory before becoming a long-term resident of Stratford. Most of the alterations to the 127 year old shop were carried out to the building under Grant Barnett's 13 year ownership. The factory closed in 1960, when freight costs made the work uneconomical and the factory moved to Dandenong. From c1990s to 2012, the shop served as Molly's Lolly Shop, however, the shop is vacant in 2015. The house continues to serve as a private residence. The shop and residence are significant for their association with prominent locals James B. Kelly and William H. Carter. (Criteria A & H)

Carter's Corner, Residence and outbuilding are **aesthetically significant at a local level** for their Victorian Italianate architectural qualities, as landmark buildings and as a meeting place at the southern end of Stratford township. The 1889 shop, residence and early outbuilding are in good condition and retain a good level of integrity. The Victorian Italianate style is reflected in the shop building in the steeply-pitched hipped roof clad with galvanised corrugated iron (overpainted),

handmade red-bricks (overpainted) and plinth, chamfered corner entrance with its double timber panelled doors, simple rendered parapet with a small cornice at the top and the one-over-one double hung timber sash windows with rendered sills with radiating voussoirs above. Also notable are the two original large timber windows with rendered sills either side of the entrance. The Victorian Italianate architectural details of the residence include the M-hip roof and projecting gabled-bay to the facade all clad in galvanised corrugated iron (overpainted), two corbelled-brick chimneys and one simpler chimney to the rear, one-over-one double hung timber sash windows with a rendered sill and radiating voussoirs above, slightly-concave verandah roof clad with galvanised corrugated iron and the Victorian entrance comprising a timber panelled door with sidelights above timber panels, and highlights with stained glass; above are radiating brick voussoirs. Also notable are the handmade bricks and brick plinth. The early outbuilding is a large weatherboard building with a steeply-pitched hipped roof clad in corrugated iron with flush eaves, and a timber ledged door to the east elevation. (Criterion E)

## Statutory Recommendations

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

<b>External Paint Controls</b>	Yes
<b>Internal Alteration Controls</b>	No
<b>Tree Controls</b>	No
<b>Outbuildings or fences which are not exempt under Clause 43.01-3</b>	Yes, large timber hipped roof building attached to the SW corner of the house
<b>Prohibited Uses May Be Permitted</b>	No
<b>Incorporated Plan</b>	No
<b>Aboriginal Heritage Place</b>	Not assessed

## Map of recommended boundary for Heritage Overlay



### KEY

- Recommended for Heritage Overlay
- Title boundary

**Carter's Corner and residence**  
**23 Tyers St, Stratford**

Project: Wellington Shire Stage 2 Heritage Study

Client: Wellington Shire Council

Author: Heritage Intelligence Pty Ltd

Date: 12/2/16

## History

### Locality history

Stratford is located on the east bank of the Avon River. The earliest known Europeans in the area included Angus McMillan and his party, who crossed the Avon River in 1840 and named it after a Scottish River. Following McMillan was Polish explorer Paul Strzelecki and his party, who followed a similar route but headed for Western Port. Strzelecki wrote a very positive report of the Stratford region. Squatters soon settled in the area, the lands serving as pasture for sheep and cattle. In 1842, William O. Raymond established the Stratford Pastoral Run, as well as a run at Strathfieldsaye (Fletcher & Kennett 2005:75). While it is suggested that the run was named after Shakespeare's Stratford-on-Avon (Victorian Places), it is more probable that it was named after the 'Straight Ford' across the Avon River at that point (as opposed to the Long Ford across the river at Weirs Crossing, that was used for a time when the Straight Ford was impassable) (SDHS). By 1844 there were 15,000 cattle in the region, and by 1845 there were 78,399 sheep (Fletcher & Kennett 2005:75; Context 2005:11).

A small settlement developed at the place where the stock route forded the Avon River, which would become Stratford. Raymond opened the Shakespeare Hotel c1847 and other businesses opened, including a blacksmiths, before the town was surveyed in 1854. The first bridge over the Avon River was built, a general store opened, and a tannery and flourmill were established (Fletcher & Kennett 2005:76). During this period, Gippsland cattle were driven south through Stratford to Port Albert for transport to Melbourne and Tasmania (Victorian Places). A Presbyterian church was built in 1857 which also served as the government school. A Catholic school opened with the construction of the first Catholic Church in 1864, before an Anglican Church was built in 1868. In the 1860s the pastoral runs were opened for selection and Stratford became the centre of the farming district. The town further grew with the discovery of gold in the Great Dividing Range, particularly at Crooked River in Grant, when supplies for the goldfields were brought through the town (Fletcher & Kennett 2005:76). In 1864, the Avon District Road Board was formed, and proclaimed a Shire in 1865, with Stratford as the administrative centre (Context 2005:38-9).

By the 1870s, Maffra and district had prospered and councilors exerted pressure to move the seat of government to Maffra. This was achieved briefly from 1873 to 1874, but in 1875 Maffra formed its own shire. Stratford became the main town in the Avon Shire and remained the centre of local government (Context 2005:38-9, 41). In 1884-85 a post office, courthouse and shire offices complex was built. The 1880s also saw the construction of a mechanics' institute and library (1890), and the first timber churches were replaced with brick buildings. The railway line from Melbourne reached Stratford in 1888 (Fletcher & Kennett 2005:76). By 1903, Stratford also had the Swan and Stratford Hotels and the Shakespeare Temperance Hotel, State School No. 596 and four churches (*Australian handbook* 1903). The town saw steady population growth until the beginning of World War I, maintaining a population in the 800s between 1911 and the 1960s (Victorian Places).

After World War I a soldiers' settlement was established on estates in the Avon Shire, however, many of the farms proved unviable and the settlement scheme was not a success. During World War II the district benefited from good wool prices, and a flax mill was opened west of Stratford. The district prospered in the 1950s with a reduced rabbit population and increased primary produce prices (Victorian Places). The Avon River was a narrow river with a wide flood plain and the river flooded rapidly and frequently, with severe floods in the 1930s, 1971 and 1990, which caused extensive damage. Measures to combat erosion were undertaken in the 1940s and the River Improvement Trust was formed in 1951 (Fletcher & Kennett 2005:76). A bridge that could withstand the floods was opened in 1965 (Victorian Places).

Stratford experienced a building boom from the 1970s, following land subdivision which resulted in residential development and an increase in population (Fletcher & Kennett 2005:76). In 1994, Wellington Shire was created by the amalgamation of the former Shires of Alberton, Avon and

Maffra, the former City of Sale, most of the former Shire of Rosedale, as well as an area near Dargo which was formerly part of Bairnsdale Shire (Context 2005:39). Stratford was no longer an administrative seat, but retained its importance as a central town for the surrounding farm district (Fletcher & Kennett 2005:76). The town has seen a steady population increase in the 2000s (Victorian Places).

## Thematic context

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

### 9. Developing Cultural Institutions and Way of Life

## Place history

The original approach to Stratford from the south was via Blackburn Street, when the Princes Highway alignment crossed the Avon River to the east of the Township, which placed 23 Tyers Street on a prominent corner position when built. The current 23 Tyers Street (lot 10, Section 1, Township of Stratford) was purchased from the Crown by C. J. Tyers in June 1855. The original extent of the lot comprised the current nos. 16-18 Blackburn Street and 23 Tyers Street (Township Plan). Tyers Street is presumably named after the family.

In January 1889, the *Gippsland Times* (25 Jan 1889) reported that J. B. Kelly of Dargo had purchased the property on the corner of Blackburn and Tyers streets at Stratford, with the intention to erect a store (*Gippsland Times*, 26 Jan 1939:1). The store and residence was built for Kelly in 1889 (SDHS). An early hipped-roof weatherboard outbuilding was probably built soon after, to the south of the residence.

The store was officially opened on 1 August 1889. The local newspaper the *Gippsland Times* reported that 'Messrs J. B. Kelly and Co. of "The Corner," Stratford, notify elsewhere that they will open their new store to-morrow.' The article states that 'Mr J. B. Kelly is well known and respected throughout North Gippsland, having been for many years one of the most prominent and successful business men in the Dargo district' (*Gippsland Times*, 31 Jul 1889:3). Prior to moving to Stratford, James Browne Kelly, storekeeper carried out business at 'Dargo Flat' in the 1870s with his brother Andrew Hayes Browne Kelly, also a storekeeper (who was a storekeeper in Briagolong in 1897) (*Traralgon Record*, 11 Jun 1897:2; PROV; *Gippsland Times*, 22 Nov 1876:3).

An early photo (Figure H1) showed J. B. Kelly's corner shop with the attached residence, both with decorative Victorian verandahs, behind a row of men posing in front of the shop, including Kelly (SDHS). The parapet had the words 'J. B. Kelly & Co.' on each side, with '(The?) Corner' to the corner. A return verandah covered the shop's two main facades, with an iron frieze and brackets, supported by timber posts with capitals. The shopfront was face-brick (since overpainted) with a chamfered corner entrance flanked by two large windows. Near the entrance to the residence, the shop front had a single window (which appears to remain in 2015). Facing Tyers Street, the residence was evident with its cast-iron brackets to the verandah and windows were evident in the gabled-bay to the left of the entrance. A timber picket fence ran in front of the residence, meeting the shopfront (SDHS).

The land to the south of the buildings, on Tyers Street, is said to have been the site of Stratford's second flour mill. The two cottages at nos. 16 and 18 Blackburn Street served as mill cottages, owned by J. B. Kelly (SDHS). In April 1897, Kelly also purchased lots 6, 7, 8, 9 and 10 (section 48, Township of Stratford) to the east of the town, under his wife's name (Township Plan; PROV). In June 1897, James B. Kelly died in Stratford. His death was considered 'deplorable' within the town. An article at the time of his death reported that he was a Councillor, Justice of the Peace, storekeeper and good business man and well and favourably known throughout Gippsland (*Traralgon Record*, 11 Jun 1897:2). Upon his death, Kelly owned lot 10 (section 1) that comprised a 'store and dwellinghouse of seven rooms built of brick and wood (both now unoccupied)' (the current 23 Tyers Street) and 'two five roomed wooden cottages with outhouses' (16 & 18 Blackburn Street), with a total value of 900 pounds (these cottages have since been subdivided and on-sold on individual title boundaries)

(PROV). At this date, Kelly also owned a brick store and 'dwellinghouse of six rooms' at the current 59-65 Tyers Street (lot 9, section 3, Township of Stratford), valued at 1300 pounds (PROV).

In July 1897, W. H. Carter, house and carriage decorator, wrote to Mrs Kelly and on a memorandum dated 23 July 1897, requesting to rent the shop and dwelling for a term of one or more years. He discusses possible terms and offered to 'paint the whole of the front of shop & verandah 2 coats (which it very much needs)'. His request was granted (SDHS). Mrs J. B. (Ellen) Kelly left Stratford in 1901 (*Gippsland Times*, 18 Jul 1901:3). The property was then sold to the Carter family (SDHS). William Henry Carter was the Shire President and a JP, who ran the corner store as a newsagency and general store. The Carters owned the shop until the mid-late 1930s (SDHS; Context 2005; *Gippsland Times*, 31 Aug 1939:3). As early as 1907 and as late as 1942, the name Carter's Corner in Stratford was referred to in local newspapers as a meeting spot (*Gippsland Mercury*, 18 May 1917:3; *Gippsland Times*, 26 Feb 1942:2; *Maffra Spectator*, 9 May 1907:3). In 2016, a nameplate (in an Art Nouveau style) near the entrance door reads 'Matoppo', which was the birthplace of Mrs Carter (SDHS).

In 1921, a garage operated off the north-west end of the building (Figure H2), incorporating the west end of the Blackburn Street facade, with a garage entrance attached to the west (since removed).

By 1947, 23 Tyers Street was a disused furniture store owned by the Morgans, before Grant Barnett of Grant Barnett & Company, umbrella manufacturers in Melbourne, leased the buildings. In March 1947, Barnett opened 'Standfast' umbrella factory at 23 Tyers Street, manufacturing golf, beach, ladies and gents umbrellas in conjunction with the Melbourne factory. Mary Hawkins (nee Maguire) was a key employee of the factory, who originally worked at the Melbourne location before relocating to open the Stratford factory and becoming a long term resident of Stratford. The umbrellas were sold in Melbourne and interstate, transported via rail (SDHS).

Barnett is known to have carried out some alterations to the buildings. A photo dating to this period (Figure H3) showed that the major external alterations had occurred by this date. The photo showed the employees outside of the factory during their Christmas breakup. They group stand in front of the north elevation. The verandah had been removed and the building painted. The rear window had security bars attached, while the large shopfront window is probably original to the 1889 building (SDHS).

The factory closed in 1960, when freight costs made the work uneconomical and the factory moved to Dandenong. The residence was later occupied by the Ross family. From c1990s to 2012, the shop served as Molly's Lolly Shop (SDHS).



Figure H1. An early photo that shows J. B. Kelly's corner shop with the attached residence, both with decorative Victorian verandahs, behind a row of men posing in front of the shop, including Kelly (SDHS).

**A LONG FELT WANT!** **MOTORISTS, NOTE!**

**Stratford Garage on Prince's Highway**

**MATHESON AND BACON**  
(Late A.F.C.) (Late A.F.C.)

AGENCIES  
FORD SERVICE  
STATION  
PETROL  
OIL

AGENCIES  
MITCHELL'S  
FARM  
MACHINERY.  
TYRES  
ACCESSORIES.

PHONE 13 STRATFORD. REPAIRS EXECUTED ON PREMISES. EXPERT MECHANIC.

Figure H2. An advertisement for the garage that operated at the north-west end of the building in 1921 (garage since removed but the openings to the left remain) (SDHS).



Figure H3. Workers standing in front of the north elevation of the corner shop, at the Christmas breakup at Grant Barnett Umbrella Factory. The verandah had been removed, the building painted, and security bars added to the rear window (SDHS).

### Sources

*Australian handbook* (1903), as cited in Victorian Places 'Stratford', <<http://www.victorianplaces.com.au/maffra>>, accessed Feb 2016.

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

*Gippsland Mercury* [Sale, Vic.]

*Gippsland Times*

*Maffra Spectator*

Public Records Office Victoria (PROV), 'James B Kelly' Will & Probate, File number 65/089: VPRS 28/P0/Unit 832; VPRS 28/P2/Unit 464; VPRS 7591/P2/Unit 265.

Stratford & District Historical Society (SDHS) collection: historical information and photos generously provided by Judy Richards and Linda Barraclough, provided Nov 2015 & April 2016. Including memories written in the Historical Society Bulletin number 2, June 2005.

Township of Stratford Plan

*Traralgon Record*

Victorian Places, 'Stratford', <<http://www.victorianplaces.com.au/stratford>>, accessed 16 February 2016.

## Description

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

The corner shop and attached residence were built in 1889 in the Victorian Italianate style, on the south-west corner of Blackburn and Tyers Street, at the southern end of the main commercial street of Stratford. The shop sits on the northern title boundary, with a corner entrance, while the residence is attached to the rear (south) and has a small setback from Tyers Street which it fronts. The 1889 shop, residence and outbuilding are in good condition and retain a good level of integrity.

**Figure D1 & Aerial.** The large shop has a steeply-pitched hipped roof clad with galvanised corrugated iron (overpainted) and a number of recent round metal vents to the roof. The shop is constructed of handmade red-brick (all overpainted) with a small brick plinth. The main elevations of the brick shop front Tyers and Blackburn Street, with a chamfered corner entrance. These elevations have a simple smooth-rendered parapet with a small cornice at the top (it is evident where the original verandah was attached to the two facades below the render). The corner entrance has double timber panelled doors (which may be reduced in height) with a large highlight (covered, with a modern air conditioner installed). Either side of the entrance are two large timber windows with rendered sills (with later metal attachments to the lintels) which match the original openings, as seen in Figure H1 (the glass has been replaced; the vertical glazing bars are original lambs tongue profile). At the south end of eastern facade is a tall one-over-one double hung timber sash window with a rendered sill (with the top enclosed and security bars that date to c1950s). The north elevation has a standard-height one-over-one double hung timber sash window with a rendered lintel and radiating voussoirs above (also with security bars).

The west end of the north elevation has an aluminium framed window with a rendered sill that probably dates to the c1950s alterations.

**Figure D2 & Aerial.** The residence is attached to the south of the shop, fronting Tyers Street. The brick (overpainted) residence has a small brick plinth and an M-hip roof, and a projecting gabled-bay to the facade, all clad in galvanised corrugated iron (painted to most elevations). The residence retains two corbelled-brick chimneys and one simpler chimney to the rear (all unpainted). The facade has a projecting gabled-bay to the left, a decorative triangular opening to the bargeboards at the peak and a rectangular vent with brick arch voussoirs, to the gabled end with a decorative timber trefoil at the top. The bay has a one-over-one double hung timber sash window with a rendered sill and radiating voussoirs above. A slightly-concave verandah fills the recessed portion of the facade to the right and is clad with galvanised corrugated iron (overpainted).

The verandah has been in-filled to the right with fibro-cement cladding with louvered windows to the top half (probably c1950s). The verandah floor is laid with recent cement pavers. A modern timber fence runs along the front of the house (replacing the original low picket fence).

**Figure D3.** The Victorian entrance has a timber panelled door with sidelights above timber panels, and highlights with stained glass; above are radiating brick voussoirs (overpainted). An Art Nouveau styled nameplate near the entrance door reads 'Matoppo' (dating to the Carter's occupation). See Figure H1 for the original detail to the verandah of the residence.

**Figure D4.** Off the south elevation of the house is a skillion-roof verandah clad in galvanised corrugated iron (overpainted) with round-edged palings to the east end (and enclosed at this end with later fibro-cement sheet). A later addition extends off this at the east end, also enclosed with fibro-cement sheet.

Attached to the south of the residence at the west end is a large weatherboard building with a steeply-pitched hipped roof clad in corrugated iron (painted) with flush eaves. It has a timber ledged door to the east elevation (and other altered openings) and is a significant early outbuilding.

**Aerial.** Narrow additions with iron roofs project off the west elevation of the shop, residence and weatherboard addition to the south of the residence. Some of these may be early additions.



Figure D1. The large shop has a hipped roof clad with galvanized corrugated iron (overpainted) and a number of recent round metal vents to the roof. The shop is constructed of handmade red-brick (all overpainted) with a small brick plinth. The main elevations of the brick shop front Tyers and Blackburn Street, with a chamfered corner entrance and rendered parapet.



Figure D2. The residence is attached to the south of the shop, fronting Tyers Street. The brick (overpainted) residence has an M-hip roof, and a projecting gabled-bay to the facade, all clad in galvanized corrugated iron (overpainted). The facade has a projecting gabled-bay to the left and a slightly-concave verandah fills the recessed portion of the facade to the right.



Figure D3. The Victorian entrance has a timber panelled door with sidelights above timber panels, and highlights with stained glass; above are radiating brick voussoirs. The bricks have been painted.



Figure D4. View showing the significant shop, residence and early large hipped-roof outbuilding. Off the south elevation of the house is a skillion-roof verandah clad in galvanised corrugated iron.

### *Sources*

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

## Comparative Analysis

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

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

Comparable places:

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

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

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

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

## Management Guidelines

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

These buildings are in good condition, and at first appearance they present as a very altered historic group of buildings, however, most of the historic fabric of the shop, house and outbuilding is intact.

Recommended is; the removal of the in-fill walling to the verandah of the residence, reconstruction of the missing components of the verandah (and detail) on both the residence and shop, and reconstruction of the picket fence to the residence, as shown in Fig H1. Chemical removal of the paint from all of the brickwork will greatly enhance the historic place. There are some recommendations below relating to sub floor ventilation and some guidelines for future development.

## 1. Setting

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

## 2. Additions and New Structures

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

beds are detrimental to the building, is by a combination of: watering around the base of the wall and the ground level naturally builds up. The ground level rises, due to mulching and leaf litter and root swelling, above a safe level such that it blocks sub floor ventilation, and the wall is difficult to visually monitor on a day to day basis, due to foliage in the way.

### 3. Accessibility

#### 3.1. Ramps

##### 3.1.1. Removable ramp construction

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

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

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

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

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

### 4. Reconstruction and Restoration

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

4.1. Demolish the low timber fence to the verandah, which is not significant.

4.2. Demolish the c1950s in-fill walls of the verandah of the residence (the verandah roof is original).

4.3. Remove non significant roof vents on the shop.

4.4. Roofing, spouting and down pipes

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

4.4.2. Don't use Zinalume or Colorbond.

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

4.5. Restore the decorative timber barge boards and vent in the projecting gabled-bay of the brick residence and other original timber joinery that is visible from the streets.

4.6. Verandah

4.6.1. Reconstruct the original verandah on both the residence and shop as shown in Fig. H1 (retain the existing verandah roof to the residence).

4.6.2. Reconstruct the missing cast iron brackets, valance, on both verandahs as shown in Fig H3.

4.7. Fences

4.7.1. Reconstruct the timber picket fence in front of the residence, as shown in Fig H1.

### 5. Brick Walls

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

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

5.2.1. It is recommended to paint the exterior of the timber building using original colours

(paint scrapes may reveal the colours) to enhance the historic architecture and character.

- 5.2.2. Note, even though some paints claim to 'breathe', there are no paints available, that adequately allow the walls to 'breathe'.
- 5.2.3. Paint removal: It is strongly recommended that the paint be removed chemically from all the brickwork, (never sand, water or soda blast the building as this will permanently damage the bricks, mortar and render. Never seal the bricks or render as that will create perpetual damp problems). Removal of the paint will not only restore the elegance of the architecture, but it will remove the ongoing costs of repainting it every 10 or so years.
- 5.3. Remove any dark grey patches to the mortar joints - this is cement mortar which will damage the bricks, as noted above, and reduce the longevity of the walls. Repoint those joints with lime mortar. The mortar is not the problem it is the messenger, alerting you to a damp problem (also see Water Damage and Damp)
- 5.4. Modern products: Do not use modern products on these historic brickwork as they will cause expensive damage. Use lime mortar to match existing.
- 5.5. **Do not seal** the brickwork with modern sealants or with paint. Solid masonry buildings **must be able to evaporate water** when water enters from leaking roofs, pipes, pooling of water, storms, etc. The biggest risk to solid masonry buildings is permanent damage by the use of cleaning materials, painting, and sealing agents and methods. None of the modern products that claim to 'breathe' do this adequately for historic solid masonry buildings.

## 6. Care and Maintenance

- 6.1. Retaining and restoring the heritage fabric is always a preferable heritage outcome than replacing original fabric with new.
- 6.2. Key References
  - 6.2.1. Obtain a copy of "Salt Attack and Rising Damp" by David Young (2008), which is a free booklet available for download from Heritage Victoria website. It is in plain English, well illustrated and has very important instructions and should be used by tradesmen, Council maintenance staff and designers.
  - 6.2.2. Further assistance is available from the Shire's heritage advisor.
- 6.3. Roofing, spouting and down pipes
  - 6.3.1. Use galvanised corrugated iron roofing, spouting, down pipes and rain heads. It is preferable to use short sheet corrugated iron and lap them, rather than single long sheets, but it is not essential.
  - 6.3.2. Do not use Zinalume or Colorbond.
  - 6.3.3. Use Ogee profile spouting, and round diameter down pipes.
- 6.4. Joinery
  - 6.4.1. It is important to repair rather than replace where possible, as this retains the historic fabric. This may involve cutting out rotten timber and splicing in new timber, which is a better heritage outcome than complete replacement.

## 7. Water Damage and Damp

- 7.1. Signs of damp in the walls include: lime mortar falling out of the joints, moss growing in the mortar, white (salt) powder or crystals on the brickwork, existing patches with grey cement mortar, or the timber floor failing. These causes of damp are, in most cases, due to simple drainage problems, lack of correct maintenance, inserting concrete next to the solid masonry walls, sealing the walls, sub floor ventilation blocked, or the ground level too high on the outside.
- 7.2. Always remove the **source** of the water damage first (see Care and Maintenance).
- 7.3. Water falling, splashing or seeping from damaged spouting and down pipes causes severe

and expensive damage to the brick walls.

- 7.4. Repairing damage from damp may involve lowering of the ground outside so that it is lower than the ground level inside under the floor, installation of agricultural drains, running the downpipes into drainage inspection pits instead of straight into the ground. The reason for the pits is that a blocked drain will not be noticed until so much water has seeped in and around the base of the building and damage commenced (which may take weeks or months to be visible), whereas, the pit will immediately fill with water and the problem can be fixed before the floor rots or the building smells musty.
- 7.5. Damp would be exacerbated by watering plants near the walls. Garden beds and bushes should be at least half a metre away from walls.
- 7.6. Cracking: Water will be getting into the structure through the cracks (even hairline cracks in paint) and the source of the problem needs to be remedied before the crack is filled with matching mortar, or in the case of paint on brick, stone or render, the paint should be chemically removed, to allow the wall to breathe properly and not retain the moisture.
- 7.7. Subfloor ventilation is critical. Check that sub floor vents are not blocked and introduce additional ones if necessary. Ensure the exterior ground level is 250mm or more, lower than the ground level inside the building. Good subfloor ventilation works for free, and is therefore very cost effective. Do not rely on fans being inserted under the floor as these are difficult to monitor, they can breakdown as they get clogged with dust, etc, and there are ongoing costs for servicing and electricity.
- 7.8. Engineering: If a structural engineer is required, it is recommended that one experienced with historic buildings and the Burra Charter principle of doing 'as little as possible but as much as necessary', be engaged. Some of them are listed on Heritage Victoria's Directory of Consultants and Contractors.
- 7.9. Never install a concrete floor inside a solid masonry building, as it will, after a year or so, cause long term chronic damp problems in the walls.
- 7.10. Never use cement mortar, always match the original lime mortar. Cement is stronger than the bricks and therefore the bricks will eventually crumble, leaving the cement mortar intact! Lime mortar lasts for hundreds of years. When it starts to powder, it is the 'canary in the mine', alerting you to a damp problem – fix the source of the damp problem and then repoint with lime mortar.
- 7.11. Do not install a new damp proof course (DPC) until the drainage has been fixed, even an expensive DPC may not work unless the ground has been lowered appropriately.

## 8. Paint Colours and Paint Removal

- 8.1. A permit is required if you wish to paint a previously unpainted exterior, and if you wish to change the colours from the existing colours.
- 8.2. Even if the existing colour scheme is not original, or appropriate for that style of architecture, repainting using the existing colours is considered maintenance and no planning permit is required.
- 8.3. If it is proposed to change the existing colour scheme, a planning permit is required and it would be important to use colours that enhance the architectural style and age of the building.
- 8.4. Rather than repainting, it would be preferred if earlier paint was chemically removed from brick, stone and rendered surfaces, revealing the original finish.
- 8.5. Chemical removal of paint will not damage the surface of the stone, bricks or render or even the delicate tuck pointing, hidden under many painted surfaces. Removal of the paint will not only restore the elegance of the architecture, but it will remove the ongoing costs of repainting it every 10 or so years.
- 8.6. Sand, soda or water blasting removes the skilled decorative works of craftsmen as well as the fired surface on bricks and the lime mortar from between the bricks. It is irreversible and

reduces the life of the building due to the severe damp that the damage encourages. Never seal the bricks or render as that will create perpetual damp problems.

## 9. Services

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

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

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

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



## Resources

Wellington Shire Heritage Advisor

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

Download from their web site or ask Wellington Shire's heritage advisor to email a copy to you.

**Locality:** STRATFORD  
**Place address:** 58 TYERS STREET  
**Citation date** 2016  
**Place type (when built):** Bank  
**Recommended heritage protection:** Local government level  
Local Planning Scheme: Yes  
  
Vic Heritage Register: No  
Heritage Inventory (Archaeological): No  
  
**Place name:** State Savings Bank (former)



**Architectural Style:** Interwar Bungalow  
**Designer / Architect:** Godfrey and Spowers  
**Construction Date:** 1929

## Statement of Significance

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

### *What is significant?*

The former State Savings Bank and front fence, at 58 Tyers Street, Stratford, is significant. The original form, materials, detailing and colours as constructed in 1929 are significant.

Later outbuildings and alterations and additions to the building are not significant. This includes the modern shed to the rear of the bank.

### *How is it significant?*

The former State Savings Bank is locally significant for its historical and aesthetic values, to Wellington Shire and particularly to the town of Stratford.

### *Why is it significant?*

The former State Savings Bank is **historically significant at a local level**. Built in 1929, it illustrates the importance of the town as an established commercial centre for the surrounding pastoral and agricultural district and as the seat of government for the Avon Shire. The State Savings Bank expanded in the region in the 1920s as a result of the commercial development, with the Stratford bank operating from 1929 until c1990s, when it was sold into private ownership. (Criterion A)

The former State Savings bank is **aesthetically significant at a local level** as a fine example of a bank designed in the interwar bungalow style by architects Godfrey and Spowers, and for its landmark quality in the commercial streetscape. It has a high degree of integrity, with the Bungalow influences evident in the low-pitched hipped roof clad with terracotta tiles, wide timber lined eaves, the small concrete porch to the entrances on the facade and south elevation supported by consoles, the wide horizontal band of render across the centre of the facade, and the decorative render to the window lintels and sills and the timber window and door joinery. The timber fence to the front boundary is also significant. It is one of 17 banks designed by Godfrey and Spowers in their trademark bungalow design between 1920 and 1931, but the only known bank designed by them in Wellington Shire. (Criteria E & H)

## Statutory Recommendations

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

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

## Map of recommended boundary for Heritage Overlay



### KEY

- Recommended for Heritage Overlay
- Existing Heritage Overlay
- Title boundary

### State Savings Bank (former) 58 Tyers St, Stratford

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

## History

### Locality history

Stratford is located on the east bank of the Avon River. The earliest known Europeans in the area included Angus McMillan and his party, who crossed the Avon River in 1840 and named it after a Scottish River. Squatters soon settled in the area, the lands serving as pasture for sheep and cattle. (Fletcher & Kennett 2005:75; Context 2005:11). A small settlement developed at the place where the stock route forded the Avon River, which would become Stratford. The town further grew with the discovery of gold in the Great Dividing Range, particularly at Crooked River in Grant, when supplies for the goldfields were brought through the town (Fletcher & Kennett 2005:76). In 1864, the Avon District Road Board was formed, and proclaimed a Shire in 1865, with Stratford as the administrative centre (Context 2005:38-9). By the 1870s, Maffra and district had prospered and councillors exerted pressure to move the seat of government to Maffra. This was achieved briefly from 1873 to 1874, but in 1875 Maffra formed its own shire. Stratford became the main town in the Avon Shire and remained the centre of local government (Context 2005:38-9, 41). The railway line from Melbourne reached Stratford in 1888 (Fletcher & Kennett 2005:76) and by 1903, Stratford also had a post office, courthouse and shire offices complex, the Swan and Stratford Hotels and the Shakespeare Temperance Hotel, State School No. 596, and four brick churches that replaced the earlier timber churches (*Australian handbook* 1903). The town saw steady population growth until the beginning of World War I, maintaining a population in the 800s between 1911 and the 1960s (Victorian Places).

After World War I a soldiers' settlement was established on estates in the Avon Shire, however, many of the farms proved unviable and the settlement scheme was not a success. During World War II the district benefited from good wool prices, and a flax mill was opened west of Stratford. The district prospered in the 1950s with a reduced rabbit population and increased primary produce prices (Victorian Places). The Avon River was a narrow river with a wide flood plain and the river flooded rapidly and frequently, with severe floods in the 1930s, 1971 and 1990, which caused extensive damage. Measures to combat erosion were undertaken in the 1940s and the River Improvement Trust was formed in 1951 (Fletcher & Kennett 2005:76). A bridge that could withstand the floods was opened in 1965 (Victorian Places).

Stratford experienced a building boom from the 1970s, following land subdivision which resulted in residential development and an increase in population (Fletcher & Kennett 2005:76). In 1994, Wellington Shire was created by the amalgamation of the former Shires of Alberton, Avon and Maffra, the former City of Sale, most of the former Shire of Rosedale, as well as an area near Dargo which was formerly part of Bairnsdale Shire (Context 2005:39). Stratford was no longer an administrative seat, but retained its importance as a central town for the surrounding farm district (Fletcher & Kennett 2005:76). The town has seen a steady population increase in the 2000s (Victorian Places).

### Thematic context

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

#### 7. Building Settlements and Towns

##### - 7.2 Service Centres

Banks were an indication of the importance of a town as a main commercial centre. When banks were first established in regional Victorian locations, they often operated out of the rooms of existing commercial premises (for example hotels), before the construction of a purpose-built bank which was a direct result of commercial growth in the location. Early purpose-built banks often had an attached manager's residence to the rear. During periods of economic growth, the banks were often upgraded with the construction of new premises. These new buildings were usually imposing brick structures in the style of the era, often architect designed. With the amalgamation and disseverment of banks

due to changes in Acts, banks often closed and were sold into private ownership. A number of former bank buildings remain today in the Shire, and now serve as either commercial premises or private residences. Examples of these are the former Commercial Bank of Australia in Maffra, the former Bank of Australasia in Rosedale, the former State Savings Bank in Stratford and the Union Bank of Australia in Yarram.

## Place history

### State Savings Banks

The State Savings Bank of Victoria was established in 1912, when the Savings Bank Act provided for all banks operating under the Savings Banks Act to be collectively named. In 1990, the Bank was sold to the Commonwealth Bank of Australia (PROV, VA1041).

The State Savings Bank expanded in the region in the 1920s. A branch opened in Maffra in June 1929. The building was reported at the time as a 'handsome brick structure' with living quarters that added 'to the appearance of the town'. The Stratford branch was also built in 1929 and officially opened on 15 July 1929, and was considered 'an acquisition to the town' (*Gippsland Times*, 24 Jun 1929:3).

### Place history

R. Thomson received the crown grant for the lot (lot 10, Township of Stratford), which comprises the current 54-62 Tyers Street (Township Plan). The property (along with two other lots on Tyers Street) were owned by George James Crockett, saddler of Stratford from 1891. Crockett subdivided the lots and on-sold them from 1922. The current 58 Tyers Street was sold to the Commissioners of the State Savings Bank of Victoria in September 1926 (LV:V2352/F393).

The existing Stage Savings Bank was designed by prominent bank architects Godfrey and Spowers. After 1900, they were the most prolific bank architects in Victoria, working mainly for the State Savings Bank. The bank at Stratford is one of 17 banks in Victoria (14 of them for the SSB) designed between 1920 and 1931, by the architects Godfrey and Spowers in their trademark bungalow style (Trethowan 1976). The Stratford branch of the State Savings Bank was built in 1929 and officially opened on 15 July 1929 under the management of a Mr Kerton. The opening of the bank was expected to advance the town (*Gippsland Times*, 24 Jun 1929:3; 18 Jul 1929:7).

An early photo (date not known; SDHS) showed the bank viewed at a distance from the south (Figure H1). The tall, light coloured chimney was evident on the southern plane of the low pitched roof, as well as the light coloured panel below the eave line on the south elevation. A photo dating to 1958 (SDHS) showed the facade of the two-storey brick bank with celebratory flags hanging from the balcony (Figure H2). The hipped tiled roof, lined eaves, sash windows, unpainted architectural brickwork, appeared as they do in 2015. The tones of the facade's colour scheme is apparent in the black and white photo. 'State Savings Bank' is written across the balustrade of the first floor balcony (may remain under modern signs) and a panelled door marks the entrance (since replaced). The timber fence to the right (south) of the building remains in 2015.

In 1994, the Commissioners of the State Savings Bank of Victoria sold the building into private ownership. The property may have already been leased by private owners at this date (LV:V2352/F393). A photo dating to 1998 (Victorian Places) showed that the pair of timber panelled entrance doors (evident in the 1958 photo) remained at this date (Figure H3).

A gabled-roof garage clad in corrugated iron to the rear of the building has been constructed recently. A 2014 aerial indicated that another outbuilding was located to the rear of the building, the date of which is not known. In 2015, the bank building is let out for commercial or residential purposes.



Figure H1. An early photo (date not known) (SDHS).



Figure H2. The bank in 1958 with the name 'State Savings Bank' evident on the projecting balcony (SDHS).



Figure H3. The bank in 1998 (Victorian Places).

### Sources

*Australian handbook* (1903), as cited in Victorian Places 'Stratford', <<http://www.victorianplaces.com.au/maffra>>, accessed Feb 2016.

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

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

Victorian Places, 'Stratford', <<http://www.victorianplaces.com.au/stratford>>, accessed 16 February 2016.

*Gippsland Times*

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

Stratford & District Historical Society (SDHS) collection: historical information and photos generously provided by Judy Richards and Linda Barraclough, provided Nov 2015.

Township of Stratford Plan

Victorian Places, 'Post Office, shops, former State Bank, Stratford, 1998' photo, <<http://www.victorianplaces.com.au/>>, accessed 4 January 2016.

Public Records Office Victoria (PROV), Agency VA 1041, 'State Savings Bank' description, <<http://access.prov.vic.gov.au/>>, accessed 2 Feb 2016.

Trethowan, Bruce (1976), *A Study of Banks in Victoria, 1851-1939*, prepared for the Historic Buildings Preservation Council.

## Description

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

The bank was built in 1929 for the Commissioners of the State Savings Bank of Victoria. The Interwar red brick building shows influences of the bungalow style. It is located on the east side of Tyers Street, the main commercial street of Stratford and is located on the front (east) title boundary, flush with the footpath. Overall, the 1929 building has a high degree of integrity and is in good condition.

**Figure D1.** The two-storey red brick building has a low-pitched hipped roof clad with terracotta tiles, with wide timber lined eaves, which are typical of the style. Two tall narrow (painted) chimneys are located on the main portion of the bank. The roof continues to create a balcony over a first floor balcony, which projects at the centre of the facade. The entrance at ground level, to the left of the building, is reached by bluestone steps and is covered by a small concrete porch roof. To the right is a large window with three highlights and a single window with a highlight, both with rendered lintels. All the decorative render to the building has been overpainted. A horizontal moulding runs beneath the windows at sill level, broken up by simplified engaged pilasters which extend from the ground to eaves, breaking the facade up into bays. A wide rendered band runs horizontally across the centre of the facade (at the floor level of the first floor), and continues over the projecting balcony, extending approximately 1-2m on the side elevations. The balcony is supported by concrete brackets. The timber-framed windows at the first floor are nine-over-one double-hung sash windows with a soldier row of tapestry bricks at the lintel. Two doors of a similar style provide access to the balcony.

**Figure D2.** The south elevation has an entrance with a small concrete porch roof (like the facade) and a highlight, and timber-framed windows with rendered lintels and sills. A large rendered panel is located under the eaves at the eastern ends of both the south and north elevations (presumably to hold signage).

**Figure D3.** The north elevation comprises an entrance with wheelchair access, which altered an original entrance; as evident by the shortened height of the door and original lintel above what appears to be a highlight. There are single and grouped timber-framed windows on this elevation, all with rendered lintels and sills.

**Figure D4.** On the rear (east) elevation, the roofline continues to cover a small projecting section of the building. The first floor of the rear elevation has windows in the same style as the rest of the building. There are two single-storey brick rooms to the rear, in the same architectural style, with two tall face-brick chimneys with cement caps.

Alterations include: the original entrance door on the facade has been replaced, and the entrance on the north elevation has been altered to allow for a concrete ramp. All rendered decorations have been overpainted. Modern commercial signage has been attached to the balcony and north elevation.

A modern gabled-roof garage clad in corrugated iron is located on the rear boundary. A 2013 aerial indicated that other outbuildings are located to the rear of the building (dates not known). Modern outbuildings do not contribute to the significance of the place.



Figure D1. The facade (east elevation) with its low-pitched hipped roof, continuing over the projecting balcony to the first floor.



Figure D2. The south elevation with a second entrance with a porch and highlight. Note that the fence is the same as that in Figure H2.



Figure D3. The north elevation with the altered entrance door, original bluestone steps, and single and grouped windows with rendered lintels and sills.



Figure D4. The rear (east) elevation

### *Sources*

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

Trethowan, Bruce (1976), *A Study of Banks in Victoria, 1851-1939*, prepared for the Historic Buildings Preservation Council.

## Comparative analysis

After 1900, the most prolific bank architects in Victoria were Godfrey and Spowers who worked mainly for the State Savings Bank.

The bank at Stratford is one of 17 banks in Victoria (14 of them for the SSB) designed between 1920 and 1931, by the architects, Godfrey and Spowers in their trademark bungalow style, but it is the only known bank designed by them in Wellington Shire. The earliest bank of similar design was at Murtoa c1921 (Trethowan 1976).

As the commercial buildings in Stratford are predominantly single storey and built of timber or rendered brick, this two storey architect-designed building in red brick is a landmark structure in the streetscape, with a similar impact and presence as the tall red brick Court House and Post Office complex nearby.

## Management Guidelines

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

1. Additions and new buildings
  - 1.1. Retain clear views of side elevations ( up to the side door) of the building as well as the front elevation.
  - 1.2. New structures should be restricted to the rear of the property and largely concealed behind the heritage fabric when viewed from Tyers St.
  - 1.3. Additions and new buildings should be a maximum of two-storeys tall
2. Accessibility
  - 2.1. A concrete ramp has been installed on the east side of the building, forming a new entry. It is important that the ramp does not obstruct good airflow under the floor so that the wall structure can evaporate moisture and reduce termite and rot attack to the subfloor structure and damp in the brick walls. Ensure water drains away from the subfloor vents, and walls. Insert additional sub floor vents if the ramp has blocked any of them.
3. Reconstruction and Restoration .
  - 3.1. The existing painted rendered lintels, sills, consoles, plinths and wide band around the balcony level, may have been painted, but more commonly they were a light coloured unpainted render. To reduce costly repainting of these elements, and restore the original architecture, chemically remove the paint on the rendered areas and chimneys. Figs D1, 2, 3, 4.
4. Care and Maintenance
  - 4.1. Obtain a copy of "Salt Attack and Rising Damp" by David Young (2008), which is a free booklet available for download from Heritage Victoria website. It is in plain English, well illustrated and has very important instructions and should be used by tradesmen and Council maintenance staff. Further assistance is available from the Shire's heritage advisor.

- 4.2. Along the front of the building there is evidence of rising damp in the rendered plinth ( cracking and spalling paint) and the bricks along the first two courses are starting to erode, leaving the stronger recent cement mortar.
  - 4.2.1. This problem is centred around the broken down pipe. Fix the downpipe, (use round profile galvanized iron if it needs replacing) and ensure it discharges into an inspection pit, so that any leakage below ground is quickly noticed and repaired. The damage may have occurred when the footpath works were done.
- 4.3. If there is damp in the walls, or the timber floor is failing, it is imperative that the drainage is fixed first. This may involve the lowering of the ground outside so that it is lower than the ground inside under the floor, installation of agricultural drains, running the downpipes into drainage inspection pits instead of straight into the ground. The reason for the pits is that a blocked drain will not be noticed until so much water has seeped in and around the base of the building and damage commenced (which may take weeks or months to be visible), whereas, the pit will immediately fill with water and the problem can be fixed before the floor rots or the mortar falls out, the bricks start to crumble, and the building smells musty.
- 4.4. Ensure good subfloor ventilation is maintained at all times to reduce the habitat for termites and rot of the subfloor structure. Subfloor ventilation is critical with solid masonry buildings. Check that sub floor vents are not blocked and introduce additional ones if necessary. Ensure the exterior ground level is 250mm or more, lower than the ground level inside the building.
- 4.5. Never install a concrete floor inside a solid masonry building as it will, after a year or so, cause long term chronic damp problems in the walls. Do not install a new damp proof course (DPC) until the drainage has been fixed, even an expensive DPC may not work unless the ground has been lowered appropriately.
- 4.6. Never seal solid masonry buildings, they **must be able to evaporate water** which enters from leaking roofs, pipes, pooling of water, storms, etc. Use appropriate cleaning materials, agents and methods, as recommended by the Shire's heritage advisor. The biggest risk to solid masonry buildings is permanent damage by the use of cleaning materials, agents and methods. Sand and water blasting removes the skilled decorative works of craftsmen as well as the fired surface on bricks and the lime mortar from between the bricks. It is irreversible and reduces the life of the building due to the severe damp that the damage encourages.
- 4.7. Never use cement mortar, always match the original lime mortar. Traditional mortar mixes were commonly 1:3, lime:sand. Cement is stronger than the bricks and therefore the bricks will eventually crumble, leaving the cement mortar intact ! Lime mortar lasts hundreds of years. When it starts to powder it is the 'canary in the mine', alerting you to a damp problem – fix the source of the damp problem and then repoint with lime mortar.
  - 4.7.1. Remove the dark grey patches to the mortar joints. This is cement mortar which will damage the bricks and longevity of the walls. Repoint those joints with lime mortar. The mortar is not the problem it is the messenger.
- 4.8. The lichen growing on the terra cotta roof tiles is not doing any harm. Lichen is a plant which attaches its roots into the tile surface. Therefore, if they are removed, they leave pitted holes on the tile surface making it more porous, which collect dirt and makes even deeper sources of water and nutrients for the lichen to regrow.
- 4.9. Render repairs are required on the underside of some of the projecting rendered stringcourses and it is apparent that small amounts of render have cracked and fallen.
5. Signage
  - 5.1. Ensure all signage is designed to fit around the significant architectural design features, not over them. The current signs are appropriate in size colour and location.
6. Services

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

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



#### KEY

- Recommended for Heritage Overlay
- Existing Heritage Overlay
- Title boundary

#### State Savings Bank (former) 58 Tyers St, Stratford

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

### Sources

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

**Locality:** STRATFORD  
**Place address:** 64-66 TYERS STREET  
**Citation date** 2016  
**Place type (when built):** Post office, court house, and council chambers/offices  
**Recommended heritage protection:** Local government level  
Local Planning Scheme: Yes  
Vic Heritage Register: No  
Heritage Inventory (Archaeological): No

**Place name:** Stratford Post Office, Court house (former) and Council Chambers (former)



**Architectural Style:** Victorian Free Classical 1884-5, Federation Queen Anne c1900  
**Designer / Architect:** J. H. W. Pettit (1884-5 complex)  
**Constructions date:** 1884-5 (additions to post office in 1887, c1900)

## Statement of Significance

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

### *What is significant?*

The Stratford Post Office, former court house and former council chambers at 64-66 Tyers Street, Stratford, are significant. The original form, materials and detailing as constructed in 1884-1885, and extensions and alterations in 1887 and c1900 are significant. The early (possibly original) portion of timber picket fence below the porch on the south elevation of the post office is significant.

Outbuildings, other alterations and additions to the buildings are not significant.

### *How is it significant?*

The Stratford post office, former court house and former council chambers are locally significant for their historical, social and aesthetic values to the Shire of Wellington.

### *Why is it significant?*

The 1884-85 Stratford post office (and its residence), former court house and former council chambers are **historically significant at a local level for their association** with prominent Sale architect John H. W. Pettit, who worked as an architect and surveyor in Sale between 1854 and 1896, predominantly designing ecclesiastical and civic buildings. (Criterion H) The complex represents the boom period of the town when it was an established commercial centre for the surrounding pastoral and agricultural district and as the seat of government for the Avon Shire. The original complex was designed by Pettit in 1884-85, with early additions made to the post office; the verandah was added in 1887 and was later reduced in length to allow for the construction of the two Queen Anne gabled-bays c1900, which extended the office and public room to the interior. (Criterion A)

The Stratford post office, former court house and former council chambers are **socially significant at a local level** for their importance as a meeting place for people in the town and the outlying districts for over 130 years. (Criterion G)

The Stratford post office, former court house and former council chambers are **aesthetically significant at a local level** as a fine and intact example of a Victorian era civic complex in the Shire. All three sections of the tuck-pointed red-brick building are single storey with galvanized corrugated iron roofs and seven tall red brick corbelled chimneys, and were designed and built as one in the Victorian Free Classical style (with additions to the post office built in 1887 in the same style and c1900 in the Federation Queen Anne style), but significantly, resulting in the different function of each section of the building being symbolically reflected in strong variations in the design. Built to a high quality, it has retained a high degree of integrity and overall, it is in very good condition. (Criterion E)

The red brick courthouse building in the centre, visually dominates as it is the height of a two storey building and it has an imposing Classical aedicule in light coloured render, with prismatic rustication surrounding the single round arched doorway. The windowless façade rises from a rendered plinth at the base, to an overhanging gable roof, with machicolation following the line of the gable, and a clock to symbolize the time of judgement, in the gable end. The top part of the side elevations have double-hung timber windows, which are visible from Tyers Street. (Criterion E)

The single-storey post office has a more homely Queen Anne design, symbolising the social function of the place and the residence of the post master. The post office and attached residence feature a complex composition of transverse gabled roofs, with two prominent gabled bays that front Tyers and Hobson streets (c1900) with a taller roof than the 1885 works. The Queen Anne jettied gabled-

ends have rough-cast render and timber strapping, creating a half-timbered effect. Corbelled stringcourses of brickwork run horizontally below the eaves and at the tops of the windows, extending over the voussoirs of each window; this is visible on the north, south and west elevations. The windows are double-hung sash windows with square or segmental-arched heads and radiating red-brick voussoirs, and rendered sills. The 1887 verandah with timber column and brackets, between the courthouse and the post office, has been altered at a later date. (Criterion E)

On the north side of the complex is the architecturally plainer section built as the council chambers. The design reflects the status of the administrative function but visually links with the courthouse and post office, such that below the roofline the design is similar to the post office and the north window of the courthouse, comprising three double-hung sash timber windows, projecting brick stringcourses and segmentally arched windows with label moulds. (Criterion E)

The complex is significant for its landmark and ornamental contribution to the streetscape, and the historic picturesque skyline of roofs and chimneys, as viewed mainly from the south and Anzac Park opposite. (Criterion E)

## Statutory Recommendations

The Stratford Court House (former) is included in the Wellington Planning Scheme Heritage Schedule as HO50. This place, HO50, lacked heritage documentation. As a result of the findings of this Study, it is recommended that former court house, former council chambers and post office are included as one place under the existing HO50, supported by this documentation.

It is recommended that the current boundary of HO50 is amended to include the entire 1884-1885 complex, as shown on the map.

It is recommended that the controls in the Wellington Heritage Schedule for HO50 are amended to the following.

<b>External Paint Controls</b>	Yes
<b>Internal Alteration Controls</b>	No
<b>Tree Controls</b>	No (amended from HO50 which states Yes)
<b>Outbuildings or fences which are not exempt under Clause 43.01-3</b>	Yes, the fence section under the porch on the south elevation
<b>Prohibited Uses May Be Permitted</b>	No
<b>Incorporated Plan</b>	No
<b>Aboriginal Heritage Place</b>	Not assessed

## Map of recommended boundary for Heritage Overlay



### KEY

- Recommended addition to existing Heritage Overlay (HO50)
- Existing Heritage Overlay
- Title boundary

**Court house (former), council chambers (former) and post office and residence  
64-66 Tyers St, Stratford**

Project: Wellington Shire Stage 2 Heritage Study

Client: Wellington Shire Council

Author: Heritage Intelligence Pty Ltd

Date: 12/2/15

## History

### Locality history

Stratford is located on the east bank of the Avon River. The earliest known Europeans in the area included Angus McMillan and his party, who crossed the Avon River in 1840 and named it after a Scottish River. Following McMillan was Polish explorer Paul Strzelecki and his party, who followed a similar route but headed for Western Port. Strzelecki wrote a very positive report of the Stratford region. Squatters soon settled in the area, the lands serving as pasture for sheep and cattle. In 1842, William O. Raymond established the Stratford Pastoral Run, as well as a run at Strathfieldsaye (Fletcher & Kennett 2005:75). While it is suggested that the run was named after Shakespeare's Stratford-on-Avon (Victorian Places), it is more probable that it was named after the 'Straight Ford' across the Avon River at that point (as opposed to the Long Ford across the river at Weirs Crossing, that was used for a time when the Straight Ford was impassable) (SDHS). By 1844 there were 15,000 cattle in the region, and by 1845 there were 78,399 sheep (Fletcher & Kennett 2005:75; Context 2005:11).

A small settlement developed at the place where the stock route forded the Avon River, which would become Stratford. Raymond opened the Shakespeare Hotel c1847 and other businesses opened, including a blacksmiths, before the town was surveyed in 1854. The first bridge over the Avon River was built, a general store opened, and a tannery and flourmill were established (Fletcher & Kennett 2005:76). During this period, Gippsland cattle were driven south through Stratford to Port Albert for transport to Melbourne and Tasmania (Victorian Places). A Presbyterian church was built in 1857 which also served as the government school. A Catholic school opened with the construction of the first Catholic Church in 1864, before an Anglican Church was built in 1868. In the 1860s the pastoral runs were opened for selection and Stratford became the centre of the farming district. The town further grew with the discovery of gold in the Great Dividing Range, particularly at Crooked River in Grant, when supplies for the goldfields were brought through the town (Fletcher & Kennett 2005:76). In 1864, the Avon District Road Board was formed, and proclaimed a Shire in 1865, with Stratford as the administrative centre (Context 2005:38-9).

By the 1870s, Maffra and district had prospered and councilors exerted pressure to move the seat of government to Maffra. This was achieved briefly from 1873 to 1874, but in 1875 Maffra formed its own shire. Stratford became the main town in the Avon Shire and remained the centre of local government (Context 2005:38-9, 41). In 1884-85 a post office, courthouse and shire offices complex was built. The 1880s also saw the construction of a mechanics' institute and library (1890), and the first timber churches were replaced with brick buildings. The railway line from Melbourne reached Stratford in 1888 (Fletcher & Kennett 2005:76). By 1903, Stratford also had the Swan and Stratford Hotels and the Shakespeare Temperance Hotel, State School No. 596 and four churches (*Australian handbook* 1903). The town saw steady population growth until the beginning of World War I, maintaining a population in the 800s between 1911 and the 1960s (Victorian Places).

After World War I a soldiers' settlement was established on estates in the Avon Shire, however, many of the farms proved unviable and the settlement scheme was not a success. During World War II the district benefited from good wool prices, and a flax mill was opened west of Stratford. The district prospered in the 1950s with a reduced rabbit population and increased primary produce prices (Victorian Places). The Avon River was a narrow river with a wide flood plain and the river flooded rapidly and frequently, with severe floods in the 1930s, 1971 and 1990, which caused extensive damage. Measures to combat erosion were undertaken in the 1940s and the River Improvement Trust was formed in 1951 (Fletcher & Kennett 2005:76). A bridge that could withstand the floods was opened in 1965 (Victorian Places).

Stratford experienced a building boom from the 1970s, following land subdivision which resulted in residential development and an increase in population (Fletcher & Kennett 2005:76). In 1994, Wellington Shire was created by the amalgamation of the former Shires of Alberton, Avon and

Maffra, the former City of Sale, most of the former Shire of Rosedale, as well as an area near Dargo which was formerly part of Bairnsdale Shire (Context 2005:39). Stratford was no longer an administrative seat, but retained its importance as a central town for the surrounding farm district (Fletcher & Kennett 2005:76). The town has seen a steady population increase in the 2000s (Victorian Places).

## Thematic context

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

### 5. Transport and communications

- 5.6 Communications

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

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

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

## Place history

The lot on the corner of Tyers and Hobson streets was originally purchased from the Crown by D. Clarke in June 1855. The corner portion was later transferred to the Commonwealth for the purpose of a post office (Township Plan).

Avon District Road Board was formed in 1864 and proclaimed a Shire in 1865 with Stratford as the administrative centre (Context 2005). The first meeting of the Avon Shire Council was also held at the Shakespeare Hotel, on 23 October 1865 (Wilson 1991:76). Court cases in Stratford were originally held in the Shakespeare Hotel (1847) in the 1860s, and Tom Curran's Swan Hotel from 1871.

A letter to the Editor of the *Gippsland Times* (5 May 1882) in 1882 responded to the Government's grant for a telegraph and post office in Stratford. The author further noted the need for a courthouse and police quarters. In 1883 there were various articles published in the *Gippsland Times* that reported on the progress of discussions between the Avon Shire Council and State Departments, concerning the construction of public buildings in Stratford. By July 1883, an Engineer had drawn plans for a complex, comprising a post office, court house and Council chambers, and applications had been made for funding to both the Law and Post Departments (requesting 1,200 pounds from each). The land was leased back to the Crown for 999 years (Barraclough 2012:13).

In April 1884, Engineer George McKerrow received the contract for the construction of the public building, comprising the court house, post and telegraph office and shire offices, for the Shire of

Avon. An article reported in May 1884 that construction of the public buildings was underway. The plan for the building at this date was described as 'a porch standing out and a wing either side with three windows in each. The wing to the left of bank side of the Council Chamber, and the proper entrance is up a lane ten feet wide, then down a passage on the right to the door; not a very grand approach, and is possible this should be remedied before it's too late' (*Gippsland Times* 16 May 1884:14; Barraclough 2012:4, 14).

The buildings were designed by architect J. H. W. Pettit of Sale. A Mr Gough, master builder, was the overseer of the works, for contractors George McKerrow and Mr Waters (bricklayer) (*Gippsland Times*, 4 Jun 1884:15; 10 Oct 1884; 4 Feb 1885).

By October 1884 the buildings were nearing completion. The *Gippsland Times* reported in October 1884 that 'the main structure is a large courthouse measuring 45 x 25 x 21 [feet], a spacious and well-ventilated apartment with the usual appurtenances of offices and rooms at the rear. The eastern wing is occupied by the postal department in which the offices and private quarters of handsome compartments are incorporated, and on the western wing stands the shire hall, with secretary's, contractor's and engineer's offices. The whole buildings cover a very large area of ground, and in total contains 21 rooms allotted as follows: post-office 10 rooms, court-house 5 rooms, shire offices 6 rooms. The external appearance of the offices are grand, and when completed will form an imposing feature to the town' (*Gippsland Times*, 10 Oct 1884).

A floorplan dating to 1885 showed that the original extent of the post office building excluded the two projecting bays to the main elevations (Figure H1). The drawings also showed the detail of interior cabinetry, desks and tables, as well as windows and doors to the porch and the sign board to the facade (no photographic evidence shows this in place) (plans provided by owner Alex Saleta, 2016). There was no verandah and the facade of the post office was originally set back an equal distance from Tyers Street as the council chambers at the north end of the complex (as evident in the current roof form of the original 1885 section of the Post Office).

The buildings were completed by February 1885, 'with the exception of a few trifling items' and were pending approval from the Public Works Department inspector (*Gippsland Times*, 4 Feb 1885). The Shire Council chambers were officially opened in April 1885 (*Gippsland Times* 15 Apr 1885). The court house was also to serve as a place for public purposes, but this appears to have been replaced by the Mechanics Institute which was built in 1889 (*Gippsland Times* 22 Apr 1885; Barraclough 2012:19). The post office was opened in June 1885 (Context 2005). Later additions have been added to the rear (east) of the post office building.

The court house served as a Court of Petty Sessions (Challinger 2001:178). In August 1885, John Bell (of the Bell Brothers of Richmond) received the contract for the court furniture. In 2015, the furniture is held in the collection of the Stratford & District Historical Society (Barraclough 2012:4; 28).

A plan and drawings of the Post Office, that date to 1887 showed a new verandah was proposed, along with a 'New Public Room' under the same roofline, along the Tyers Street facade (Figures H2 & H3). The 1887 drawings showed that a picket fence was present along the south boundary at this date and that a new woodshed and washhouse was also proposed. Another drawing, dated 1900 shows the complex at this date, incorporating the 1887 alterations (Figure H4) (Saleta 2016).

Plans dating to 1899 showed proposed additions to the office and public room of the post office, and the addition of the two projecting gabled-bays that front Tyers and Hobson streets (Figures H5 & H6). The plan showed that the Tyers Street verandah (1887) was to be reduced in length, and part of the Tyers Street facade was to be removed and rebuilt closer to the street, and the west end of the Hobson Street elevation extended outwards (to meet the 1885 section to the east; it appears that the eastern window of the south-facing bay was part of the original 1885 building and incorporated into the new bay). The elevation drawings show the proposed new bays with their timber work to the gabled-ends and brick detail to the openings in the same style as the 1885 building. A 1916 plan showed the

completed c1900 additions, and the resultant layout of the post office space and residence (Figure H7) (Saleta 2016).

A number of early photos exist for the buildings, after the c1900 addition of the gabled-bays to the post office. A photo dating to 1901 (NAA) showed the south and east (rear) elevations of the brick buildings (Figure H8). The roofs were clad with galvanised corrugated iron and note the taller roof of the gabled bays to the post office, in comparison to the lower roof of the original 1884 section of the building. The post office building appeared mostly as it does in 2015, with a gabled bay on the corner, a pair of windows flanking a central door (later altered and replaced with a window), a small hipped-roof porch in the corner, and the long gabled-roof portion (residence) along Hobson Street. The photo showed a second chimney towards the rear of the building (since removed). A picket fence ran along the southern boundary, with a taller fence at the east end. In the background, the roof of the court house was evident, with its three chimney stacks, and the smaller gabled-roof addition to the rear (all as remains in 2015). It appears that a further addition was attached to this section at this date.

A photo dating to 1906 (SDHS) showed the facade (west elevation) of the buildings (Figure H9). The post office section comprised an entrance on both elevations, with double doors and a highlight. The bay between the two sections comprised a verandah, with simple timber brackets against a single (central) supporting timber post (since altered), possibly for the benefit of the residence. To the north of this, the court house building appeared as it does in 2015. The arched windows were evident at the north wing (as evident on the rest of the building; window hood since added). A photo dating to c1914 showed that the building remained as it was in 1906, in clear detail (Figure H10). By 1917, the timber brackets had been removed from the verandah on the facade (west elevation) and the space partially enclosed with trellis (the top portion open) (Figure H11).

A photo dating to 1935 (SDHS) showed the facade of the court house and the northern wing, as they appear in 2015 (except for recent signage) (Figure H12). The court house had the clock to the gabled-end, above the grand entrance, while the northern wing had the three arched windows, with Avon Shire Council notices in two. In front of this, on the footpath, stood a flag pole (remained in the 1950s; since removed).

Figure H13 dating to 1920s-1930s illustrates the post office as a meeting place, and shows that the entrance door facing Hobson Street remained and the render was still unpainted (SDHS).

A photo dating to 1943 (Figure H14) showed that the render and window sills had been painted by this date. The post office entrance facing Tyers Street comprised a panelled timber door below a highlight (since replaced and the light covered) (Figure H7) (NAA).

From the c1950s, a timber fence enclosed a garden area in front of the northern wing (the Council Chambers) (Figure H15). The entrance of the court house comprised a pair of timber panelled doors (since replaced). A telephone box stood in front of the verandah space. Also in the 1950s, an enclosed timber bus shelter stood in front of the post office (since removed) (Figure H16) (SDHS). A plan of the post office in 1952 showed that the building retained the same plan since 1916 (Figure H17) (Saleta 2016).

In 1965, Avon Shire Council moved out of the building, into the new building constructed next door (to the north; serves as the Stratford Library in 2015) (Barracough 2012:4). In 1975 the building ceased to serve as the Stratford Magistrates Court (Challinger 2001:178; Barracough 2012:26). The court house building later served as the Stratford Library and was later occupied by the historical society (1978-1980). In the late 1990s, the court house and Council Chambers building (excluding the post office) was sold to private owners, who opened a theatre (c1997). In 2015 it is occupied by an art gallery, cafe and gift shop (from 2009) (Barracough 2012:4).

A photo dating to 1984 (SLV) showed mature pines in front of the northern wing (the former Council Chambers), and the flagpole had been removed (Figure H18). By this date, the verandah space in between the two buildings had been enclosed (as appears in 2015). The entrance doors to the court

house at this date were those that remain in 2015. By 1998, the post office entrance facing Hobson Street (at the centre of the gabled-bay) had been altered to a window (Figure H19). It appears that the timber picket fence along the south boundary remained in 1998 (in 2015, it remains at the porch entrance only) (Victorian Places).

### John H. W. Pettit

John Henry W. Pettit was a prominent architect based in Sale during the late nineteenth century (*Gippsland Times*, 23 April 1870:2). Pettit arrived in Gippsland in 1854, after a stay in the goldfields and in Melbourne and Dandenong. Moving to Sale, he worked as an architect and surveyor, appointed as the superintendent of works for government roads and bridges (AAI, record no. 3683; Kerr 1992:622). One of Pettit's earliest commissions was the Carpenter Gothic Christ Church at Tarraville (1856), designed with surveyor George Hastings.

He designed a small number of houses and hotels in the 1880s and 90s in Sale (AAI) and planned the design of the Sale cemetery. He was also involved with the Swing Bridge at Longford (AAI, record no. 42575). Pettit is known to have designed (sometimes in collaboration with other local architects) the former Borough of Sale Municipal Offices at Sale (1863-6) in the Classical style, St Mary's Catholic Church in Maffra (1870), St Brigid's Catholic Church in Cowwarr (1870), the Catholics Bishop's Residence and Presbytery in Sale (1879) and the civic complex at Stratford comprising the court house, council chambers and post office (1884-5). Pettit died in Sale in 1896 (AAI, record no. 3685).

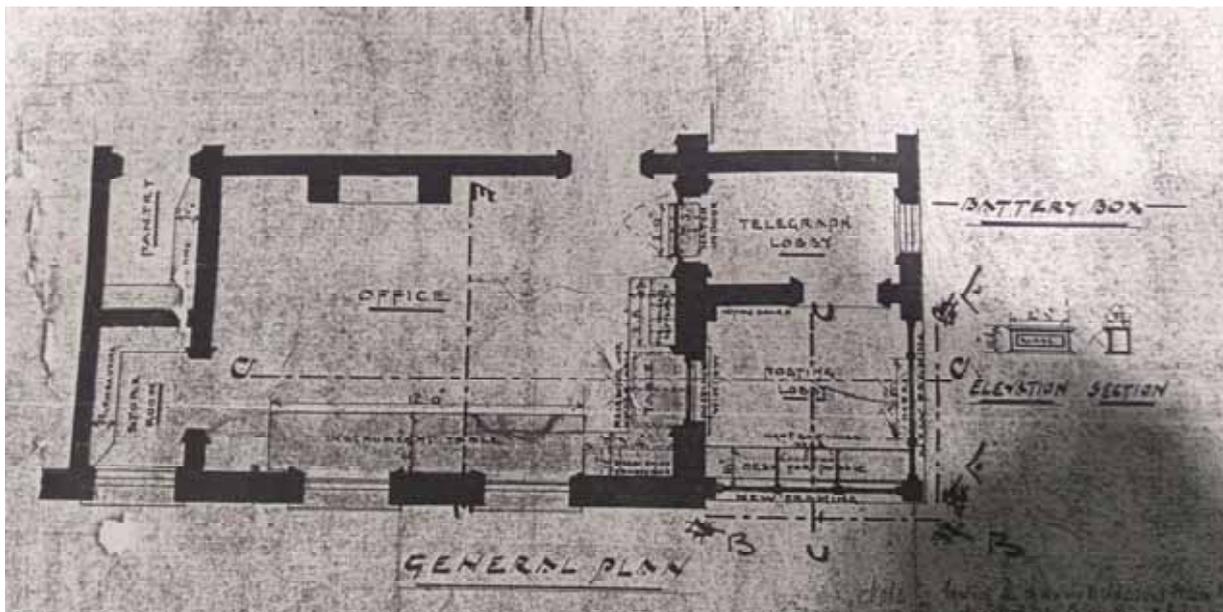


Figure H1. Floorplan dating to 1885 that showed that the original extent of the post office building, which excluded the verandah and the two projecting bays to the main elevations (built 1900) (Saleta 2016).

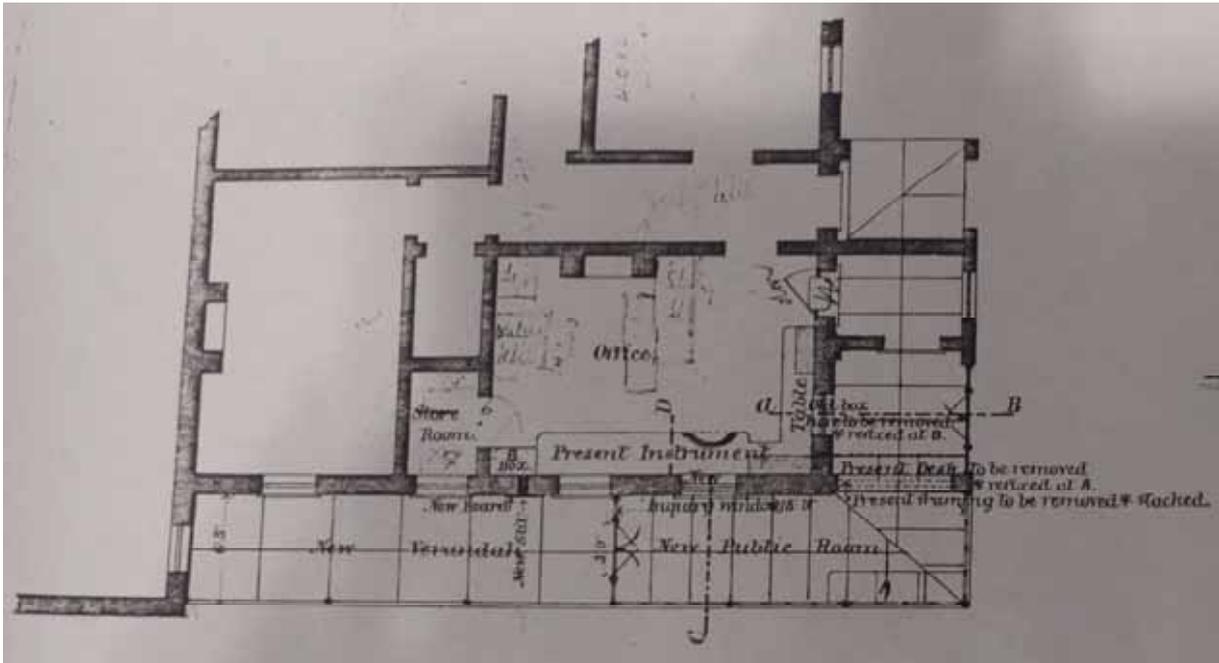


Figure H2. Plan dating to 1887 that showed a new verandah was proposed, along with a 'New Public Room' under the same roofline, along the Tyers Street facade (Saleta 2016).



Figure H3. 1887 drawings of the facade (left) and south elevation fronting Hobson Street (right), showing the proposed new verandah construction and new 'public room' to the corner, to be built under the same roofline (Saleta 2016).



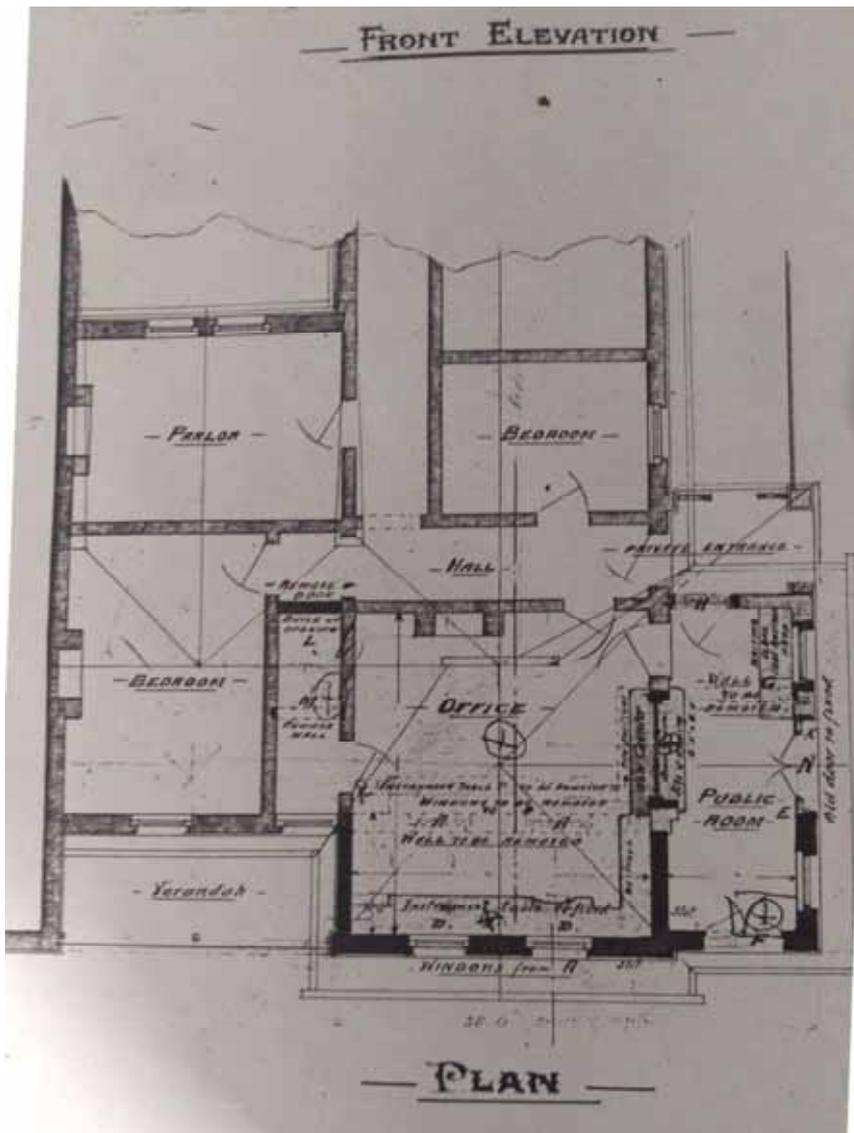


Figure H5. Plan dating to 1899, showing the proposed extension to the office space and public room, to form the two gabled-bays (Saleta 2016).



Figure H6. 1899 drawings of the proposed new gabled-bays to Tyers and Hobson streets, with their taller roof forms (Saleta 2016).

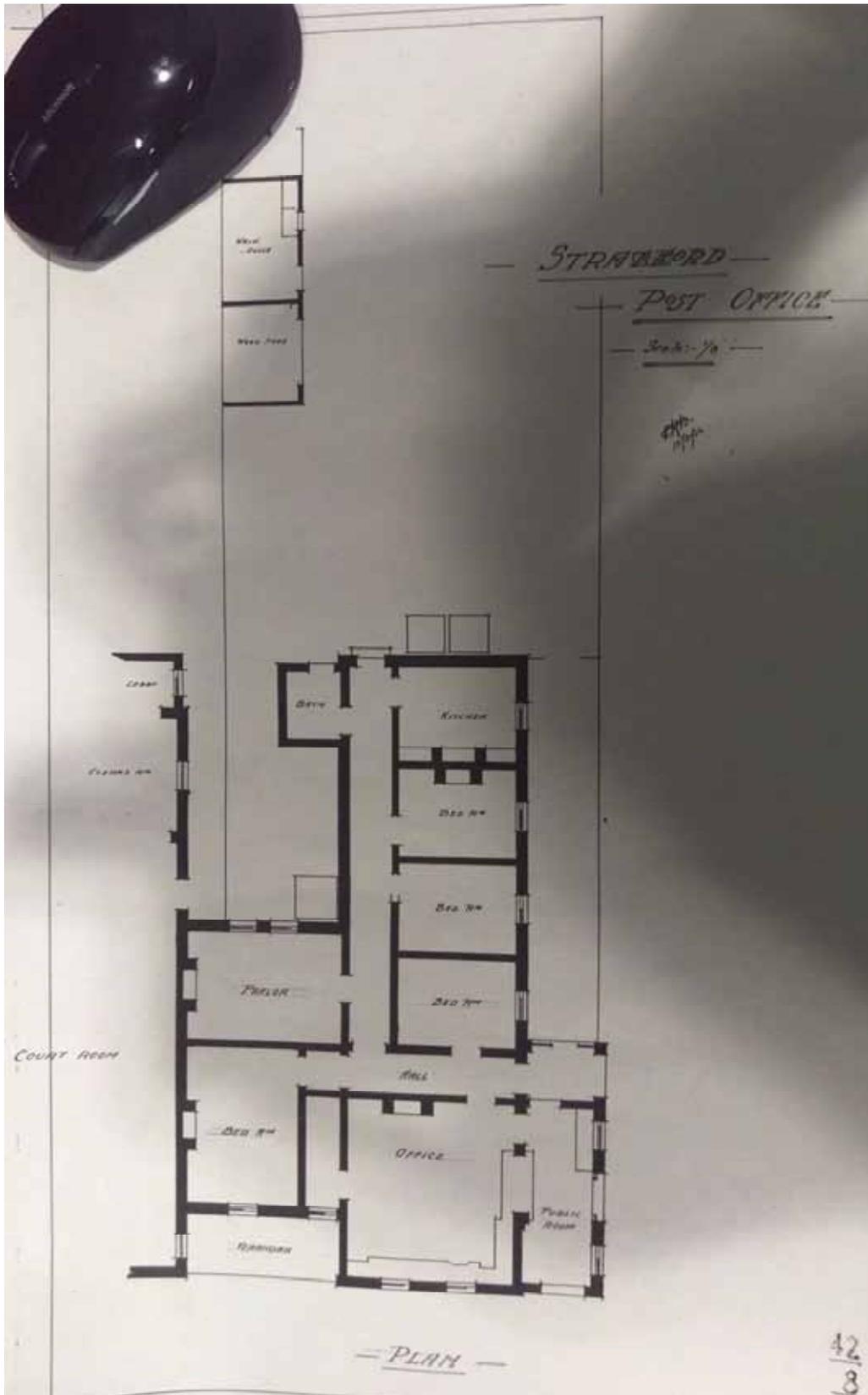


Figure H7. Plans dating to 1916 that showed the plan of the post office after the c1900 additions to the office and public room (Saleta 2016).



Figure H8. The south elevation of the post office section in 1901, and the rear (east elevations of the complex) (NAA).



Figure H9. Photo dating to 1906, showing the facade of the post office, court house and Council chambers and picturesque skyline. Note all the roofs are unpainted galvanised corrugated iron, and the verandah and projecting gabled bays of the post office (SDHS).



Figure H10. Photo of the complex dating to c1914 (between World War I and the early 1920s) (SDHS).



Figure H11. Photo dating to 1917. The timber brackets had been removed from the verandah between the post office and court house, and the space partially enclosed by a trellis (SLV).



Figure H12. The facade of the court house and the northern wing in 1935. A flag pole stood on the foot path (SDHS).



Figure H13. Photo dating to 1920s-1930s. The post office as a meeting place, and entrance door facing Hobson Street remained and the render was still unpainted (SDHS).



Figure H14. Photo dating to 1943 showing render and window sills have been painted. (NAA).



Figure H15. The complex c1950s, with a telephone box to the right in front of the post office, flag pole and fenced garden in front of the Council chambers (SDHS).



Figure H16. The complex in c1950s, with the bus shelter in front of the post office (SDHS).

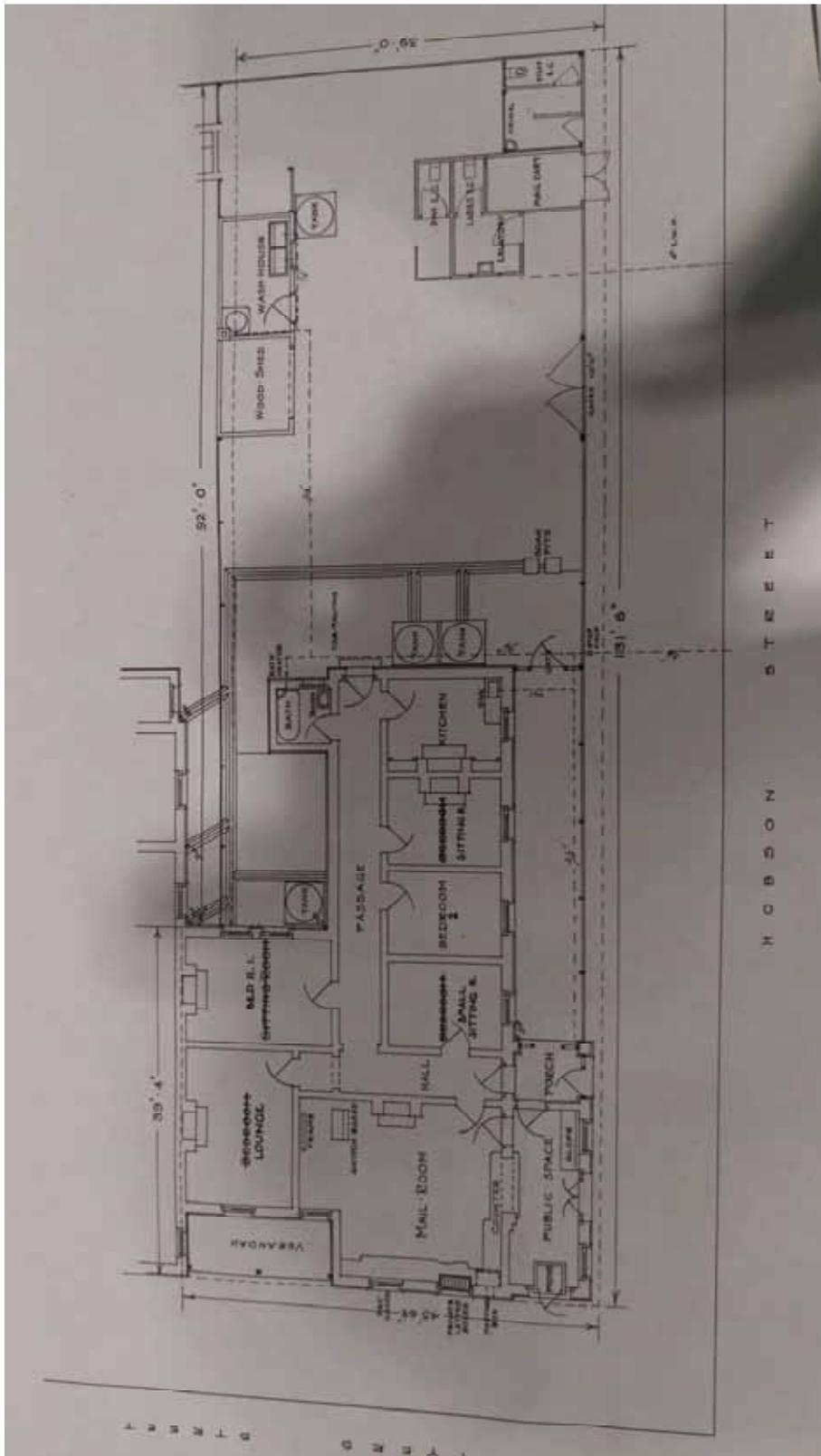


Figure H17. Plan dating to 1952 showing the extent of the post office building and use at this date (Saleta 2016).



Figure H18. The facade in 1984. The verandah between the court house and post office had been enclosed, with windows to the top portion (SLV).



Figure H19. View from a distance in 1998. The southern entrance to the post office had been altered to a window by this date (Victorian Places).

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## Description

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

The civic complex on the corner of Tyers and Hobson streets was built in 1884-1885 comprising (north to south) council chambers, a court house and post office with an attached residence. The complex was built in a Victorian Free Classical style, designed by architect J. H. W. Pettit. The post office underwent two stages of additions. A verandah was added in 1887 (remains in part) along the Tyers St facade) and the two gabled-bays were added c1900, in the Queen Anne style.

**Figure D1.** The complex comprises both hip and gabled roofs of varying pitches, all clad with (non-original) galvanised corrugated iron. The buildings are constructed of handmade red-brick, with tuck pointing to the Tyers and Hobson street elevations, including the chimneys. Stylistically, the sections either side of the courthouse are visually linked together by corbelled courses of brickwork that run horizontally below the eaves and at the tops of the windows, extending over the voussoirs of each window. The Tyers Street facade has a rendered (overpainted) plinth, while the side elevations have a brick plinth. The windows are single double-hung sash timber windows with square or segmental-arched heads and radiating red-brick voussoirs, and rendered (overpainted) sills.

**Figure D2.** The taller, single storey **court house** is located at the centre of the complex. It has a gabled roof with bold machicolation (corbelled-brick brackets originally used to pour boiling water, arrows etc onto enemies below) to the eaves of the gabled end and a large clock. Two tall corbelled-red brick chimneys stand on the northern roof plane, with another two on the southern plane, and a squat version at the east end of the building. An imposing Classical aedicule in light coloured render (overpainted), with prismatic rustication surrounding the single round arched doorway dominates the symmetrical façade, as the entrance to the courthouse (the entrance doors, which are clearly visible in Fig H5, have been replaced). There are large segmental-arched windows to the side elevations at ground level, with smaller square-headed windows to the side elevations at the higher level. The 1884-1885 court house is in very good condition and has a very high degree of integrity.

The single-storey **council chambers** are located at the north end, with an entrance off the north elevation. The section fronting Tyers Street has a hipped roof and three one-over-one double-hung timber sash windows to the facade (the window to the right is covered by a sign, and a modern hood has been attached to the window on the left). A number of modern signs have been attached to this section of the complex. The 1884-1885 council chambers have a high degree of integrity and are in good to fair condition.

**Figure D3.** The north elevation comprises an entrance to the front section of the council chambers. The rear section of the council chambers has a gabled roof with eaves flush with the wall.

**Figure D4.** The rear section of the north elevation has a number of openings, including six-over-six timber windows and a timber paneled door with a highlight. There is a corbelled-red brick chimney to this section.

**Figure D5.** The single-storey **post office** is located on the corner to the south, with a complex composition of transverse gable roofs. Two prominent gabled bays front Tyers and Hobson streets; these were built c1900 and have a taller roof than the original 1885 building. Their jettied gabled ends have rough-cast render and timber strapping, creating a half-timbering effect. The Tyers Street bay has two timber one-over-one double-hung sash windows. To the right of this is an entrance to the public post office rooms (with modern doors). The post office has a high - medium degree of integrity and is in good condition.

The section joining the post office and court house now holds the post boxes. It is covered by the 1887 skillioned-roof verandah and is enclosed by a rendered wall with louvered windows to the top portion (this wall was built by 1984). This verandah space was originally open, supported by a single timber post with timber brackets (see Figures H3-H7 & H9).

**Figure D6.** The south elevation of the post offices comprises the second gabled bay and the long elevation of the residence to the rear. The roof of the residence has one tall corbelled-brick chimney. The second gabled bay of the post office that fronts Hobson Street has two one-over-one double-hung sash windows. At the centre is a window, in an opening that originally held a door to the public room of the post office (altered between 1943 and 1998, see Figure H10). To the right (east) of this is a porch, supported by an original brick pier, that covers two entrance doors; to the post office and residence. The door to the left is a paneled timber door, while the entrance to the residence has a highlight (the door is not visible behind a modern security door). The early (possibly original) timber picket fence remains beneath the porch (since replaced along the rest of the boundary with a modern metal fence). The residential section (east end) comprises four single one-over-one double hung sash windows to the south elevation.

**Figure D7.** The view from the east shows the rear sections of each building in the complex. It appears that additions (which may date to a later period) have been constructed to the rear of each building, most of which have gabled roofs. To the rear of the post office is an addition with corrugated fibro-cement roof cladding. To the rear of the court house is a weatherboard addition with a gabled roof. An aerial also indicates that additions have been built at the rear of the council chambers (the date of these additions has not been confirmed).



Figure D1. The main elevations of the (left to right) council chambers, two-storey court house and post office with the attached residence to the rear. Stylistically, the buildings are tied together by corbelled courses of brickwork that run horizontally below the eaves and at the tops of the windows, extending over the voussours of each window.



Figure D2. The council chambers (left) and the two-storey court house with the dominant Classical portico, clock and bold corbelled brackets to the eaves.



Figure D3. The north elevation of the council chambers.



Figure D4. The north elevation of the council chambers, towards the rear, with its six-over-six timber windows.



Figure D5. The main elevations of the post office, and the verandah to the left (with later in-fill). The two jettied gabled-ends have roughcast render and timber strapping, creating a half-timbering effect. Note the historic picturesque skyline of roofs and chimneys.



Figure D6. The south elevation of the post office and residence to the rear. The entrance at the centre of the gabled-bay has been altered to become a window. A section of the early (possibly original) fence remains beneath the porch. Note the historic picturesque skyline of roofs and chimneys.



Figure D7. The rear (east) elevations and the complex of historic roofs, which are a significant feature when viewed from Hobson Street.

### *Sources*

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

## Comparative analysis

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

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

## Management Guidelines

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

1. Additions and new buildings
  - 1.1. Retain clear views of the Tyers Street and Hobson Street elevations.
  - 1.2. New structures should be restricted to the rear of the property and concealed behind the heritage fabric when viewed from Tyers Street.
  - 1.3. New extensions/structures which can be seen from Hobson Street should have similar gable roofs of similar pitch to the historic places and clad in galvanized corrugated iron (not Zinalume or Colorbond), so that the structures are not contrasting with the complex of historic roofs, which are a significant feature when viewed from Hobson Street.
  
2. Accessibility
  - 2.1. If ramp is required, use a removable ramp similar to the one installed in at the former church in Hobson St, which is ideal as it does not damage the historic steps, is removable and allows good air flow underneath. The ramp should not be solid concrete, rather, a metal framed ramp which allows air to flow under it, to ensure the subfloor vents of the building are not obstructing good airflow under the floor which will allow the wall structure to evaporate moisture and reduce termite and rot attack to the subfloor structure and damp in the brick walls. Ensure water drains away from the subfloor vents, and walls and the gap between the wall and the ramp remains clear of debris. Insert additional sub floor vents if the ramp has blocked any of them. The hand rails on the ramp should not be a feature, which would detract from the architecture. Plain thin railings painted in the same colour as the walls, so that they blend in, would be appropriate.
  - 2.2. Metal bannisters can be installed at the front steps. They are functional and minimalist and they have a minor visual impact on the architecture and therefore they are a suitable design for an accessible addition.
  
3. Reconstruction and Restoration.
  - 3.1. The window sills, rendered plinth, and aedicule entry have been painted, however, these architectural features were not designed to be painted, see Figures H8-12. They were a light coloured unpainted render. It is strongly recommended that the paint be removed chemically (never sand, water or soda blast the building as this will permanently damage the bricks, mortar and render and never seal the bricks or render as that will create perpetual damp problems.) Removal of the paint will not only restore the elegance of the architecture, but it will remove the ongoing costs of repainting it every 10 or so years. However, if it is decided to repaint the render, it should be one colour only (do not paint the base a different colour) and closely resemble the colour of new render.
  - 3.2. If an opportunity arises, consider restoring and reconstructing:
    - 3.2.1. The external timber doors as shown in the 1885, 1887 and c1900 drawings.

- 3.2.2. The original 1887 verandah on the Tyers Street elevation of the post office; that is, remove the infill wall and reconstruct the timber column and brackets of the area shown in the c1900 drawings between the Queen Anne gable end and the 1885 building.
- 3.2.3. If the post office ceases to operate as a post office, remove the post boxes and restore the walls.
- 3.2.4. New spouting should be ogee profile and downpipes should be round profile.
- 3.2.5. Replace the metal palisade fence with a timber picket fence to match the one shown in Figures H8 and H10, and the timber gate on the south side of the post office.
- 3.2.6. Remove the recent window hood on the Tyers Street window of the council chambers and use a thermally efficient internal roller blind that is semitransparent to allow light in and to see out, or similar internal method of controlling the heat and light.
- 3.2.7. To avoid more damage to the brick walls signs should be attached in such a way that they do not damage the brickwork. Preferably fix them into the mortar rather than the bricks.

#### 4. Care and Maintenance

- 4.1. Obtain a copy of "Salt Attack and Rising Damp" by David Young (2008), which is a free booklet available for download from Heritage Victoria website. It is in plain English, well illustrated and has very important instructions and should be used by tradesmen and Council maintenance staff. Further assistance is available from the Shire's heritage advisor.
- 4.2. The roofs were originally unpainted galvanized corrugated iron (not Zinalume or Colorbond) and this cladding should be used for replacement cladding, when required.
- 4.3. The timber windows and fascia boards were originally in a dark colour, which may be determined with paint scrapes. The colour was most likely similar to Solver Deep Indian Red, or Leaf Brown.
- 4.4. The gable ends of the post office had light coloured timber bargeboards and strapwork, and the roughcast render behind them, was a darker colour.
- 4.5. Damp:
  - 4.5.1. There are many signs of damp in the walls, particularly the those of the former council chambers (now a café) and they include: lime mortar falling out of the joints, patches with grey cement mortar, or the timber floor is failing, it is imperative that the drainage is fixed first. This may involve the lowering of the ground outside so that it is lower than the ground inside under the floor, installation of agricultural drains, running the downpipes into drainage inspection pits instead of straight into the ground. The reason for the pits is that a blocked drain will not be noticed until so much water has seeped in and around the base of the building and damage commenced (which may take weeks or months to be visible), whereas, the pit will immediately fill with water and the problem can be fixed before the floor rots or the mortar falls out, the bricks start to crumble, and the building smells musty.
  - 4.5.2. The north wall of the council chambers has the most evidence of severe damp. This would be exacerbated by watering plants near the wall, and if a concrete floor has been inserted inside the building or a concrete path on the outside. Refer to the manual, by David Young, listed below for a full explanation of the problem and how to fix it. Water falling or seeping from damaged spouting and down pipes is also causing severe and expensive damage to the brick walls.
  - 4.5.3. Ensure good subfloor ventilation is maintained at all times to reduce the habitat for termites and rot of the subfloor structure. Subfloor ventilation is critical with solid masonry buildings. Check that sub floor vents are not blocked and introduce additional ones if necessary. Ensure the exterior ground level is 250mm or more, lower than the ground level inside the building. Good subfloor ventilation works for free, and is therefore very cost effective. Do not rely on fans being inserted under the floor as these

are difficult to monitor, they will breakdown as they get clogged with dust, etc, and there are ongoing costs for servicing and electricity.

- 4.6. Never install a concrete floor inside a solid masonry building as it will, after a year or so, cause long term chronic damp problems in the walls. Do not install a new damp proof course (DPC) until the drainage has been fixed, even an expensive DPC may not work unless the ground has been lowered appropriately. This building recently had a chemical damp proof course injected into the walls as the drill holes are visible along the Tyers Street walls of the courthouse and council chambers, just above the rendered plinth.
- 4.7. Never seal solid masonry buildings, they **must be able to evaporate water** which enters from leaking roofs, pipes, pooling of water, storms, etc. Use appropriate cleaning materials, agents and methods, as recommended by the Shire's heritage advisor. The biggest risk to solid masonry buildings is permanent damage by the use of cleaning materials, agents and methods. Sand and water blasting removes the skilled decorative works of craftsmen as well as the fired surface on bricks and the lime mortar from between the bricks. It is irreversible and reduces the life of the building due to the severe damp that the damage encourages.
- 4.8. Never use cement mortar, always match the original lime mortar. Traditional mortar mixes were commonly 1:3, lime:sand. Cement is stronger than the bricks and therefore the bricks will eventually crumble, leaving the cement mortar intact! Lime mortar lasts hundreds of years. When it starts to powder it is the 'canary in the mine', alerting you to a damp problem – fix the source of the damp problem and then repoint with lime mortar.
  - 4.8.1. Remove the dark grey patches to the mortar joints. This is cement mortar which will damage the bricks and longevity of the walls. Repoint those joints with lime mortar. The mortar is not the problem it is the messenger.
5. Signage
  - 5.1. Ensure all signage is designed to fit around the significant architectural design features, not over them.
6. Services
  - 6.1. Ensure new services and conduits, down pipes etc, are not conspicuous. To do this, locate them at the rear of the building whenever possible, and when that is not practical, paint them the same colour as the building or fabric behind them or enclose them behind a screen the same colour as the building fabric, that provides adequate ventilation around the device. Therefore if a conduit goes up a red brick wall, as is the case on the south façade of the post office, it should be painted red, and when it passes over say, a cream coloured detail, it should be cream.

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



#### KEY

- Recommended addition to existing Heritage Overlay (HO50)
- Existing Heritage Overlay
- Title boundary

**Court house (former), council chambers (former) and post office and residence  
64-66 Tyers St, Stratford**

Project: Wellington Shire Stage 2 Heritage Study

Client: Wellington Shire Council

Author: Heritage Intelligence Pty Ltd

Date: 12/2/16

#### Sources

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