Locality:	**YARRAM**
Place address:	**5 BUCKLEY STREET**
Citation date	2016
Place type (when built):	Church, Presbytery
Recommended heritage protection:	Local government level Local Planning Scheme: Yes Vic Heritage Register: No Heritage Inventory (Archaeological): No
Place name:	**St Mary's Catholic Church and Presbytery**

Architectural Style:	Federation Romanesque and Post War Romanesque Revival (church); Postwar Moderne (presbytery)
Designer / Architect:	A. A. Fritsch (church)
Construction Date:	1915, 1960s (church); 1954 (presbytery)

Statement of Significance

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

What is significant?

St Mary's Catholic Church and Presbytery at 5 Buckley Street, Yarram, is significant. The original form, materials and detailing of the exterior and interior of the church as constructed in 1915 and the 1960s are significant. The original form, materials and detailing of the presbytery as constructed in 1954 are significant.

Later outbuildings, and alterations and additions to the buildings are not significant, including the c1960s fence to the boundary and the garage to the presbytery.

How is it significant?

St Mary's Catholic Church and Presbytery are locally significant for their historical, social and aesthetic values to the Shire of Wellington.

Why is it significant?

St Mary's Catholic Church and Presbytery are **historically and socially significant at a local level** as they represent the development of Yarram following the release of private land for sale in the town, which became a commercial and social centre for the surrounding dairying and grazing district and the seat of local government. The presbytery represents the further growth of the town in the 1950s, when the Housing Commission and several housing co-operatives built many new homes in Yarram. The first Catholic Church in Yarram opened on Church Road in November 1883 (since demolished), and the first presbytery built nearby (remains). On 13 April 1885, a school opened in association with St Mary's. The existing St Mary's Catholic Church was built in 1915, designed by Diocesan Architect A. A. Fritsch. The original 1915 building was five bays in length with a tower, but excluded a spire. A feature of the church is the statue of the Virgin Mary, inserted in the niche at the top of the facade, which was donated by J. J. O'Connor in memory of his wife. In 1954, the existing presbytery and garage were built, on the former site of the school which moved to the other side of Buckley Street at this date. Major additions to the 1915 church were built in the early 1960s, comprising the entire west end, projecting rooms off the centre of the side elevations and the spire to the tower. The boundary fence also appears to have been constructed at this date. The church is significant for its association with Diocesan Architect A. A. Fritsch, who was a proponent of the Romanesque style (Criteria A, G & H)

St Mary's Catholic Church is **aesthetically significant at a local level** as a substantial and very fine example of a 1915 Federation Romanesque church in the Shire. The style is evident in the simple massing, parapeted gables, large plains of face-brick to the walls and the semi-circular-arched openings, particularly the bold round-arches to the façade with alternating bands of render and face-brick. Also notable is the dominant tower and its details (to the 1915 extent), gabled roof clad with slate, tuck pointed red brickwork, two-tiered brick plinth, rendered dressings and coping to the exterior, the statue of the Virgin Mary in the niche to the façade, the bold engaged piers flanking the entrance, buttresses and the narrow round-headed windows with leadlight to the side elevations. Also significant is the small room projecting off the east end of the south elevation, with its round window. The 1960s extension is aesthetically significant for the successful and respectful integration of a massive extension to the 1915 church, which has retained the majority of the original fabric, whilst introducing new work which harmonises with the 1915 building by the use of similar materials, height, roof form, solid to void and window fenestration, yet it is clearly different to the original design on the exterior. However, the interior continues the original barrel vaulted ceiling and its decorative details through to the new apse and side chapels, creating a new and gracious space.

Subtle differences between the 1915 building and the 1960s additions can be seen in the interior, by way of the changes in the style of the lead light windows and openings. The interior of the church is significant. The interior space and historic finishes of the nave are imbued with the rituals and aesthetics associated with worship, marriages, christenings and funerals. The church is aesthetically significant as an architectural landmark in Commercial Road, which is the main street of Yarram. (Criterion E)

The 1954 Presbytery is **aesthetically significant at a local level a**s a fine and intact representative example of a Postwar Moderne residence constructed of bold tapestry bricks, designed with a strong horizontal emphasis. The brickwork features dark brick quoining to the corners and openings and a dark brick plinth, below a shallow-pitched hip-and-gabled roof clad with terracotta tiles. The house has groups of windows with a horizontal emphasis, each with horizontal glazing bars to the top sashes. Also significant is the flat-roofed entrance porch with its wrought iron pillar. (Criterion D)

Statutory Recommendations

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

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

Map of recommended boundary for Heritage Overlay

KEY

Recommended for Heritage Overlay

Title boundary

St Mary's Catholic Church and manse
5 Buckley St, Yarram

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

History

Locality history

The Tarra Creek pastoral run was taken up in the 1840s, in the area that now encompasses the Yarram township. In the early 1850s, John Carpenter built a flour mill and sawmill near the Tarra River, upon which a bridge was soon built. A small township began to develop on private land on the west side of the River, which was first named Barkly, after Victorian Governor Sir Henry Barkly. However, the small township soon became known as Yarram Yarram; the parish name. Yarram is an Aboriginal word though to mean 'plenty of water' or 'billabong'. The town would be called Yarram Yarram until 1924 (Fletcher & Kennett 2005:79; YDHS website)

Yarram was part of the first Shire established in Gippsland – Alberton Shire established 1864 – where a District Road Board was formed in 1855 (Context 2005:38). In 1857, the first store was opened in the town of Yarram Yarram by Charles Devonshire. Soon other stores were established as the town grew, including a shanty on the site of the Yarram Hotel. The development was a result of the marketplace located in Yarram, which served local farmers who preferred the location over the more distant Port Albert (YDHS website). The first mechanics' institute was built in 1860 and a school opened in 1861. All communication during this period was via Port Albert to the south (Fletcher & Kennett 2005:80).

Yarram's growth was constrained by the release of private land for sale. Development within the town gained momentum from the 1880s, with town allotments purchased from private landholders (Fletcher & Kennett 2005:80). One such developer was James Nicol, who owned the land east of Commercial Road, between (just north of) Gipps Street and James Street. Nicol subdivided the land and sold town allotments from 1889. By the 1890s, Yarram had established itself as a commercial centre, servicing an extensive dairying and grazing district. The Yarram Butter Factory (1891) was a major component of the industry in this area of the Shire (Context 2005:12, 38). The township of Yarram Yarram was gazetted in 1893 and in 1897 the Alberton Shire offices were relocated to Yarram, establishing the southern town as a seat of Government (Context 2005:38; YDHS website).

From the early 1900s, large areas of land were selected in the Strzelecki Ranges to the north and west of Yarram for dairying, supplying cream to the butter factory. By 1903, Yarram Yarram also had a Shire hall, four churches, the Commercial and Yarram hotels, Masonic and Rechabite Lodges and a state school. At the centre of the pastoral district, Yarram remained the cattle market for southern Gippsland (*Australian handbook* 1903). The Yarram courthouse opened in 1908, the hospital was officially opened in 1914 and a higher elementary school was established in 1918. In 1921, the Great Southern railway Line from Melbourne reached Yarram (Context 2005:30, 41, 44). The Forests Commission established an office in Yarram in 1945 to manage the reforested lands in the region. From the 1950s, the Housing Commission and several housing co-operatives built many new homes in Yarram. However, the town was affected by the decline of rural industries in the 1970s. The milk factory and railway line closed in 1987 (Fletcher & Kennett 2005:80).

In 1994, Wellington Shire was created by the amalgamation of the former Shires of Alberton, Avon and Maffra, the former City of Sale, most of the former Shire of Rosedale, as well as an area near Dargo which was formerly part of Bairnsdale Shire (Context 2005:39). The town continues to serve as an important regional centre. It is also the location of the regional headquarters for the Department of Natural Resources and Environment (Fletcher & Kennett 2005:80).

Thematic context

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

9. Developing Cultural Institutions and Way of Life

- 9.1 Religion

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

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

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

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

Place history

Church

The first Catholic Church in Yarram opened on Church Road in November 1883, designed by architect James Campbell (since demolished). A Catholic presbytery was built to the west of the church (remains at 25 Tarra Valley Road). On 13 April 1885, a school opened in association with St Mary's (Adams 1990:124).

The existing St Mary's Catholic Church was built in 1915 on land donated by Patrick Brennan. The construction cost 3,000 pounds, with a cost of 2,000 pounds for furnishings. A feature of the church is the statue of the Virgin Mary, inserted in the niche at the top of the facade, which was donated by J. J. O'Connor in memory of his wife (YDHS). A memorial stone on the facade of the church states that it was blessed by The Most Reverend Patrick Phelan D. D., Bishop of Sale, on 10 October 1915. It notes that the Pastor at this date was the Reverend P. Sterling, that the architect of the church was A. A. Fritsch F.R.V.I.A and the builders were F. & E. Deague.

The church was completed and officially opened on 27 February 1916, by the Bishop of Sale (Adams 1990:200). The church and tower was initially constructed with a five bay nave, built of local bricks with a slate roof. The spire of the tower at the north end of the facade was built at a later date. Californian pine was used on the interior for the sanctuary, communion rails and confessionals (YDHS; Adams 1990:200).

A souvenir postcard (SLV) dating to the opening of the church on 27 February 1916, showed Fritch's architectural drawings of the church at its intended full extent (Figure H1). The sketch showed the facade of the church and entrance (as built) with the tower (the base of which was initially built) and Fritch's design for the spire (which was never built), but a different design was later constructed. The nave shown was seven bays long (only five were constructed), with projecting rooms (vestries) off the rear of the side elevations and a chancel at the west end (not built). The side elevation comprised narrow bays with tall semicircular-arched windows and decorative render (as was constructed).

An early photo (c1915; Figure H2) showed people posing in front of the church, and on top of the entrance porch, even looking out of the window where the glass had apparently not yet been installed

(SLV). The facade appeared as it does in 2015, except that the Virgin Mary and glazing had not yet been installed. The small projecting room was evident on the south elevation (just behind the facade) with its round window. The tower had been constructed to the height of the roof by this date (tower spire built at a later date). A cross was evident at the peak of the roof, above the niche for the Virgin Mary. The property remained unlandscaped at this date.

A second early photo (c1916; Figure H3) showed the original extent of the church (PROV). The facade and north elevations were evident in the photo. The original lead light arrangement in the large window was evident (since replaced). The nave consisted of five bays, with a timber addition constructed at the apse end. The fourth bay on the north elevation comprised a small round window above an entrance door (a small room was later constructed off this bay).

In 1918, land was purchased for a convent (location not known), which was probably associated with the opening of the new St Mary's Catholic School in 1918 (YDHS). In 1951, the Catholic Church in Yarram celebrated the centenary of the first service held in Yarram (Adams 1990:270).

Major additions to the church were constructed in the early 1960s. A stone noted that the 'extensions to this church were blessed by his Lordship The Most Reverend Patrick Francis Lyons, D. D., Bishop of Sale on 16 June 1963. It notes that the Parish Priest at this date was the Reverend E. Hynes. These later additions comprised the construction of the entire west end of the church (beyond the five original bays) large projecting rooms, and the small projecting rooms off the centre of each side elevation (as evident in the brickwork). A ramp and metal balustrade has been constructed at the entrance of the church. The front leadlight window was replaced. It is thought that the spire to the existing tower was also constructed at this date (St Mary's Parish 1992:17).

The interior of the church comprises a large barrel vault ceiling. It appears that the original decorative plasterwork was carried through to the 1960s additions.

Presbytery

A new St Mary's Primary School was established in 1918, by the Sisters of St Joseph of the Sacred Heart, on the site that is now occupied by the Catholic presbytery. In 1954, when the presbytery was built, the school was moved to its current site, on the north side of Buckley Street. The original school buildings (moved to the new site) were destroyed in a fire in 1992 (St Mary's PS).

The large presbytery and garage north of the church, both built in the same style, were built in 1954. The foundation stone of the presbytery notes that it was blessed by the Most Reverend R. Ryan D. D., C. M., Bishop of Sale on 19 December 1954. The Parish Pastor at this date was Reverend E. Hynes. H. C. Hodson was the builder of the presbytery.

Mature trees are located within the grounds of the church and presbytery, some of which appears to date to the 1960s.

The property is bound by a c1960s red brick and wrought iron fence, to the north and east boundaries, with pedestrian and vehicular gates at the entrance to both the church and presbytery.

A. A. Fritsch, architect

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

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

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

Figure H1. A souvenir postcard dating to the opening of the church on 27 February 1916, showed Fritch's architectural drawings of the church at its intended full extent. The sketch showed the facade of the church and entrance (as built) with the tower (the base of which was initially built) with a different spire as to what was later constructed (SLV, Image No: pc000175).

Figure H2. An early photo (c1915) showed people posing in front of the church, and on top of the entrance porch, even looking out of the window where the glass had apparently not yet been installed. The statue of the Virgin Mary has not been placed in the niche. The spire of the tower had not yet been constructed (SLV, Image No: pc000176).

Figure H3. A second early photo (c1916). The original stained glass arrangement in the large window was evident (since replaced). The statue of the Virgin Mary has not been placed in the niche. The nave consisted of five bays, with a timber addition constructed at the apse end (PROV VPRS 12800 P1 H 5534).

Sources

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State Library of Victoria (SLV), picture collection, image nos. pc000175 & pc000176, <http://www.slv.vic.gov.au/>, accessed 25 January 2016.

St Mary's Parish (1992), *Companions on the journey, 1892-1992*, Yarram [Vic.].

St Mary's Primary School (PS), 'Our school', <http://www.stmyarram.catholic.edu.au/> accessed 25 Jan 2015.

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

Yarram & District Historical Society (YDHS) collection: historical information and photos generously provided by Cate Renfrey, Nov 2015. Including the booklet 'Heritage Trail along Commercial Road, Yarram' & website, 'The history of Yarram & District', <http://home.vicnet.net.au/~ydhs/history%20of%20yarram.htm>, accessed 16 February 2016.

Description

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

St Mary's church and presbytery are located on the west sides of Commercial road, north of the main town centre of Yarram. The buildings front Commercial Road and are set back within a landscaped setting. A number of the trees on the grounds appear to date to the early 1960s. St Mary's church was built in 1915 and reflects the Federation Romanesque style, with substantial brick additions constructed in the Post War Romanesque Revival style in the early 1960s. The tapestry brick presbytery and garage were built in 1954 in the Postwar Moderne style.

Church

Figure D1. St Mary's Catholic Church is a very large church constructed of tuck pointed red brick walls, steep slate clad roof, with a two-tiered plinth to the original 1915 building. The facade comprises a parapeted gable with a niche at the top of the gabled end holding a statue of the Virgin Mary. The church has decorative rendered details and coping to the parapeted gables, forming horizontal bands across the facade and side elevations, and to the openings. A dominant element of the facade is the two semi-circular arches; the first is at the centre of the facade containing (modern, probably 1960s) leadlight. The second smaller arch is formed over the entrance below, framed by two large engaged columns with bold rendered caps. The two large arches have alternating bands of render and face-brick to the arch, reflecting the Romanesque style. To the right of the facade is a large square tower, with narrow openings to each face. The central portion of the tower has a recessed

section with brackets to the top, essentially forming engaged piers to the corners. The spire (above the bold cornice moulding) was constructed in the early 1960s in Post War Romanesque Revival.

The south elevation has a small room just behind the facade with a parapeted gable, slate roof and round window to the east side. This room was constructed in 1915.

The 1915 church is in very good condition and retains a high level of integrity, and the 1963 additions are in excellent condition and have a very high level of integrity.

Figure D2 & D4. The gabled-roof is clad with slate, with a row of bold brackets at the eaves on the side elevations. The extent of the 1915 building comprises the five bays to the side elevations. The side elevations are divided into bays by buttresses with rendered coping, each bay with a tall narrow round-headed window with leadlight.

Figures D3 & D4. To the rear of the 1915 church, at the west end, is very large brick addition constructed in the early 1960s in the Romanesque Revival style. This later addition is identifiable by the later brickwork and single-tiered brick plinth. The 1960s addition comprises the tall double-gabled transepts, the chancel end, and the flat-roofed addition off the north elevation. The two smaller gabled-roof rooms projecting off the centre of the side elevations were also constructed in the early 1960s.

Figure D5. The interior of the church has a large barrel-vaulted ceiling lined in plaster. The 1915 extent of the church extends to the round-arched windows. The west end appears to have continued the interior design of the earlier section (unless the interior was remodelled in the early 1960s also).

Presbytery

Figure D6. The large presbytery is constructed of tapestry bricks with dark brick quoining to the corners and openings, and a dark brick plinth. The shallow-pitched hip-and-gabled roof is clad with terracotta tiles. The house has groups of windows with a horizontal emphasis, each with horizontal glazing bars to the top sashes. The flat-roofed entrance porch is supported by a wrought iron pillar and the entrance is reached by two concrete steps. A foundation stone of the presbytery notes that it was blessed on 19 December 1954. The 1954 presbytery is in very good condition and retains a very high level of integrity.

Figure D1. St Mary's Catholic Church is a very large church constructed of tuckpointed red brick, with a two-tiered plinth to the original 1915 building. A dominant element of the facade is the two semi-circular arches. To the right of the facade is a large square tower, with narrow openings to each face. The spire (above the bold cornice moulding) was constructed in the early 1960s.

Figure D2. The gabled-roof is clad with slate, with a row of bold brackets at the eaves on the side elevations. The extent of the 1915 building comprises the five bays to the side elevations.

Figure D3. The north elevation. To the rear of the 1915 church, at the west end, is very large brick addition constructed in the 1960s. This later addition is identifiable by the later brickwork and single-tiered brick plinth. The 1960s addition comprises the tall double-gabled transepts, the chancel end, and the flat-roofed addition off the north elevation.

Figure D4. The two smaller gabled-roof rooms projecting off the centre of the side elevations were also constructed in the early 1960s.

Figure D5. The interior of the church has a large barrel-vaulted ceiling lined in plaster. The 1915 extent of the church extends to the round-arched windows. The interior space and historic finishes of the interior are imbued with the rituals and aesthetics associated with worship, marriages, christenings, confirmation, and funerals.

Figure D6. The large presbytery is constructed of tapestry bricks with dark brick quoining to the corners and openings, and a dark brick plinth. The shallow-pitched hip-and-gabled roof is clad with terracotta tiles. The house has groups of windows with a horizontal emphasis, each with horizontal glazing bars to the top sashes.

Sources

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

Comparative analysis

St Mary's Catholic Church and Presbytery, 5 Buckley St, Yarram – a highly intact complex comprising a substantial Federation Romanesque Revival brick church with decorative render to the dominant round arches of the facade and a corner tower (spire dates to 1960s), with substantial Post War Romanesque Revival additions built in the 1960s at the rear of the church. The 1915 church was designed by architect A.A. Fritsch and is highly comparable to his design at St Mary's, Maffra (1924), which is also Romanesque in style. The site also includes a Postwar Moderne presbytery built in 1954 of bold tapestry bricks. The highly intact buildings retain their historical setting with an interwar brick fence and landscape.

Comparable places:

St Mary's Catholic Church Complex, Maffra – modest 1871 brick Victorian Free Gothic church (the first church), two-storey brick 1916 Federation Queen Anne presbytery and a substantial Interwar Romanesque brick church built in 1924. The three buildings are in very good condition and retain a very high level of integrity. The 1924 church was designed by architect A.A. Fritsch and is highly comparable to his design at St Mary's, Yarram (1915), which is also Romanesque in style. The first church is encompassed within school grounds, while the setting of the presbytery and 1924 church is highly intact, retaining mature Canary Island Palms. Recommended for the Heritage Overlay as part of this Study.

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

Management Guidelines

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

These buildings are in excellent condition and well maintained, however, there are some recommendations below especially relating to sub floor ventilation, down pipe outlets into drainage pits, and some guidelines for future development and heritage enhancement.

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

2. **Additions and New Structures**
   - 2.1. New structures should be restricted to the area shown in the blue polygon on the aerial map below.
   - 2.2. Sympathetic extensions are preferred, and the 1963 extensions are a good example of this. E.g. New parts that are in the same view lines as the historic building as seen from Commercial Road, should be parallel and perpendicular to the existing building, no higher than the existing building, similar proportions, height, wall colours, steep gable or hip roofs, with rectangular timber framed windows with a vertical axis, and similar solid to void. But the parts that are not visible in those views could be of any design, colours and materials.
   - 2.3. Where possible, make changes that are easily reversible. E.g. The current needs might mean that a doorway in a brick wall is not used, or located where an extension is desired. Rather than bricking up the doorway, frame it up with timber and sheet it over with plaster, weatherboards, etc.
   - 2.4. To avoid damage to the brick walls, signs should be attached in such a way that they do not

damage the brickwork. Preferably fix them into the mortar rather than the bricks.

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

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

2.7. New garden beds

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

3. Accessibility

3.1. Ramps

3.1.1. Removable ramp construction

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

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

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

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

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

4. Brick and Stone Walls

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

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

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

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

4.3.2. Paint and other modern sealants. Never seal the bricks or render as that will create perpetual damp problems.

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

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

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

5. Care and Maintenance

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

5.2. Key References

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

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

5.2.3. Do not use Zincalume or Colorbond on the buildings. Use, slate on the church and terra cotta tiles on the residence.

6. Water Damage and Damp

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

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

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

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

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

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

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

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

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

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

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

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

7. Paint Colours and Paint Removal

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

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

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

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

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

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

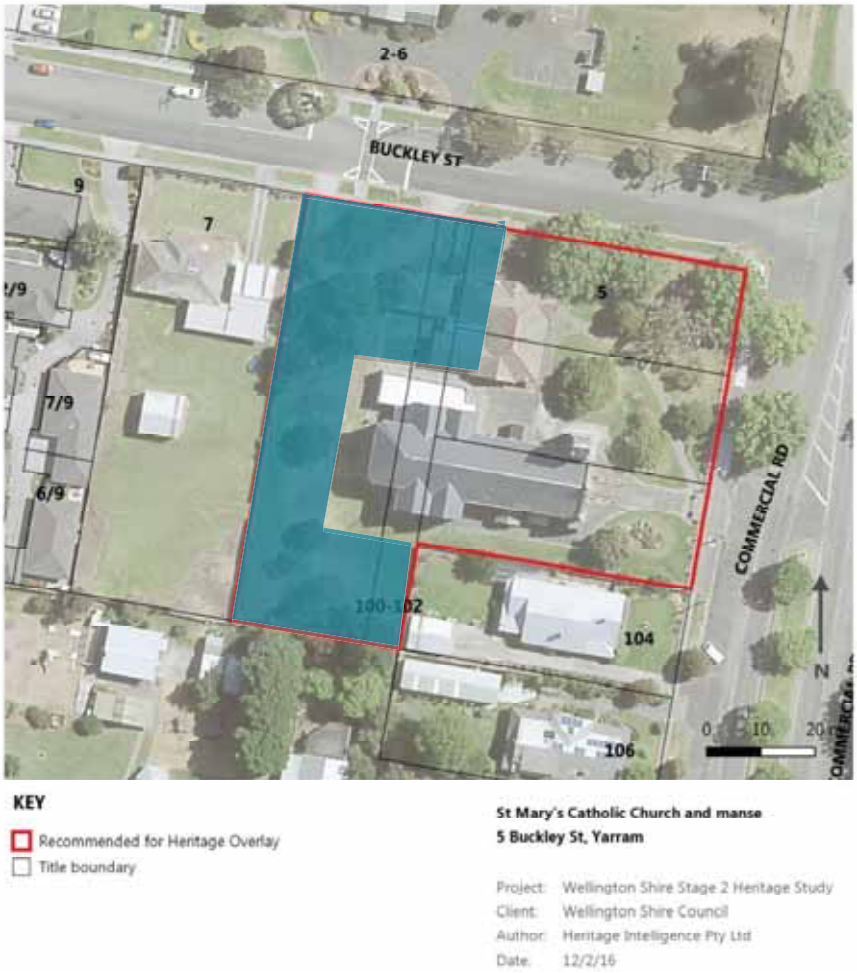
8. Services

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

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

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

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



Resources

Wellington Shire Heritage Advisor

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

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

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

Locality:	**YARRAM**
Place address:	**2-4 CHURCH ROAD**
Citation date	2016
Place type (when built):	Mechanics Institute
Recommended heritage protection:	Local government level Local Planning Scheme: Yes Vic Heritage Register: No Heritage Inventory (Archaeological): No
Place name:	**Yarram Mechanics Institute**

4

Architectural Style:	Victorian Free Classical
Designer / Architect:	Not Known
Construction Date:	1885

Statement of Significance

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

What is significant?

The Yarram Mechanics Institute at 2-4 Church Road, Yarram, is significant. The original form, materials and detailing, externally and internally, as constructed in 1885 are significant.

Later alterations and additions to the building are not significant, including the 1973 entrance porch on the side, and later addition off the north-west (rear) elevation.

How is it significant?

The Yarram Mechanics Institute is locally significant for its historical, social and aesthetic values to the Shire of Wellington.

Why is it significant?

The Yarram Mechanics Institute is **historically significant at a local level** as it illustrates the importance of Yarram as a town centre and cattle market for the whole of South Gippsland, serving the dairying and grazing district. Yarram was the seat of government for the Alberton Shire, and began to commercially develop from the 1880s after the release of private land for sale. The Yarram Mechanics Institute and free library opened in 1886 and is significant as it represents the importance of the mechanics institute movement, and the importance of education in the developing town of Yarram. The institute is important as it has served as a venue for educational lectures, as a meeting place and housed a free public library. It also served as a venue for public meetings, wedding celebrations, farewells, annual events, celebrations, concerts and welcome homes to local soldiers. (Criterion A)

The Yarram Mechanics Institute **is socially significant at a local level** for its continual use as a mechanics institute, and after 1936 as a public hall, serving the local and wider community since its opening in 1886, until present day. The hall continues to serve as a venue for community events, classes, markets, and meetings for the Girl Guides and Boy Scouts. (Criterion G)

The Yarram Mechanics Institute **is aesthetically significant at a local level** as a representative example of a Mechanics Institute in the Victorian Free Classical architectural style in the Shire. Located at the north end of the main road of Yarram, it is one of the first historic buildings viewed before entering the town and has a landmark contribution to the streetscape. The Free Classical style is expressed in the parapeted gabled end to the façade, framed by a bold moulding which creates a pediment effect, with two short engaged piers with corbelled ends at each point. The gabled end retains the words 'Mechanics Institute 1885' carved in relief. Either side of the (missing original porch and entry doors) are semicircular arched timber double-hung windows, with large keystones with a curvilinear detail carved into them, and wide rendered sills with rendered brackets. Also significant is the treatment to the rendered walls of the 1885 hall which is incised with ruled lines to create an ashlar effect. The windows to the north-east elevation of the 1885 hall are (later) timber hopper windows with rendered sills. A single sash window remains on the south-west elevation of the 1885 hall. The significant interior includes the extensive space which is accentuated by a timber-lined coved ceiling with picture rail moulding and classical consoles. (Criterion E)

Statutory Recommendations

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

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

Map of recommended boundary for Heritage Overlay

KEY

Recommended for Heritage Overlay

Title boundary

Mechanics Institute
2-4 Church Rd, Yarram

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

History

Locality history

The Tarra Creek pastoral run was taken up in the 1840s, in the area that now encompasses the Yarram township. In the early 1850s, John Carpenter built a flour mill and sawmill near the Tarra River, upon which a bridge was soon built. A small township began to develop on private land on the west side of the River, which was first named Barkly, after Victorian Governor Sir Henry Barkly. However, the small township soon became known as Yarram Yarram; the parish name. Yarram is an Aboriginal word though to mean 'plenty of water' or 'billabong'. The town would be called Yarram Yarram until 1924 (Fletcher & Kennett 2005:79; YDHS website)

Yarram was part of the first Shire established in Gippsland – Alberton Shire established 1864 – where a District Road Board was formed in 1855 (Context 2005:38). In 1857, the first store was opened in the town of Yarram Yarram by Charles Devonshire. Soon other stores were established as the town grew, including a shanty on the site of the Yarram Hotel. The development was a result of the marketplace located in Yarram, which served local farmers who preferred the location over the more distant Port Albert (YDHS website). The first mechanics' institute was built in 1860 and a school opened in 1861. All communication during this period was via Port Albert to the south (Fletcher & Kennett 2005:80).

Yarram's growth was constrained by the release of private land for sale. Development within the town gained momentum from the 1880s, with town allotments purchased from private landholders (Fletcher & Kennett 2005:80). One such developer was James Nicol, who owned the land east of Commercial Road, between (just north of) Gipps Street and James Street. Nicol subdivided the land and sold town allotments from 1889. By the 1890s, Yarram had established itself as a commercial centre, servicing an extensive dairying and grazing district. The Yarram Butter Factory (1891) was a major component of the industry in this area of the Shire (Context 2005:12, 38). The township of Yarram Yarram was gazetted in 1893 and in 1897 the Alberton Shire offices were relocated to Yarram, establishing the southern town as a seat of Government (Context 2005:38; YDHS website).

From the early 1900s, large areas of land were selected in the Strzelecki Ranges to the north and west of Yarram for dairying, supplying cream to the butter factory. By 1903, Yarram Yarram also had a Shire hall, four churches, the Commercial and Yarram hotels, Masonic and Rechabite Lodges and a state school. At the centre of the pastoral district, Yarram remained the cattle market for southern Gippsland (*Australian handbook* 1903). The Yarram courthouse opened in 1908, the hospital was officially opened in 1914 and a higher elementary school was established in 1918. In 1921, the Great Southern railway Line from Melbourne reached Yarram (Context 2005:30, 41, 44). The Forests Commission established an office in Yarram in 1945 to manage the reforested lands in the region. From the 1950s, the Housing Commission and several housing co-operatives built many new homes in Yarram. However, the town was affected by the decline of rural industries in the 1970s. The milk factory and railway line closed in 1987 (Fletcher & Kennett 2005:80).

In 1994, Wellington Shire was created by the amalgamation of the former Shires of Alberton, Avon and Maffra, the former City of Sale, most of the former Shire of Rosedale, as well as an area near Dargo which was formerly part of Bairnsdale Shire (Context 2005:39). The town continues to serve as an important regional centre. It is also the location of the regional headquarters for the Department of Natural Resources and Environment (Fletcher & Kennett 2005:80).

Thematic context

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

8. Governing and administering:

- 8.5 Mechanics Institutes

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

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

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

Place history

The first mechanics' institute hall in Yarram was constructed in 1860 (at an unknown location) (Victorian Places).The land for a new hall was donated by John Carpenter (YDHS). The existing mechanics institute hall was built in 1885 for a cost of 727 pounds by builders Mr Avery and Mr Casbolt. The building comprised a stage, dressing rooms and a reading room (Baragwanath & James 2015). The Yarram Yarram Mechanics' Institute was officially opened on St Patrick's Day, 17 March 1886, by F. C. Mason Esq. from Melbourne, followed by a two day fair (*Gippsland Times*, 24 Mar 1886:3; Baragwanath & James 2015). The library was opened soon after (YDHS).

An early photo (date not known) (YDHS) showed the front of the hall from the main street (Figure H1). The original entrance porch could be seen (since removed). It was a projecting porch that reached the height of the gable due to a bio box on top of it, with a round-arched entrance door and small square window above. The pair of short engaged piers with corbelled ends had a small urn at the top of each. The south elevation comprised at least four windows, with a central door, followed by the skillion addition to the rear (with windows). A small timber building could be seen adjacent to the north elevation (may have been attached). The hall was set behind a timber paling fence (on the south-east boundary) with a pedestrian gate in front of the facade (since removed). A mature pine stood inside the fence to the south of the hall) (since removed).

Government grants were received between 1884 (for the construction) and to at least 1906 (Baragwanath & James 2015; *Gippsland Times*, 24 Mar 1886:3). The hall was used for all types of entertainment events. Tarraville's famous contralto, Ada Crossley, held a concert in the hall on her return from England in 1903 and 1908. In 1903, B. G. Collier showed films in the hall, with the Yarram

Fire Brigade holding fortnightly picture shows in 1913. After World War I, billiards and games were installed (Baragwanath & James 2015).

In 1935 a new floor of Tasmanian hardwood was installed and the stage was removed to allow for a larger dance floor. In 1936, the library was closed due to a lack of attendance and the final meeting of the Mechanics' Institute was held on 6 February 1939 (YDHS; Baragwanath & James 2015).

In the late 1930s, the Council passed management of the hall to the Ladies' Auxiliary of the Yarram Hospital, who held Saturday night dances to fundraise. In 1938, management of the hall was transferred back to the Council. Between 1948 and 1953 the hall was leased to the Hospital Board for 1 pound per week, and between 1964 and 1971 it was leased to the Girl Guides (Baragwanath & James 2015; YDHS).

As can be seen in a plan of the original building (Figure H2), the front entrance was through a narrow porch, but additional entrances with double doors were also located on the side elevations. The hall was renovated and the main entrance moved to the south-east elevation in 1972 (with the original entrance porch removed) (YDHS; Baragwanath & James 2015).

In 2015, the hall is managed by the Wellington Shire Council and serves as a Girl Guides and Scout hall. Markets and community classes and events continue to be held at the hall (Baragwanath & James 2015). In 2015, the words 'Mechanic Institute, 1885' remain on the gable of the facade. A flagpole stands to the south of the hall.

Figure H1. An early photo (exact date not known) of the hall with its entrance porch on the facade, (Note the porch appears to have been altered at the top, to accommodate a biobox for movies, but the whole structure was removed, filled in, and a new entry placed on the south-east elevation in 1973) (YDHS heritage trail).

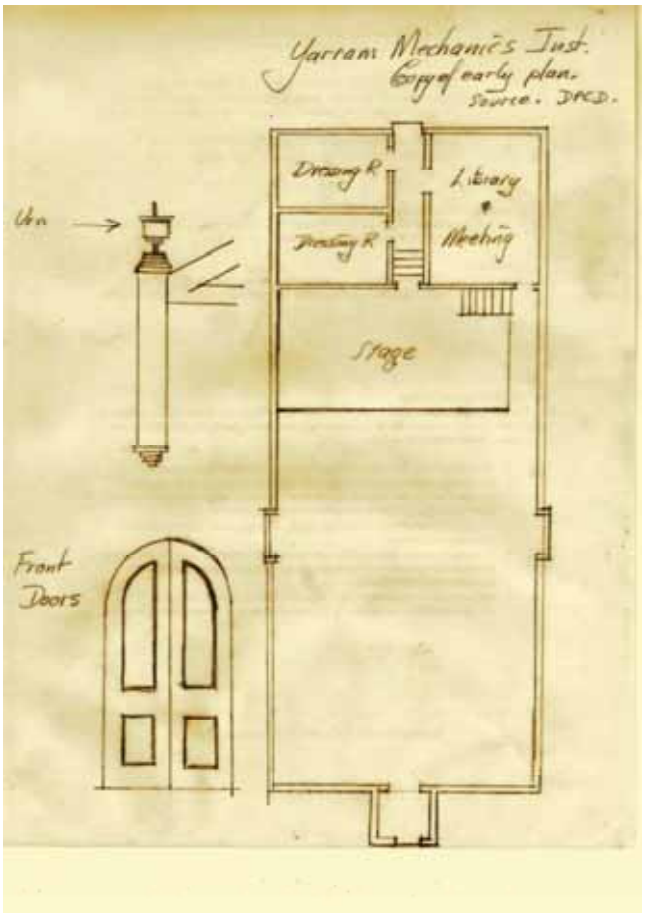


Figure H2. Early plan and details of the original design for the Mechanics Institute. The stage has since been removed, as has the front entry porch, front doorway, and one side doorway (DPCD files, cited at Mechanics Institute Victoria, Prahran).

Sources

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

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

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

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

Gippsland Times

Victorian Places, 'Yarram', <http://www.victorianplaces.com.au/yarram>, accessed 21 Jan 2016

Yarram & District Historical Society (YDHS) collection: historical information and photos generously provided by Cate Renfrey, Nov 2015. Including the booklet 'Heritage Trail along Commercial Road, Yarram'.

Yarram & Distrcit Historical Society (YDHS) website, 'The history of Yarram & District', <http://home.vicnet.net.au/~ydhs/history%20of%20yarram.htm>, accessed 16 February 2016.

Description

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

The Mechanics Hall, built in 1885, is a simple Victorian Free Classical building. The hall is located on the corner of the South Gippsland Highway and Church Road. Located at the north end of the main road of Yarram, it is one of the first historic buildings viewed before entering the town. The hall is set back from the road, in an un-landscaped area. The 1885 hall is in fair condition and retains a medium level of integrity.

Figure D1. The single-storey masonry building was originally rectangular in plan with a gabled roof, with a gabled end to the façade. The roof is clad with corrugated iron and has a long vent to the ridge (Figure D2). The parapeted gabled end to the façade is framed by a bold moulding which creates a pediment effect. The gabled end and entire building is covered with a smooth render (overpainted) and has remnants of incised ruled lines (to create an ashlar effect). The words 'Mechanics' Institute. 1885' are carved in relief in the gabled end. Two short engaged piers with corbelled ends flank the pediment at each end (originally with an urn on each, since removed, see Figure H1). The façade has two semi-circular arched windows with large keystones with a curvilinear detail. The timber sash windows are setback into the wall and have a wide rendered sill with simple brackets. The façade originally had an entrance porch to the centre, which was removed and a new one constructed on the south-west elevation in 1973. A flagpole stands to the south of the hall.

Figure D2. The south-west elevation has a single sash window, to the left of the large 1973 entrance porch. It is not known if the original elevation remains on the interior of the addition.

Figure D3. The north-east elevation has four timber windows and a central entrance of simple double doors. A skillion-roof section (toilet block) is located to the rear (north-west) elevation and is probably a later construction. (appears in an earlier photo, see Figure H1).

Figure D4. The windows to the north-east elevation of the 1885 hall are (later) timber hopper windows with rendered sills. Security grills have been attached to the interior of the windows.

Figures D5 & D6. View of the interior looking towards Church Street (where the front entry door has been blocked up). Note the timber panelled coved ceiling and classical consoles.

Figure D1. The facade of the hall which faces the South Gippsland Highway. The bold parapeted gabled-end is framed by a bold moulding, creating a pediment effect. The original front door and porch have been removed.

Figure D2. The south-west elevation with the 1973 entrance porch (not significant).

Figure D3. The north-east elevation has four timber windows and a central entrance.

Figure D4. A detail of the windows on the north-east elevation, which are (later) timber windows. Note the cement repairs of a large crack.

Figure D5. View of the interior looking towards Church Street (where the front entry door has been blocked up). Note the timber panelled coved ceiling, picture rail moulding and classical consoles.

Figure D6. Detail of console decoration inside.

Sources

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

Comparative analysis

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

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

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

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

Management Guidelines

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

1. **Setting** (Views, fencing, landscaping, paths, trees, streetscape)
   1.1. Retain clear views of the front from along Church Street.
   1.2. Ensure services such as power poles, bus shelters, signs, etc are located away from the front elevation.

2. **Additions And New Structures**
   2.1. New structures should be set back beyond the two windows closest to the front façade, so that the scale and design of the 1885 building can be appreciated, as shown in the blue polygon on the aerial map below.
   2.2. However, together with 1.1, appropriately designed and sympathetic extensions could be built to the sides if necessary. E.g. Parts that are in the same view lines as the historic building should be parallel and perpendicular to the existing building, single storey, similar proportions, height, wall colours, rectangular timber framed windows with a vertical axis, but parts not visible in those views could be of any design, colours and materials.
   2.3. If an extension is to have a concrete slab floor, ensure it will not reduce the air flow under the historic masonry building. At present over 60% of the perimeter has no sub floor vents which will result in expensive damage to the walls and subfloor structure in the form of damp, rot and termite attack.
   2.4. Grade the land away from the wall, avoid concrete paths against the solid masonry walls. Install them 500mm away from the walls and 250mm lower than the ground level inside the building, under the floor. Fill the gap between the path and the wall with very coarse gravel to allow moisture to evaporate from the base of the wall.
   2.5. New garden beds
      2.5.1. Grade the land away from the walls, and if garden beds are required, these should be a minimum of 500mm from solid masonry walls, preferably further, and the ground lowered so that the finished ground level of the garden bed is a minimum of 250mm lower than the ground level which is under the floor, inside the building. Slope the soil and garden bed away from the building, and fill the area between the garden bed and walls, with very coarse gravel up to the finished level of the garden bed. The coarse gravel will have air gaps between the stones which serves the function of allowing moisture at the base of the wall to evaporate and it visually alerts gardeners and maintenance staff that the graveled space has a purpose. The reason that garden beds are detrimental to the building, is by a combination of: watering around the base of the wall and the ground level naturally builds up. The ground level rises, due to mulching and leaf litter and root swelling, above a safe level such that it blocks sub floor ventilation, and the wall is difficult to visually monitor on a day to day basis, due to foliage in the way.

3. **Accessibility**
   3.1. Ramps
      3.1.1. Removable ramp construction
         3.1.1.1. A metal framed ramp which allows air to flow under it, to ensure the subfloor vents of the building are not obstructing good airflow under the floor, which will allow the wall structure to evaporate moisture, reduce termite and rot attack to the subfloor structure and reduce rising damp in brick/stone walls.
         3.1.1.2. If it is constructed of concrete next to brick walls this may cause damp problems in the future.
         3.1.1.3. Ensure water drains away from the subfloor vents, and walls and any gap between the wall and the ramp remains clear of debris. Insert additional sub floor vents if the ramp has blocked any of them.
         3.1.1.4. The hand rails on the ramp should not be a feature, which would detract from the

architecture. Plain thin railings painted in the same colour as the walls, so that they blend in, would be appropriate.

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

4. Reconstruction and Restoration

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

4.1. The front porch with a gable roof clad in galvanized corrugated iron (without the biobox on top) and the timber front doors (see Figs H1 and H2.)

4.2. Remove the south extension and repair the south elevation.

4.3. Roofing, spouting and down pipes

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

4.3.2. Don't use Zincalume or Colorbond.

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

4.4. Fences and paths

4.4.1. Reconstruct a timber picket fence and gate and path to the front door (see Fig H1).

5. Render/Hard plaster work

5.1. Mortar. Remove the cement patch repairs in the mortar and render, and repair with lime mortar in the brickwork. Traditional mortar mixes were commonly 1:3 lime:sand.

5.2. The rendered walls with coursed ruled 'ashlar' lines, window-sills, and rendered plinth have been painted, however, these architectural features were not designed to be painted, see Figures H1-5. They were a light coloured unpainted render. It is strongly recommended that the paint be removed chemically (never sand, water or soda blast the building as this will permanently damage the bricks, mortar and render and never seal the bricks or render as that will create perpetual damp problems). Removal of the paint will not only restore the elegance of the architecture, but it will remove the ongoing costs of repainting it every 10 or so years. However, if it is decided to repaint the render, it should be one colour only (do not paint the base a different colour) and closely resemble the colour of new render.

5.3. Never seal the render as that will create perpetual damp problems.

6. Care and Maintenance

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

6.2. Key References

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

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

6.3. Roofing, spouting and down pipes

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

6.3.2. Do not use Zincalume or Colorbond or plastic.

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

9.2. Joinery

9.2.1. It is important to repair rather than replace where possible, as this retains the historic fabric. This may involve cutting out rotten timber and splicing in new timber, which is

a better heritage outcome than complete replacement.

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

7. Damp

7.1. Signs of damp in the walls include: lime mortar falling out of the joints, moss growing in the mortar, white (salt) powder or crystals on the brickwork, existing patches with grey cement mortar , or the timber floor failing. It is imperative that the drainage is fixed first. This will involve the lowering of the ground outside so that it is lower than the ground inside the building, under the floor, grading the ground away from the building, and the installation of agricultural drains, running the downpipes into drainage inspection pits instead of straight into the ground. The cost of these works is minimal compared to injecting a damp proof course and there are no ongoing maintenance costs. The reason for the down pipe pits is that a blocked drain will not be noticed until so much water has seeped in and around the base of the building and damage commenced (which may take weeks or months to be visible), whereas, the pit will immediately fill with water and the problem can be fixed before the floor rots or the mortar falls out, the bricks start to crumble, and the building smells musty.

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

7.3. The subfloor vents in this building are barely functioning, which is primarily because the ground level has built up too high and the attempt to keep them open, by putting a low brick 'fence' around them is inadequate, partly because they fill up with debris. Ensure good subfloor ventilation is maintained at all times to reduce the habitat for termites and rot of the subfloor structure. Subfloor ventilation is critical with solid masonry buildings. Ensure the exterior ground level is 250mm or more, lower than the ground level inside the building, under the floor. Good subfloor ventilation works for free, and is therefore very cost effective. Do not rely on fans being inserted under the floor as these are difficult to monitor, they will breakdown as they get clogged with dust, etc, and there are ongoing costs for servicing and electricity.

7.4. Never install a concrete floor inside a solid masonry building as it will, after a year or so, cause long term chronic damp problems in the walls. Do not install a new damp proof course (DPC) until the drainage has been fixed, even an expensive DPC may not work unless the ground has been lowered appropriately as the soil can provide a bridge over the top of the damp proof course and damp proof course does nothing to prevent sub floor damp. This building 'recently' had a chemical damproof course injected into the walls as the drill holes are visible along the walls just above the rendered plinth, without lowering the ground.

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

7.6. Use appropriate cleaning materials, agents and methods, on the historic fabric as recommended by the Shire's heritage advisor. The biggest risk to solid masonry buildings is permanent damage by the use of cleaning materials, agents and methods. Sand and water blasting removes the skilled decorative works of craftsmen lime based render covering the brick walls. It is irreversible and reduces the life of the building due to the severe damp that the damage encourages.

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

7.8. Remove the dark grey patches on the walls. This is cement mortar which will damage the

bricks and longevity of the walls.

7.9. Insert more sub floor vents after the ground has been lowered. There are no vents at all in the front elevation, the rear extension has blocked the subfloor vents at along that wall, and the 1970s extension has blocked the subfloor vents along 60% of that wall which will result in expensive damp, rot, and termite attack to the building.

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

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

9. Services

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

Resources

Wellington Shire Heritage Advisor

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

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

KEY

Recommended for Heritage Overlay

Title boundary

Mechanics Institute
2-4 Church Rd, Yarram

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

Locality:	**YARRAM**
Place address:	**COMMERCIAL ROAD (ROAD RESREVE)**
Citation date	2016
Place type (when built):	Soldiers' Memorials
Recommended heritage protection:	Local government level Local Planning Scheme: Yes Heritage Inventory (Archaeological): Yes Vic Heritage Register: No

Place name: **Yarram Soldiers' Memorials**

Architectural Style:	Inter War Classical
Designer / Architect:	Not Known

Statement of Significance

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

What is significant?

The Yarram Soldiers' Memorials, on the Commercial Road median strip, Yarram, including the whole of the land shown on the map, the memorial structures on the site, fence, the landscape setting and potential to yield archaeological data, is significant.

How is it significant?

The Yarram Soldiers' Memorials are historically, socially, aesthetically and scientifically significant at a local level to Wellington Shire.

Why is it significant?

The Yarram Soldiers' Memorials are **historically significant at a local level**. They are located on their original site, on land in the central road reserve of Commercial Road. They are significant for the erection of memorials in recognition of the soldiers from the district who served in WW1, WW2, and several other conflicts, identified on each of the memorials. (Criteria A & D)

The Yarram Soldiers' Memorials are **socially significant at a local level** for the volunteers who raised funds and organised the design and unveiling of the monuments, and for the Anzac Day and other remembrance services held there over the past 95 years until present day. (Criteria A &G)

The Yarram Soldiers' Memorials are **aesthetically significant at a local level** for the WW1 and WW2 monuments, which are symmetrically placed, facing north along Commercial Road, and constructed of high quality materials such as granite and bluestone in a finely balanced design. The construction of the WW2 and later conflicts monument is designed to harmonise with the WW1 monument, as it is constructed of similar materials and colours, which is particularly significant, as this is unique in Wellington Shire and rare in Victoria as it visually creates a harmonious, strong and dignified memorial over a period of 30 years. (Criteria B & E)

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

Statutory Recommendations

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

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

Map of recommended boundary for Heritage Overlay

KEY

Recommended for Heritage Overlay

Title boundary

Yarram Soldiers' Memorial
Commercial Rd (median strip), Yarram

Project: Wellington Shire Stage 2 Heritage Study
Client: Wellington Shire Council
Author: Heritage Intelligence Pty Ltd
Date: 15/5/16

History

Thematic context

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

8. Governing and administering:

- 8.7 War and Defence

9. Developing cultural institutions and way of life:

- 9.2. Memorials

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

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

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

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

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

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

Place history

The Yarram Soldiers' Memorial is located on the central road reserve of Commercial Road, at the intersection of Yarram Street. The soldiers' memorial was unveiled at its current location on 10 August 1921. The monument cost 500 pounds, with an additional 50 pounds for a fence (YDHS).

The memorial comprises a central marble statue of a digger, standing in the symbolic funereal position, with his rifle held upside down (Monuments Australia). The digger stands on a large pedestal, listing the names of soldiers from the Shire of Alberton who 'gave their lives for the country' and 'to the men who offered service' in World War I, on the north and south sides of the pedestal. At the base of the World War I memorial is a recently erected plaque that commemorates those Australians who participated in the various twentieth century conflicts. To the rear (south) of the digger is a memorial consisting of two granite pillars connected by a low granite wall, honouring the fallen of World War II from the district.

In April 1923, the *Australasian* (21 Apr 1923:51) published photos of memorials in various states, including that of Yarram, before the celebration of ANZAC Day (Figure H1). The photo showed the Yarram Soldiers Memorial with the digger soldier standing atop the pedestal, which clearly had the inscription on its west side (it did not appear to have a list names on the front of the pedestal at this date). The pedestal stood on a stepped base (the ground level has since built up so paving meets the top step). The memorial was surrounded by an elaborate fence consisting of handmade, short quarry faced granite/bluestone obelisk posts linked with a metal chain. A photo dating to the same period (c1923) (Figure H2) showed the memorial also had the inscription on the west side of the pedestal (and still no names listed on the front) (SLV). The fence formed a square-shaped sacred space close to the memorial, which appeared to be the only barrier from the road.

In 1929, the names of 74 soldiers were placed on the monument (YDHS).

A photo dating to 1947 (Figure H3) showed a wide median strip with concrete kerbs enclosing grassed land, plant beds and trees, had been constructed along the centre of the road by this date. The elaborate fence enclosing the sacred space had been removed for these works, and the memorial was now surrounded by a grassed area and plant beds at the north and south ends, with no fence (SLV). The height of the ground had been raised above the height of the stepped base by this date. The soldiers' names were listed on the front (north side) of the pedestal, and a flagpole stood in front of the memorial.

A photo dating between 1947 and 1954 (Figure H4) showed that the World War II memorial (two pillars connected by the low wall) had been erected by this date. At this time the monument was sitting in a grassed area of concrete kerbed reserve with no other landscaping and no fence. A photo dating to c1969 (Figure H5) showed that the memorial and road reserve remained unchanged since the 1947-1954 photo (SLV).

In 2015, the section of road reserve is bound by a simple factory made metal post and chain fence, allowing entrance from the north. A rosemary hedge and flagpole are located at the north end, followed by the World War I digger memorial and World War II memorial, all set in a variety of post 1950s pavers. To the rear (south) of the memorials is a rose garden. The digger statue has been damaged from inappropriate cleaning methods.

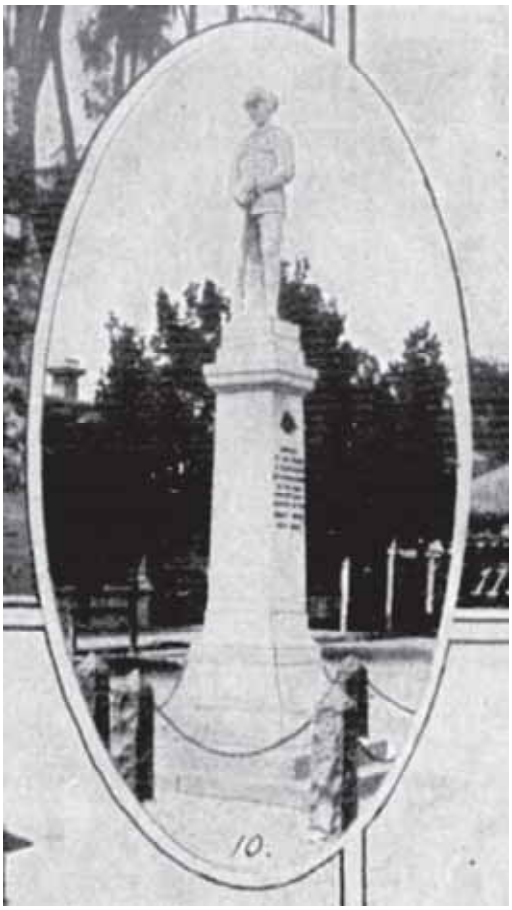


Figure H1. A photo of the memorial as published in a newspaper in April 1923 (*Australasian*, 21 Apr 1923:51).

Figure H2. The Soldiers' monument c1923 (SLV).

Figure H3. The memorial in 1947, with the flagpole (SLV).

Figure H4. Photo dating between 1947 and 1954, after the erection of the World War II Soldiers' monuments (SLV).

Figure H5. The memorial c1969 (SLV).

Sources

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

Gippsland Times

Monuments Australia, 'Yarram War Memorial', <http://monumentaustralia.org.au/display/34091-yarram-war-memorial>, accessed 25 January 2016.

State Library of Victoria (SLV), picture collection, 'Commercial Road, Yarram, South Gippsland / Alan K. Jordan'; Image No: a08033; Accession no. H32492/5879; Accession no. H91.330/4591, <http://www.slv.vic.gov.au/>, accessed 25 January 2016.

Yarram & District Historical Society (YDHS) collection: historical information and photos generously provided by Cate Renfrey, Nov 2015. Including the booklet 'Heritage Trail along Commercial Road, Yarram'.

Description

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

The Yarram Soldiers Memorials are an impressive group of large monuments that have the landmark presence in the main street of Yarram, that they were designed to have. The WW1 memorial is composed of a substantial bluestone stepped plinth (inappropriately concealed by 1940s road works, when road levels were raised and red bricks and concrete pavers installed), very tall polished (Harcourt?) granite pedestal, surmounted by a digger sculptured in marble.

The WW2 monument is an impressive post war design which has respected the original WW1 design by using matching polished granite. Unlike many additions to original WW1 memorials which are usually much less impressive and visually unrelated, the Yarram Memorials illustrate the successful achievement of two designs which are subtly different, and of their era, but when viewed together sit harmoniously as one. This is aesthetically significant.

Recently a small (matching) granite stone with a modern brass, paint and laquer plaque as been put in front of the WW1 memorial. A flagpole is also in front of the memorial (blocking a clear view of the digger); one has been there since the road works were done in the 1940s.

The lead lettering is painted black, and it is in good condition, as are the metal decorations, and the granite, however the marble soldier has been damaged by 'acid washing' (see Fig D1).

The original fence of hand made quarry faced stone obelisks and chain, has been removed, possibly due to the road works in the 1940s. For many years there was no fence at all. A more recent fence of white painted metal bollards (corroding) supporting a white painted chain, has been installed around the monuments.

Figure D1. Detail of the damaged 'sugary' surface of the digger, particularly visible in this photos, on the edges of the hat and ears.

Figure D2. Detail illustrating the inappropriate dominance of the large area of 'recent' red brick.

Figure D3. Illustrates the design of the WW2 monument, good condition of the polished granite, and black painted hand cut, lead lettering.

Figure D4. Detail of the polished granite surface, and hand cut black painted lead lettering, all in excellent condition.

Sources

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

Comparative analysis

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

In Wellington Shire there are numerous memorials, but only 9 are monuments to commemorate conflicts, of which 2 are obelisks, 2 are flagstaffs on low cairns, 1 drinking fountain, 2 statues on pedestals, 1 pillar-cenotaph, and 1 obelisk-cenotaph. The two statues on pedestals are in Yarram and in Sale, and both are very different in design. The Yarram one is still located on its original site (a significant heritage feature), however, the Sale one has been relocated to the forecourt of the Civic Hall.

The Yarram Soldiers Memorial is the only memorial with a statue of a digger in Wellington Shire, although there are several others in Victoria. The Yarram memorial is the only one with such an aesthetically harmonious and significant addition to the WW1 memorial, to commemorate WW2 and other conflicts. Most commonly, towns in Victoria put small plaques onto the WW1 monuments to commemorate other conflicts, or added aesthetically different memorials in and around the WW1 monument.

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

Sources

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

Management Guidelines

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

1. Location and Setting

1.1. Retain the memorials in this original location.

1.2. Ensure all future roadworks and landscaping works respect the original location of the monuments and manage developments which make it practical and safe to leave them there.

1.3. Retain a backdrop of mature large trees such as the existing ones in the median strip to the south.

1.4. Do not put advertising signs or facilities such as a toilet block near the site, to retain the dignity of the memorials.

1.5. Retain clear views to the monuments from the streets.

1.6. Do not put signage in the view lines to the monuments.

1.7. New memorials should be placed to the side of the WW1 monument, outside the existing concrete apron, not in front of it, and they should be designed to fit harmoniously with the existing WW1 and WW2 monuments by being lower, similar colours and materials.

2. Care and Maintenance

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

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

2.2.1. Unfortunately, the statue of the digger has suffered severe damage due to incorrect cleaning of the smooth sculptured marble (this damage is typical of acid washing), which now has a sugary appearance (see Fig D1).

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

3. Restoration

3.1. The marble statue appears to have been acid washed in the past, and now has dissolved fragments of marble, as acid has soaked into the stone, continuing the damage. The sugary surface provides crevices for dirt, algae and lichen.

3.1.1. This damage cannot be undone, but ongoing damage can be slowed using the following method (from Jenny Dickens, Senior Conservator Her Vic):

3.1.1.1. Cleaning Marble Memorials Methodology

3.1.1.2. Clean off windblown dirt with a small amount mild detergent in water, sponges and paint brushes. Followed by rinsing in clean water. No scrubbing. Suitable detergents are hand dishwashing liquids (**Not** dishwasher detergents).

3.1.1.3. Apply a quaternary ammonium compound like 'Wet and Forget' or 'D-2 Biological Solution' Use NSW HO's recommendations (below) of painting on the solution and leaving it for 4-6 weeks before brushing with a stiff hair brush. No scrubbing with wire or stiff nylon bristle brushes. <http://www.environment.nsw.gov.au/resources/heritagebranch/heritage/tagbiologicalgrowths.pdf>

3.1.1.4. This method is a lot better because the 4-6 weeks allows the plant life to die and the roots to shrink and dry up. So the removal is a lot easier and less likely to damage the stone.

3.1.1.5. Application of Lime Water

3.1.1.6. A small amount of lime water would improve the appearance and strengthen roughened areas of marble. But if the marble still has its original low gloss polish it will be dulled by the lime water. Lime water should only be used on grey areas. These will be a bit grainy and rough and would benefit from the lime water. The white areas will not. So it should only be applied after all the cleaning is done and only to the roughened areas. See image below of an original low gloss marble surface – this type of surface does not need lime water.

3.1.1.7. How to make lime water <http://www.hometrainingtools.com/a/making-limewater-solution-science- teaching-tip>

3.1.1.8. Calcium hydroxide is called slaked lime or hydrated lime so it should be easy for stone masons to get. They should only use the clear solution and not the deposit at the bottom of the jar. They should not slosh lots of the solution around on the sculpture.

3.1.1.9. Wet the brush and wipe of excess and brush onto roughened areas only. Allow to dry for a few days to allow the lime to develop before applying more - only if needed. Don't build up a thick layer on the surface. One application is probably fine.

3.2. When road works are planned in the vicinity of the monuments (perhaps for traffic calming with nibs to create a single lane on either side of the monument), investigate enlarging the 1940s concrete edged island so that larger numbers of people can attend memorial services without spilling onto the road.

3.2.1. Importantly, take this opportunity to lower the ground to the original level and expose the stepped bluestone plinth, and remove the more recent inappropriate red bricks and concrete pavers (Figs H1 and H2 show the base that should be revealed).

3.2.2. Do an archaeological survey when the recent bricks and pavers are removed to reduce the ground level (do not expose the concrete footing as has happened at Briagolong and Stratford).

3.2.3. Install a light grey exposed aggregate concrete surface at the original ground level.

3.2.4. Ensure any concrete does not touch the stone of the monuments by inserting 10mm x 10mm grey polyurethane seal over a zipped Ableflex joint filler around the stone plinth, to protect the stone from concrete adhering to it and to allow expansion joint movement and prevent water from seeping below the monument.

3.3. Consider relocating the 1940s flagpole further to the side of the monument so that the view of the digger is not broken by the pole; also relocate or ground the power pole which is right behind the memorial, and currently competes with the beauty and sanctity of the memorial, and is visually intrusive. If the monument is lit, use uplighting rather than an intrusive power pole.

Resources

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

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

Locality:	**YARRAM**
Place address:	**95-99 COMMERCIAL RD**
Citation date	2016
Place type (when built):	Church
Recommended heritage protection:	Local government level Local Planning Scheme: Yes Vic Heritage Register: No Heritage Inventory (Archaeological): No

Place name: **Holy Trinity Anglican Memorial Church & Memorials**

Architectural Style:	Interwar Arts and Crafts
Designer / Architect:	George De Lacy Evans
Builder:	A. A. Meyer
Construction Date:	1918

Statement of Significance

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

What is significant?

Holy Trinity Anglican Memorial Church at 95-99 Commercial Road, Yarram, is significant. The original form, materials and detailing of the exterior and interior as constructed in 1918 are significant. The memorial windows of the church are significant. The early freestanding metal belltower to the rear of the church is significant.

Later outbuildings, and alterations and additions to the building are not significant, including the brick narthex to the façade.

How is it significant?

Holy Trinity Anglican Memorial Church is locally significant for its historical, social and aesthetic values to the Shire of Wellington.

Why is it significant?

Holy Trinity Anglican Memorial Church is **historically and socially significant at a local level** as it represents the development period of Yarram following the release of private land for sale in the town, which became a commercial and social centre for the surrounding dairying and grazing district and the seat of local government. The first Holy Trinity Anglican Church in Yarram was a small timber building on the west side of Commercial Road which opened in 1868. Following a period of fundraising through sales, donations and fairs, plans were drawn up for a new church, by architect G. De Lacy Evans in 1917. The church was built in 1918 and opened on 24 July 1918 as a soldier's memorial church. When opened, the church building was without a narthex, chancel, tower (on top of the south porch) or north porch (the rear south porch did appear to be built by this date), and the west end wall was intended as only a temporary construction. The parish hall was built to the south of the church in 1930, built by working bees and some paid labour. A single-storey narthex was later built onto the facade of the church, to provide a space for meetings. A number of stained glass memorials have been installed in the church, in memory of local community members, when the church was first constructed and at later dates. Some of these are known to be made by Brooks, Robinson & Co. To the rear of the church is an early metal bell tower. The church is also significant for its association with Melbourne architect George De Lacy Evans. (Criteria A, G & H)

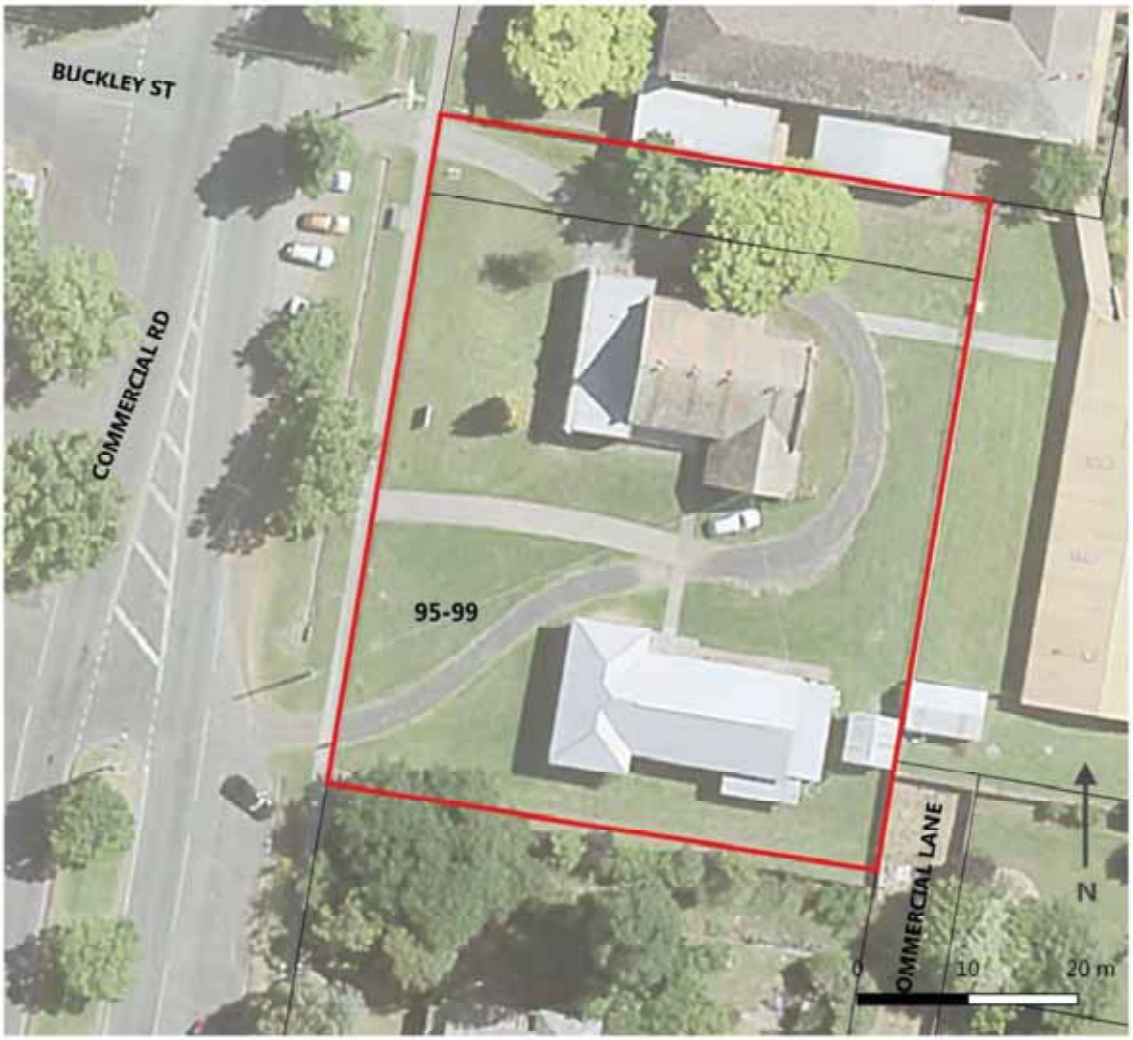
Holy Trinity Anglican Memorial Church **is aesthetically significant at a local level** as a fine church constructed in the Interwar period which reflects the earlier Arts and Crafts architectural style. The style is illustrated in the steeply pitched gabled roof clad with terracotta tiles, roof ventilators, parapeted gables, wide lined eaves and exposed rafter ends to the side elevations, the timber detail and brackets to the gabled-end of the south bay, and the brick balustrade and timber supports, fretwork and brackets to the recessed porch which are distinctive Arts and Crafts features. Also notable is the tuck pointing to the red-brick walls, tall plinth, battered buttresses, decorative render and coping to the parapeted gables, walls and openings, the slighted pointed arch windows with rows of bricks voussoirs radiating above and leadlight or stained glass, the groupings of multipane leadlight windows to the southern porch and the port hole to the porch. The southern porch (1918) is significant. The memorial windows and belltower are of aesthetic significance, as is the interior. The interior space and historic finishes of the nave are imbued with the rituals and aesthetics associated with worship, marriages, christenings and funerals. (Criterion E)

Statutory Recommendations

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

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

Map of recommended boundary for Heritage Overlay



KEY

Recommended for Heritage Overlay

Title boundary

Holy Trinity Anglican Church and Hall
95-99 Commercial Rd, Yarram

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

History

Locality history

The Tarra Creek pastoral run was taken up in the 1840s, in the area that now encompasses the Yarram township. In the early 1850s, John Carpenter built a flour mill and sawmill near the Tarra River, upon which a bridge was soon built. A small township began to develop on private land on the west side of the River, which was first named Barkly, after Victorian Governor Sir Henry Barkly. However, the small township soon became known as Yarram Yarram; the parish name. Yarram is an Aboriginal word though to mean 'plenty of water' or 'billabong'. The town would be called Yarram Yarram until 1924 (Fletcher & Kennett 2005:79; YDHS website)

Yarram was part of the first Shire established in Gippsland – Alberton Shire established 1864 – where a District Road Board was formed in 1855 (Context 2005:38). In 1857, the first store was opened in the town of Yarram Yarram by Charles Devonshire. Soon other stores were established as the town grew, including a shanty on the site of the Yarram Hotel. The development was a result of the marketplace located in Yarram, which served local farmers who preferred the location over the more distant Port Albert (YDHS website). The first mechanics' institute was built in 1860 and a school opened in 1861. All communication during this period was via Port Albert to the south (Fletcher & Kennett 2005:80).

Yarram's growth was constrained by the release of private land for sale. Development within the town gained momentum from the 1880s, with town allotments purchased from private landholders (Fletcher & Kennett 2005:80). One such developer was James Nicol, who owned the land east of Commercial Road, between (just north of) Gipps Street and James Street. Nicol subdivided the land and sold town allotments from 1889. By the 1890s, Yarram had established itself as a commercial centre, servicing an extensive dairying and grazing district. The Yarram Butter Factory (1891) was a major component of the industry in this area of the Shire (Context 2005:12, 38). The township of Yarram Yarram was gazetted in 1893 and in 1897 the Alberton Shire offices were relocated to Yarram, establishing the southern town as a seat of Government (Context 2005:38; YDHS website).

From the early 1900s, large areas of land were selected in the Strzelecki Ranges to the north and west of Yarram for dairying, supplying cream to the butter factory. By 1903, Yarram Yarram also had a Shire hall, four churches, the Commercial and Yarram hotels, Masonic and Rechabite Lodges and a state school. At the centre of the pastoral district, Yarram remained the cattle market for southern Gippsland (*Australian handbook* 1903). The Yarram courthouse opened in 1908, the hospital was officially opened in 1914 and a higher elementary school was established in 1918. In 1921, the Great Southern railway Line from Melbourne reached Yarram (Context 2005:30, 41, 44). The Forests Commission established an office in Yarram in 1945 to manage the reforested lands in the region. From the 1950s, the Housing Commission and several housing co-operatives built many new homes in Yarram. However, the town was affected by the decline of rural industries in the 1970s. The milk factory and railway line closed in 1987 (Fletcher & Kennett 2005:80).

In 1994, Wellington Shire was created by the amalgamation of the former Shires of Alberton, Avon and Maffra, the former City of Sale, most of the former Shire of Rosedale, as well as an area near Dargo which was formerly part of Bairnsdale Shire (Context 2005:39). The town continues to serve as an important regional centre. It is also the location of the regional headquarters for the Department of Natural Resources and Environment (Fletcher & Kennett 2005:80).

Thematic context

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

9. Developing Cultural Institutions and Way of Life

- 9.1 Religion

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

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

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

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

Place history

From 1864, occasional Anglican services were held in Yarram. The first Holy Trinity Anglican Church in Yarram was a small timber building on the west side of Commercial Road (across the road from the existing church), built in stages between 1866 and 1868 when it was officially opened. A rectory was also constructed near the church (on the west side of Commercial Road) during this period (Adams 1990:123; Clark 1947:99, 103).

In July 1908, the Board of Guardians intended to purchase the lot on the north-west corner of Buckley and Commercial streets. However, when this was purchased for St Mary's School, the Board took up the three lots (the current location) offered by landowner James Nicol for a total of 150 pounds (Adams 1990:172). In 1914, it was decided after much discussion, to erect the new church on the site purchased in 1908 (as opposed to the site of the first church on the west side of Commercial Road) (Clark 1947:103).

Following a period of fundraising through sales, donations and fairs, plans were drawn up for the new church with a spire, by architect G. De Lacy Evans in 1917. The Board of Guardians called for tenders for a building without a porch and the contract was won by A. A. Meyer for a total of 1,736 pounds. Meyer had recently constructed St Mary's Church in Bairnsdale (Adams 1990:200). The church was originally designed with both north and south porches, and a semi-narthex (or narrowed portion of the nave) to the body of the church, however only a south porch was constructed; 'a rear south porch provides protection and means of approach to two conveniently planned vestries and church proper'. Externally, a tower (with belfry and stage) and spire were to be constructed over the south porch (not built) (Clark 1947:104).

The foundation stone (which appears to have been removed from the front elevation when the modern narthex was constructed, now leans against the south wall in 2015) states the it was laid by the Right Reverend George Harvard Cranswic [sic], Lord Bishop of Gippsland on 6 February 1918. The vicar at this date was the Reverend A. R. Raymond. The stone notes that the architect was G. De Lacy Evans and that the builder was A. A. Meyer. Next to this stone, sits the foundation stone of St Luke's Church (probably of Alberton), dated 24 September 1903 (Adams 1990:200).

Holy Trinity was officially opened on 24 July 1918 as a soldier's memorial church, by the Right Reverend George Harvard Cranswick, second Bishop of Gippsland (YDHS; Gibson). When opened, the church building was without a narthex, chancel, tower (on top of the south porch) or north porch (the rear south porch did appear to be built by this date), and the west end wall was intended as only a temporary construction (Adams 1990:200; Clark 1947:104).

A photo dating between c1920 and 1954 (Figure H1) showed the church before the modern narthex was added to the facade (SLV). The facade comprised the three central windows flanked by buttresses to either side. Between each pair of buttresses on either side, were entrance doors with highlights. The south elevation of the church appeared as it does in 2015 (except for the modern concrete ramp), with the large gabled-roof south porch. A timber flat topped picket fence ran long the west boundary with pedestrian access visible to the south of the church. The grounds were landscaped at this date.

In July 1929, the first church was demolished (on the west side of Commercial road) and much of the materials were used in the construction of the new (existing) parish hall on the opposite side of the road (south of the church). The existing parish hall was built by working bees and some paid labour. The Parish Hall was opened on 29 May 1930 by the Venerable D. W. Weir (Clark 1947:106). A small timber outbuilding is located to the east of the hall.

A new rectory was built on the site of the first church (on the west side of Commercial Road), designed by architect H. Croxton Davy A.R.V.I.A.. It was built by builder R Tutts, completed and dedicated on 5 April 1930 by the Bishop. The building was partly destroyed by fire at a later date, and rebuilt (Clark 1947:106).

A single-storey narthex was later built onto the facade of the church, to provide a space for meetings (YDHS). A metal bell tower stands at the east of the church.

In 2015, the church appears to serve as both the Holy Trinity Anglican Church and Good Shepherd Lutheran Church. A modern retractable blind has been added to the three original windows to the facade of the church, above the later narthex.

Stained glass window memorials

The church houses a number of memorial stained glass windows.

In 1918, two sidelights were installed in the chancel in memory of Wilfred Lawson, who was killed in a football match some years before the window was installed. The window was presented and unveiled by his father (Clark 1947:105).

Also in 1918, a window in the centre of the north wall was donated by the three daughters of the late Mr and Mrs Bodman, in memory of their parents and unveiled by one of their grandsons. The subject of the window is 'Dorcas' (Clark 1947:105).

In 1919, a stained glass window was installed in memory of Cyril Ben Hamlyn Johnson of the 6th Battalion A.I.F., killed in action in France on 14 May 1918 (Figures D4 and D5). The subject of the window is 'the Agony in the Garden'. The window was made by Brooks, Robinson & Co. and installed at the centre of the east end, dedicated on 5 November 1919. Johnson was the son of Yarram solicitor Ben Johnson and his wife Emily. Private Johnson embarked for overseas on HMAT *Euripides* in May 1916 with 6 Battalion. His chaplain reported that he was killed when 6 Battalion came under machine gun fire at Hazebroek. Private Johnson was buried at Outtersteene Communal Cemetery Extension, Bailleul, France (Vic War Heritage Inventory)

In 1947, a stained glass window with the subject 'Airman' was installed. The window commemorates the Pilot Officer Rhys Jones, who gave his life on 20 May 1944 'in the cause of righteousness'. The window was presented by his parents and family and made by Brooks, Robinson & Co. The window is in two sections, with the air force badge in the arch and a cross and wreath behind an airforce figure, with the face of Rhys Jones, in the large panel below. Rhys Jones was the son of Lloyd and Rachel Jones of Yarram. Pilot Officer Jones was a member of Bomber Squadron 115 and was flying as

an observer when he was killed in action over Le Mans, France on 20 May 1944. He was buried at Le Mans West Cemetery, France (Vic. War Heritage Inventory).

George De Lacy Evans, architect

George De Lacy Evans (b.1863) was educated at Wesley College and articled to architect William Pitt. During his time with Pitt he won two awards in the competition for the Grace Park Syndicate Villa in Hawthorn. Evans went into partnership with architect James Birtwistle until 1885 (*Argus* 21 Dec 1885:3), when he began his own Melbourne-based practice. Commissions during this period included warehouses, houses, hotels, shops and churches in the Melbourne metropolitan and regional Victoria.

Example of his work include the Gordon Coffee Palace on Kings Street, Melbourne, Sum Kum Lee's warehouse on Little Bourke Street, Melbourne (1887), Warehouses at 23-31 Niagara Lane, Melbourne (1887), Lygon Buildings at 98-126 Lygon Street, Carlton (1888), Friendly Society House on Exhibition Street, Melbourne (1891) and the Victorian Mounted Rifles Boer War Monument in Kings Domain, Melbourne (1903) (Sutherland 1888:517; Hermes search). He is known to have designed the Union Church, Orrong Road, Elsternwick (1889) and the Holy Trinity Anglican Church, Yarram (1918).

Figure H1. A photo dating between c1920 and 1954 showing the church before the modern narthex was added to the facade. The gabled-roof porch projected from the south elevation (SLV, Rose series ; P. 4335.).

Sources

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Miles Lewis' Australian Architectural Index (AAI) <https://aai.app.unimelb.edu.au/>, accessed January 2016.

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Sutherland, Alexander & R. L. J. Ellery (1888). *Victoria and its metropolis : past and present*, Vol II Melbourne, as cited in the Australian Architectural Index, record no. 1983.

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

Victorian War Heritage Inventory, Victorian Heritage Database, two entries for 'Stained Glass Window at Yarram Holy Trinity Anglican Church', <http://vhd.heritagecouncil.vic.gov.au/> accessed 25 Jan 2016.

Yarram & District Historical Society (YDHS) collection: historical information and photos generously provided by Cate Renfrey, Nov 2015. Including the booklet 'Heritage Trail along Commercial Road, Yarram' & website, 'The history of Yarram & District', <http://home.vicnet.net.au/~ydhs/history%20of%20yarram.htm>, accessed 16 February 2016.

Description

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

The red brick church was built in 1918 during the Interwar period but designed in 1917 by architect George De Lacy Evans, and reflects the earlier Arts and Crafts style. The site has a slight rise, on the east side of Commercial Road. A majority of the town's churches are within this area on Commercial Road, north of the main town centre. The church is set back, with a vehicular road leading around the rear of the church. To the south of the church is a 1930 hall.

Figure D1. The church is constructed of expertly tuck pointed red brick, with a tall brick plinth, a steeply-pitched roof clad in terracotta tiles (with lichen) and rendered parapeted gables. Original round metal vents are located along the ridge of the roof. The wide eaves have exposed rafter ends.

The gabled end of the 1918 facade has three tall (slightly) pointed-arch windows to the centre, with geometric leadlight. Four buttresses, with decorative render, are visible.

A modern single-storey flat-roofed narthex , built in red brick, has been added to the facade of the building. The addition has attempted to be sympathetic in design but is ultimately intrusive to the 1918 building and is not significant. A modern retractable blind has been added to the three windows to the facade of the 1918 church. A modern concrete ramp provides access to the narthex.

To the rear of the church is an early metal bell tower, which is significant.

Figures D1 & D2. The side elevations are divided into bays by wide brick buttresses. The bays have a single (slightly pointed) arched window with three rows of bricks voussoirs radiating above. Two bands of decorative render run across the wall planes of the side elevations at sill level and the spring point below the arch.

The south elevation has three visible bays, with the south porch projecting off the rear bays. The window of the third bay comprises the top portion only.

At the rear of the southern elevation is a large gabled-roof porch. The porch has wide timber-lined eaves to the gabled end and exposed rafter ends to the sides. The gabled end has a timber panel to the top of the gabled end, supported by brackets. Below is a group of three (square headed) multi pane casement windows with green leadlight, and a port hole to the porch space. The west side of the bay has a recessed entrance porch with distinctive Arts and Crafts features, including the brick balustrade (with rendered coping) and timber supports with ogee arch timber fretwork and brackets. Timber ledged and framed doors with rendered lintels provide access to the church under the porch.

The north elevation comprises three main bays, with windows with geometric leadlight or stained glass memorial windows. To the rear of the church is a bay with shorter eaves, two smaller buttresses and two small windows with pictorial stained glass.

Figure D3. The rear (east) elevation has the same detail as the facade and three large (slightly pointed) arch windows with stained glass. To the left of the rear elevation is the wall of the south porch and a grouping of three square-headed windows (with the same detail as the other windows of the porch). The brickwork of this elevation indicates that the porch was built at the same time as the nave of the church.

Overall, the 1918 church is in very good condition and retains a medium to high level of integrity. Without the modern narthex to the façade the integrity would be excellent.

Figure D4. This stained glass windows to the chancel end were installed in 1919. It was installed in memory of Cyril Ben Hamlyn Johnson of the 6th Battalion A.I.F., killed in action in France on 14 May 1918 (Barraclough 2016).

Figure D5. A detail of the central panel of the 1919 stained glass windows, in honour of Johnson.

Figure D6. A detail of the exquisite 98 year old brickwork and tuck pointing of the lime mortar, unpainted render and lead lighting, which is all in excellent condition. It should never be painted or treated with any modern sealants. This is testimony to the excellent design, quality of the materials, the builder's skills, and the skills of the craftsmen who created the tuck pointing and lead light by hand

Figure D1. The church is constructed of tuck pointed red brick, with a tall brick plinth, a steeply-pitched roof clad in terracotta tiles (with lichen) and rendered parapeted gables. Round metal vents are located along the ridge of the roof. At the rear of the southern elevation is a large gabled-roof porch, built in 1918. A modern single-storey flat-roofed narthex has been added to the facade of the building.

Figure D2. The north elevation. The side elevations are broken into bays by wide brick buttresses. The bays have a single (slightly pointed) arched window with three rows of bricks voussoirs radiating above. Two bands of decorative render run across the wall planes of the side elevations at sill level and the spring point below the arch.

Figure D3. The rear (east) elevation has the same detail as the facade and three large (slightly pointed) arch windows with stained glass. To the left of the rear elevation is the wall of the south porch and a grouping of three square-headed windows.

Figure D4. The stained glass leadlight windows to the chancel end were installed in 1919 in memory of Cyril Ben Hamlyn Johnson (Barraclough).

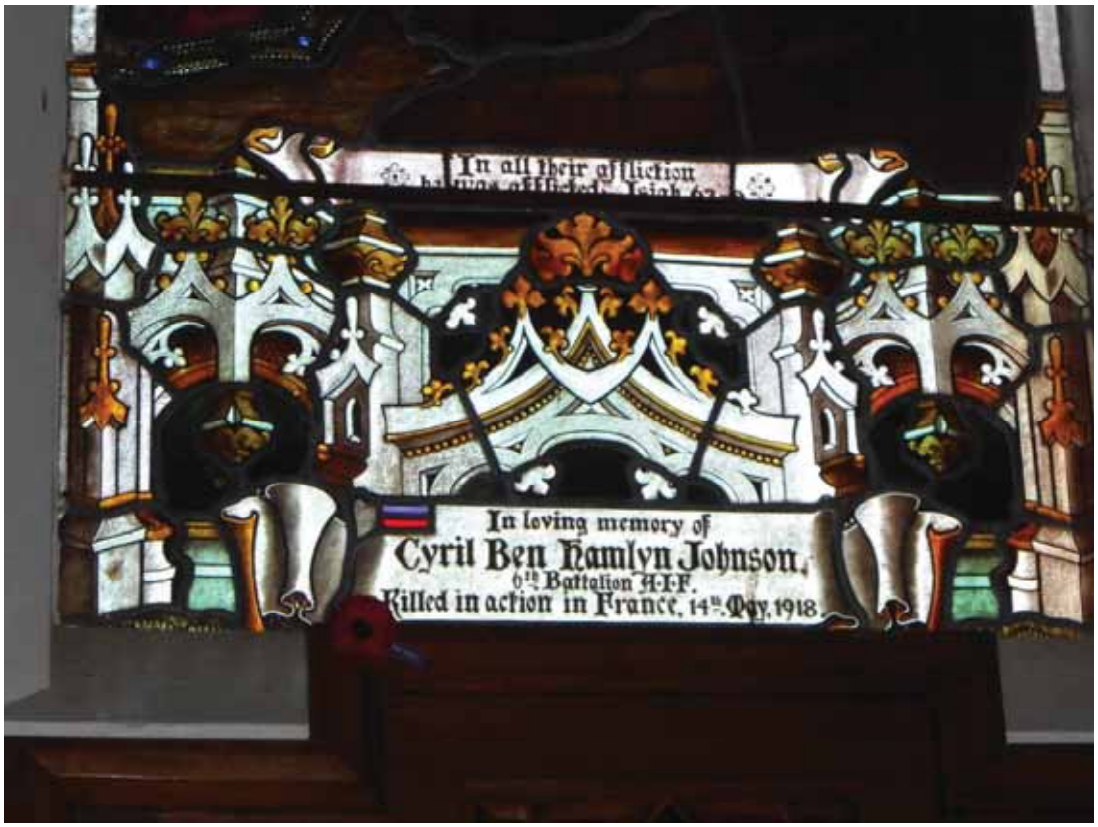

Figure D5. A detail of the central panel of the 1919 stained glass leadlight windows, in honour of Johnson (Barraclough).

Figure D6. Detail of the exquisite 98 year old brickwork and tuck pointing of the lime mortar, unpainted render and lead lighting, which is all in excellent condition. It should never be painted or treated with any modern sealants. This is testimony to the excellent design, quality of the materials, the builder's skills, and the skills of the craftsmen who created the tuck pointing and lead light by hand.

Sources

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

Linda Barraclough, Wellington Shire Heritage Network.

Comparative Analysis

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

Holy Trinity Anglican Church & Memorials, 95-99 Commercial Road, Yarram – Interwar Arts and Crafts brick church built in 1918, with a later intrusive brick narthex. The original fabric is highly intact. This style is not common in Wellington Shire.

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

St Matthews Anglican Memorial Church, Memorials & Trees, Tinamba – a highly intact 1923 Interwar Arts and Crafts brick church, with an unusual entrance porch design. This Interwar Arts and Crafts design is unique in Wellington Shire. The site retains a number of locally significant memorials. Although of the same architectural style, the church has very different expression.

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

Management Guidelines

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

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

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

aggregate would be better with the Arts and Crafts style.

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

2. **Additions and New Structures**

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

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

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

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

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

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

2.7. New garden beds

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

3. Accessibility

3.1. There is a solid concrete ramp to provide entry to the narthex on the north side of the church. This has been built up against the brick work of the church, which blocked the sub floor vents and is likely to cause chronic damp in the church walls. It should be removed and replaced with a ramp that does not touch the brick walls and allows clear ventilation underneath to the walls and sub floor vents. See 3.2 below.

3.2. Ramps

3.2.1. Removable ramp construction

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

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

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

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

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

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

4. **Reconstruction and Restoration**

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

4.1. Demolish the non significant narthex and:

4.1.1. restore the front elevation and original position of the Foundation Stone.

4.1.2. Reguild the gold leaf lettering on the Foundation Stone.

4.2. When the square spouting and downpipes need replacing:

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

4.2.2. Don't use Zincalume or Colorbond.

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

4.3. Fences

4.3.1. Reconstruct the flat topped timber picket fence shown in Fig H1.

5. Brick Walls

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

5.2. The tuck pointing and brickwork on this 1918 building is exemplary, and nearly 100 years old, but it is now a rare craft and expensive to repair or reconstruct, which makes caring for the existing tuck pointing particularly important. Never sand, water or soda blast it. Damp in the brick work will result in the mortar and tuck pointing falling out, which can be seen near the base of the building especially near the down pipes. Refer to section 7 below for practical advice on how to prevent damage from damp.

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

5.3.1. Never paint the unpainted brick work or render, to maintain the historic architecture and character. Paint will not only damage the elegance of the architecture, but it will start the ongoing costs of repainting it every 10 or so years.

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

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

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

products that claim to 'breathe' do this adequately for historic solid masonry buildings.

6. Care and Maintenance

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

6.2. Key References

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

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

6.3. Roofing, spouting and down pipes

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

6.3.2. Do not use Zincalume or Colorbond.

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

6.3.4. Do not attempt to clean the lichen off the terra cotta tiles. The lichen is doing no harm, but removing it usually does damage the tiles, the lichen is attached with a root system, and when the lichen is removed, parts of the tile surfaces is also removed and left pitted with crevices, which in turn makes it less waterproof, and the crevices collect dirt and the lichen regrows again.

6.4. Joinery

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

6.4.2. Some timber work, such as the barge boards on the east end, require careful repair and painting.

7. Water Damage and Damp

7.1. There is damp in the base of parts of the wall, but particularly on the north side, near the Foundation Stone. See below for symptoms to look for and how to fix the problem.

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

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

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

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

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

7.7. Cracking: Water will be getting into the structure through the cracks (even hairline cracks in

paint) and the source of the problem needs to be remedied before the crack is filled with matching mortar, or in the case of paint on brick, stone or render, the paint should be chemically removed, to allow the wall to breathe properly and not retain the moisture.

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

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

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

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

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

8. Paint Colours and Paint Removal

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

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

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

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

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

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

9. Services

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

10. **Signage** (including new signage and locations and scale of adjacent advertising signage)
    10.1. Ensure all signage is designed to fit around the significant architectural design features, not over them.

Resources

Wellington Shire Heritage Advisor

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

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

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

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

KEY

Recommended for Heritage Overlay

Title boundary

Holy Trinity Anglican Church and Hall
95-99 Commercial Rd, Yarram

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

Locality:	**YARRAM**
Place address:	**109-113 COMMERCIAL RD**
Citation date	2016
Place type (when built):	Church, Hall
Recommended heritage protection:	Local government level Local Planning Scheme: Yes Vic Heritage Register: No Heritage Inventory (Archaeological): No

Place name: **St Andrews Uniting Church and Hall**

Architectural Style:	Federation Free Gothic (church & spire); Interwar & Postwar (hall)
Designer / Architect:	Robert Arthur Lawson (church & spire)
Construction Date:	1895, 1921 (church); 1929, 1955 (hall)

Statement of Significance

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

What is significant?

St Andrews Uniting Church and Hall at 109-113 Commercial Road, Yarram, are significant. The form, materials and detailing of the church as constructed in 1895 and 1921 are significant. The form, materials and detailing of the hall as constructed in 1929 and 1955 are significant. The World War I Honour Roll held in the church contributes to the significance of the place.

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

How is it significant?

St Andrews Uniting Church and Hall are locally significant for their historical, social and aesthetic values to the Shire of Wellington.

Why is it significant?

St Andrews Uniting Church and Hall are **historically and socially significant at a local level** as they represent the various development periods of Yarram following the release of private land for sale in the town, which became a commercial and social centre for the surrounding dairying and grazing district and the seat of local government. Funds for a Presbyterian Church in Yarram were raised by the local community, particularly by Caledonian Fairs, from 1894. In June 1895, architect Robert Arthur Lawson received tenders for its erection and the Presbyterian Church was built without a spire in 1895; although it is likely that he designed the spire that was built later, as the design is consistent and the tower base was built strong enough to support the subsequent tower. A World War I Honour Roll listing the names of 71 people was unveiled in October 1919. James Nicol, local land developer, had a long-standing plan to build the steeple for the church and in September 1920 construction of the 12 metre tall steeple commenced, which was completed in 1921. The bell Nicol had donated was also installed. In 1927 the church was named St Andrews Presbyterian Church, later becoming the Uniting Church. The church purchased further land on the corner of Commercial Road and Gipps Street c1920, in order to build a Sunday School Hall. St Andrews Hall was built in 1929, with additions in 1955 made possible by a bequest from local parishioner Elizabeth Bolger. The church and hall are significant for continually serving the community since their opening, until present day. The church is also significant for its association with architect Robert Arthur Lawson, who designed a number of Presbyterian churches in Victoria and New Zealand. (Criteria A, G & H)

St Andrews Uniting Church is **aesthetically significant at a local level** as an intact and picturesque architectural example of a church built in the Federation period, designed by Robert Arthur Lawson reflecting the earlier Free Gothic architectural style. Notable elements of the style are the tuck pointed face brick exterior and rendered dressings, the rendered parapeted gables, the cross to the gable, buttresses, and the use of the pointed-arch and trefoil motifs. Also notable are the rendered plinth, triangular vents to the galvanised corrugated iron roof, round vents to the gabled-ends, and the leadlight windows with pictorial and diaper-patterned leadlight. Also significant are the chancel at the east end and elaborate tower to the facade. the entrance to the church on the north side of the tower has a pointed-arch opening with a label moulding stopped by rosettes, and a recessed entrance with double timber ledged and framed doors (with ornate metal hinges) and a highlight with a quatrefoil motif. The spire to the tower is significant. The spire was built in 1920-21, but is attributed to architect Robert Lawson, as part of the original Federation Free Gothic design, as it is the same architectural style of the church with its openings, face brick and decorative render, but the tall pyramidal roof was common in church towers in the Federation Romanesque and Gothic styles. The interior space and historic finishes of the nave, tower and chancel are imbued with the rituals and

aesthetics associated with worship, marriages, christenings and funerals. The views and visual connection between the church and hall are significant and need to be retained. (Criterion E)

St Andrews Hall is **aesthetically significant at a local level** as a representative example of an intact Interwar hall built in 1929, with additions constructed in 1955 in the same style. Notable architectural elements of the hall are the construction of the walls which are rendered brick to the bottom third, with incised ruled lines to create an ashlar effect, while the top 2/3 of the walls and gabled-ends are clad with fibro-cement and strapping. The shallow-pitched hip-and-gable roof is clad with (recent) Colourbond, with a timber finial at the peak to the facade. Other notable elements are the entrance porch, and the timber windows with projecting sills, hoppers to the top third and casement windows to the bottom 2/3; each window is split into two or three panes by a vertical glazing panel. A 1955 hipped-roof addition to the rear is significant. This section imitates the architectural details of the 1929 section, but has one-over-one sash windows. The church, bell tower and hall are in very good condition and retain an excellent degree of integrity. (Criterion D)

Statutory Recommendations

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

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

Map of recommended boundary for Heritage Overlay

KEY

Recommended for Heritage Overlay

Title boundary

St Andrews Uniting Church and Hall
109-113 Commercial Rd, Yarram

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

History

Locality history

The Tarra Creek pastoral run was taken up in the 1840s, in the area that now encompasses the Yarram township. In the early 1850s, John Carpenter built a flour mill and sawmill near the Tarra River, upon which a bridge was soon built. A small township began to develop on private land on the west side of the River, which was first named Barkly, after Victorian Governor Sir Henry Barkly. However, the small township soon became known as Yarram Yarram; the parish name. Yarram is an Aboriginal word though to mean 'plenty of water' or 'billabong'. The town would be called Yarram Yarram until 1924 (Fletcher & Kennett 2005:79; YDHS website)

Yarram was part of the first Shire established in Gippsland – Alberton Shire established 1864 – where a District Road Board was formed in 1855 (Context 2005:38). In 1857, the first store was opened in the town of Yarram Yarram by Charles Devonshire. Soon other stores were established as the town grew, including a shanty on the site of the Yarram Hotel. The development was a result of the marketplace located in Yarram, which served local farmers who preferred the location over the more distant Port Albert (YDHS website). The first mechanics' institute was built in 1860 and a school opened in 1861. All communication during this period was via Port Albert to the south (Fletcher & Kennett 2005:80).

Yarram's growth was constrained by the release of private land for sale. Development within the town gained momentum from the 1880s, with town allotments purchased from private landholders (Fletcher & Kennett 2005:80). One such developer was James Nicol, who owned the land east of Commercial Road, between (just north of) Gipps Street and James Street. Nicol subdivided the land and sold town allotments from 1889. By the 1890s, Yarram had established itself as a commercial centre, servicing an extensive dairying and grazing district. The Yarram Butter Factory (1891) was a major component of the industry in this area of the Shire (Context 2005:12, 38). The township of Yarram Yarram was gazetted in 1893 and in 1897 the Alberton Shire offices were relocated to Yarram, establishing the southern town as a seat of Government (Context 2005:38; YDHS website).

From the early 1900s, large areas of land were selected in the Strzelecki Ranges to the north and west of Yarram for dairying, supplying cream to the butter factory. By 1903, Yarram Yarram also had a Shire hall, four churches, the Commercial and Yarram hotels, Masonic and Rechabite Lodges and a state school. At the centre of the pastoral district, Yarram remained the cattle market for southern Gippsland (*Australian handbook* 1903). The Yarram courthouse opened in 1908, the hospital was officially opened in 1914 and a higher elementary school was established in 1918. In 1921, the Great Southern railway Line from Melbourne reached Yarram (Context 2005:30, 41, 44). The Forests Commission established an office in Yarram in 1945 to manage the reforested lands in the region. From the 1950s, the Housing Commission and several housing co-operatives built many new homes in Yarram. However, the town was affected by the decline of rural industries in the 1970s. The milk factory and railway line closed in 1987 (Fletcher & Kennett 2005:80).

In 1994, Wellington Shire was created by the amalgamation of the former Shires of Alberton, Avon and Maffra, the former City of Sale, most of the former Shire of Rosedale, as well as an area near Dargo which was formerly part of Bairnsdale Shire (Context 2005:39). The town continues to serve as an important regional centre. It is also the location of the regional headquarters for the Department of Natural Resources and Environment (Fletcher & Kennett 2005:80).

Thematic context

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

9. Developing Cultural Institutions and Way of Life

- 9.1 Religion

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

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

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

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

Place history

St Andrew Uniting Church and hall front Commercial Road. The Presbyterian congregation had used the Yarram Anglican Church for services for 25 years prior to building their own church in 1895 (Adams 1990:173).

Church

In 1894, Reverend David Telfer accepted the call to build a Presbyterian Church in Yarram. On 17 October 1894 a meeting was held at the Mechanics Hall, at which it was decided to build a brick church to seat 200 people (YDHS). Funds began to be raised; a popular fundraising event was the annual Caledonian Fair held each November (Adams 1990:173).

In June 1895, architect Robert Arthur Lawson received tenders for the erection of the Yarram Presbyterian Church (BE&M). J. Craigen's tender was accepted, for a church without a steeple at a cost of 500 pounds, and the Presbyterian Church was built without a spire in 1895. The spire is so similar to the church design that it seems likely that Lawson's original design included a tower. Furthermore, the base that was built in 1895 was built strong enough to carry the weight of the tower that was constructed in 1922. Therefore, the original design may well have included a tower and spire, but if there were insufficient funds at the time, an optional/modified tender, which only included the tower base without a tower and spire, may have been called for and accepted.

On 1 March 1896, the church was opened by Reverend Telfer, with singer Maggie Stirling as a special guest (YDHS; Adams 1990:173). An early photo dating between 1895 and c1909 (Figure H1) showed the facade and north elevation of the church (SLV). The nave of the church appeared as it does in 2015, however, the spire had not yet been constructed on the tower base. The height of the tower reached just above the eaves of the church, where it terminated in a (temporary) castellation pattern (which is out of character with the Gothic style). Below were the openings and bands of decorative render (which remain in 2015). A timber paling fence ran along the west boundary. The lot to the north (the location of the manse) was bound by a timber post and rail fence.

In 1910, a memorial plaque to the late Reverend D. Telfer was erected in the church. A World War I Honour Roll listing the names of 71 people was unveiled in October 1919 by Reverend Professor Adam (Adams 1990:174, 200).

James Nicol, local land developer, had a long-standing plan to build a steeple for the church. In September 1920 construction of the 12 metre tall steeple commenced. The spire, built of brick, oregan and pine, was completed by builder J. Henley by November 1921. The bell Nicol had donated was also installed (Adams 1990:200, 235).

In 1922, after the completion of the spire, a working bee was held to complete improvements to the church and grounds. A paling fence along the boundary was pulled down and a new picket fence erected (YDHS). In 1927 the church was named St Andrews Presbyterian Church (Adams 1990:235).

St Andrews Hall

The church purchased further land on the corner of Commercial Road and Gipps Street c1920, in order to build a Sunday School Hall. Prior to this, Sunday School had been held in the Shire Hall (Adams 1990:200).

St Andrews Hall was built to the south of the church in 1929, funded by the annual Caledonian Fairs. In 1955, extensions to the hall were completed. These were made possible from a bequest made by Elizabeth Bolger (YDHS; Adams 1990:235, 270).

Memorial gate and fence (since removed)

A memorial gate and fence were erected and dedicated in 1952, in memory of the fallen of World War II (since removed) (YDHS). A photo dating to 1975 (Figure H2) showed that the memorial fence and gates appear to have been removed by this date (SLV). In 2015, a brick structure (which may serve as a barbeque) stands to the east of the church. The structure includes a memorial stone that reads 'To the glory of God and in memory of the brave, 1939-1945, Lest We Forget'. This may have been the memorial stone originally laid in the 1952 memorial fence and gates (since removed).

Robert Arthur Lawson, architect

Robert Arthur Lawson (b. 1833 d. 1902) was a Scottish architect who commenced his architectural training in Perth, Scotland, c1848 and completed it in Edinburgh in the early 1850s. He trained with James G. Graham who was closely associated with the Gothic Revival architect Augustus Pugin, which would influence his later works (Mane-Wheoki 1993). Lawson migrated to Australia in 1854 and spent seven years as a goldminer in Ballarat, as a correspondent for Melbourne and Geelong newspapers, and as an architect. During this early period he designed the Free Church school (1857) and a Catholic school (1858), both in Steiglitz, north of Geelong. By 1861 Lawson practiced from a Melbourne office. In 1862 Lawson won a competition for the design of the First Church in Otago (near Dunedin), New Zealand, under the pseudonym of 'Presbyter'. Subsequently in June 1862 he set up in practice in Dunedin (Mane-Wheoki 1993).

Lawson designed many types of buildings in New Zealand including ecclesiastical, commercial, public and domestic buildings, in a wide range of styles (not many of which remain intact). Lawson was pre-eminently a church architect, designing and superintending over 40 churches in Dunedin, particularly for the Presbyterian denomination; he himself being a prominent Presbyterian. Most of Lawson's churches are Gothic in style and influenced by Pugin's principles. In 1890 Lawson moved to Melbourne after he was held responsible for the structural defects of the Seacliff Lunatic Asylum in the late 1880s, during which an inquiry adjudged him negligent and incompetent (Mane-Wheoki 1993).

In Melbourne, Lawson formed a partnership with architect Frederick William Grey. During this period Lawson designed one of his finest works, the Grecian mansion Earlesbrae Hall in Essendon (Mane-Wheoki 1993). Lawson also designed a number of buildings for the Presbyterian Church in

Victoria (BE&M, 12 Dec 1902:306), such as St Andrews Uniting Church in Yarram (1895) and the Parkville Uniting Church, 149 Royal Parade, Parkville (1897). In 1900 Lawson returned to Dunedin and formed a partnership with his former pupil, James Louis Salmond (Mane-Wheoki 1993).

Figure H1. An early photo dating between 1895 and c1909 showed the facade and north elevation of the church. The nave of the church appeared as it does in 2015, however, the spire had not yet been constructed on the tower base. The new render is still a light grey colour (SLV, image no. b23150).

Figure H2. A photo of the church dating to 1975, shows that the memorial gate and fence appear to have been removed by this date (SLV, image no. H98.252/478).

Sources

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Building Engineering and Mining Journal (BE&M), 29 June 1895, supplement 2. As cited in Miles Lewis' Australian Architectural Index, record no. 8736, < https://aai.app.unimelb.edu.au/>, accessed 11 Jan 2016.

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State Library of Victoria (SLV), picture collection, image nos. b23150 & H98.252/478, <http://www.slv.vic.gov.au/>, accessed 28 January 2016.

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

Yarram & District Historical Society (YDHS) collection: historical information and photos generously provided by Cate Renfrey, Nov 2015. Including the booklet 'Heritage Trail along Commercial Road, Yarram' & website, 'The history of Yarram & District', <http://home.vicnet.net.au/~ydhs/history%20of%20yarram.htm>, accessed 16 February 2016.

Description

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

St Andrews Church, designed by architect Robert Arthur Lawson in 1895, was built as a Presbyterian Church in the early Federation period, but the church predominantly expresses the earlier Victorian era Free Gothic style. Although the spire to the tower was not built until 1920-21 during the Interwar period, the spire is so similar to the church design that it seems likely that Lawson's 1895 design included a tower and spire. Furthermore the base that was built in 1895 was built strong enough to carry the weight of the tower that was constructed in 1920-21. Therefore, the original design and tender may well have included a tower and spire, but if there were insufficient funds at the time, an optional/modified tender which included only the tower base without a tower and spire, may have been called for and accepted.

St Andrews Hall was built to the south of the church in the Interwar period in 1929, with additions built during the in 1955 with the same architectural detail. A flagpole stands in front of the church near the east boundary.

The church and hall are sited east of Commercial Road, in the vicinity of Yarram's other churches, north of the main commercial area of the town. The church and hall are set back from the street, with a network of concrete paths connecting the two buildings and a circular driveway off the street. Some

trees are planted around the property. To the south of the hall is a playground and a modern building to its east, on the rear boundary.

Church

Figure D1. The church is constructed of handmade, tuck pointed red bricks, with a rendered plinth and gabled roof clad with galvanised corrugated iron (overpainted). Four small triangular vents are located near the ridge line. Four horizontal bands of decorative render run across the facade, creating strong horizontality across the face-brick. Decorative render is also applied to some window surrounds. The rendered parapeted gable to the facade has a cross to the apex and a round vent to the gabled-end. A smaller bay projects slightly from the facade, with a peaked moulding that imitates the profile of the parapeted gable. The bay contains three pictorial leadlight windows, which finish at the top in a trefoil motif. These windows are recessed in a section with a wide pointed-arch. To the left of the facade is a tall tower and spire with a pyramidal roof clad in narrow-gauge galvanised corrugated ripple iron (overpainted).

The spire of the bell tower (above the eaves of the nave) was built in 1920-21. The spire was built of brick, oregan and pine. Beneath the eaves of the pyramidal roof is a window imitating that of the facade, above a wide rendered band which has pediments to each face above pointed-arch openings.

The interior of the church retains a World War I Honour Roll (1919), listing the names of 71 parishioners who served.

Figures D2 & D3. The north elevation contains the entrance on the north side of the tower. The pointed-arch opening has a label moulding stopped by rosettes, and recessed entrance with double timber ledged and framed doors (with ornate metal hinges) and a highlight with a quatrefoil motif.

The side elevations of the nave are divided into five bays by buttresses with rendered coping. The central bay of each elevation has a (slightly projecting) gabled bay with a very tall pointed-arch window with leadlight. The other bays have narrow pointed-arch windows with pictorial leadlight (to the north elevation) and a diaper pattern to the south elevation (with hopper vents). On both elevations, bands of decorative render run across the walls at sill level and near the tops of the windows.

Figure D4. The gabled-end of the rear (east) elevation of the church has a round opening, above a chancel with a rendered parapeted gable. Timber doors with a highlight provide access off the north elevation. Small pointed-arch windows with three-paned casement windows (with clear glass) appear on each side. The bands of decorative render from the nave continue around the chancel.

St Andrews Hall

Figure D5. To the south of the church is the 1929 hall which underwent extensions in 1955, which comprised the hipped section to the rear with one-over-one sash windows. The Interwar hall and its Postwar addition are in very good condition and retain a very high level of integrity.

The 1929 hall has a gabled roof clad with Colourbond. Both sections of the hall have a rendered plinth and are constructed of rendered brick to the bottom third of the wall, which is incised with ruled lines to create an ashlar effect. The top 2/3 of the wall and gabled-ends are clad with fibro-cement sheets and strapping (all overpainted).

The gabled-end of the facade has a small timber pinnacle, lined eaves and a rectangular louvered vent. Below is an entrance porch with a skillioned roof and entrance off the left (north) side (reached by a concrete ramp and metal handrail). The front of the entrance porch has two windows with projecting sills and hoppers to the top third and casement windows to the bottom 2/3, both split into two panes by a vertical glazing panel. The side elevations have larger versions of these windows that are three panes wide. The north elevation has a double entrance door at the centre.

The 1955 hipped-roof addition to the rear imitates the architectural details of the 1929 section, but has one-over-one sash windows. A small skillioned-roof section is enclosed with one wall, located on the west side of the 1955 section.

Aerial. To the rear of the hall is a brick outbuilding. To the south of the hall is a playground and modern building on the east boundary. To the north of the church at 105-107 Commercial Road is the associated manse, built in c1965, designed by architect S. Frew. It is a typical example of a 1960s residence.

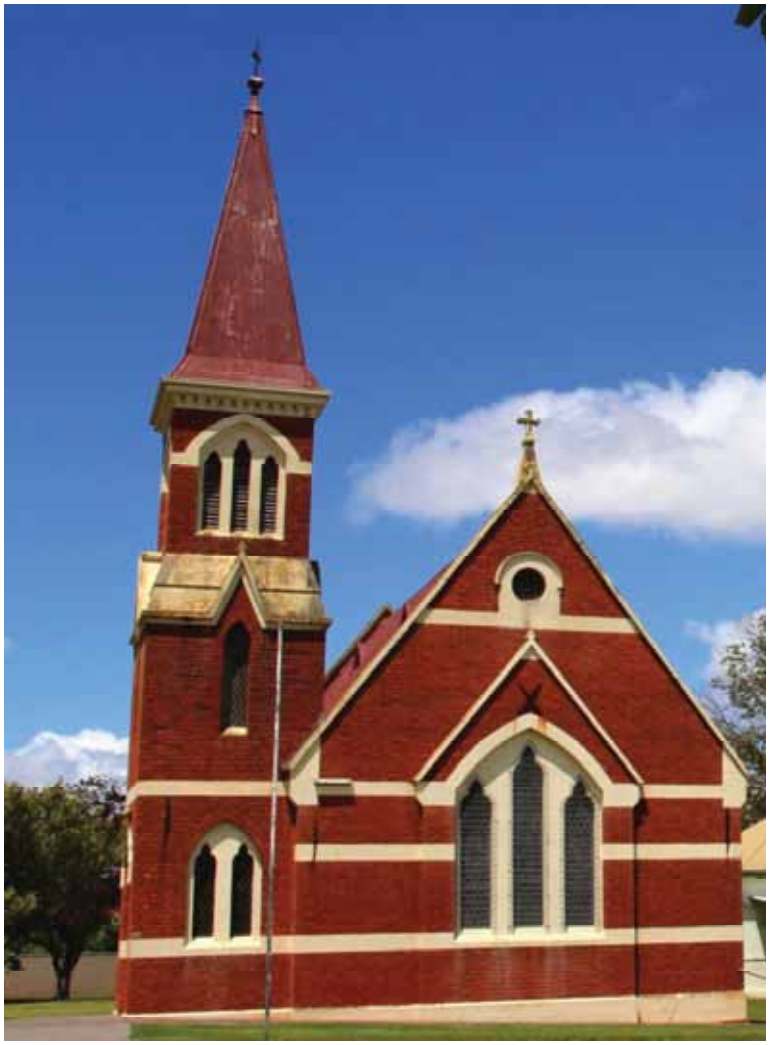


Figure D1. The church is constructed of handmade, tuck pointed red bricks, with a rendered plinth and gabled roof clad with corrugated iron. Four horizontal bands of decorative render (overpainted). run across the facade, creating dominant lines across the face-brick.

Figure D2. The north elevation contains the entrance on the north side of the tower. The pointed-arch opening has a label moulding stopped by rosettes, and recessed entrance with double timber ledged and framed doors (with ornate metal hinges) and a highlight with a quatrefoil motif.

Figure D3. The south elevation. The side elevations of the nave are divided into five bays by buttresses with rendered coping. The central bay of each elevation has a (slightly projecting) gabled bay with a very tall pointed-arch window with leadlight. On both elevations, bands of decorative render (overpainted) run across the walls at sill level and impost level, (near the tops of the windows).

Figure D4. The gabled-end of the rear (east) elevation of the church has a round opening, above a chancel with a rendered parapeted gable. Timber doors with a highlight provide access off the north elevation. Small pointed-arch windows with three-paned casement windows (with clear glass) appear on each side.

Figure D5. To the south of the church is the 1929 hall which underwent extensions in 1955, which comprised the hipped section to the rear with one-over-one sash windows. Both sections of the hall have a rendered plinth and are constructed of rendered brick to the bottom third of the wall, which is incised with ruled lines to create an ashlar effect. The top 2/3 of the wall and gabled-ends are clad with fibro-cement sheets and strapping (all overpainted).

Figure D6. The 1955 hipped-roof addition to the rear imitates the architectural details of the 1929 section, but has one-over-one sash windows. A small skillioned-roof section is enclosed with one wall, located on the west side of the 1955 section.

Sources

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

Comparative Analysis

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

Comparable places:

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

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

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

St John's Anglican Church Complex, Maffra – an outstanding and highly intact example of an Anglican complex in the Shire (designed by various architects), comprising a 1900 Federation Gothic brick church with Queen Anne influences, an 1889 Victorian Gothic timber Guild Hall, 1912 Federation Arts and Crafts timber Rectory and an Interwar Arts and Crafts brick Lych Gate. These

buildings remain in a highly intact setting which also comprises an intact memorial fence and columbarium, and a significant 'Gallipoli Oak'.

St Andrew's Uniting Church, Maffra – 1904 Federation Romanesque brick church with a dominant brick tower with a candle-snuff roof built in 1922. Unsympathetic brick additions, including a porch, was built added post-1970s, which reduces the integrity. This church is of a different architectural style is of a similar form and size.

Management Guidelines

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

These buildings are in very good condition and well maintained, however, there are some recommendations below especially relating to sub floor ventilation, down pipe outlets into drainage pits, maintenance of the brickwork, and the importance of using of galvanised iron for roof cladding, spouting and down pipes, and some guidelines for future development and heritage enhancement.

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

2. **Additions and New Structures**
   - 2.1. New structures should be restricted to the rear of the property as shown in the blue polygon on the aerial map below.
   - 2.2. Sympathetic extensions are preferred. E.g. New parts that are in the same view lines as the historic building as seen from Commercial Rd, should be parallel and perpendicular to the existing building, no higher than the existing building, similar proportions, height, wall colours, steep gable or hip roofs, rectangular timber framed windows with a vertical axis, but parts not visible in those views could be of any design, colours and materials.
   - 2.3. Where possible, make changes that are easily reversible. E.g. The current needs might mean that a doorway in a brick wall is not used, or located where an extension is desired. Rather than bricking up the doorway, frame it up with timber and sheet it over with plaster,

weatherboards, etc.

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

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

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

2.7. New garden beds

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

3. Accessibility

3.1. The ground level and concrete path has been built up to be flush with the top step of the tower entry. This is likely to cause damp in the walls. If this starts to occur, it is very important to remove the concrete, lower the ground level as instructed below, and construct a ramp as described in 3.2.

3.2. Ramps

3.2.1. Removable ramp construction

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

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

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

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

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

4. **Reconstruction and Restoration**

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

4.1. Roofing, spouting and down pipes

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

4.1.2. Don't use Zincalume or Colorbond. It appears that Colorbond has recently been put on the small extension at the rear. It is preferable that this be removed (it has already started growing lichen which will get worse as it is a common problem with Colorbond and will look terrible on the main roof), or at least painted light grey to match unpainted galvanised corrugated iron, so that when the galvanised corrugated iron roof on the nave (which is has faded red paint on it) is replaced they will match. The original design was never intended to have a red roof.

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

5. Brick Walls

5.1. The finish on these walls has been damaged and shows that there are a lot of patch repairs in many parts of it. Most of the fine and very expensive tuck-pointed finish has come off. It may be due to damp, or perhaps it was water blasted at some time, but this matter needs to be investigated by an expert in heritage building construction. David Young or similarly experienced and qualified person would be suitable – see the reference on Salt Attack and Rising Damp, noted below.

5.2. Mortar. Match the lime mortar, do not use cement mortar. Traditional mortar mixes were commonly 1:3, lime:sand. The whole surface has had a red ochre wash over it. This is usually done when tuck pointing is applied, but the wash appears to have been done over recent patching too.

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

5.4. Paint and Colours

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

5.4.2. Cream coloured paint removal on the church. It is strongly recommended that the paint be removed chemically from all the rendered decorative elements (never sand, water or soda blast the building as this will permanently damage the bricks, mortar and render and never seal the bricks or render as that will create perpetual damp problems.) Removal of the paint will not only restore the elegance of the architecture, see Figures H1 and H2, but it will remove the ongoing costs of repainting it every 10 or so years.

5.4.3. However, if it is decided to repaint the render, it should closely resemble the light grey colour of 'new render'.

5.5. Fences

5.5.1. Reconstruct the original picket fence design, or

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

6. Care and Maintenance

6.1. Key References

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

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

6.2. Roofing, spouting and down pipes

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

6.2.2. Do not use Zincalume or Colorbond.

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

6.3. Joinery

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

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

7. Water Damage and Damp

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

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

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

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

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

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

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

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

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

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

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

7.12. Never install a concrete floor inside a solid masonry building, as it will, after a year or so,

cause long term chronic damp problems in the walls. Do not install a new damp proof course (DPC) until the drainage has been fixed, even an expensive DPC may not work unless the ground has been lowered appropriately.

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

8. Paint Colours

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

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

9. Services

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

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

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

Resources

Wellington Shire Heritage Advisor

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

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

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

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

KEY

Recommended for Heritage Overlay

Title boundary

St Andrews Uniting Church and Hall
109-113 Commercial Rd, Yarram

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

Locality:	**YARRAM**
Place address:	**135 COMMERCIAL ROAD**
Citation date	2016
Place type (when built):	Residence, doctor's surgery, trees
Recommended heritage protection:	Local government level Local Planning Scheme: Yes Vic Heritage Register: No Heritage Inventory (Archaeological): No

Place name: **Ventnor house and former surgery, and Palms**

Architectural Style:	Federation and Inter War Arts and Crafts
Designer / Architect:	Attributed to Harold Desbrowe-Annear (1912 section)
Construction Date:	1912, 1920

Statement of Significance

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

What is significant?

Ventnor house at 135 Commercial Road, Yarram, is significant. The form, materials and detailing as constructed in 1912 and c1920 are significant. The Canary Island Date Palms (*Phoenix canariensis*) are significant.

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

How is it significant?

Ventnor house is locally significant for its historical and aesthetic values to the Shire of Wellington.

Why is it significant?

Ventnor house **is historically significant at a local level** as it represents the development period of Yarram, following the release of private land for sale in the town, which became a commercial centre for the surrounding dairying and grazing district. Yarram was also the centre of local Government from 1897 to 1994, as the location of the Alberton Shire offices. Doctor John H. Rutter had Ventnor house and surgery built in 1912, before the Yarram Hospital opened in the town in 1914. Ventnor is known to have served as a surgery during John Rutter's ownership. The original 1912 single-storey section of the house is attributed to prominent Melbourne architect Harold Desbrowe-Annear. While the two-storey section, built 1920, was designed and built by local builder Thomas W. Cheal. After Rutter's death in 1944, the surgery at Ventnor was run by his son-in-law between 1946 and 1948. The house remained in the Rutter family until 1962. It was purchased in recent times by the great grandson of Dr Rutter. Ventnor house is significant for its association with John H. Rutter, who was a prominent local doctor, serving the district for almost 40 years. He was one of the prime movers in the foundation of the Yarram Hospital, ran St Elmo's Private Hospital for a period, and was one of the district's most highly respected and popular citizens. (Criteria A & H)

Ventnor house **is aesthetically significant at a local level for its architectural qualities** reflecting the Arts and Crafts style. It is a fine and intact example of a Federation 1912 single-storey Arts and Crafts house, with an Interwar c1920 two-storey addition reflecting the same architectural style. The notable elements of the 1912 house are the four original chimneys and complex hip-and-gable roof with wide eaves and exposed rafter ends. The two prominent gabled ends of the two main elevations have lined eaves supported by decorative timber brackets, with arched timber louvered vents, and walls clad in scalloped shingles. Below the shingled gable end are rectangular box windows, with skillion roofs clad in shingles, geometric leadlight casement windows and splayed bases with finely detailed mitred corners. The exterior walls are clad with weatherboard to the lower half, and roughcast render to the top half. The entrance is beneath the gabled-bay of the south elevation, in a large recessed porch with a weatherboard-clad balustrade. Most of the windows are timber casement windows with geometric, elegant leadlight. The significant 1920 two-storey addition is sympathetic in style. It also has weatherboard cladding to the bottom half of the walls and roughcast render to the top half. The ground floor has a verandah and a very grand stone chimney that extends from the ground floor to the second storey on the south elevation. The second storey has panels of roughcast render with timber strapping, and shingles to the gabled-ends. The timber box windows to the addition are also clad with timber shingles. (Criterion E)

The five mature Canary Island Date Palms along the west and south boundaries contribute to the aesthetic significance of the place. (Criterion E)

Statutory Recommendations

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

External Paint Controls	Yes
Internal Alteration Controls	No
Tree Controls	Yes, 5 Canary Island Date Palms
Outbuildings or fences which are not exempt under Clause 43.01-3	No
Prohibited Uses May Be Permitted	No
Incorporated Plan	No
Aboriginal Heritage Place	Not assessed

Map of recommended boundary for Heritage Overlay

KEY

Recommended for Heritage Overlay

Title boundary

Ventnor House
135 Commercial Rd, Yarram

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

History

Locality history

The Tarra Creek pastoral run was taken up in the 1840s, in the area that now encompasses the Yarram township. In the early 1850s, John Carpenter built a flour mill and sawmill near the Tarra River, upon which a bridge was soon built. A small township began to develop on private land on the west side of the River, which was first named Barkly, after Victorian Governor Sir Henry Barkly. However, the small township soon became known as Yarram Yarram; the parish name. Yarram is an Aboriginal word though to mean 'plenty of water' or 'billabong'. The town would be called Yarram Yarram until 1924 (Fletcher & Kennett 2005:79; YDHS website)

Yarram was part of the first Shire established in Gippsland – Alberton Shire established 1864 – where a District Road Board was formed in 1855 (Context 2005:38). In 1857, the first store was opened in the town of Yarram Yarram by Charles Devonshire. Soon other stores were established as the town grew, including a shanty on the site of the Yarram Hotel. The development was a result of the marketplace located in Yarram, which served local farmers who preferred the location over the more distant Port Albert (YDHS website). The first mechanics' institute was built in 1860 and a school opened in 1861. All communication during this period was via Port Albert to the south (Fletcher & Kennett 2005:80).

Yarram's growth was constrained by the release of private land for sale. Development within the town gained momentum from the 1880s, with town allotments purchased from private landholders (Fletcher & Kennett 2005:80). One such developer was James Nicol, who owned the land east of Commercial Road, between (just north of) Gipps Street and James Street. Nicol subdivided the land and sold town allotments from 1889. By the 1890s, Yarram had established itself as a commercial centre, servicing an extensive dairying and grazing district. The Yarram Butter Factory (1891) was a major component of the industry in this area of the Shire (Context 2005:12, 38). The township of Yarram Yarram was gazetted in 1893 and in 1897 the Alberton Shire offices were relocated to Yarram, establishing the southern town as a seat of Government (Context 2005:38; YDHS website).

From the early 1900s, large areas of land were selected in the Strzelecki Ranges to the north and west of Yarram for dairying, supplying cream to the butter factory. By 1903, Yarram Yarram also had a Shire hall, four churches, the Commercial and Yarram hotels, Masonic and Rechabite Lodges and a state school. At the centre of the pastoral district, Yarram remained the cattle market for southern Gippsland (*Australian handbook* 1903). The Yarram courthouse opened in 1908, the hospital was officially opened in 1914 and a higher elementary school was established in 1918. In 1921, the Great Southern railway Line from Melbourne reached Yarram (Context 2005:30, 41, 44). The Forests Commission established an office in Yarram in 1945 to manage the reforested lands in the region. From the 1950s, the Housing Commission and several housing co-operatives built many new homes in Yarram. However, the town was affected by the decline of rural industries in the 1970s. The milk factory and railway line closed in 1987 (Fletcher & Kennett 2005:80).

In 1994, Wellington Shire was created by the amalgamation of the former Shires of Alberton, Avon and Maffra, the former City of Sale, most of the former Shire of Rosedale, as well as an area near Dargo which was formerly part of Bairnsdale Shire (Context 2005:39). The town continues to serve as an important regional centre. It is also the location of the regional headquarters for the Department of Natural Resources and Environment (Fletcher & Kennett 2005:80).

Thematic context

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

7. Building Settlements and Towns

- 7.2 Service Centres

8. Governing and Administering

- 8.6 Health and Medical Services

Place history

The major landholder at Yarram, James Nicol, sold the subdivided lot on the corner of Commercial Road and King Street (the current 135 Commercial Road) to John Hemphill Rutter, Medical Practitioner of Yarram Yarram, in July 1910. The lot to the north (the current 133 Commercial Road was sold to Mary Dougherty and presumably acquired by Rutter soon after, prior to the construction of the existing house (LV:V3430/F889; V3430/F889). Both Dr and Mrs Rutter were doctors who arrived in Yarram in 1909 (YDHS).

Rutter called for tenders for the construction of the existing single storey section of the house on 21 February 1911 (CCR). The house 'Ventnor' was built for the Rutters in 1912 (YDHS). The highly accomplished design is clearly by a professionally trained architect (Figure H1). The Yarram and District Historical Society notes that the original portion of the house and surgery (the one-storey portion fronting Commercial Road) is believed to have been designed by prominent Melbourne architect Harold Desbrowe-Annear, who was a personal friend of Dr Rutter. Dr Rutter wanted a house that reflected the architecture of his family's origins – Ventnor on the Isle of Wight – and this is reportedly the reason for the unique style of the house (YDHS). Dr Rutters' great grandson (the current owner), James Fisher, states 'there are no notes of Desbrowe-Annear to speak of, but I know from my mother and grandfather that he did design the front part of the house. My great grandfather Dr Rutter was good friends with Desbrow Annear' (Fisher, pers. comm., May 2016). However, stylistic analysis of the architectural details of the house by academic Prof Harriet Edquist, indicates that it does not show any of Desbrowe-Annear's trademark architectural features or stylistic tendencies (Edquist). Although the attribution to Harold Desbrowe-Annear has not been confirmed by documentary evidence, there is no reason to doubt the validity of the family history on the matter. Further research to establish the connection between Rutter and Desbrowe-Annear may clarify the origins of the family oral history.

Internally, the house was built with fine cabinetry work in various timbers, including blackwood from Blackwarry. The blackwood was carted to the Alberton Railway Station to be sent to Melbourne to be made into furniture for the Rutter's house (YDHS). At least some of the internal woodwork remains (Fisher, pers. comm., May 2016). The rear portion of the house with the second storey was completed in 1920 to another design (Edquist; YDHS). Fisher notes that the rear section was designed and built by local builder Thomas W. Cheal (Fig H2) who also built another family house, 'Glengarry' in Port Albert (Fisher, pers. comm., May 2016).

The house also served as a surgery for Dr Rutter (YDHS). Dr Rutter and Dr Lindsay Craig took over St Elmo's Private Hospital in 1919, later solely run by Dr Rutter. St Elmo's was located opposite Ventnor to the south-east, on the corner of King and Nicol streets (YDHS).

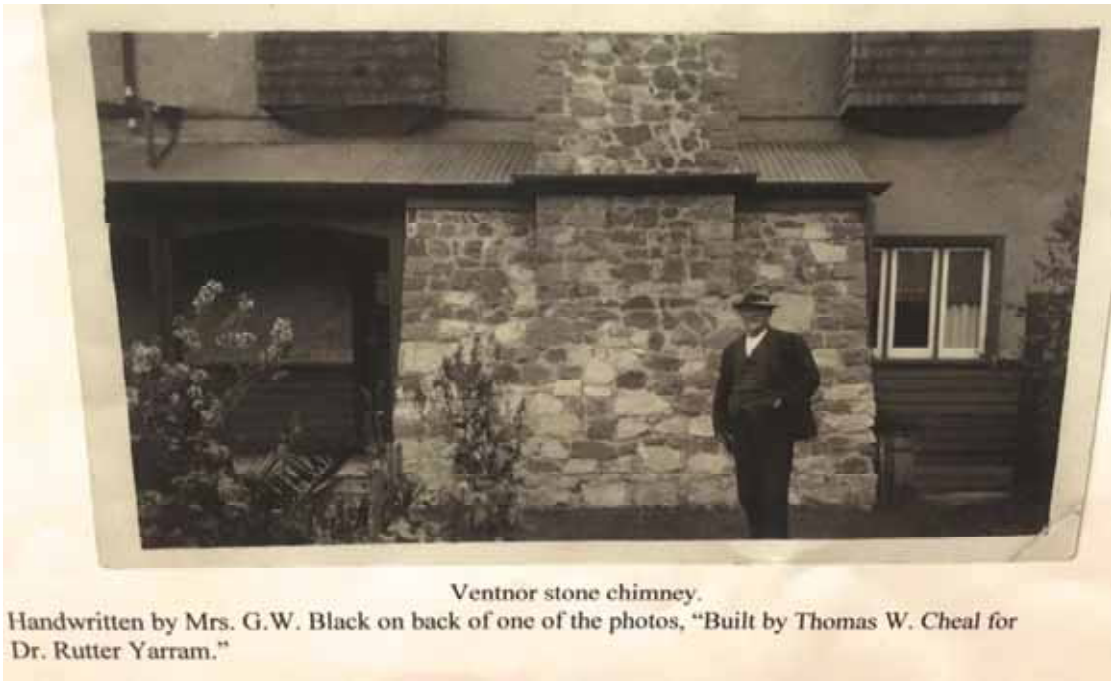
An article in 1943 referred to Dr and Mrs J. H. Rutter of 'Ventnor, Yarram' (*Argus* 4 Mar 1943:6). Rutter remained the owner of the property until his death in 1944 (LV:V3430/F889). An article in *The Age* in 1944 (9 May 1944:3) stated that his sudden death occurred at his home in Yarram. The article reported that Dr Rutter had been in practice in Yarram for over 40 years, and was one of the best known residents of South Gippsland. He was one of the prime movers in the foundation of the Yarram Hospital. *The Argus* (10 May 1944:3) reported that Dr J. H. Rutter was one of the district's most highly respected and popular citizens, who was an active community member who also served as a naval surgeon. His funeral in 1944 was reportedly the largest ever held in the district, paying credence to the high regard he was held in, for his care and courage as a doctor (YDHS).

The house was under the ownership by Rutter's Trustees until 1962 when it was sold out of the Rutter family (LV:V3430/F889). Dr Rutter's son-in-law ran also ran the surgery at Ventnor between 1946 and 1948 (YDHS). The house was purchased in recent times by Dr Rutter's great grandson.

In 2015, the property retains five mature Canary Island Date Palms (*Phoenix canariensis*) along the boundaries, which were probably planted in the 1920s or 1930s (Hawker 2016).

Outbuildings that remain in 2015 include a double garage on the southern boundary which is accessed off King Street, and an early weatherboard outbuilding on the eastern boundary near Commercial Lane (Context 2005). The early weatherboard outbuilding has a number of new additions attached and is quite altered.

Figure H1. The original single-storey section of the house (Fisher 2016).



Ventnor stone chimney.
Handwritten by Mrs. G.W. Black on back of one of the photos, "Built by Thomas W. Cheal for Dr. Rutter Yarram."

Figure H2. Early photo of Ventnor (Fisher 2016).

Sources

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

Cazaly's Contract Reporter (CCR), as cited by Professor Harriet Edquist

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Edquist, Professor Harriet, Professor of Architectural History in the RMIT School of Architecture and Design, personal communication via email, 11 January 2016.

Fisher, James, current owner and descendent of original owner, personal communication via phone May 2016.

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

Hawker, John, Heritage Officer (Horticulture) at Heritage Victoria, personal communication via email, 13 January 2016.

Land Victoria (LV), Certificates of Title, as cited above Victorian Places, 'Yarram', <http://www.victorianplaces.com.au/>, accessed 16 February 2016.

The Age

The Argus

Yarram & District Historical Society (YDHS) collection: historical information and photos generously provided by Cate Renfrey, Nov 2015. Including the booklet 'Heritage Trail along Commercial Road, Yarram'.

Yarram & Distrcit Historical Society (YDHS) website, 'The history of Yarram & District', <http://home.vicnet.net.au/~ydhs/history%20of%20yarram.htm>, accessed 16 February 2016.

Description

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

Ventnor House is located on the corner of Commercial Road and King Street, at the northern end of the main commercial strip in Yarram. Built in 1912, the Federation Arts and Crafts house has an asymmetrical plan designed to front both Commercial Road and King Street. To the rear is a two-storey 1920 addition of a similar design. The house is set back on the lot, behind a row of mature Canary Island Palms on the west and south boundaries.

Figure D1. The 1912 section of the house is single-storey with a complex hip-and-gable roof, with large gabled-ends to the two main elevations. The roof was originally clad with galvanised corrugated iron, but this has been replaced with Colorbond decking (which is growing lichen) and retains four original rendered chimneys. The house has wide eaves with exposed rafter ends, and lined eaves to the gabled-ends with timber brackets. The gabled-ends are clad with shingles (overpainted) and have double louvered arched vents to the roof space. The exterior walls are clad with weatherboard to the lower half, and roughcast render to the top half (overpainted). The entrance is beneath the gabled-bay of the south elevation, in a large recessed porch with a weatherboard-clad balustrade. The gabled-bays have box windows (with geometric leadlight timber casement windows) with skillioned-profile roofs clad with scalloped shingles. Other windows to the house are generally timber casement windows (with geometric square leadlight) in groups of three. The 1912 house is in very good condition and retains a very high level of integrity.

Figure D2. A detail of the box windows show a skillion roof clad with scalloped shingles, a splayed base of mitred weatherboards, and geometric leadlight timber casement windows.

Figure D3. The 1920 section of the house is located to the rear (west), and is two-storeys in height. It is sympathetic in design to the 1912 section. The ground floor has a verandah, and the walls are clad with weatherboard to the bottom half, with roughcast render to the top half. The second storey has panels of roughcast render with timber strapping, and shingles to the gabled-ends. Box windows are also clad with timber shingles. A notable element of this section is a very grand unpainted random rubble stone chimney that extends from the ground floor above the second storey on the south elevation. The 1920 section of the house is in good condition and retains a very high level of integrity.

Figure D4. A detail of the south elevation shows the trunk of the palm tree, and the Arts and Crafts unpainted chimney seen from King Street, on the southern boundary of the property.

Figure D5. The west and south boundaries are lined with a total of five mature Canary Island Date Palms that date to the 1920s or 1930s.

Figure D1. The single-storey is the original section of the house that dates to 1912. The entrance porch is on the right. The original galvanised corrugated iron has been replaced with Colorbond decking (which is growing lichen).

Figure D2. The projecting box window on the west elevation with a detail of the splayed base clad with mitred weatherboards, geometric leadlight timber windows and shingled roof. Half of the base of the exterior walls is timber, with roughcast render to the top half of the wall.

Figure D3. The 1920 section of the house is two-storey and similar in design to the original 1912 section. It is notable for its large two-storey external stone chimney.

Figure D4. The palm trunk, and Arts and Crafts unpainted chimney seen from King Street, on the southern boundary of the property.

Figure D5. The west and south boundaries retain mature Canary Island Date Palms.

Sources

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

Comparative analysis

Ventnor House, its setting and palms, is a fine example of a substantial Federation and Interwar Arts and Crafts style house and surgery, in Wellington Shire, particularly in Yarram. The single-storey weatherboard section was built in 1912, followed by a sympathetic two-storey addition in 1920.

Many Federation houses listed on the Heritage Overlay display much less architectural accomplishment than the subject site, which is notable for its architectural style, elaborate detail and size. Other examples also appear to favour the Bungalow style in comparison to Ventnor House which is Arts and Crafts in style.

7 Barkly St, Sale – 1923 timber bungalow with a contemporary fence. The single-storey house retains timber shingles, half-timbering to the gabled ends and a circular bay window. It is of aesthetic significance as an outstanding example of the Californian Bungalow residential styles of the 1920s, although it has recent large but sympathetic extensions. (HO242)

15 Barkly St, Sale – A modest Inter war Mediterranean Bungalow with a contemporary fence that is significant as an intact example of the style (date not confirmed). (HO120)

Management Guidelines

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

1. Setting (views, fencing, landscaping, paths, trees, streetscape)

1.1. Paving

1.1.1. For Federation era houses, the most appropriate paving is asphalt. Concrete is not recommended but if required should have a surface of sand coloured and size exposed aggregate.

2. Additions And New Structures

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

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

3. Accessibility

3.1. Ramps

3.1.1. Removable ramp construction

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

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

4. Reconstruction and Restoration

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

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

4.2. Roofing, spouting and down pipes

4.2.1. Use galvanised corrugated iron roofing, spouting, down pipes and rain heads. The thicker steel with 2 coats of galvanizing is recommended for more durability.

4.2.2. Do not use Zincalume or Colorbond.

4.2.3. Light-Grey Colorbond would look similar to corrugated galvanised steel, from the street, but has the disadvantage of looking 'plastic' on site, and it will grow lichen on the south side as the current roof has.

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

4.3. Fences

4.3.1. Reconstruct a Federation era style fence, no higher than 1400mm, preferably based on the original fence design (historical research required).

Resources

Wellington Shire Heritage Advisor

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

KEY

Recommended for Heritage Overlay

Title boundary

Ventnor House

135 Commercial Rd, Yarram

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

Locality:	**YARRAM**
Place address:	**208-212 COMMERCIAL ROAD**
Citation date	2016
Place type (when built):	Theatre, cinema, entertainment venue
Recommended heritage protection:	Local government level Local Planning Scheme: Yes Vic Heritage Register: No Heritage Inventory (Archaeological): No

Place name: **Regent Theatre**

Architectural Style:	Interwar Mediterranean
Designer / Architect:	H. Croxton Davey
Construction Date:	1929-1930

Statement of Significance

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

The following is informed by Heritage Victoria's citations for the 'Regent Theatre'.

What is significant?

The Regent Theatre at 208-212 Commercial Road, Yarram, is significant. The original form, materials and detailing as constructed in 1929-1930 are significant.

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

How is it significant?

The Regent Theatre 208-212 Commercial Road, Yarram, is locally significant for its historical, aesthetic and social value to the Shire of Wellington.

Why is it significant?

The Regent Theatre is **historically significant at a local level** as the last purpose-built 'picture palace' of its era constructed in the Gippsland region, before the advent of television in 1956 led to a decline in cinema patrons. It is illustrative of one of the most popular forms of mass entertainment in the twentieth century, the cinema, particularly from the 1930s to the 1950s. The theatre was built in 1929-30 for owners A. J. and Margaret 'Ma' Thompson, a well-known local resident. The Thompsons were property developers within Yarram, having previously owned and operated the Dukes Hotel and Strand Hall, the latter being the town's first primary entertainment venue. Following its opening in 1930, the Regent and its adjoining shops were leased to private operators. Throughout its history, the theatre screened films and held local events such as eisteddfods, dances, live entertainment, Anzac Day services, rallies for the war effort, balls, trade fairs, theatre, film festivals and weddings. In January 1936, a memorial service was held at the theatre for the death of King George V. In 1958, the local Council took over ownership of the Theatre. With the advent of television audiences dropped away and the Regent fell into disrepair. However, after substantial renovations the theatre was officially re-opened by the Victorian Premier Mr. Jeff Kennett on 18 May 1999. The Regent Theatre continues to be part of the Australia Film Commission's Regional Digital Screen Network. This Network equipped eight venues throughout regional Australia with a digital cinema system, enabling them to screen a wide variety of recently released Australian Films that have not screened outside major capital cities before. The Regent Theatre in Yarram is the only Victorian theatre to be equipped with the technology, in order for the theatre to continue to serve as a cinema theatre. (Criterion A)

The Regent Theatre is **aesthetically significant at a local level** for its fine and intact architectural details reflecting the Interwar Mediterranean style. The Regent Theatre is the largest and most prominent building in this section of Commercial Road and it is significant for its landmark and decorative contribution to the streetscape. Designed by Melbourne architect H. Croxton Davey, the theatre is a tall solid building constructed with 14-inch cavity wall of red brick, entirely rendered on the front façade but visible on the side elevations. The design has a strong horizontal emphasis, created by the eaves fascia board, entablature above the columns, and the banks of windows across 80% of the façade, between the entablature and the verandah. Notable elements include the distinctive facade influenced by the Mediterranean style, comprising bold timber brackets to the deep eaves, and row of five timber-framed French windows, the central three with fanlights. The central windows are separated by Ionic columns which support an elaborate entablature that runs the width of the facade. The sign in a distinctive font 'Regent, 1930, Theatre' in raised letters with electric lights in the shape of a globe at each end, is an important part of the design. A full-width cantilevered verandah covers the entrance and two shops below. At the centre, three marble steps lead to the three

pairs of timber-framed doors with glazing and a radius of leadlight to the top corners. This recessed entrance has glazed brown tiles to the side walls. The two shops on either side of the entrance have glazed green tiles to the base of the original shopfronts, with mirrored panels on either side and geometric leadlight to the top portions of the shopfront. The interior of the auditorium features a proscenium, stage, balcony seating, dress circle seating and large bio box located at the rear of the dress circle and with a projector, rewinding room and store. The ground floor foyer area comprises the ticket booth, refreshment bar, cloak rooms and managers office, with bi-folding doors opening onto the stalls. The upstairs foyer (decorated with timber veneer cladding to the walls) has a second ticket box. The interior of the building features an extensive use of decorative pressed metal panels and cladding. Pressed metal clads the dress circle, the catwalks, the upstairs foyer and office as well as the saw toothed ceiling of the downstairs crush space. The imitation columns and crossbeams of the proscenium are also sheeted in metal and feature a large logo reading 'RT', all almost certainly fabricated by the Wunderlich Company in Melbourne. (Criterion E)

The Regent Theatre is **socially significant at a local level** as a building that has served the community as a multi-purpose facility continually for over 85 years, showing films and holding many local events and celebrations. Works have also been carried out partly funded by community funds. The Regent Theatre is once more a focal point for cinema goers in South Gippsland and remains the centre of entertainment within the town. (Criterion G)

Statutory Recommendations

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

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

Map of recommended boundary for Heritage Overlay

KEY

Recommended for Heritage Overlay

Title boundary

Regent Theatre
208-212 Commercial Rd, Yarram

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

History

Locality history

The Tarra Creek pastoral run was taken up in the 1840s, in the area that now encompasses the Yarram township. In the early 1850s, John Carpenter built a flour mill and sawmill near the Tarra River, upon which a bridge was soon built. A small township began to develop on private land on the west side of the River, which was first named Barkly, after Victorian Governor Sir Henry Barkly. However, the small township soon became known as Yarram Yarram; the parish name. Yarram is an Aboriginal word though to mean 'plenty of water' or 'billabong'. The town would be called Yarram Yarram until 1924 (Fletcher & Kennett 2005:79; YDHS website)

Yarram was part of the first Shire established in Gippsland – Alberton Shire established 1864 – where a District Road Board was formed in 1855 (Context 2005:38). In 1857, the first store was opened in the town of Yarram Yarram by Charles Devonshire. Soon other stores were established as the town grew, including a shanty on the site of the Yarram Hotel. The development was a result of the marketplace located in Yarram, which served local farmers who preferred the location over the more distant Port Albert (YDHS website). The first mechanics' institute was built in 1860 and a school opened in 1861. All communication during this period was via Port Albert to the south (Fletcher & Kennett 2005:80).

Yarram's growth was constrained by the release of private land for sale. Development within the town gained momentum from the 1880s, with town allotments purchased from private landholders (Fletcher & Kennett 2005:80). One such developer was James Nicol, who owned the land east of Commercial Road, between (just north of) Gipps Street and James Street. Nicol subdivided the land and sold town allotments from 1889. By the 1890s, Yarram had established itself as a commercial centre, servicing an extensive dairying and grazing district. The Yarram Butter Factory (1891) was a major component of the industry in this area of the Shire (Context 2005:12, 38). The township of Yarram Yarram was gazetted in 1893 and in 1897 the Alberton Shire offices were relocated to Yarram, establishing the southern town as a seat of Government (Context 2005:38; YDHS website).

From the early 1900s, large areas of land were selected in the Strzelecki Ranges to the north and west of Yarram for dairying, supplying cream to the butter factory. By 1903, Yarram Yarram also had a Shire hall, four churches, the Commercial and Yarram hotels, Masonic and Rechabite Lodges and a state school. At the centre of the pastoral district, Yarram remained the cattle market for southern Gippsland (*Australian handbook* 1903). The Yarram courthouse opened in 1908, the hospital was officially opened in 1914 and a higher elementary school was established in 1918. In 1921, the Great Southern railway Line from Melbourne reached Yarram (Context 2005:30, 41, 44). The Forests Commission established an office in Yarram in 1945 to manage the reforested lands in the region. From the 1950s, the Housing Commission and several housing co-operatives built many new homes in Yarram. However, the town was affected by the decline of rural industries in the 1970s. The milk factory and railway line closed in 1987 (Fletcher & Kennett 2005:80).

In 1994, Wellington Shire was created by the amalgamation of the former Shires of Alberton, Avon and Maffra, the former City of Sale, most of the former Shire of Rosedale, as well as an area near Dargo which was formerly part of Bairnsdale Shire (Context 2005:39). The town continues to serve as an important regional centre. It is also the location of the regional headquarters for the Department of Natural Resources and Environment (Fletcher & Kennett 2005:80).

Thematic context

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

9. Developing Cultural Institutions and Way of Life

- 9.4 Forming Associations, Recreation

Place history

The following is taken from the 2009 Heritage Victoria citation, unless otherwise cited:

The Regent Theatre was constructed at a cost of £20,000 for A. J. and Margaret Thompson in 1929-1930. The Thompsons were property developers within Yarram, having previously owned and operated the Dukes Hotel and Strand Hall (built for the Thompson's in 1914; demolished in 1963) in Yarram. Prior to the opening of the Regent Theatre, Strand Hall (known as Thompsons' Hall; since demolished) was Yarram's primary entertainment venue, showing the first moving pictures in Yarram, and hosting dances and recreation events. Margaret 'Ma' Thompson was a well-known Yarram resident. Strand Hall continued to show pictures after the opening of the Regent Theatre.

The Regent Theatre was a purpose-built 'picture palace' with capacity to seat 1000 guests. The theatre was designed by architect H. Croxton Davey. The Regent was the last venue of this function built in Gippsland, before the advent of television in 1956 led to a decline in cinema patrons.

The theatre was officially opened on 14 June 1930 with a screening of the film 'The Four Devils' (YDHS). Two small shops were built on either side of the entrance. The roof was originally clad in corrugated iron (the original roof was torn off in a storm in 1932) (Kennedy; Adams 1990:208). The following is a description of the original design and layout (it has not been confirmed if all elements remains intact in 2015; see the Description for those elements that are known to remain). Within the theatre, the ground floor comprised the ticket booth, refreshment bar, cloak rooms, gram room, switch room and managers office, with bi-folding doors opening onto the stalls. There was an entrance to the candy shop to the right of the entrance. To the left of the entrance was a staircase leading to a second level with an upstairs foyer (decorated with timber veneer cladding to the walls) with a second ticket box. The auditorium was built on two levels and featured catwalks, a proscenium, stage, balcony seating, dress circle seating and large bio box with a projector, rewinding room and store. The floor of the stalls was jarrah timber. There was extensive use of decorative pressed metal panels (of varying designs) throughout the theatre, including the ceiling to the auditorium, the front of the dress circle, the catwalks, the saw-tooth ceiling of the downstairs 'crushspace' and the ceiling of the upstairs foyer. They are thought to have probably been made by the Wunderlich company in Melbourne. Basket shaped, inverted light fittings were used in the auditorium and foyer (some of which have been removed). The stage area comprised limited wing space, two small dressing rooms on the back wall and several rows of curtains. There was a large door on either side of the stage. The theatre was cooled by a large fan mounted in the ceiling space in front of the bio box, with air drawn through the latticed ceiling. The ceiling space was insulated with seaweed. As was common in unsewered areas the toilets were originally built at the rear of the building (Kennedy). The circle contained 322 fixed seats and the balance of moveable seats (skid mounted) in the stalls depended on the vagaries of the lessors. A common style of seat was used throughout the theatre. The original black upholstered seats were of the usual hard back, flip up sprung seats with wooden armrests. Solid, decorated wrought iron ends were used. The stalls seats were mounted on timber skids to enable easy removal (many of the current circle seats have been sourced from both the Regent Theatre in Colac and the Savoy Theatre in Cooma c1979).

The Regent and its adjoining commercial facilities were leased to private operators from its opening until 1958 (when it was purchased by the Shire of Alberton). Over the years the theatre was licenced to seat between 650 and 1000 people. Films were screened regularly on the weekend and more infrequently during the week, with other events such as eisteddfods, dances, live entertainment, Anzac Day services, rallies for the war effort, balls, trade fairs (Kennedy n.d.; YDHS).

On checking the Health Department records, it appears that the theatre was constantly being taken to task about toilet issues (or lack of sewered facilities). The owners "fielded" the issues claiming improvements would be made when the town was sewered (proposed for 1939). The problem was not addressed until the 1960s when Yarram was sewered. The owners were also directed to install

heating in 1946 but the oil fired ducted heating system does not appear to have been completed until after Mrs. Thompson's death in 1953.

In 1931 the theatre was reported as being equipped with Raycophone sound equipment. The former Gaumont Kalee projectors, installed in 1950, were sold in 1991 to the owners of Cooma's Savoy Theatre for $1,500. Two near-new projectors were purchased from St. Patrick's College, Sale and installed. These feature Universal lamp houses, Simplex 35 film heads with an Eprad Starlet sound system. A new ducted air extraction system was installed in the projection room at this time. Modern speakers have been installed in the theatre behind the mobile cinemascope screen.

In January 1936, a memorial service was held at the theatre for the death of King George V (Adams 1990:276). After the death of Mrs Thompson in 1953, both the Strand Hall and Regent Theatre were sold to the Shire of Alberton in 1958. Council sold the Strand Hall to fund the purchase of the theatre (which cost 34,000 pounds) and to construct of the Regent supper room (which remains in 2015). In February 1964, the large, self-contained supper and meeting room was built at the rear of the theatre facing Grant Street. At this date, part of the upstairs theatre foyer was converted into an area used by local art groups.

The theatre was managed by the Yarra Public Hall Association between 1962 and 1965. Council continued to maintain it as a multi-purpose facility. With Council subsidy and management, films were screened twenty six times per year. A travelling film festival visits the theatre for an annual season. The Regent continued to be used for Eisteddfods, balls, live theatre, weddings and other events.

In 1965 the Shire of Alberton dissolved the Public Hall Association and took over the responsibility for the Regent Theatre. In 1969 the Shire approved an extensive redevelopment plan for the theatre. During 1971 various major works were completed including extension of the stage into the auditorium, removal of the incline on the stage, installation of new, gold coloured stage curtains, painting of the foyer and auditorium in beige tonings and the installation of new ducted heating. Modern light fittings were also installed. Toilets were installed off the downstairs foyer (at the rear of the right hand shop).

A photo dating to c1960 (SLV) showed the facade from the north-east (Figure H1). The roof with its two large circular vents, appeared to be clad with tiles at this date (since replaced with corrugated iron). The facade appeared to have been painted in dark tones. The mirrors and windows of the shopfronts were evident from a distance.

The Stage 2 plan for works were submitted to the Health Department in 1978, which proposed new toilet blocks at the front of the theatre (this would have required the removal of the two theatre shops), the extension of the stalls area into some of the foyer space and new exit stairs from the circle. These plans were not implemented (Kennedy n.d.). The roof was replaced in 1984 (Adams 1990:272).

The Shire of Alberton initiated a major refurbishment project in late 1994, as the building had been neglected for a number of years and required work to bring the theatre up to an acceptable health and safety standard. After community consultation, architects Hooke Handasyde prepared drawings for an upgrade of the Foyer, redesign of the backstage area and an undercover rehearsal room. Tenders were called for, but the project was interrupted by Shire amalgamations in 1994. A public meeting was held with the new Commissioner and as a result, the Regent Theatre works were prioritised. A Committee of Management was formed, and the project was to commence, funded by community-raised funds, local government and state government. Further drawings were prepared by architects Hooke Handasyde. Tenders for the work were called in 1998 before the scope of works was reduced in order to meet the budget. After calling for a second round of tenders, builders Lemchens and Skultee were appointed.

The 1990s works comprised the following. The ground and upstairs foyers were majorly reworked and toilets were removed to create room for a kiosk and ticket selling area. An electric lift was

installed and new toilets installed. Local Blackwood timber was donated for use in the kiosk and columns. The dress circle floor was painted, as the seats were dismantled and most of them reupholstered or replaced, and the frames painted. A chandelier, thought to be original to the theatre, was donated back for reinstallation.

The exterior fire exit stairs were replaced with an internal fire escape. Much of the backstage area was demolished and openings created in the double brick walls at the sides and rear of the stage. The mobile steel frame that supported the cinema screen was removed. A ramp was constructed to the stage and the original gold curtains replaced. The space between the theatre and supper room was enclosed. However, the budget did not allow for the completion of the interior and exterior works, which were subsequently completed via volunteer labour (including prisoners from Won Wron Prison) and working bees organised by the Committee of Management. The facade was painted and tiled (where necessary) and mirrors fixed. A portion of the post office land to the south was purchased, to allow access to the rear of the theatre via a laneway.

The Theatre was officially re-opened by Victorian Premier Jeff Kennett on 18 May the 1999. Among the guests were local members of Parliament Peter Ryan, Peter Hall, and Phillip Davis, along with Wellington Shire Councillors and members of the Regent Theatre Committee of Management. Entertainment was held within the theatre and on 22 May a gala concert was held.

In 2015, the Regent Theatre continues to be part of the Australia Film Commission's Regional Digital Screen Network. This Network equipped eight venues throughout regional Australia with a digital cinema system enabling them to screen a wide variety of recently released Australian Films that have not screened outside major capital cities before (AFC). The Regent Theatre in Yarram is the only Victorian theatre to be equipped with the technology, in order for the theatre to continue to serve as a cinema theatre. According to Heritage Matters (2008:12) in their report on rural cinemas, "the use of DVD to transport and project films cheaply may be an economic saviour but it means the end of the traditional role of the projectionist and their early equipment. Similarly, new technology to allow for simulcast projection from remote locations may provide another boost to the use of rural cinemas."

In 2015, the facade reads 'Regent 1930 Theatre'. The two shops either side of the entrance are occupied. The theatre remains the centre of entertainment within the town (YDHS).

H. Croxton Davey, architect

Little is known about Davey, other than he was a Melbourne-based architect practicing in the interwar period (Adams 1990:209). His works appears to have included a variety of types of places.

Davey designed a seven-storey reinforced concrete building at the corner of Collins Place and Flinders Street for the Victorian Cricket Association in 1924 (demolished) (*Argus* 22 Feb 1924:7; 10 Dec 1924:10). He later designed the two-storey Moderns house at 26 Reid Street, Balwyn, in 1939 (Built Heritage 2013:228). In regional Victoria, Davey is known to have designed the Regent Theatre, a picture palace in Yarram in 1929. In 1931, he was commissioned to design new offices and redesign the facade of the Yarram butter Factory (Adams 1990:209).

Figure H1. A photo of the Regent Theatre dating to c1969 (SLV).

Sources

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State Library of Victoria (SLV), picture collection, 'Commercial Road, Yarram, South Gippsland / Alan K. Jordan', <http://www.slv.vic.gov.au/>, accessed 25 January 2016.

The *Argus*

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

Yarram & District Historical Society (YDHS) collection: historical information and photos generously provided by Cate Renfrey, Nov 2015. Including the booklet 'Heritage Trail along Commercial Road, Yarram'.

Yarram & Distrcit Historical Society (YDHS) website, 'The history of Yarram & District', <http://home.vicnet.net.au/~ydhs/history%20of%20yarram.htm>, accessed 16 February 2016.

Description

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

The Regent Theatre was built in 1929-30 as a purpose-built picture theatre, designed by architect H. Croxton Davey reflecting Mediterranean stylistic influences. The theatre is located on the west side of Commercial Road, the main street of Yarram. The building abuts the front (east) title boundary with the cantilevered verandah extending over the public footpath. The theatre is the largest and most prominent building in this section of Commercial Road. The property extends to Grant Street to the rear. The following description is partly informed by Kennedy's (n.d.) 'History Regent Theatre Yarram' by the Cinema & Theatre Historical Society of Victoria. The 1929-1930 theatre is in very good condition and retains a very high level of integrity.

Figure D1. The theatre is a red-brick 14-inch cavity wall construction, visible on the side elevations where it extends into the gable ends, but concealed by decorative painted render on the front façade. The gable roof is clad in Colorbond deck (originally corrugated iron, then tiles), and is enclosed by parapets on the side elevations. Parallel chord Oregon trusses support the roof (Kennedy). Two large round vents project from the roof. The facade has a strong horizontal emphasis, created by the eaves fascia board, entablature above the columns, and the banks of windows across 80% of the façade, between the entablature and the verandah. A row of bold brackets line the deep eaves to the elaborate rendered and painted facade, above the words 'Regent, 1930, Theatre' in raised letters.

Figure D2. Detail showing the four Ionic columns with exaggerated entasis, separating three pairs of French windows and supporting a moulded entablature with elaborate fanlights above. These are part of the symmetrical facade comprising a row of five double timber-framed French windows, reflecting the Mediterranean style.

Figure D3. A full-width cantilevered verandah (originally with a pressed metal soffit; since replaced) covers the entrance and shopfronts below. At the centre, three marble steps lead to the three pairs of timber-framed doors with glazing and a radius of leadlight to the top corners. This recessed entrance has glazed brown tiles to the side walls and a plaque commemorating the theatre. The two shops on either side of the entrance have glazed green tiles to the base of the original shopfronts, with mirrored panels on either side (the original mirrors were replaced in the 1990s) and leadlight to the top portions of the shopfront. The shop on the right has a recessed entrance, allowing access from the footpath (this appears to be a later alteration).

In the 1990s, the facade was repainted, and the tiles and mirrors fixed or replaced.

Figure D4. The auditorium contains the stage, proscenium and catwalks to the sides. Catwalks were built along each side of the theatre to exits on each side of the proscenium. The imitation columns and crossbeam of the proscenium are of plain pressed metal and feature the logo 'RT'. The shape of the proscenium is unusual in that it appears to be higher than its width (approximately 9 metres) (Kennedy). The rectangular auditorium is lined with unadorned hard plaster to the walls.

Figure D5. The auditorium also contains dress circle seating and large bio box at the rear of the dress circle and with a projector, rewinding room and store. A wide cross aisle divides the dress circle into front and rear circles. There is extensive use of decorative pressed metal panels throughout the theatre in varying designs. Pressed metal clads the ceiling, the dress circle and catwalks, as well as the saw tooth ceiling of the downstairs crush space, and the upstairs foyer and office (Kennedy n.d.). The pressed metal cladding and proscenium are all almost certainly fabricated by the Wunderlich Company in Melbourne (HV).

The ground floor foyer area comprises the ticket booth, refreshment bar, cloak rooms and managers office, with bi-folding doors opening onto the stalls. The upstairs foyer (decorated with timber veneer cladding to the walls) has a second ticket box.

Major alterations were carried out to the interior of the theatre 1970s and 1990s (see the History for details).

Aerial. To the rear (west) of the theatre is a single-storey section that serves as the backstage area. A building fronting Grant Street that serves as a supper room and meeting room, constructed in 1964.

Figure D1. The theatre is a red-brick construction, visible on the side elevations where it extends into the gable ends, but concealed by decorative painted render on the front façade. The gable roof is clad in Colorbond deck, which replaced a former tile roof.

Figure D2. Detail showing the four Ionic columns with exaggerated entasis, separating the three pairs of French windows and supporting a moulded entablature with elaborate fanlights above.

Figure D3. The cantilevered verandah covers the two elaborate shopfronts either side of the recessed entrance, reached by three marble steps.

Figure D4. The auditorium with the stage, proscenium and catwalks to the sides (Source: HV).

Figure D5. The auditorium also contains dress circle seating. Pressed metal clads the ceiling and the front of the circle and catwalks (Source: HV).

Sources

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

Heritage Victoria's (HV) citation 'Regent Theatre', File no. HER/2000/000320.

Kennedy, Gerry 'History Regent Theatre Yarram -Cinema & Theatre Historical Society of Victoria' as cited in Heritage Victoria's citation 'Regent Theatre', File no. HER/2000/000320. Taken from 'History of the Regent Theatre', <http://www.regenttheatre.com.au/pages/history.htm>.

Comparative analysis

The Regent Theatre in Yarram is the most outstanding historic theatre in Wellington Shire. Built in 1929-30 in brick with a stucco façade, it reflects the Interwar Mediterranean style and is a landmark building in the streetscape. The following is based on the HV HERMES citation (Hermes record no. 11549) for the place:

The study 'A Survey of Cinemas in Country Victoria' was undertaken to identify rural cinemas of cultural heritage significance to the State of Victoria. Extensive comparative work was undertaken in the course of the investigation. The findings of the study noted that the first major phase of construction of new cinema buildings occurred in the 1920s. Four rural cinemas were identified in the study as being of State significance from this period. They are the Globe Theatre, Winchelsea (1926); the Horsham Theatre (1926); the Regent Theatre, Ballarat (1927) and the Regent Theatre, Yarram (1929). However, Heritage Victoria's findings recommended the Regent Theatre, Yarram, for protection at a local level.

Management Guidelines

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

In 1996, the theatre was thoroughly refurbished, as well as a lot of restoration work conducted, and those works are still in very good condition.

1. **Setting**
   - 1.1. Retain clear views of the front section from along Commercial Road .
   - 1.2. Ensure signs and services such as power poles, bus shelters, signs, etc are located so that they do not impact on the important views.
   - 1.3. New interpretation storyboards should be placed to the side of the building not directly in front of it.

2. **Additions and New Structures**
   - 2.1. New structures should be restricted to the rear of the property as shown in the blue polygon on the aerial map below.
   - 2.2. Where possible, make changes that are easily reversible. E.g. The current needs might mean that a doorway in a brick wall is not used, or located where an extension is desired. Rather than bricking up the doorway, frame it up with timber and sheet it over with plaster, weatherboards, etc.
   - 2.3. To avoid damage to the brick walls, signs should be attached in such a way that they do not damage the brickwork. Preferably fix them into the mortar rather than the bricks.
   - 2.4. If an extension is to have a concrete slab floor, ensure it will not reduce the air flow under the

historic brick building.

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

3. Accessibility

3.1. Ramps

3.1.1. Removable ramp construction

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

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

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

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

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

4. **Reconstruction and Restoration**

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

4.1. Relocate the exhaust flue on the tile roof, to a position where it cannot be seen from Commercial Road.

4.2. Roofing, spouting and down pipes

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

4.2.2. Don't use Zincalume or Colorbond.

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

5. Brick and Rendered Walls

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

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

5.2.1. It is recommended to maintain the existing colour scheme or paint the exterior of the building using original colours (paint scrapes may reveal the colours) to enhance the historic architecture and character.

5.2.2. Never paint or seal the face red brick walls.

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

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

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

5.5. **Do not seal** the brick or render with modern sealants or with paint. Solid masonry buildings **must be able to evaporate water** when water enters from leaking roofs, pipes, pooling of

water, storms, etc. The biggest risk to solid masonry buildings is permanent damage by the use of cleaning materials, painting, and sealing agents and methods. None of the modern products that claim to 'breathe' do this adequately for historic solid masonry buildings.

6. Care and Maintenance

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

6.2. Key References

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

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

7. Water Damage and Damp

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

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

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

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

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

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

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

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

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

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

8. Paint Colours and Paint Removal

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

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

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

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

9. Services

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

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

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

11. The following permit exemptions are recommended for the interior.

11.1. Installation, removal or replacement of projection and sound equipment (excluding early or significant equipment), providing they do not adversely impact on significant elements, or involve structural alterations.

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

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

11.4. Installation, removal or replacement of screens or curtains, including cinema screens and curtains (and associated structure), curtain tracks, rods and blinds, other than where structural alterations are required.

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

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

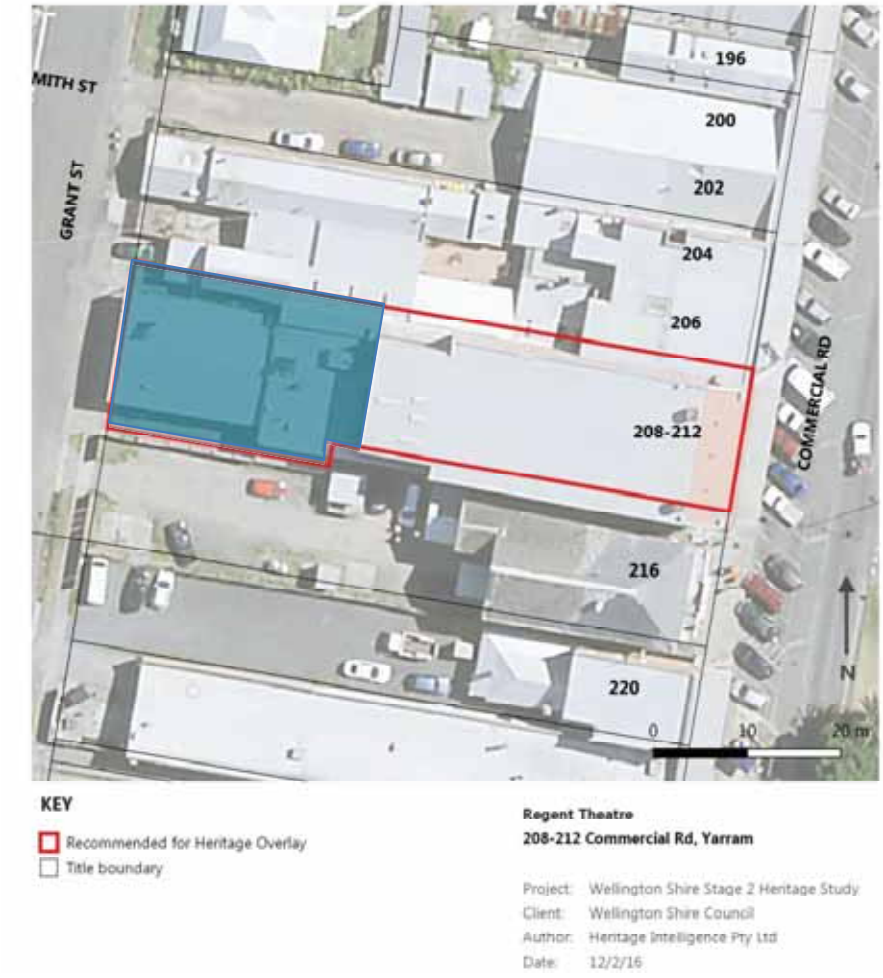
11.7. Installation, removal or replacement of ducted, hydronic or concealed radiant type heating provided that the installation does not damage existing skirtings and architraves and that the central plant is concealed.

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

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

11.10. Installation of plant within the roof space, providing that it does not impact on the external appearance of the building or involve structural changes.
11.11. Installation of new fire hydrant services including sprinklers, fire doors and elements affixed to plaster surfaces.
11.12. Installation, removal or replacement of electrical wiring.
11.13. Installation, removal or replacement of fixed seating, other than early or original seating.

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



Resources

Wellington Shire Heritage Advisor

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

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

Locality:	**YARRAM**
Place address:	**216 COMMERCIAL ROAD**
Citation date	2016
Place type (when built):	Post office
Recommended heritage protection:	Local government level Local Planning Scheme: Yes Vic Heritage Register: No Heritage Inventory (Archaeological): No

Place name: **Yarram Post Office**

Architectural Style:	Federation Free Classical
Designer / Architect:	Not known
Construction Date:	1913

Statement of Significance

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

What is significant?

The Yarram Post Office at 216 Commercial Road, Yarram, is significant. The original form, materials and detailing as constructed in 1913 are significant.

Alterations and additions to the building, and outbuildings, are not significant. The alterations to the façade, including the in-fill of the 1913 first-floor balcony is not significant. The 1950s extension of the first-floor towards the rear is not significant; this addition was built on top of the 1913 one-storey residence which is significant.

How is it significant?

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

Why is it significant?

The Yarram Post Office and attached residence **is aesthetically significant at a local level** for its architectural details which reflect the Federation Free Classical style, with Arts and Crafts influences. The key elements of the 1913 building include the hipped roof clad in slate, the wide eaves with exposed rafter ends, red brickwork with contrasting Portland cement detail, bluestone window sills, and Art Nouveau sign POST OFFICE, which reflects an Arts and Crafts influence. Also signficant is the dominating Palladian-inspired Classical Portland cement portico entered via 4 wide bluestone steps, with its refined banded rustication, arched openings with large keystones, Classical stylised pilasters and capitals, entablature and projecting cornice with dentils surmounted by a parapet with a round arched centre, encompassing the clock. The interior of the portico has brick to the dado level with decorative render to the top portion. The side elevations of the 1913 post office have one-over-one double-hung sash timber windows with stone sills and rendered lintels. The windows of the 1913 residential section (the first floor to the rear) have square or segmental-arched brick heads and brick sills. The Yarram Post Office is also significant for its ornamental contribution to the streetscape, particularly the Palladian-inspired Classical portico, as viewed from the street. (Criterion E)

The post office and attached residence **is historically significant at a local level.** Built in 1913, it illustrates the importance of the town as an established commercial centre for the surrounding pastoral and agricultural district and as the seat of government for the Alberton Shire. (Criterion A)

The Yarram Post Office **is socially significant at a local level** for its importance as a meeting place for people in the town and the outlying districts for over 100 years. A public subscription was opened to have the clock installed. (Criterion G)

Statutory Recommendations

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

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

Map of recommended boundary for Heritage Overlay

KEY

Recommended for Heritage Overlay

Title boundary

Post Office
216 Commercial Rd, Yarram

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

History

Locality history

The Tarra Creek pastoral run was taken up in the 1840s, in the area that now encompasses the Yarram township. In the early 1850s, John Carpenter built a flour mill and sawmill near the Tarra River, upon which a bridge was soon built. A small township began to develop on private land on the west side of the River, which was first named Barkly, after Victorian Governor Sir Henry Barkly. However, the small township soon became known as Yarram Yarram; the parish name. Yarram is an Aboriginal word though to mean 'plenty of water' or 'billabong'. The town would be called Yarram Yarram until 1924 (Fletcher & Kennett 2005:79; YDHS website)

Yarram was part of the first Shire established in Gippsland – Alberton Shire established 1864 – where a District Road Board was formed in 1855 (Context 2005:38). In 1857, the first store was opened in the town of Yarram Yarram by Charles Devonshire. Soon other stores were established as the town grew, including a shanty on the site of the Yarram Hotel. The development was a result of the marketplace located in Yarram, which served local farmers who preferred the location over the more distant Port Albert (YDHS website). The first mechanics' institute was built in 1860 and a school opened in 1861. All communication during this period was via Port Albert to the south (Fletcher & Kennett 2005:80).

Yarram's growth was constrained by the release of private land for sale. Development within the town gained momentum from the 1880s, with town allotments purchased from private landholders (Fletcher & Kennett 2005:80). One such developer was James Nicol, who owned the land east of Commercial Road, between (just north of) Gipps Street and James Street. Nicol subdivided the land and sold town allotments from 1889. By the 1890s, Yarram had established itself as a commercial centre, servicing an extensive dairying and grazing district. The Yarram Butter Factory (1891) was a major component of the industry in this area of the Shire (Context 2005:12, 38). The township of Yarram Yarram was gazetted in 1893 and in 1897 the Alberton Shire offices were relocated to Yarram, establishing the southern town as a seat of Government (Context 2005:38; YDHS website).

From the early 1900s, large areas of land were selected in the Strzelecki Ranges to the north and west of Yarram for dairying, supplying cream to the butter factory. By 1903, Yarram Yarram also had a Shire hall, four churches, the Commercial and Yarram hotels, Masonic and Rechabite Lodges and a state school. At the centre of the pastoral district, Yarram remained the cattle market for southern Gippsland (*Australian handbook* 1903). The Yarram courthouse opened in 1908, the hospital was officially opened in 1914 and a higher elementary school was established in 1918. In 1921, the Great Southern railway Line from Melbourne reached Yarram (Context 2005:30, 41, 44). The Forests Commission established an office in Yarram in 1945 to manage the reforested lands in the region. From the 1950s, the Housing Commission and several housing co-operatives built many new homes in Yarram. However, the town was affected by the decline of rural industries in the 1970s. The milk factory and railway line closed in 1987 (Fletcher & Kennett 2005:80).

In 1994, Wellington Shire was created by the amalgamation of the former Shires of Alberton, Avon and Maffra, the former City of Sale, most of the former Shire of Rosedale, as well as an area near Dargo which was formerly part of Bairnsdale Shire (Context 2005:39). The town continues to serve as an important regional centre. It is also the location of the regional headquarters for the Department of Natural Resources and Environment (Fletcher & Kennett 2005:80).

Thematic context

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

5. Transport and communications

- 5.6 Communications

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

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

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

Place history

In 1861 the Yarram Yarram post office was established with T. Collis as postmaster. The post during this period was routed from Port Albert via Alberton. From 1866, the post office operated from the public hall or a local store, including the McKenzie's Store (YDHS). A public meeting was held at the Mechanics Institute in February 1887, which discussed the need to erect a post and telegraph office, to serve the rapidly growing town (YDHS). In 1888, the Post Master General confirmed that Yarram Yarram would receive a purpose-built post office. A post office was designed by E. Scanlon and erected for a cost of 355 pounds by Jacobson and Flanagan. This building opened on 25 October 1888. By 1889 a mail delivery service operated and the post office savings bank had been established in Yarram. In 1909 a telephone exchange was opened (YDHS).

In 1911, the Yarram Town Improvement Association called for a new post office building on behalf of the community. Approval was granted and the postmaster laid the first brick. Construction began in March 1913 and the post office was completed in December 1913, opening in January 1914. The building included a commodious office and living quarters for the post master, with a Medusa-white Portland cement porch. A public subscription was opened to have a clock installed. The earlier post office building was demolished at this date (YDHS).

Photos dating between 1917 and 1930 (SLV; NAA) showed the facade and side elevations of the recently constructed post office, and the single-storey residence to the rear (Figures H1 & H2). The facade comprised the entrance porch, without the clock or any attached names or insignia at this date. The interior of the porch was brick with decorative render to the top portion (as remains in 2015) with a central door flanked by a pair of sash windows (since altered; one sash window remains). At each end of the porch was a small window/opening (since altered at the north end). The first floor was an open recessed balcony, supported by single and pairs of slender classical columns (later in-filled). At this date the two-storey portion of the building was three openings deep (at the first floor; extended in the 1950s), while the ground floor residence extended beyond this. The residential entrance was visible on the north elevation (this may remain in 2015), entering the single-storey portion of the building, which had a tall chimney. The residence also had wide eaves with exposed rafter ends. A timber picket fence marked the east boundary, either side of the post office.

A photo dating to 1943 (NAA) showed the rear elevation of the post office (Figure H3). The two-storey portion was followed by the single-storey portion of the building which had a slate roof and

two tall brick chimneys and a projecting hipped roof bay. A back garden and outbuildings were visible at this date.

In the late 1950s, the post office was extended to the west (a 9 metre extension to the first floor) to serve as a mail and strong room. It appears, by looking at the openings in the historical photos, that the ground floor was retained and built upon. In 1960 the telephone exchange, with multi coin telephone boxes, was installed in the manager's residence. In 1974, the exchange became automatic (YDHS).

A photo dating to c1969 (SLV) showed that the clock and post office name had been installed on the entrance porch (Figure H4). The recessed balcony to the first floor was also in-filled with three windows by this date.

In 2015, the words 'Yarram' and 'Post Office' remain on the entrance porch, below the clock. On the right side of the entrance porch is the cypher of Queen Elizabeth II, above a plaque bearing the Yarram postcode, which are later additions. Access ramps have been constructed at a later date off the north elevation. Modern signs have been attached to the porch and above the entrance door.

Figure H1. Photo of the post office dating between 1917-1930. The clock had not been installed and the first floor retained its recessed balcony supported on elegant classical columns. The single storey residential residence is visible on the side elevation (SLV).

Figure H2. The post office between 1917-1930 in its original unpainted state. The first floor was only three rooms deep (later extended) (NAA).

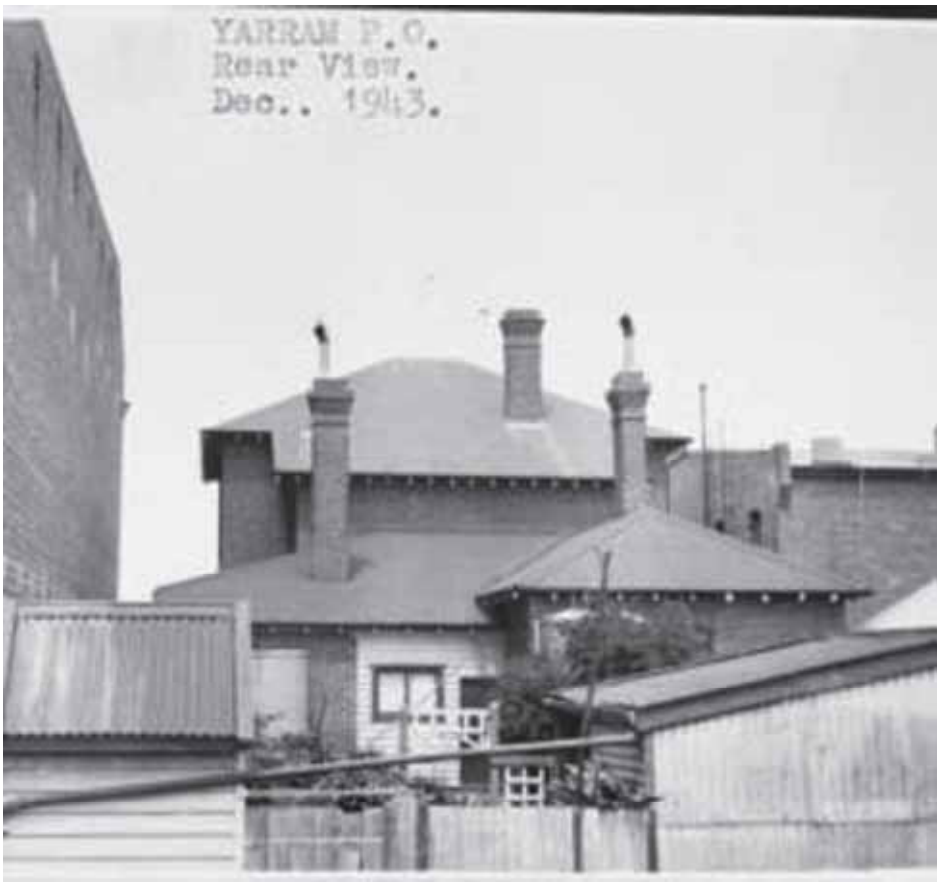


Figure H3. The original rear elevation of the post office in 1943, prior to the extension of the first-floor in the 1950s (NAA).

Figure H4. The post office in c1969. The first floor balcony had been in-filled by this date. The clock and name had been installed on the entrance porch (SLV).

Sources

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

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Yarram & District Historical Society (YDHS) collection: historical information and photos generously provided by Cate Renfrey, Nov 2015. Including the booklet 'Heritage Trail along Commercial Road, Yarram'.

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Description

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

The Yarram post office was built in 1913 and comprised an office and single-storey residence to the rear. The Federation design reflects Classical and some Arts and Crafts influences. The building is located on the front title boundary, flush with the footpath, on the west side of Commercial road which is the main street of Yarram.

Figure D1. The post office is a two-storey red brick building with a hipped roof clad in slate and wide eaves with exposed rafter ends, which reflects an Arts and Crafts influence. The dominating Palladian-inspired portico is finished in Medusa-white Portland cement (overpainted) entered via 4 wide bluestone steps, with its refined banded rustication, arched openings with large keystones either side of the central large opening supported by classical stylised pilasters and capitals, entablature, projecting cornice with dentils, surmounted by a parapet with round arched centre, encompassing the clock. The interior of the portico has brick to the dado level with decorative render to the top portion.

The side elevations of the 1913 post office have one-over-one double-hung sash timber windows with stone sills and rendered lintels. The windows of the 1913 residential section (the first floor to the rear) has square or segmental-arched brick heads and brick sills.

The cypher of Queen Elizabeth II is positioned above a plaque bearing the Yarram postcode, to the right of the portico, which were added later. The portico is entered by four long bluestone steps

The first floor of the façade is set back behind the portico, with three large timber framed windows. The first floor was originally a recessed balcony, but was in-filled by c1969 (originally the balcony was supported by narrow columns in the Classical idiom, see Figure H2). A recent ladder extends from the central window, possibly to manage the clock. A modern sign has been attached to the portico.

The most important part of the building, the ground floor façade of the 1913 post office building has very high integrity and is in good condition (although the recent paint on the portico is in poor condition) and overall, the building retains a medium level of integrity.

Figure D2. The interior of the portico is brick to the dado level with decorative render to the top portion. One-over-one timber sash windows remain, while the entrance doors have been replaced with modern metal-framed doors. Modern signs have been attached above the entrance door.

Figure D3. The original 1913 extent of the north elevation has single one-over-one double-hung sash windows with bluestone sills and (overpainted) rendered lintels (except for the most eastern window of the first floor, on both elevations, which was originally an opening to the balcony; see Figures H1 & 2). The original extent of the first floor (before the first floor was extended 9 metres in the late 1950s) is evident on the north elevation by the wide eaves with the exposed rafter ends. The original extent of the first-floor is also indicated by the colour of the roof cladding, as seen in the aerial map. The 1913 entrance to the residential portion of the building appears to remain behind an arched entrance. A concrete access ramp with metal balustrade, has been constructed to an opening created to the entrance porch (originally a wall with a small window).

Figure D4. The south elevation has single sash windows with stone sills and (overpainted) rendered lintels on the original 1913 section of the building. The 1913 residence to the rear (ground floor) has some segmental-arched windows. On the south elevation, the section of the first-floor built in the 1950s has wide eaves and exposed timber rafters like the 1913 section. The windows of the 1950s section appear to be lower, which may suggest a change in floor height internally. There is a small window/opening on the side of the portico.

Figure D1. The post office with its hipped roof clad with slate and wide eaves with exposed rafter ends, and the rendered Palladian-inspired Classical portico dominating the facade. The first floor balcony was in-filled with windows by c1969.

Figure D2. A detail of the rendered Palladian-inspired Classical portico with the clock and name.

Figure D3. The north elevation. The 1913 section of the first-floor has the wide eaves and exposed rafter ends. To the rear of this is the 1950s first-floor addition, built on top of the 1913 single-storey residence.

Figure D4. The south elevation. The 1950s addition to the first floor was built with wide eaves with exposed rafter ends, like the original 1913 section.

Sources

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

Comparative analysis

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

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

very impressive post office was built in Sale, which was the largest city in the area at the time, but it has been demolished, although the clock tower was rebuilt in a different location as a street feature.

Management Guidelines

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

1. Additions and new buildings
   1.1. Retain clear views of the front elevation.
   1.2. Retain the visual connection of the Post Office with the Soldiers/war memorial.
   1.3. New structures should be restricted to the rear of the property and concealed behind the heritage fabric when viewed from Commercial Road.
2. Accessibility
   2.1. A concrete ramp has been installed on the north side of the building, forming a new entry. Fortunately it has been installed so that the ramp does not obstruct good airflow under the floor which will allow the wall structure to evaporate moisture and reduce termite and rot attack to the subfloor structure and damp in the brick walls. Ensure water drains away from the subfloor vents, and walls and the gap between the wall and the ramp remains clear of debris. Insert additional sub floor vents if the ramp has blocked any of them.
   2.2. Metal bannisters have been installed at the front steps. They are functional and minimalist and they have a minor visual impact on the architecture and therefor they are a suitable design for an accessible addition.
3. Reconstruction and Restoration
   3.1. The rendered lintels, and entry porch have been painted, and this is in poor condition and has remnants of other colours possibly graffiti, however, these architectural features were not designed to be painted. They were a light coloured unpainted render and in this case it was Medusa-white Portland cement. It is strongly recommended that the paint be removed chemically (never sand, water or soda blast the building as this will permanently damage the bricks, mortar and render and never seal the bricks or render as that will create perpetual damp problems.) Removal of the paint will not only restore the architecture, but it will remove the ongoing costs of repainting it every 10 or so years. The cost of removing any future graffiti will be the same whether it is on paint, brick or render. However, if it is decided to repaint the render, it should be one colour only, (do not paint the base a different colour) and closely resemble the colour of Medusa white Portland cement.
   3.2. The render inside the porch appears to have damage from damp, indicated by black algae. If the damp is still active the source of the damp must first be solved, then the algae treated.
   3.3. It is recommended that a heritage specialist industrial cleaner be engaged to do this and remove the paint (including the orange coloured substance) chemically from all the rendered surfaces. The former bank at Rosedale was recently cleaned of paint by this method.
   3.4. If an opportunity arises, consider restoring:

3.4.1. The front façade of the first floor balustrade and classical columns (Fig H2) (perhaps with glass panels across the façade fixed behind the columns enabling the space to remain an internal room.

3.4.2. The original timber doors.

3.5. Consider relocating the telephone booth to the side, and away from the front of the building.

4. Care and Maintenance

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

4.2. The slate roof is now a rare feature in Yarram, and should be maintained to avoid future expensive repairs. The roof has not been inspected but it is evident from Commercial Road, that lichen is growing on parts of it (this is not doing any harm and is better left untouched), however, the roof has a bow in it on the north side near the ridge lines and if left unrepaired, will require very expensive works, especially if the slates crack and water enters the building.

4.3. The timber windows are in urgent need of repainting.

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

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

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

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

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

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

4.9. The pidgeon droppings should be removed by a trained person, as the droppings can be toxic. Ensure only bristle or nylon brushes and wooden scrapers are used, not metal. See <http://www.gsa.gov/portal/content/113378> for more details. Install spikes to deter pidgeons from sitting in those locations.

5. Signage
   5.1. Ensure all signage is designed to fit around the significant architectural design features, not over them.
   5.2. Retain the Yarram Post Office signage. If the place is not used as a post office in the future, do not remove the sign, preferably remove the paint so that it is not a feature, and if necessary, place a removable sign over the writing in such a way that the original writing will not be damaged.
6. Services
   6.1. Ensure new services and conduits, down pipes etc, are not conspicuous. To do this, locate them at the rear of the building whenever possible, and when that is not practical, paint them the same colour as the building or fabric behind them. Therefore if a conduit goes up a red brick wall, as is the case on the front façade (north side) it should be painted red, and when it passes over say, a cream coloured detail, it should be cream.

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

Sources

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

Locality:	**YARRAM**
Place address:	**275-281 COMMERCIAL ROAD**
Citation date	2016
Place type (when built):	Shops
Recommended heritage protection:	Local government level Local Planning Scheme: Yes Vic Heritage Register: No Heritage Inventory (Archaeological): No

Place name: Stockwell's **Building**

Architectural Style:	Victorian, Federation Free Classical
Designer / Architect:	Not known
Construction Date:	c1892, c1908

Statement of Significance

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

What is significant?

Stockwell's Building at 275-281 Commercial Road, Yarram, is significant. The original form, verandah, materials and detailing as constructed in c1908 are significant. Remaining fabric from the c1892 structure is also significant.

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

How is it significant?

Stockwell's Building is locally significant for its historical, aesthetic and scientific values to the Shire of Wellington. The verandah may be of State significance but this requires further research to determine.

Why is it significant?

Stockwell's Building is **historically significant at a local level** as it represents the nineteenth and early twentieth century development of Yarram, when it established itself as a commercial centre, servicing an extensive dairying and grazing district in the 1890s, when it became the seat of local government with the Alberton Shire offices, and when the town grew in the early 1900s. Stockwell first built a single-storey coffee palace on the site c1892, constructed of bricks he made himself, which made it the first brick building in Yarram. In recent years, a sign 'Stockwell's Coffee Palace' was uncovered on the inside of the Stockwell Building to the ground floor, on a southern wall adjacent to the lane (indicating that fabric of the earlier single-storey building remains). Stockwell's Coffee Palace became the home of the Yarram Evening Club (established 1892) prior to 1906, when the club moved to James Buckley's Federal Coffee Palace on the corner of James Street. The existing two-storey Stockwell Building and verandah are thought to have been built in 1908. Later, Stockwell had the Yarram Club Hotel built (c1912) with the same profile to the parapet as the Stockwell Building. In 1915 and 1916, many advertisements were published in local newspapers for businesses that occupied Stockwell's Building. The building remained within the Stockwell family until 1983. It is also significant for its association with Charles J. Stockwell, a stonemason and brickmaker who opened a brickworks in Yarram and made his own bricks for the construction of his first buildings (the first building at 275-281 Commercial Road and the first Shire Hall). Stockwell also owned and built the landmark Yarram Club Hotel to the south (c1912). (Criteria A & H)

Stockwell's Building **is aesthetically significant at a local level** for its highly intact Federation Free Classical architectural style, for its modernist slim line cantilevered verandah, and as a landmark building on the main commercial street in the township of Yarram. The facade is dominated by the tall parapet, Classical details and very wide cantilevered verandah to the shopfronts. The Free Classical style is evident in the symmetrical facade, texture of the walls which are finished with roughcast render, the form of the parapet which conceals the roof form and creates a decorative accent on the skyline, the engaged pilasters which extend onto the parapet and stop with a small capital above the parapet and create a vertical emphasis to the facade, and the abstracted mouldings forming pediments to the windows of the first floor. Also notable are the one-over-one timber sashes with moulded sills, and the original shopfronts with timber panelling above the timber-framed windows and recessed entrances. (Criterion E)

Stockwell's Building is **scientifically significant at a local level** as it may be the earliest known construction of a cantilevered verandah on a commercial building in a rural town in Victoria, and as one of the most intact early cantilevered verandahs in Victoria, including Melbourne, illustrating the

bold adoption of new technology and design at the time of construction. The sleek and elegant modernist verandah is supported by an early, if somewhat crude, metal bracketed system. Stockwell was a brick maker and stonemason who made his own bricks with clay taken from a site in James Street, to construct the first building on the site c1892, which was the first brick building in Yarram. Part of this building is incorporated into the existing c1908 building. (Criteria B & F)

Statutory Recommendations

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

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

Map of recommended boundary for Heritage Overlay

KEY

Recommended for Heritage Overlay

Title boundary

Stockwell Terrace

275-281 Commercial Rd, Yarram

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

History

Locality history

The Tarra Creek pastoral run was taken up in the 1840s, in the area that now encompasses the Yarram township. In the early 1850s, John Carpenter built a flour mill and sawmill near the Tarra River, upon which a bridge was soon built. A small township began to develop on private land on the west side of the River, which was first named Barkly, after Victorian Governor Sir Henry Barkly. However, the small township soon became known as Yarram Yarram; the parish name. Yarram is an Aboriginal word though to mean 'plenty of water' or 'billabong'. The town would be called Yarram Yarram until 1924 (Fletcher & Kennett 2005:79; YDHS website)

Yarram was part of the first Shire established in Gippsland – Alberton Shire established 1864 – where a District Road Board was formed in 1855 (Context 2005:38). In 1857, the first store was opened in the town of Yarram Yarram by Charles Devonshire. Soon other stores were established as the town grew, including a shanty on the site of the Yarram Hotel. The development was a result of the marketplace located in Yarram, which served local farmers who preferred the location over the more distant Port Albert (YDHS website). The first mechanics' institute was built in 1860 and a school opened in 1861. All communication during this period was via Port Albert to the south (Fletcher & Kennett 2005:80).

Yarram's growth was constrained by the release of private land for sale. Development within the town gained momentum from the 1880s, with town allotments purchased from private landholders (Fletcher & Kennett 2005:80). One such developer was James Nicol, who owned the land east of Commercial Road, between (just north of) Gipps Street and James Street. Nicol subdivided the land and sold town allotments from 1889. By the 1890s, Yarram had established itself as a commercial centre, servicing an extensive dairying and grazing district. The Yarram Butter Factory (1891) was a major component of the industry in this area of the Shire (Context 2005:12, 38). The township of Yarram Yarram was gazetted in 1893 and in 1897 the Alberton Shire offices were relocated to Yarram, establishing the southern town as a seat of Government (Context 2005:38; YDHS website).

From the early 1900s, large areas of land were selected in the Strzelecki Ranges to the north and west of Yarram for dairying, supplying cream to the butter factory. By 1903, Yarram Yarram also had a Shire hall, four churches, the Commercial and Yarram hotels, Masonic and Rechabite Lodges and a state school. At the centre of the pastoral district, Yarram remained the cattle market for southern Gippsland (*Australian handbook* 1903). The Yarram courthouse opened in 1908, the hospital was officially opened in 1914 and a higher elementary school was established in 1918. In 1921, the Great Southern railway Line from Melbourne reached Yarram (Context 2005:30, 41, 44). The Forests Commission established an office in Yarram in 1945 to manage the reforested lands in the region. From the 1950s, the Housing Commission and several housing co-operatives built many new homes in Yarram. However, the town was affected by the decline of rural industries in the 1970s. The milk factory and railway line closed in 1987 (Fletcher & Kennett 2005:80).

In 1994, Wellington Shire was created by the amalgamation of the former Shires of Alberton, Avon and Maffra, the former City of Sale, most of the former Shire of Rosedale, as well as an area near Dargo which was formerly part of Bairnsdale Shire (Context 2005:39). The town continues to serve as an important regional centre. It is also the location of the regional headquarters for the Department of Natural Resources and Environment (Fletcher & Kennett 2005:80).

Thematic context

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

9. Developing Cultural Institutions and Way of Life

Place history

In June 1874, James Nicol, farmer of Woranga, purchased 328 acres in Yarram (crown portions 43, 44, 45 & 51, Parish of Yarram Yarram). Nicol subdivided the land, creating the town lots east of Commercial Road, between (just north of) Gipps Street and James Street. This included the lots on the east side of Commercial Road, and lots on Nicol Street and Nicol Lane. Nicol sold lots from 1889, up until his death in 1922, when the remaining land was transferred to John Nicol, Robert P. Nicol and William J. Nicol (LV:V677/F323).

Nicol sold Lot 5 (the current No. 275-281) to George Frederic Lindsay, Port Albert draper, in September 1887. In May 1888 the land was sold to Mary A Hill, St Kilda widow, whose executors then held ownership. Lot 5 remained land (without any buildings) under both Lindsay's and Hills ownership (RB). In November 1892, Charles John Stockwell purchased Lot 5 (the current site of Stockwell's Building) from Hill. Stockwell had also purchased Lot 4 (the northern half of No. 287) prior, in September 1887, upon which he would build the first Yarram Club Hotel on the site in 1893. (LV:V1943/F443; (YDHS; Adams 1990:159).

Charles J. Stockwell had been a stonemason for nine years before moving to Yarram (*Gippsland Times*, 27 Jun 1921:6). Stockwell was a brick maker and stonemason and when he was unable to find a good brickyard in Yarram, he made his own bricks with clay taken from a site in James Street, to construct the first building at 275-281 Commercial Road, which was the first brick building in Yarram. Stockwell is also known to have built the first Shire Hall (demolished; was at 265 Commercial Road), which he leased to the Alberton Shire Council from March 1897 (*Gippsland Times*, 27 Jun 1921:6; *Traralgon Record*, 23 Feb 1897:3). In 1912 Stockwell opened a brickyard on Duke Street where he had been obtaining clay (Adams 1990:141).

While local histories agree that Stockwell first opened a Coffee Palace on the current site of the Stockwell Building, they do not agree on a built date of this first building. (N.B. The rate books do not always provide lot numbers or clear or consistent descriptions for Stockwell's different buildings during this early period, which makes it difficult to follow the development of his separate buildings.)

One history states that the Coffee Palace was built in 1892 (Stone n.d.:13), while a second states that it was opened earlier in 1887 (Adams 1990:120). Adams (1990:120) notes that Charles Stockwell opened the Yarram Coffee Palace, an accommodation house with nine bedrooms, on 19 October 1887. A single-storey building did exist on the site by 1892. In December 1892, the *Gippsland Times* (7 Dec 1892:3) reported that the newly formed Yarram Club had applied for a club license for the Yarram Coffee Palace, proposed to be rented from proprietor C. J. Stockwell. At the licensing court, the solicitors representing the Yarram Club produced a list of paid members and also 'an agreement wherein Mr Stockwell undertook to erect a second storey immediately on issue of the license, and to accept £50 per annum for use of club rooms and billiards room and his services as steward.' The three magistrates determining the club license decided that 'the proposed additions to the Coffee Palace must be erected before issue of the club license'. Stockwell's Coffee Palace (the first building) did become the home of the Yarram Evening Club (established 1892), prior to 1906, when the club moved to James Buckley's Federal Coffee Palace on the corner of James Street, with Jack Stockwell as secretary. The Clubs had paid membership for access to private club facilities at Stockwell's Coffee Palace (YDHS; Adams 1990:159).

The rate books record that in 1897, Charles Stockwell, house keeper, was rated for the 'Coffee Palace' (the first use of this name). The Coffee Palace had a Net Annual Value (approx. 10% of the total value) of 130 pounds at this date (RB). The first Coffee Palace was a single-storey building, and was the first brick building in Yarram (Adams 1990:120; YDHS). An early photo (Figure H1) showed the single-storey building on the site of the existing Stockwell Building (James & McAlpine 1993). The building comprised shopfronts with ornate parapets and a bull-nosed profile verandah extending over the footpath. To the north was a set-back house with a verandah. To the left (north) was a two-storey residence with a two-storey verandah (this remains in 2015, highly altered). In recent years, a sign

'Stockwell's Coffee Palace' was uncovered on the inside of the Stockwell Building to the ground floor, on a southern wall adjacent to the lane (YDHS). This indicates that Stockwell's later building built upon, or retained parts of the earlier construction.

In 1902, the *Morwell Advertiser* reported that C. J Stockwell was granted a 'hotel license' for the Yarram Coffee Palace (over W. Dwyer for 'a new building in Yarram') (*Morwell Advertiser*, 17 Jan 1902:3). The existing two-storey Stockwell Building is thought to have been built in 1908 (Stone n.d.:17, 25). Later, Stockwell had the Yarram Club Hotel built (c1912) with the same profile to the parapet as the Stockwell Building. A photo dating to 1914 (Figure H2) confirmed that the second storey had been added to the Coffee Palace by this date, with similar architectural details to the c1912 Yarram Club to the south (right of the picture) (SLV). In 1915 and 1916, many advertisements were published in local newspapers for businesses that occupied Stockwell's Building. The earliest notice found dated to 23 December 1914, in which John Avery was described as having opened a fish shop in Stockwell's buildings (*Gippsland Standard*, 23 Dec 1914:2).

In June 1921, Charles Stockwell died and the Lots 3, 4 & 5 (current 275-287 Commercial Road), including the Stockwell Building and Yarram Club, were transferred to John Ray Stockwell, grazier, and James Smith, retired grazier. From May 1924, the property (lots 3, 4, 5 and part of lot 2 which is the current 295 Commercial Road) was owned by John Stockwell and Charles R. L. Stockwell, graziers (LV:V1943/F443; V4864/F737).

A c1930 photo (Figure H3) showed the Stockwell Building in a single light colour like the Yarram Club (which may have been the original colour of the render ,without paint on top) except for the smooth render dado along the ground floor level and side wall. The cantilevered verandah appeared as it does in 2015 (SLV). A photo dating between c1945 and 1954 (Figure H4) also showed the Stockwell Building from the south, now painted and in darker tones, with the parapet painted in a contrasting colour. Both of these photos showed that the original shopfronts had large panels of glazing between large piers (SLV H91.50/526).

Upon the death of John R. Stockwell in 1958, his portion was transferred to his executors Frances Stockwell, widow, Kathleen Macmeikan and Margaret Rogers, married woman, in March 1960 (LV:V4864/F738-9). Charles Stockwell died in 1967, and his portion was transferred to Nell Jones, married woman, Reginald Stockwell, retired, and Mollie Rednell, widow, in November 1968 (LV:V4864/F738-9). In 1983, the property was sold to Ionnis and Efstathia Pyrgolios. At this date the property comprised the current 275-281 Commercial Road (LV:V9361/F548).

The interior and exterior were renovated c2005 and the upstairs serves as accommodation (Stone n.d.:17). In 2015, a sign erected on top of the verandah reads 'Stockwell Terrace'.

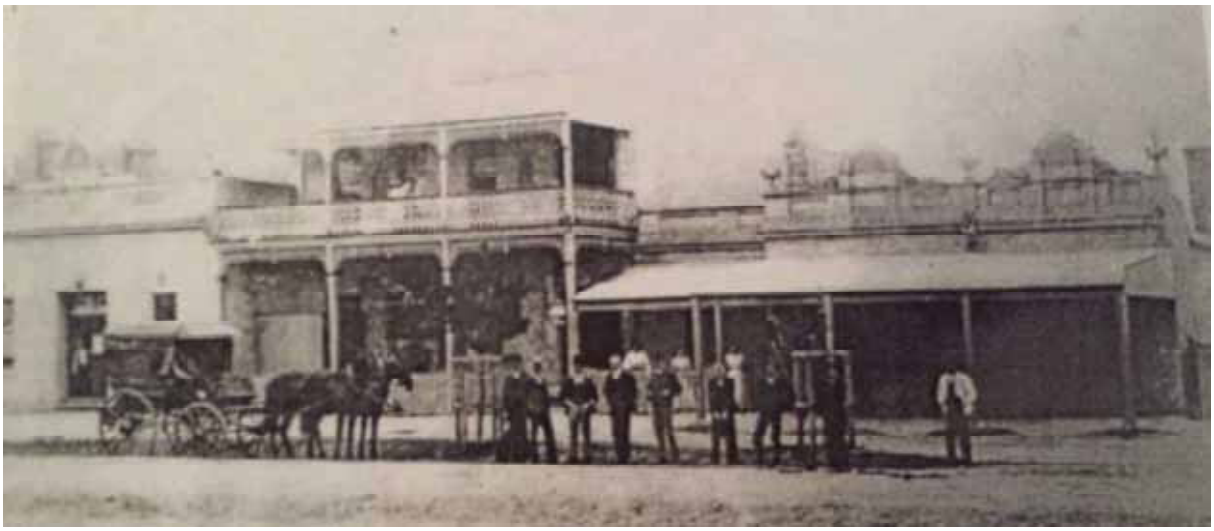

Figure H1. This early photo showed the single-storey building Stockwell built c1892 as the Yarram Coffee Palace. The building comprised shopfronts with ornate parapets and a bull-nosed profile verandah and a recessed residential section to the left (north). Immediately to the left was the building that served as the Yarram Men's Club (remains in 2015, highly altered). At the far left are the Council Chambers built by Stockwell, which were leased by the Council (James & McAlpine 1993):

Figure H2. A photo dating to 1914 that showed that the second-storey had been built onto the Coffee Palace by this date (SLV Id no. H92.150/354)

Figure H3. A photo dating to c1930 (by the date of the cars), shows the Coffee Palace was predominantly a single light colour like the Yarram Club (which may have been the original colour of the render without paint) except for the smooth render dado along the ground floor level and side wall (SLV: H32492/5527).

Figure H4. A photo dating between c1945 and 1954 also showed the Stockwell Building from the south, now painted, and in darker tones, with the parapet in a contrasting tone. The photo (as does Figure H3) showed that the original shop fronts had large panels of glazing between large piers, and the piers had a dark coloured dado, the same height as the one on the Yarram Club Hotel. (SLV H91.50/526).

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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.

Stockwell's Building was built c1908, and retains parts of the earlier single-storey building constructed c1892, at the ground floor. Stockwell's Building is a large two-storey building at the centre of the main commercial street of Yarram. It is a landmark building, built in the Federation Free Classical style. It is located on the front boundary, with a wide cantilevered verandah that extends over the public footpath. It is located north of Stockwell's other major, but more flamboyant development, the Yarram Club Hotel (c1912), which has similar architectural details to the parapet to Stockwell's Building. The c1908 building and verandah are in very good condition and retain a very high level of integrity.

Cantilevered verandah

This may be the earliest known construction of a cantilevered verandah on a commercial building in a rural town in Victoria, and one of the most intact early cantilevered verandahs in Victoria, including Melbourne, illustrating the bold adoption of new technology of the time. Further investigation is required to determine if this is of state significance.

The following information was provided by Professor Miles Lewis (personal communication, April 2016):

The Melbourne City Council supplemented its standard verandah design with a curved metal bracketted type, probably in 1893, which is the date of an architectural drawing illustrating the construction and design. They were also made wider, like a proper verandah. An example of this style remains in Gertrude Street, Fitzroy. But it is believed that very few were built, which was probably due to the Depression in the 1890s. Although the example in Yarram is visually different it is essentially the same structural principle. "The standard modern verandah is of course stayed from above rather than supported from below. From memory there is a third type - a true cantilever in reinforced concrete - at Terang, by W P Knights, but later in date, perhaps 1920." It is unclear when cantilevered verandahs or pseudo-cantilevered verandahs became the norm, but they are illustrated in a Wunderlich brochure of 1919, when they seem to be regarded as normal (Miles Lewis, pers. comm., April 2016; Wunderlich 1919:2, 23).

Figure D1 & Aerial. The substantial building has a two-storey facade with a single-storey section to the rear (east). It is a brick structure with a roughcast render applied to the exterior (overpainted). The roof, clad in corrugated iron, has three very wide skillion roofs, carrying water to an open courtyard near the centre of the building. The symmetrical facade is dominated by the tall parapet, Classical details and the very wide cantilevered verandah to the ground floor. The first floor and parapet are divided into eight bays by engaged pilasters which extend onto the parapet and stop with a small capital above the parapet, creating a strong vertical emphasis. The parapet conceals the roof form and undulates between these pilasters, with groups of three small openings to each bay. Between the first floor and parapet is a bold horizontal cornice mould.

Modern signs have been attached to the verandah.

Figure D2. A single window appears in each bay (formed by the pilasters) to the first floor. The windows are one-over-one timber sashes with a moulded sill and moulding above that forms an abstracted Classical pediment.

Figure D3. The parapet continues on the side elevations, reducing to single-storey height at the rear of the building. At ground level is a dado of smooth render, which was originally a darker colour on the side and front elevations. A small shopfront window is located on the south elevation, as appears in the historic photos (Figures H3 & H4).

Figure D4. The shopfronts are covered by a wide cantilevered verandah (with modern steel deck cladding), which retains the original metal structure underneath which is highly significant. The shopfronts at ground level are the early timber-framed windows, with timber panelling above. There are two recessed entrances to the shopfronts. Between the shopfronts are smooth-rendered pilasters (that don't match up to those at the first floor).

Figure D1. The symmetrical facade is dominated by the tall parapet, Classical details and very wide verandah to the ground floor. The first floor and parapet are divided into eight bays, created by engaged pilasters, which gives the building a strong vertical emphasis.

Figure D2. A single window appears in each bay (formed by the pilasters) to the first floor. The windows are one-over-one timber sashes with a moulded sill and moulding above that forms an abstracted Classical pediment.

Figure D3. The south elevation. The parapet continues on the side elevations, reducing to single-storey height at the rear of the building. At ground level is a dado of smooth render which was originally a darker colour than the rest of the building. A small shopfront window is located on the south elevation, as appears in the historic photos

Figure D4. The shopfronts are covered by a wide cantilevered verandah with a skillion-roof (with modern cladding), which retains the original metal structure underneath. The shopfronts at ground level are early timber-framed windows with recessed entrances.

Sources

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

Wunderlich Limited (1919), *Ceilings for Every Room in Every Home,* Sydney, pp 2, 32. Cited by Miles Lewis 2016.

Miles Lewis, personal communication, April 2016.

Comparative analysis

Stockwell's Building, 275-281 Commercial Rd, Yarram – a highly intact c1892 & c1908 substantial two-storey roughcast rendered brick Federation Free Classical commercial building notable for its Classical details. Together with the c1912 Yarram Club Hotel, also an intact roughcast rendered brick Federation Free Classical commercial building, they form a striking landmark group of commercial buildings in the Yarram commercial streetscape. The c1908 Stockdale Building and the c1912 Yarram Club Hotel are also notable for the very early use of an extensive cantilevered verandah on a commercial building in a rural town in Victoria, illustrating the bold adoption of new technology of the time. Both verandahs are highly intact. This compares with Geelong where the earliest use of a cantilevered verandah is a small shop built in 1912 on the north-east corner of Gheringhap and Ryrie Streets and designed by Geelong architects Tombs and Durran for Norris Macrow. Recommended for the Heritage Overlay in this Study.

Comparable places:

Young's Arcade, 160 Johnson Street, Maffra – 1923 two-storey brick Interwar Free Classical building with a pair of single-storey shops. Ground floor shopfronts have been altered but the building otherwise retains a high level of integrity, retaining its face-brick exterior and decorative render details . Recommended for the Heritage Overlay in this Study.

Other examples in the Shire that already have an individual Heritage Overlay include the interwar shop at 142 Raymond Street, Sale – a two-storey brick shop and attached residence with roughcast render details. An unusual and intact example of commercial premises designed in the English Domestic Revival style, the only example in the municipality and one of the few in the Gippsland region. (HO275)

Shop, 75 Johnson St, Maffra – 1908. Small and Victorian in style, compared with the Yarram examples above, but highly intact two-storey brick shop and residence with tuckpointing, timber windows and the two-storey verandah with cast iron details and posts. A bakehouse and oven remains on the property. (HO73).

Foster Building, 67-71 Johnson St, Maffra – 1908 two-storey concrete block commercial building designed by Maffra architect Stephen Ashton for owner Askin Morrison Foster of Fosters Brothers, owners and developers of the Boisdale Estate. It is constructed of precast hollow concrete block construction which is one of the earliest precast concrete block structures of any kind in Victoria. It is also significant for its architectural detail and landmark quality. (VHR H2308). The architectural details include quoins and parapet with urns, which are more Victorian in style than the Federation classical details of the Yarram examples.

Management Guidelines

Whilst landowners are not obliged to undertake restoration works, these guidelines provide recommendations to facilitate the retention and enhancement of the culturally significant place, its fabric and its setting, when restoration works or alterations to the building are proposed. They also

identify issues particular to the place and provide further detailed advice where relevant. The guidelines are not intended to be prescriptive and a pragmatic approach will be taken when considering development proposals. Alternative approaches to those specified in the guidelines will be considered where it can be demonstrated that a desirable development outcome can be achieved that does not impact on a place's heritage integrity.

This building is in very good condition and well maintained, however, there are some recommendations below especially relating to some guidelines for signage and heritage enhancement.

1. **Setting**
   - 1.1. Retain clear views of front elevations that can be seen from Commercial Road.
   - 1.2. Ensure signs and services such as power poles, bus shelters, signs, etc are located so that they do not impact on the important views and the magnificent architecture of this building.
   - 1.3. Paving
     - 1.3.1. For Federation era historic buildings, appropriate paving could be pressed granitic sand, or asphalt. If concrete is selected, a surface with sand-coloured- size exposed aggregate would be better with the Federation style.
     - 1.3.2. Ensure the asphalt or concrete does not adhere to the building itself. Insert 10mm x 10mm grey polyurethane seal over a zipped Ableflex joint filler around the plinth, to ensure concrete does not adhere to it, and to allow expansion and joint movement and prevent water from seeping below the building.

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

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

3. Accessibility

3.1. Ramps

3.1.1. Removable ramp construction

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

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

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

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

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

4. **Reconstruction and Restoration**

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

4.1.1. Remove the internally lit light boxes and use signs designed with a Federation era style, which are lit with external spot lights, particularly on the façade above the verandah.

4.1.2. Remove the signs hanging off the fascia area of the verandah.

4.2. Let the magnificent architecture do the advertising, by using it on branding, and discretely install uplighting above the verandah to highlight the architectural features. Use more subtle atmospheric lighting under the verandah to highlight the architecture and special functions provided by this hotel.

4.3. Verandah

4.3.1. The original verandah is an example of a very early use of cantilever supports and this structure must be retained. Replace the steel cladding and install galvanised corrugated iron (not Zincalume or Colorbond).

5. Brick and Stucco Walls

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

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

5.2.1. It is recommended to paint the exterior of the building using original colours (paint scrapes may reveal the colours) to enhance the historic architecture and character. Refer to Figs H2 and H3 for guidance.

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

5.2.3. Paint removal: It is recommended to investigate if the paint finish is original or if the roughcast stucco was unpainted. If it is decided to remove the paint from the stucco, this must be done chemically (never sand, water or soda blast the building as this will permanently damage the bricks, mortar and render. Never seal the bricks or stucco as

that will create perpetual damp problems). Removal of the paint will not only restore the elegance of the architecture, but it will remove the ongoing costs of repainting it every 10 or so years.

5.2.4. However, if it is decided to repaint the stucco, it should closely resemble the light application seen in Figs H2 and H3 and the joinery a darker colour.

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

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

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

6. Care and Maintenance

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

6.2. Key References

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

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

6.3. Roofing, spouting and down pipes

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

6.3.2. Do not use Zincalume or Colorbond or steel deck.

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

6.4. Joinery

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

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

7. Water Damage and Damp

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

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

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

7.4. Repairing damage from damp may involve lowering of the ground outside so that it is lower

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

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

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

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

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

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

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

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

8. Paint Colours and Paint Removal

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

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

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

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

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

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

9. Services

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

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

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

Resources

Wellington Shire Heritage Advisor

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

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

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

KEY

Recommended for Heritage Overlay

Title boundary

Stockwell Terrace
275-281 Commercial Rd, Yarram

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

Locality:	**YARRAM**
Place address:	**287 COMMERCIAL ROAD**
Citation date	2016
Place type (when built):	Hotel
Recommended heritage protection:	Local government level Local Planning Scheme: Yes Vic Heritage Register: No Heritage Inventory (Archaeological): No

Place name: **Yarram Club Hotel**

Architectural Style:	Federation Free Style
Designer / Architect:	Not Known
Builder:	Casbolt and Avery
Construction Date:	c1912

Statement of Significance

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

What is significant?

The Yarram Club Hotel at 287 Commercial Road, Yarram, is significant. The original form, verandah, materials and detailing as constructed in c1912 are significant.

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

How is it significant?

The Yarram Club Hotel is locally significant for its historical, social, aesthetic and scientific values to the Shire of Wellington. The verandah may be of State significance but this requires further research to determine.

Why is it significant?

The Yarram Club Hotel is **historically and socially significant at a local level** as it represents the early twentieth century development of Yarram, when it was established as a commercial centre servicing an extensive dairying and grazing district, when it was the seat of local government with the Alberton Shire offices, and when the town grew in the early 1900s. Charles Stockwell built the first Yarram Club Hotel on the site in 1893. From 1902, Stockwell's Hotel was occupied by hotelkeeper William Dwyer, followed by his wife Beatrice Dwyer from 1910 to 1914. In the 1910's, the hotel is referred to as Dwyer's Club Hotel by local newspapers. In c1912, Stockwell contracted builders Casbolt and Avery to build the existing Yarram Club Hotel and its verandah; this date is reflected on the parapet of the building. The rate books do suggest that the construction was staged between 1907 and 1912. Stockwell had the Yarram Club Hotel built with the same profile to the parapet and the same Classical details as the earlier Stockwell Building to the north (built 1908), together leaving a lasting effect on the town's skyline. The Yarram Club Hotel was retained by the Stockwell family until 1934, when it was sold to Florence E. Parkinson, who remained the owner for almost 40 years, until 1972. The hotel is significant for having continually served the local community as a social and entertainment venue for over 100 years, to present day. The hotel is also significant for its association with Charles J. Stockwell, a stonemason and brickmaker who opened a brickworks in Yarram and made his own bricks for the construction of his first buildings (the first building at 275-281 Commercial Road and the first Shire Hall). Stockwell also owned and built the landmark Stockwell Building to the north (c1908). (Criteria A, G & H)

The Yarram Club Hotel **is aesthetically significant at a local level** as a highly intact Federation Free Classical building in the shire, and as a landmark building on the main commercial street in the township of Yarram, which has a large impact on the town's picturesque skyline. The substantial two-storey building has three main elaborate elevations with Classical details and prominent corner towers, and is visible throughout the town. The Free Classical style is illustrated in the symmetrical facade, textured the walls which are finished with roughcast render, the form of the parapet which conceals the large skillion roofs which slope towards a central, open courtyard (now built over with glass roof) and creates a decorative accent on the skyline, the engaged pilasters which extend onto the parapet and stop with a small capital above the parapet, and the dominant corner towers with domed roofs. Further illustrating the style are the five segmental-arch openings to the loggia at first floor level, opening to a recessed balcony, each with a projecting round balcony with sharply delineated holes in a 'latticework' pattern, and numerous semicircular openings, the Diocletian windows with timber-framed windows with coloured (green and red) glass, and the abstracted mouldings forming pediments to the windows of the first floor level of the towers. Also notable are the wide cantilevered verandah with large rounded corners, the words to the parapet reading 'YARRAM CLUB 1912

HOTEL′ in relief, the layout of the entrances to the facade (at the base of the corner towers and at the centre) that have an alcove, original timber panelled doors and highlights, the glazed brown tiles to the dado level of the ground floor, the original casement and one-over-one timber sash windows, and the groupings of timber windows, comprising combinations of timber casement windows and highlights, with clear glass (most with a modern reflective screen) or coloured leadlight (predominantly green and red). Many of the windows retain coloured geometric and pictorial leadlight, reflecting an Art Nouveau influence. (Criterion E)

The Yarram Club Hotel is **scientifically significant at a local level** for the very early use of an elegant cantilevered verandah that sweeps around the corners in round edges. It is significant as one of the most intact early cantilevered verandahs on a commercial building in a rural town in Victoria, illustrating the bold adoption of new technology at the time of construction. (Criterion F)

Statutory Recommendations

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

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

Map of recommended boundary for Heritage Overlay

Note: The aerial photo has a slight error in its position and is not a true depiction of the location of the building. The building is known to sit within the southern title boundary and is recommended to be covered in its entirety with a Heritage Overlay.

KEY

Recommended for Heritage Overlay

Title boundary

Yarram Club Hotel
287 Commercial Rd, Yarram

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

History

Locality history

The Tarra Creek pastoral run was taken up in the 1840s, in the area that now encompasses the Yarram township. In the early 1850s, John Carpenter built a flour mill and sawmill near the Tarra River, upon which a bridge was soon built. A small township began to develop on private land on the west side of the River, which was first named Barkly, after Victorian Governor Sir Henry Barkly. However, the small township soon became known as Yarram Yarram; the parish name. Yarram is an Aboriginal word though to mean 'plenty of water' or 'billabong'. The town would be called Yarram Yarram until 1924 (Fletcher & Kennett 2005:79; YDHS website)

Yarram was part of the first Shire established in Gippsland – Alberton Shire established 1864 – where a District Road Board was formed in 1855 (Context 2005:38). In 1857, the first store was opened in the town of Yarram Yarram by Charles Devonshire. Soon other stores were established as the town grew, including a shanty on the site of the Yarram Hotel. The development was a result of the marketplace located in Yarram, which served local farmers who preferred the location over the more distant Port Albert (YDHS website). The first mechanics' institute was built in 1860 and a school opened in 1861. All communication during this period was via Port Albert to the south (Fletcher & Kennett 2005:80).

Yarram's growth was constrained by the release of private land for sale. Development within the town gained momentum from the 1880s, with town allotments purchased from private landholders (Fletcher & Kennett 2005:80). One such developer was James Nicol, who owned the land east of Commercial Road, between (just north of) Gipps Street and James Street. Nicol subdivided the land and sold town allotments from 1889. By the 1890s, Yarram had established itself as a commercial centre, servicing an extensive dairying and grazing district. The Yarram Butter Factory (1891) was a major component of the industry in this area of the Shire (Context 2005:12, 38). The township of Yarram Yarram was gazetted in 1893 and in 1897 the Alberton Shire offices were relocated to Yarram, establishing the southern town as a seat of Government (Context 2005:38; YDHS website).

From the early 1900s, large areas of land were selected in the Strzelecki Ranges to the north and west of Yarram for dairying, supplying cream to the butter factory. By 1903, Yarram Yarram also had a Shire hall, four churches, the Commercial and Yarram hotels, Masonic and Rechabite Lodges and a state school. At the centre of the pastoral district, Yarram remained the cattle market for southern Gippsland (*Australian handbook* 1903). The Yarram courthouse opened in 1908, the hospital was officially opened in 1914 and a higher elementary school was established in 1918. In 1921, the Great Southern railway Line from Melbourne reached Yarram (Context 2005:30, 41, 44). The Forests Commission established an office in Yarram in 1945 to manage the reforested lands in the region. From the 1950s, the Housing Commission and several housing co-operatives built many new homes in Yarram. However, the town was affected by the decline of rural industries in the 1970s. The milk factory and railway line closed in 1987 (Fletcher & Kennett 2005:80).

In 1994, Wellington Shire was created by the amalgamation of the former Shires of Alberton, Avon and Maffra, the former City of Sale, most of the former Shire of Rosedale, as well as an area near Dargo which was formerly part of Bairnsdale Shire (Context 2005:39). The town continues to serve as an important regional centre. It is also the location of the regional headquarters for the Department of Natural Resources and Environment (Fletcher & Kennett 2005:80).

Thematic context

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

9. Developing cultural Institutions and Way of Life

Hotels were often one of the first buildings erected a in new settlement, as the social centre for the growing community, as a resting place on a coaching route and in the northern part of the Shire, en route to the goldfields. They provided lodgings and stables for travellers and before the establishment

of public, commercial and government buildings, the rooms could also serve as meeting rooms for local groups, public meetings and travelling doctors who periodically tended the community.

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

Place history

In June 1874, James Nicol, farmer of Woranga, purchased 328 acres in Yarram (crown portions 43, 44, 45 & 51, Parish of Yarram Yarram). Nicol subdivided the land, creating the town lots east of Commercial Road, between (just north of) Gipps Street and James Street. This included the lots on the east side of Commercial Road, and lots on Nicol Street and Nicol Lane. Nicol sold lots from 1889, up until his death in 1922, when the remaining land was transferred to John Nicol, Robert P. Nicol and William J. Nicol (LV:V677/F323).

Nicol sold Lot 4 (the northern half of 287 Commercial Road) to Charles John Stockwell, Yarram Yarram, mason, in September 1887 (LV:V1943/F443). Nicol sold Lot 3 (the southern half of 287 Commercial Road) to James J. Bowden in July 1888 (LV:V677/F323), which Stockwell must have obtained by 1912 to construct the existing building.

Charles J. Stockwell had been a stonemason for nine years before moving to Yarram (*Gippsland Times*, 27 Jun 1921:6). Stockwell was a brickmaker and stonemason and when he was unable to find a good brickyard in Yarram, he made his own bricks with clay taken from a site in James Street, to construct the first building at 275-281 Commercial Road (the site of the existing Stockwell Building), which was the first brick building in Yarram. Stockwell is also known to have built the old Shire Hall (demolished; was at 265 Commercial Road), which he leased to the Alberton Shire Council from March 1897 (*Gippsland Times*, 27 Jun 1921:6; *Traralgon Record*, 23 Feb 1897:3). In 1912 Stockwell opened a brickyard on Duke Street where he had been obtaining clay (Adams 1990:141).

(N.B. The rate books do not always provide lot numbers or clear or consistent descriptions for Stockwell's different buildings during this early period, which makes it very difficult to follow the development of his separate buildings.)

Charles Stockwell built the first Yarram Club Hotel at the current 287 Commercial Road in 1893 (YDHS; Adams 1990:159). In 1894, Stockwell was rated for the first time for a 'House & Club', on the one property in Yarram, with a combined Net Annual Value of 120 pounds (RB)

From 1902 (to 1910), Stockwell's Hotel was occupied by hotelkeeper William Dwyer, with a steady NAV of 140 pounds in 1902 (RB). Following Dwyer's death, his wife Beatrice Dwyer, Publican, was the proprietor until 1914 (RB; LV:V1943/F443; LV:V1943/F443; Adams 1990:159). In the 1910's, the hotel is referred to as Dwyer's Club Hotel by local newspapers (*Gippsland Standard*, 16 Apr 1915:2). A photo (Figure H1) prior to the construction of the two-storey Yarram Club Hotel showed single-storey buildings in the vicinity of the current 287 Commercial Road, two lots north of James Buckley's Federal Coffee Palace on the corner of James Street (Stone n.d.:20).

Adams (1990:159) states that c1912, Stockwell contracted builders Casbolt and Avery to build the existing Yarram Club Hotel (Stone n.d.:16 citing Adams 1990:159). The facade of the Hotel reads 'YARRAM CLUB 1912 HOTEL' confirming this date. However, rate books indicate that there was a major jump in value in both 1908 and 1913. In 1908, the NAV of Stockwell's Hotel occupied by Dwyer increased from 140 pounds to 215 pounds., and in 1913, the NAV of the Hotel again increased, from 215 to 300 pounds (RB). This may suggest that the existing building was erected in stages during this period, and completed by 1912. Stockwell had the Yarram Club Hotel built with the same profile to

the parapet and the same Classical details as the earlier Stockwell Building to the north (built 1908), leaving a lasting effect on the town's skyline. In March 1914, the *Gippsland Standard* (4 Mar 1914:2) reported that Stockwell's Club Hotel was recently finished and an 'ornament to the town'. A photo dating to 1914 (Figure H2), soon after it was completed, showed the facade and south elevation of the Club Hotel at a distance (SLV). The two-storey facade with its parapets, pediments, corner towers, recessed balcony to the first floor, and return verandah appeared as they do in 2015.

In June 1921, Charles Stockwell died and the Lots 3, 4 & 5 (current 275-287 Commercial Road), including the Stockwell Building and Yarram Club, were transferred to John Ray Stockwell, grazier, and James Smith, retired grazier. From May 1924, the property (lots 3, 4, 5 and part of lot 2 which is the current 295 Commercial Road) was owned by John Stockwell and Charles R. L. Stockwell, graziers (LV:V1943/F443; V4864/F737).

A photo dating between c1920 and c1954 (Figure H3) showed the facade and north elevation of the Yarram Club Hotel in clear detail (SLV). The building above the wide cantilevered verandah appeared as it does in 2015. At ground level, there was an entrance at the north end (next to the corner entrance) that has since been closed, otherwise the openings were the same as those that remain in 2015.

In 1934, the Yarram Club Hotel was sold to Florence Eliza Parkinson, licensed victualler. Parkinson remained the owner until 1972, when it was sold to Bruno and Freda Carollo. The hotel has had a number of owners after this date (LV:V5956/F036).

In 2015, the parapet of the facade reads 'Yarram Club 1912 Hotel' and continues to serve as the Yarram Club Hotel, with a bar, bistro and accommodation.

Figure H1. The first Yarram Club Hotel, to the north of the James Buckley's Federal Coffee Palace on the corner of James Street, in the foreground. The first Yarram Club Hotel was a single-storey building two lots up from the Federal Coffee Palace (Stone n.d.:20).

Figure H2. This 1914 photo showed the facade and south elevation of the Yarram Club Hotel at a distance, soon after it was completed. The two-storey facade with its parapets, pediments, corner towers, recessed balcony to the first floor, and return cantilevered verandah appeared as they do in 2015, although one flag pole is missing and the application of light and dark colours is different. (SLV Id no. H92.150/354):

Figure H3. This photo dating between c1920 and c1954 showed the facade and north elevation of the Yarram Club Hotel in clear detail. The building above the verandah appeared as it does in 2015, although the colour application of light and dark is different. At ground level, there was an entrance at the north end (south of the corner entrance) that has since been closed, otherwise the openings were the same as those that remain in 2015 (SLV, H32492/4104).

Sources

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

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

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

Gippsland Standard

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

Rate Books (RB), Shire of Alberton, South Riding, Central Riding; 1886-1914.

State Library of Victoria (SLV), picture collection, image nos. H92.150/354; H91.50/526; H32492/4104, <http://www.slv.vic.gov.au/>, accessed 22 January 2016.

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

Yarram & District Historical Society (YDHS) collection: historical information and photos generously provided by Cate Renfrey, Nov 2015. Including the booklet 'Heritage Trail along Commercial Road, Yarram' & website 'The history of Yarram & District', <http://home.vicnet.net.au/~ydhs/history%20of%20yarram.htm>, accessed 16 February 2016.

Description

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

The Yarram Club Hotel was built c1912 and is a very large two-storey building reflecting the Federation Free Style. The hotel is located south of Stockwell's earlier development, Stockwell's Building (c1908); the Yarram Club was designed with similar Classical details. The Yarram Club Hotel is a landmark building at the centre of the main commercial street of Yarram, built in the Federation Free style. It is located on the front boundary, with an elegant cantilevered verandah that extends over the public footpath. The c1912 building and verandah are in very good condition and retain a very high level of integrity.

Cantilevered verandah

The Yarram Club Hotel is notable for the very early use of an extensive cantilevered verandah on a commercial building in a rural town in Victoria. It illustrates the bold adoption of new technology at the time of construction and is significant as an intact early example. Further research is required to determine if it is of State significance.

The following information was provided by Professor Miles Lewis (personal communication, April 2016):

The Melbourne City Council supplemented its standard verandah design with a curved metal bracketted type, probably in 1893, which is the date of an architectural drawing illustrating the construction and design. They were also made wider, like a proper verandah. An example of this style remains in Gertrude Street, Fitzroy. But it is believed that very few were built, which was probably due to the Depression in the 1890s. Although the example in Yarram is visually different it is essentially the same structural principle. "The standard modern verandah is of course stayed from above rather than supported from below. From memory there is a third type - a true cantilever in reinforced concrete - at Terang, by W P Knights, but later in date, perhaps 1920." It is unclear when cantilevered verandahs or pseudo-cantilevered verandahs became the norm, but they are illustrated

in a Wunderlich brochure of 1919, when they seem to be regarded as normal (Miles Lewis, pers. comm., April 2016; Wunderlich 1919:2, 23).

Figure D1 & Aerial. The substantial two-storey building has three main elaborate elevations with Classical details and prominent corner towers, and is highly visible throughout the town. The large skillion roofs slope towards a central, open courtyard (now built over with glass roof) and they are clad in corrugated iron and concealed behind the parapet. The walls are constructed of brick with roughcast render to the exterior (overpainted). The symmetrical facade has picturesque skyline created by a tall parapet with small pediments at the ends, before large round towers are imbedded in the corners to terminate each end of the facade. The round towers have domed roofs encircled by deeply projecting cornices, (the southern dome retains a flag pole but the one on the northern dome is missing). The round towers, at first floor level, have one-over-one timber sash windows with a moulding above that forms an abstracted Classical pediment.

The first floor has engaged pilasters which extend onto the parapet and stop above the parapet with a small capital. The parapet conceals the skillion roof form and undulates between these pilasters, with groups of three small openings to each bay. These groups of small rectangular openings repeat below the pediments and across the towers. The parapet reads 'YARRAM CLUB 1912 HOTEL' in relief.

At the centre of the facade there are five segmental-arch openings to a recessed balcony, each with a projecting round balcony with sharply articulated holes in a 'latticework' pattern. Either side are Diocletian windows with timber-framed windows, some with coloured (green and red) glass. Above the Diocletian windows are round-arched mouldings, with a thin narrow vertical moulding that reflects a keystone.

Figure D2. The form and detail to the facade is repeated on the side elevations, including the parapet and pediments, Diocletian windows and the balconies to openings.

Modern signage has been attached to the facade in various locations.

Figure D3. The wide cantilevered verandah runs across the facade and returns on part of the north elevation, with large rounded corners. It has corrugated iron cladding (overpainted) to the roof and retains the original metal support structure underneath. The ground floor has glazed brown tiles to the dado level with roughcast render to the top 2/3 of the wall (overpainted).

Figure D4. There are three entrances at the ground floor to the facade; two corner, angled entrances (at the base of the towers), and a third at the centre of the facade. Each entrance has an alcove (the corner entrances have timber-lined roofs), entered by original timber panelled doors (that have had the top panel of glazing covered over). Above the corner entrances are large groups of timber square windows with coloured glass. The central entrance has a highlight (with modern glass).

Figure D5. The ground floor (facade and north elevation) has large groups of windows, comprising combinations of timber casement windows and highlights, with clear glass (most with a modern reflective screen) or coloured leadlight. Many of the windows retain coloured geometric and pictorial leadlight, reflecting an Art Nouveau influence. Figure D5 shows the window group to the south (right) of the northern corner entrance. This is the only altered opening to the facade, as it originally had an entrance door in the right half (since closed over sympathetically). The leadlight to this window contains the words 'YARRAM CLUB HOTEL'.

Figure D1. The substantial two-storey building has three main elaborate elevations with Classical details and prominent corner towers, and is highly visible throughout the town.

Figure D2. The form and detail to the facade is repeated on the side elevations, including the parapet and pediments, Diocletian windows and the balconies to openings.

Figure D3. The wide cantilevered verandah runs across the facade and returns on part of the north elevation, with large rounded corners. It has corrugated iron cladding (overpainted) to the roof and retains the original metal support structure underneath. The ground floor has glazed brown tiles to the dado level with roughcast render to the top 2/3 of the wall (overpainted).

Figure D4. The southern entrance (left) at the base of the tower, and the central entrance to the facade (right). Both have the original timber panelled doors (that have had the top panel of glazing covered over).

Figure D5. This photo shows the leadlight window group to the south (right) of the northern corner entrance. This is the only altered opening to the facade, as it originally had an entrance door in the right half (since closed over sympathetically). The leadlight to this window contains the words 'YARRAM CLUB HOTEL'.

Sources

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

Wunderlich Limited (1919), *Ceilings for Every Room in Every Home,* Sydney, pp 2, 32. Cited by Miles Lewis 2016.

Miles Lewis, personal communication, April 2016.

Comparative analysis

It is common, in many parts of the State, for many of the historic posted verandahs to have been removed from this type of building, (often due to road safety concerns of Shire engineers around the State, during the 1960s) and this comparative analysis illustrates that it does not impact the overall significance of the place in Wellington Shire, especially as the verandahs are being reconstructed when finances permit (eg Maffra Hotel verandah 2016) and engineers have found innovative ways such as moving the kerb further from the posts or installing low concrete bollards, to ensure cars do not crash into the posts.

Yarram Club Hotel, 287 Commercial Rd, Yarram – c1912 rendered brick Federation Free Style hotel. A highly intact and elaborately detailed dominant building that is a landmark in the Yarram streetscape. The c1908 Stockdale Building and the c1912 Yarram Club Hotel are notable for the very early use of an extensive cantilevered verandah on a commercial building in a rural town, illustrating the bold adoption of new technology of the time. This compares with Geelong where the earliest use of a cantilevered verandah is a small shop built in 1912 on the NE corner of Gheringhap and Ryrie Streets and designed by Geelong architects Tombs and Durran for Norris Macrow. The Federation Free Style

building is also comparable with the exuberant design of the 1909 Provincial Hotel, in Lydiard St North, Ballarat, by architect P S Richards. Recommended for the Heritage Overlay as part of this Study.

Comparable places:

Exchange Hotel (former), 2-10 Prince St, Rosedale – 1863 two-storey rendered brick hotel on a corner lot that addresses two streets, in the Victorian Georgian style. The two storey timber verandah structure probably dates to 1911, with a modern balustrade. The hotel is highly intact except for slight alterations to the openings on the ground floor. It is a landmark building located on a prominent site in Rosedale and significant as an early building in the town, and for its association with local builder William Allen. Recommended for the Heritage Overlay as part of this Study.

Metropolitan Hotel (former), 95 Johnson St, Maffra – 1889-90 two-storey brick hotel built in the Victorian Filligree style with elaborate Classical details. The two-storey verandah structure was rebuilt, but retains the original cast iron work. The building has been incorporated into a large supermarket building, but retains the two highly intact main elevations which are dominant elements in the Maffra streetscape. Recommended for the Heritage Overlay as part of this Study.

Maffra Hotel, 122 Johnson St, Maffra – 1900 (with a 20th century addition at the north end of the facade) two-storey brick hotel in the Federation Queen Anne style. The elaborate Queen Anne verandah had been removed, but it was recently reconstructed using early photographs for historical accuracy. The hotel and its corner tower are intact, with some alterations to the openings on the ground floor. Recommended for the Heritage Overlay as part of this Study.

Victoria Hotel, 53 Turnbull St, Alberton – 1889 two-storey Victoria hotel is Classical in style originally with Second Empire influences. It is significant as one of the best examples of a boom style hotel in the Gippsland region, historically associated with the railway, and one of the few remaining 19th century commercial buildings in Turnbull Street. The building is rendered (overpainted), the doors replaced, the two-storey cast-iron verandah has been removed and the tower and widows walk appears to have been removed (a dominant element). (HO10)

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

Criterion Hotel, 90-94 Macalister Street, Sale – 1866 two-storey rendered brick hotel with simple Classical detailing, located on a corner lot that addresses two streets. It is significant as one of the oldest and largest, intact, 19th century hotels in Victoria, with a two-storey cast iron verandah which is amongst the largest in Victoria. The two-storey cast iron verandah dating to c1877 was restored (or reconstructed) c2008, probably with the original cast-iron re-installed. (VHR H215)

Star Hotel, 173-85 Raymond St, Sale – 1888-89 two-storey (overpainted) brick hotel with rendered Classical details. Located on a corner lot, the hotel addresses two streets. It is significant for representing one of the finest architectural expressions of the period in the work of Sale architect J.H.W. Pettit and as a landmark corner building in the town centre precinct. The two-storey timber verandah (early but not original) has been removed. (HO277)

Management Guidelines

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

This building is in very good condition and well maintained, however, there are some recommendations below especially relating to some guidelines for signage and heritage enhancement.

1. **Setting**
   - 1.1. Retain clear views of the three elevations that can be seen from Commercial Road.
   - 1.2. Ensure signs and services such as power poles, bus shelters, signs, etc are located so that they do not impact on the important views and the magnificent architecture of this building.
   - 1.3. Paving
     - 1.3.1. For Federation era historic buildings, appropriate paving could be pressed granitic sand, or asphalt. If concrete is selected, a surface with sand-coloured- size exposed aggregate would be better with the Federation style.
     - 1.3.2. Ensure the asphalt or concrete does not adhere to the building itself. Insert 10mm x 10mm grey polyurethane seal over a zipped Ableflex joint filler around the plinth, to ensure concrete does not adhere to it, and to allow expansion and joint movement and prevent water from seeping below the building.

2. **Additions and New Structures**
   - 2.1. New structures should be restricted to the area shown in the blue polygon on the aerial map below.
   - 2.2. Sympathetic extensions are preferred. E.g. New parts that are in the same view lines as the historic building as seen from Commercial Road, should be parallel and perpendicular to the existing building, no higher than the existing building, similar proportions, height, wall colours, roofs hidden behind parapets, with rectangular timber framed windows with a vertical axis. But the parts that are not visible in those views could be of any design, colours and materials.
   - 2.3. Where possible, make changes that are easily reversible. E.g. The current needs might mean that a doorway in a brick wall is not used, or located where an extension is desired. Rather than bricking up the doorway, frame it up with timber and sheet it over with plaster, weatherboards, etc.
   - 2.4. If an extension is to have a concrete slab floor, ensure it will not reduce the air flow under the historic brick building.
   - 2.5. Avoid hard paths against the walls. Install them 500mm away from the walls and 250mm lower than the ground level inside the building. Fill the gap between the path and wall with very coarse gravel to allow moisture to evaporate from the base of the wall. See section 7.
   - 2.6. New garden beds at the rear.
     - 2.6.1. These should be a minimum of 500mm from the walls, preferably further, and the ground lowered so that the finished ground level of the garden bed is a minimum of 250mm lower than the ground level which is under the floor, inside the building. Slope the soil and garden bed away from the building, and fill the area between the garden

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

3. Accessibility

3.1. Ramps

3.1.1. Removable ramp construction

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

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

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

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

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

4. **Reconstruction and Restoration**

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

4.1. Remove the excessive signs, which clutter the views of the magnificent architecture of this building.

4.1.1. Remove the internally lit light boxes and use signs designed with a Federation era style, which are lit with external spot lights, particularly on the façade above the verandah.

4.1.2. Remove the sandwich board sitting on the top of the verandah.

4.2. Let the magnificent architecture do the advertising, by using it on branding, and discretely install uplighting above the verandah to highlight the architectural features. Use more subtle atmospheric lighting under the verandah to highlight the architecture and special functions provided by this hotel.

4.3. Verandah

4.3.1. The original verandah is an example of a very early use of cantilever supports. The thin fascia sweeps around the curved corners creating a very streamlined appearance, but the signs hanging off it compromise this. See Fig H3, which illustrates the way it looked and operated without too many signs cluttering the building.

5. Brick and Stucco Walls

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

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

5.2.1. It is recommended to paint the exterior of the building using original colours (paint scrapes may reveal the colours) to enhance the historic architecture and character. Refer to Fig H3 for guidance.

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

5.2.3. Paint removal: It is recommended to investigate if the paint finish is original or if the roughcast stucco was unpainted. If it is decided to remove the paint from the stucco, this must be done chemically (never sand, water or soda blast the building as this will permanently damage the bricks, mortar and render. Never seal the bricks or stucco as that will create perpetual damp problems). Removal of the paint will not only restore the elegance of the architecture, but it will remove the ongoing costs of repainting it every 10 or so years.

5.2.4. However, if it is decided to repaint the stucco, it should closely resemble the light and dark application seen in Fig H3.

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

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

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

6. Care and Maintenance

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

6.2. Key References

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

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

6.3. Roofing, spouting and down pipes

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

6.3.2. Do not use Zincalume or Colorbond.

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

6.4. Joinery

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

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

7. Water Damage and Damp

7.1. Signs of damp in the walls include: lime mortar falling out of the joints, moss growing in the

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

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

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

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

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

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

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

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

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

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

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

8. Paint Colours and Paint Removal

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

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

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

8.4. Rather than repainting, it would be preferred if earlier paint was chemically removed from

brick, stone and rendered surfaces, revealing the original finish.

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

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

9. Services

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

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

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

Resources

Wellington Shire Heritage Advisor

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

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

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

KEY

Recommended for Heritage Overlay

Title boundary

Yarram Club Hotel
287 Commercial Rd, Yarram

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

Locality:	**YARRAM**
Place address:	**290-292 COMMERCIAL ROAD**
Citation date	2016
Place type (when built):	Bank
Recommended heritage protection:	Local government level Local Planning Scheme: Yes Vic Heritage Register: No Heritage Inventory (Archaeological): No

Place name: **Union Bank of Australia (former)**

Architectural Style:	Federation Arts & Crafts
Designer / Architect:	Walter Butler
Construction Date:	1913-14

Statement of Significance

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

What is significant?

The former Union Bank of Australia building at 290-292 Commercial Road, Yarram, is significant. The original form, materials, detailing and colours, as constructed in 1913-14 are significant.

Outbuildings, alterations and additions to the building are not significant, including the modern verandah on the rear elevation and modern shed to the rear of the bank.

How is it significant?

The former Union Bank of Australia is locally significant for its historical, social and aesthetic values to the Shire of Wellington and particularly the town of Yarram.

Why is it significant?

The former Union Bank of Australia **is historically significant at a local level** as it illustrates the importance of Yarram as a town centre and the cattle market for the whole of South Gippsland, serving the dairying and grazing district. Yarram was the seat of government for the Alberton Shire, and began to commercially develop from the 1880s after the release of private land for sale. The building served as a bank from 1914 until 1953, when it was sold into private ownership. (Criterion A)

The former Union Bank of Australia **is socially significant at a local level** as an early example of community action which saved the bank from being demolished by the Alberton Shire Council in 1994. Community members gained support from the National Trust and the Historic Buildings Council, formed the Union Bank Committee and presented a formal proposal to retain the building to the Wellington Shire Council, who decided to retain the building in 1995. It was reopened after restoration, as a community facility in 2001. (Criterion G)

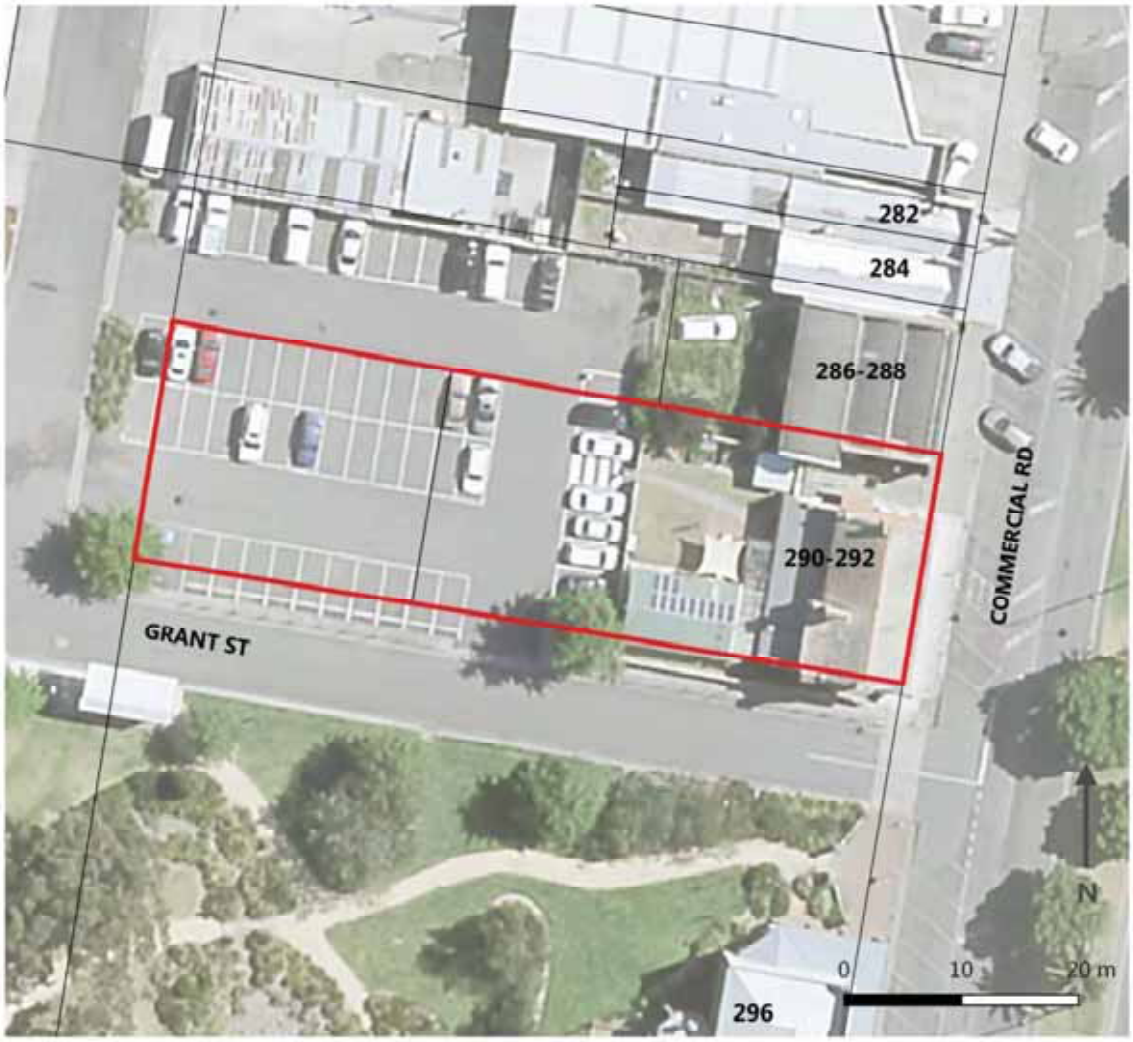
The former Union Bank of Australia **is aesthetically significant at a local level** as a fine and intact example of a substantial Federation Arts and Crafts building designed by prominent architect Walter Butler in 1913-14, who was an advocate of the English Arts and Crafts movement. It is the only commercial building in Yarram designed in the Arts and Crafts style. The style is evident in the gable roof clad with terracotta tiles, face-red brickwork of the walls, contrasting with roughcast, rendered architectural decorative details, the pair of roughcast rendered parapeted gables, each with a wide chimney at the apex, the wide eaves of the roof with exposed rafters with timber brackets to the cornice, bands of roughcast render that continues across the round projecting balcony of the first floor, central semi-circular entrance and (c1950s?) wrought iron and fence that encloses the entrance. Either side of the central arch are groupings of three timber sash windows (with geometric leadlight to the top sash), with a geometric pattern in render above each window. The words 'The Union Bank of Australia Limited' were reconstructed on the curved balustrade in the 1990s, to the original design. The bank is significant for its ornamental contribution to the streetscape, particularly the picturesque brick gable ends viewed from both directions along the street. (Criteria D, E & H)

Statutory Recommendations

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

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

Map of recommended boundary for Heritage Overlay



KEY

Recommended for Heritage Overlay

Title boundary

Union Bank of Australia (former)
290-292 Commercial Rd, Yarram

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

History

Locality history

The Tarra Creek pastoral run was taken up in the 1840s, in the area that now encompasses the Yarram township. In the early 1850s, John Carpenter built a flour mill and sawmill near the Tarra River, upon which a bridge was soon built. A small township began to develop on private land on the west side of the River, which was first named Barkly, after Victorian Governor Sir Henry Barkly. However, the small township soon became known as Yarram Yarram; the parish name. Yarram is an Aboriginal word though to mean 'plenty of water' or 'billabong'. The town would be called Yarram Yarram until 1924 (Fletcher & Kennett 2005:79; YDHS website)

Yarram was part of the first Shire established in Gippsland – Alberton Shire established 1864 – where a District Road Board was formed in 1855 (Context 2005:38). In 1857, the first store was opened in the town of Yarram Yarram by Charles Devonshire. Soon other stores were established as the town grew, including a shanty on the site of the Yarram Hotel. The development was a result of the marketplace located in Yarram, which served local farmers who preferred the location over the more distant Port Albert (YDHS website). The first mechanics' institute was built in 1860 and a school opened in 1861. All communication during this period was via Port Albert to the south (Fletcher & Kennett 2005:80).

Yarram's growth was constrained by the release of private land for sale. Development within the town gained momentum from the 1880s, with town allotments purchased from private landholders (Fletcher & Kennett 2005:80). One such developer was James Nicol, who owned the land east of Commercial Road, between (just north of) Gipps Street and James Street. Nicol subdivided the land and sold town allotments from 1889. By the 1890s, Yarram had established itself as a commercial centre, servicing an extensive dairying and grazing district. The Yarram Butter Factory (1891) was a major component of the industry in this area of the Shire (Context 2005:12, 38). The township of Yarram Yarram was gazetted in 1893 and in 1897 the Alberton Shire offices were relocated to Yarram, establishing the southern town as a seat of Government (Context 2005:38; YDHS website).

From the early 1900s, large areas of land were selected in the Strzelecki Ranges to the north and west of Yarram for dairying, supplying cream to the butter factory. By 1903, Yarram Yarram also had a Shire hall, four churches, the Commercial and Yarram hotels, Masonic and Rechabite Lodges and a state school. At the centre of the pastoral district, Yarram remained the cattle market for southern Gippsland (*Australian handbook* 1903). The Yarram courthouse opened in 1908, the hospital was officially opened in 1914 and a higher elementary school was established in 1918. In 1921, the Great Southern railway Line from Melbourne reached Yarram (Context 2005:30, 41, 44). The Forests Commission established an office in Yarram in 1945 to manage the reforested lands in the region. From the 1950s, the Housing Commission and several housing co-operatives built many new homes in Yarram. However, the town was affected by the decline of rural industries in the 1970s. The milk factory and railway line closed in 1987 (Fletcher & Kennett 2005:80).

In 1994, Wellington Shire was created by the amalgamation of the former Shires of Alberton, Avon and Maffra, the former City of Sale, most of the former Shire of Rosedale, as well as an area near Dargo which was formerly part of Bairnsdale Shire (Context 2005:39). The town continues to serve as an important regional centre. It is also the location of the regional headquarters for the Department of Natural Resources and Environment (Fletcher & Kennett 2005:80).

Thematic context

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

7. Building Settlements and Towns

- 7.2 Service Centres

Banks were an indication of the importance of a town as a main commercial centre. When banks were first established in regional Victorian locations, they often operated out of the rooms of existing commercial premises (for example hotels), before the construction of a purpose-built bank which was a direct result of commercial growth in the location. Early purpose-built banks often had an attached manager's residence to the rear. During periods of economic growth, the banks were often upgraded with the construction of new premises. These new buildings were usually imposing structures in the architectural style of the era, often architect designed. With the amalgamation and disseverment of banks due to changes in Acts, banks often closed and the buildings were sold into private ownership. A number of former bank buildings remain today in the Shire, and now serve as either commercial premises or private residences. Examples of these are the former Commercial Bank of Australia in Maffra, the former Bank of Australasia in Rosedale, the former State Savings Bank in Stratford and the former Union Bank of Australia in Yarram.

Place history

The Dukes, farmers of Yarram, owned lots on the west side of Commercial Road from at least 1891 (including part of portion 46, Parish of Yarram Yarram), which they leased out (LV:V2390/F853). In March 1911, Margaret A. Thompson (formerly Dukes, widowed and remarried) sold the subdivided lot to The Union Bank of Australia Limited (LV:V2799/F636).

The Union Bank of Australia had been established in Yarram from 1906, first conducting business from rooms at the Federal Coffee Palace (plaque on site; Stone, n.d.). In October 1913, tenders were called for the erection of a 'two-storey brick banking premises, residence, &c., for the Union Bank of Australia Ltd., at Yarram Yarram.' Plans could be viewed either at the existing Union Bank in Yarram Yarram or the office of architects Butler and Bradshaw, Williams Street, Melbourne (*Argus*, 4 Oct 1913:14). The purpose-built bank was constructed in 1913-1914, and was designed by architect Walter Butler (NT). It is thought that Butler worked in partnership with a Mr. G. Insaif (YDHS).

In July 1914, a local newspaper reported that the staff of the Union Bank had moved into the new quarters. The building was described as 'an ornament to the town' (*Gippsland Standard*, 8 Jul 1914:2). The new bank premises were officially opened in August 1914 (plaque on site). A photo dating to soon after the bank was built in 1914 (YDHS) showed the facade of the building, with its tiled gabled roof and parapeted gables with chimneys at each end (Figure H1). The sash windows to the facade appeared as they do in 2015. The central semi-circular arch at the recessed entrance was located below the balcony, with the words 'The Union Bank of Australia Limited' on the solid balustrade (removed, and reinstalled in the 1990s).

The rear portion of the property, adjacent to Grant Street, was subdivided and on-sold in 1949 (LV:V488/F576). In 1953, the Union Bank sold the property to private owners Percy and Elizabeth Copeland, Yarram dentists, who may have added the wrought iron fence and gates. In 1966, the building was sold to Ian Cameron, Yarram dental surgeon, and in 1974, Donald McIvor, solicitor, and his wife Marain became the owners. The property was transferred to the Alberton Shire Council in 1985 (LV:V7428/F540).

In the 1990s, the building served as a community Neighbourhood House and also housed a number of other community groups and services (YDHS). A photo dating to the 1990s (NT) showed the facade and south elevation of the bank (Figure H2). The rendered decorations were painted brown (except for the rendered band under the eaves) and a sign 'Neighbourhood House' was installed across the projecting balcony.

In 1994, community action saved the bank from being demolished by the Alberton Shire Council, who considered it too costly to repair the building to satisfy public amenity requirements, in comparison to the construction a new building. However, the building was occupied and the community considered it structurally sound. Community member Peter Stone gained support from the National Trust and the Historic Buildings Council and demolition order was delayed. Heritage Victoria recommended that the place was of local significance and stated that the proposed demolition be

deferred until a conservation analysis had determined its significance. The community members formed the Union Bank Committee and a formal proposal to retain the building was presented to the Chairman of Commissioners of the newly formed Wellington Shire Council (which amalgamated the former Alberton Shire Council). As a result, in December 1995, demolition was deferred for 6 months, at which date a detailed proposal was presented. The Commissioners responded favourably and following a public meeting in January 1995, a feasibility study was compiled by the Union Bank Committee and the National Trust stated that the place had 'regional level classification' (YDHS).

The building was retained and the Committee raised funds for renovations and repairs to the roof and ceiling, particularly where the building had been damaged. In December 1995, the Council granted management of the building to the local Union Bank Committee. Interior renovations were carried out during this period, including painting and laying of new floor covering. State Government grants were subsequently received for works and exterior renovations were completed in 2001. These included painting of the window joinery, painting of the rendered decoration to the facade and the *reconstruction* of the original name to the balcony balustrade. In 2001, the building was officially re-opened by the Shire Mayor Cr. Gordon Cameron. From 2003, the Neighbourhood House managed and leased the building from the Shire of Wellington (YDHS).

A ramp has recently been constructed on the north elevation, providing wheelchair access to the side entrance. A verandah is attached to the rear (west elevation), which appears to be a modern construction. A large modern shed has been built to the rear of the building.

In 2015, the building serves as the Yarram Community Learning Centre. Internally the building retains the bank vault and safe, and benches (NT).

Walter Butler, architect

Walter Richmond Butler (1864-1949) migrated to Australia from England in 1888, where he worked with some of the most important figures of the English Arts and Crafts movement, including architects William Lethaby, Ernest Gimson and the Barnsley Brothers. Butler retained the Arts and Crafts philosophy throughout his career in Australia. Butler's would design a variety of buildings, including residences, shops, warehouses, hospitals, banks, office buildings and ecclesiastical buildings. Two of Butler's major clients were the Diocese of Melbourne (as the Anglican Diocese Architect) and the Union Bank (Dernelley 2012:128; Pearce 1991:23).

Between 1889 and 1893, Butler established a partnership in Melbourne with Beverley Ussher. Butler later formed a partnership with George H. Inskip (1867-1933) between 1896 and 1905, establishing Inskip & Butler. Butler had many residential commissions during this period, many of which favoured the design elements typical of the period, with Arts and Crafts references (Dernelley 2012:128). His work for the Anglican Church was extensive during this period.

Between 1907 and 1916, Butler formed Butler & Bradshaw with Earnest R. Bradshaw. In 1908 Butler notably designed the David Syme Tomb at Boroondara cemetery in Kew (Dernelley 2012:128). Butler's designs for the Union Bank were intended to be easily identified, with similar designs often repeated throughout Australia (Dernelley 2012:128). Some of his Union Banks were distinctive for their design comprising gables at each end with a semi-circular arched entrance central to the facade (Trethowan 1976), which is exemplified by the Union Bank in Yarram (1914-14). Butler designed the Union (later ANZ) banks in Loch (1902), Casterton (1903), Rochester (1907), Camperdown (1913), Colac (1914) and Cohuna (1922) (Trethowan 1976).

A later partnership formed was with his nephew Austin R. Butler as W. & R. Butler between 1919 and 1938. Butler's greatest impact on Australian architecture was through the papers he delivered, such as 'The prospect of the development of the arts among the handicrafts' (1893) and 'Garden design in relation to architecture' (1903), which engendered Butler's first-hand knowledge of English Arts and Crafts philosophy (Dernelley 2012:128).

Figure H1. The bank in 1914, after completion of the building (YDHS website).

Figure H2. The bank in the 1990s (National Trust).

Sources

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The *Argus.*

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Yarram & District Historical Society (YDHS) collection: historical information and photos generously provided by Cate Renfrey, Nov 2015. Including the booklet 'Heritage Trail along Commercial Road, Yarram'.

Description

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

The bank was built in 1913-1914, designed by architect Walter Butler of the Melbourne firm Butler and Bradshaw, in the Arts and Crafts style. The substantial two-storey red brick building is located on the west side of Commercial road, the main street of Yarram. The building is located on the eastern title boundary, flush with the footpath.

Figure D1. The bank has a prominent gable roof clad with terracotta tiles, a pair of roughcast rendered parapeted gables, each with a wide chimney at the apex (overpainted) and short hips to support the continuation of the exposed eaves. The entrance is accentuated at ground level with a large central semi-circular red brick arch, which is further emphasized by the elaborate projecting and rendered (overpainted) bow shaped balustrade above, which was typical of Walter Butler's designs for Union Banks during this period. Butler replicated this design throughout Victoria, with slight alterations to each bank (Trethowan 1976). As typical of the Arts and Crafts style, the wide eaves of the roof have exposed rafters with timber brackets to the cornice. The face-brick building has wide bands of rough-cast render (overpainted) at the eaves and at the ground floor level of the first floor. The central band of render continues across the round projecting balcony which is supported by a bracket which forms the keystone of the large semi-circular arch at the recessed entrance at ground level. The words 'The Union Bank of Australia Limited' were reconstructed on the solid balustrade in the 1990s, replicating what was originally there. The first floor has a pair of double-hung sash windows with geometric leadlight to the top sash, as typical of the style. The first floor recessed behind the balcony, with openings of a similar style.

Figure D2. The recessed entrance is reached by two bluestone steps and has a tiled floor (possibly original) with a large window (with three leadlight panes to the top portion) and entrance doors and an airlock to the left. A (c1950s ?) wrought iron gate and fence encloses the entrance. Either side of the central arch are groupings of three timber sash windows (with geometric leadlight to the top sash), with a geometric pattern in render above each window.

Figures D3 & D4. The bands of rough-cast render continue on the side elevations, which have windows in the same style as the facade. An entrance on the north elevation (presumably providing

access to the residence) has a small skillion-roof porch, clad with tiles. This entrance has a high-waisted timber door with glazing at the top and leadlight highlights and sidelights. To the rear of the building is the single-storey residence section of the building with a skillion roof which is partly hidden on the side elevations by the band of render which continues and becomes a parapet. This section is constructed of brick with windows in the same style (ground floor level with leadlight).

The rendered decorations were painted (except for the gabled ends which have an old layer of paint in fair condition) in the 1990s during a program of internal and external renovations, which also comprised repairs to the roof, painting of the windows and the reinstallation of the name to the balcony. Modern signage has been attached to the facade. A concrete ramp is located on the north elevation, providing wheelchair access to the side entrance, and a modern verandah is attached to the rear (west elevation). A large modern shed has been built to the rear of the building. These elements are not significant. Overall, the 1913-1914 building has a high level of integrity and is in very good condition.

Figure D1. The facade of the bank with the predominantly gabled roof clad with terracotta tiles, exposed eaves, a pair of parapeted gable ends which have small hipped extensions for the continuation of the eaves and central semi-circular red brick arched entrance and wide bank of (over painted) render.

Figure D2. A detail of the entrance with its large semi-circular red brick arch and (c1950s) wrought-iron gates, in front of the large window with geometric leadlight, which is also evident in the other timber-framed windows.

Figure D3. The north elevation with the domestic entrance porch and recently added concrete ramp for access.

Figure D4. The facade and south elevation, showing the single-storey section to the rear and modern skillion verandah.

Sources

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

Dernelley, Katrina, 'Walter Butler' in Goad, Philip & Julie Willis (2012), *The encyclopedia of Australian architecture*, Port Melbourne [Vic.].

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Comparative analysis

There are no other banks of this design in Wellington Shire, although there are similar ones in other country towns in Victoria, nor is there another commercial building in Yarram of this architectural style.

Butler's designs for the Union Bank were intended to be easily identified, with similar designs often repeated throughout Australia (Dernelley 2012:128). Some of his Union Banks were distinctive for their design comprising gables at each end with a semi-circular arched entrance central to the facade (Trethowan 1976), which is exemplified by the Union Bank in Yarram (1914-14). Butler designed the Union (later ANZ) banks in Loch (1902), Casterton (1903), Rochester (1907), Camperdown (1913), Colac (1914) and Cohuna (1922) (Trethowan 1976).

Management Guidelines

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

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

1. Additions and new buildings

1.1. Retain clear views of side elevations of the building, as well as the front elevation.

1.2. New structures should be restricted to the rear of the property and largely concealed behind the heritage fabric when viewed from Commercial Road.

1.3. Additions and new buildings should be a maximum of two-storeys tall

2. Restoration

2.1. Chemically remove the paint from the render. The original finish was unpainted render. Removal of the paint removes the cost of ongoing painting.

3. Care and Maintenance

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

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

3.2.1. First floor balcony and the entry porch ceiling below it: water has damaged the ceiling of the entry porch and this is most likely due to a break down of the water proofing of the balcony above. It is important to repair the drainage above before the supporting structure of the ceiling in the ground floor entry rots, and falls in.

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

3.3.1. E.g. along the wall where the concrete ramp has been installed.

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

3.5. Use appropriate cleaning materials, agents and methods, as recommended by the Shire's heritage advisor. The biggest risk to solid masonry buildings is permanent damage by the use of cleaning materials, agents and methods. Sand and water blasting removes the skilled decorative works of craftsmen as well as the fired surface on bricks and the lime mortar from between the bricks. It is irreversible and reduces the life of the building due to the severe damp that the damage encourages.

3.6. Never use cement mortar, always match the original lime mortar. Cement is stronger than the bricks and therefore the bricks will eventually crumble, leaving the cement mortar intact. Lime mortar lasts hundreds of years. When it starts to powder it is the canary in the mine,

alerting you to a damp problem – fix the source of the damp problem and then repoint with lime mortar. Traditional mortar mixes were commonly 1:3, lime:sand.

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

3.7. Repair the roughcast render on the gable ends, and paint it the same colour as the other roughcast render as shown in Fig H1.

3.8. Retain the rectangular herringbone patterned red encaustic tiles in entry foyer and the bluestone steps. Figure D2.

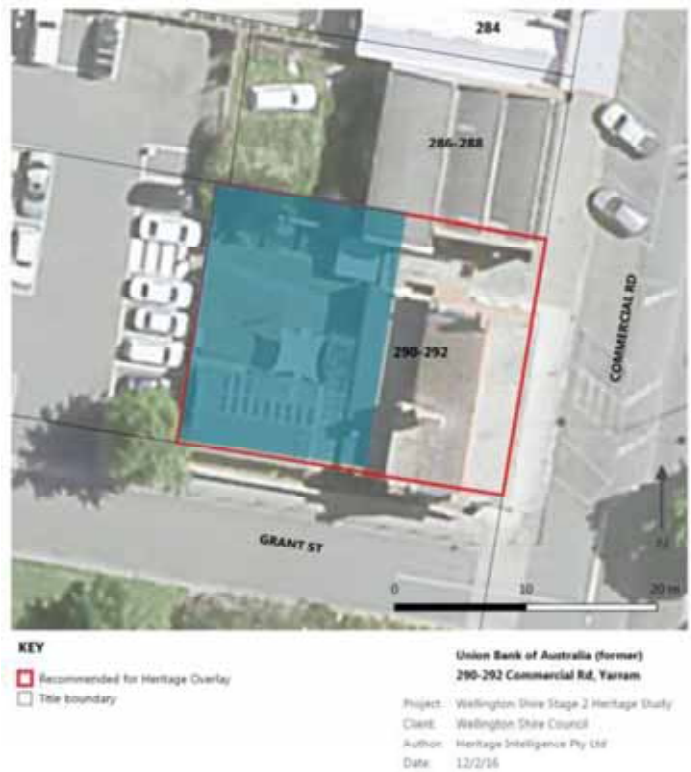
4. Signage

4.1. Ensure all signage is designed to fit around the significant architectural design features, not over them. Eg the current signs fixed to both sides of the brick arch, extend over the voussoir (wedge shaped) bricks of this magnificent arch, as though it is insignificant. This is not appropriate.

5. **Services**

5.1. Ensure new services and conduits, down pipes etc, are not conspicuous. To do this, locate them at the rear of the building whenever possible, and when that is not practical, paint them the same colour as the building or fabric behind them. Therefore if a conduit goes up a red brick wall, it should be painted red, and when it passes over the cream coloured roughcast render, it should be cream. The air conditioner should be incased in a red-brick coloured cage to reduce the cluttered visual impact it has now.

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



Sources

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Locality:	**YARRAM**
Place address:	**303-305 COMMERCIAL ROAD**
Citation date	2016
Place type (when built):	Coffee Palace
Recommended heritage protection:	Local government level Local Planning Scheme: Yes Vic Heritage Register: No Heritage Inventory (Archaeological): No
Place name:	**Federal Coffee Palace (former)**

Architectural Style:	Federation Free Classical
Designer / Architect:	Inskip & Butler (1901 section)
Construction Date:	1901, c1905

Statement of Significance

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

What is significant?

The former Federal Coffee Palace at 303-305 Commercial Road, Yarram, is significant. The original form, materials and detailing as constructed in 1901 and c1905 are significant. The early weatherboard stables and underground watertank/well are also significant.

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

How is it significant?

The former Federal Coffee Palace is locally significant for its historical and aesthetic values to the Shire of Wellington.

Why is it significant?

The former Federal Coffee Palace **is historically significant at a local level** as it illustrates the period of growth that followed the release of town lots by private landholders, when Yarram had firmly established itself as a commercial centre serving an extensive dairying and grazing district, and when Yarram was the seat of local government for the Alberton Shire. The first two-storey section of the Coffee Palace was built in 1901 for owner James Buckley, designed by architects Inskip & Butler. The Coffee Palace was run by proprietors. The northern two-storey section of the building (with the arches to Commercial Road) was built c1905. An underground well/tank was also built (date not confirmed). While serving as a Coffee Palace, accommodation was provided for travellers and boarders. During this early period, stables with four stalls were built to the rear, to serve both those staying at the Coffee Palace and the Royal Mail Line of Coaches. The building was leased by the Yarram Club from 1906, with a billiards room in the c1905 section. The Coat of Arms of Australia to the west elevation was probably made and installed prior to 1908, as in 7 May 1908 King Edward VII granted the first coat of arms for the Commonwealth of Australia, which had the kangaroo to the left of the crest (while on the Coffee Palace the emu is positioned to the left). In the 1930s, the building continued to serve as a boarding house, now called 'Yarram House'. The property remained in the Buckley family until 1946, after which it continued to serve as a boarding house. Throughout its history, the shop to the ground floor primarily served as restaurant or cafe. (Criteria A)

The former Federal Coffee Palace **is aesthetically significant at a local level** for its architectural details in the Federation Free Classical style, illustrated on both the original 1901 architect-designed building and c1905 section that reflects the same style. The Free Classical style is evident in the tall corbelled red-brick chimneys, parapet above a bold cornice moulding and two round-arched pediments (one retaining the date and initials of the owner; the second with a Coat of Arms of Australia), and the wide skillion-roof verandah to the corner entrance and shopfront. The skillion-roof verandah is clad with galvanised corrugated iron and is supported by stop-chamfered timber posts. The three large semi-circular arched openings to the ground floor are a dominant design element on the west elevation. Also notable is the brick construction using handmade tuck pointed red-bricks, creating triple-brick walls to the ground level and double-brick walls to the first floor. Also significant are the brick plinth, the timber-lined alcove entrance, timber paneled doors (most with bolection moulds; some with sidelights and highlights), the three large windows to the shopfront with multipanes to the top quarter, and the original one-over-one timber sashes with segmental-arched heads with radiating voussoirs and rendered sills. The highly intact, grand two-storey building is significant as a landmark at the southern end of the township, with a bold façade fronting two streets. (Criterion E)

Statutory Recommendations

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

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

Map of recommended boundary for Heritage Overlay

KEY

Recommended for Heritage Overlay

Title boundary

Federal Coffee Palace (former)
303-305 Commercial Rd, Yarram

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

History

Locality history

The Tarra Creek pastoral run was taken up in the 1840s, in the area that now encompasses the Yarram township. In the early 1850s, John Carpenter built a flour mill and sawmill near the Tarra River, upon which a bridge was soon built. A small township began to develop on private land on the west side of the River, which was first named Barkly, after Victorian Governor Sir Henry Barkly. However, the small township soon became known as Yarram Yarram; the parish name. Yarram is an Aboriginal word though to mean 'plenty of water' or 'billabong'. The town would be called Yarram Yarram until 1924 (Fletcher & Kennett 2005:79; YDHS website)

Yarram was part of the first Shire established in Gippsland – Alberton Shire established 1864 – where a District Road Board was formed in 1855 (Context 2005:38). In 1857, the first store was opened in the town of Yarram Yarram by Charles Devonshire. Soon other stores were established as the town grew, including a shanty on the site of the Yarram Hotel. The development was a result of the marketplace located in Yarram, which served local farmers who preferred the location over the more distant Port Albert (YDHS website). The first mechanics' institute was built in 1860 and a school opened in 1861. All communication during this period was via Port Albert to the south (Fletcher & Kennett 2005:80).

Yarram's growth was constrained by the release of private land for sale. Development within the town gained momentum from the 1880s, with town allotments purchased from private landholders (Fletcher & Kennett 2005:80). One such developer was James Nicol, who owned the land east of Commercial Road, between (just north of) Gipps Street and James Street. Nicol subdivided the land and sold town allotments from 1889. By the 1890s, Yarram had established itself as a commercial centre, servicing an extensive dairying and grazing district. The Yarram Butter Factory (1891) was a major component of the industry in this area of the Shire (Context 2005:12, 38). The township of Yarram Yarram was gazetted in 1893 and in 1897 the Alberton Shire offices were relocated to Yarram, establishing the southern town as a seat of Government (Context 2005:38; YDHS website).

From the early 1900s, large areas of land were selected in the Strzelecki Ranges to the north and west of Yarram for dairying, supplying cream to the butter factory. By 1903, Yarram Yarram also had a Shire hall, four churches, the Commercial and Yarram hotels, Masonic and Rechabite Lodges and a state school. At the centre of the pastoral district, Yarram remained the cattle market for southern Gippsland (*Australian handbook* 1903). The Yarram courthouse opened in 1908, the hospital was officially opened in 1914 and a higher elementary school was established in 1918. In 1921, the Great Southern railway Line from Melbourne reached Yarram (Context 2005:30, 41, 44). The Forests Commission established an office in Yarram in 1945 to manage the reforested lands in the region. From the 1950s, the Housing Commission and several housing co-operatives built many new homes in Yarram. However, the town was affected by the decline of rural industries in the 1970s. The milk factory and railway line closed in 1987 (Fletcher & Kennett 2005:80).

In 1994, Wellington Shire was created by the amalgamation of the former Shires of Alberton, Avon and Maffra, the former City of Sale, most of the former Shire of Rosedale, as well as an area near Dargo which was formerly part of Bairnsdale Shire (Context 2005:39). The town continues to serve as an important regional centre. It is also the location of the regional headquarters for the Department of Natural Resources and Environment (Fletcher & Kennett 2005:80).

Thematic context

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

9. Developing Cultural Institutions and Way of Life

The temperance movement originated in the 19th century and urged for the reduction or prohibition of alcohol. Temperence Societies were founded in the United States and England in the 1820s and during the 1830s they emerged in Australia. Active temperance groups in Australia were the

Independent Order of Rechabites, the Band of Hope and the Women's Christian Temperance Union. These groups aimed to educate about the dangers of drinking and campaigned for changes to the law, such as the introduction of six o'clock closing and the development of dry suburbs (Hutchinson 2014).

The movement saw the establishment of coffee palaces, which aimed to compete with hotels, providing all the amenities and conveniences of hotels but without the alcohol, such as bedrooms, a cafe, dining room, smoking room and billiard room. Many coffee palaces opened in Melbourne in the 1880s, with more than fifty existing by 1888 (Hutchinson 2014). They were also built throughout Victoria. Within the study area, coffee palaces were known to have opened at 39 Forbes Street, Briagolong (c1891) in a small weatherboard building, and at 303-305 Commercial Road, Yarram (1901) which was an impressive two-storey brick building.

Place history

In June 1874, James Nicol, farmer of Woranga, purchased 328 acres in Yarram (crown portions 43, 44, 45 & 51, Parish of Yarram Yarram). Nicol subdivided the land, creating lots east of Commercial Road, between (just north of) Gipps Street and James Street. This included the lots on the east side of Commercial Road, lots on Nicol Street and Nicol Lane. Nicol sold lots from 1889, up until his death in 1922 when the remaining land was transferred to John Nicol, Robert P. Nicol and William J. Nicol (LV:V677/F323).

In July 1888, Joseph Hoy, grazier of Giffard West, purchased two prominent corner lots fronting Commercial Road, from Nicol. These were Lot 1 (the current 303 Commercial Road) and Lot 14 (current 211 Commercial Road) (LV:V2044/F614). The current 303 Commercial Road remained land under Hoy's ownership (RB).

Hoy sold Lot 1 (the current 303 Commercial Road) to James Buckley, grazier of 'Greenmount', Yarram, in November 1899. Buckley retained ownership of the property until 1910 (LV:V2044/F614). Buckley was the son of Edmund Buckley, a grazier with a large run in the district. James was also a grazier and became one of the district's leading citizens. He was elected a Councillor of the Shire of Alberton. Buckley died in St Kilda in 1923 (*Gippsland Standard*, 14 Dec 1923, as cited in Stone n.d.:24).

In 1901, the rate books indicate that James Buckley's lot in Yarram contained only store rooms and the property had a low Net Annual Value (NAV; approximately 10% of the total value) of 4 pounds. By 1902, Lot 1 comprised a 'premises', with a NAV of 80 pounds. The following year in 1903, James Buckley's Lot 1 was recorded with a 'Coffee Palace', with a NAV of 80 pounds. This indicates that the Coffee Palace was built for Buckley in 1901. The owner's initials and this date appear on the corner parapet which contains the words 'JB, A.D 1901' (RB).

In 1901, only the southern section of the two-storey building was erected (the extent of the building covered by the verandah, on the west elevation). The building was constructed with triple-brick walls to the ground level and double-brick walls to the first floor. The first floor also had Baltic pine floors. (Stone n.d.:45). An article that was published in the *Gippsland Standard* on 8 October 1901 (cited in Stone n.d.:6-8) stated that by September 1901 the construction of a new brick structure had been completed on the corner of Commercial and James streets (the current Commercial Road), referred to as Sale Yard Corner. The building was built for James Buckley, owner of 'Greenmount', and was the first two-storey store constructed in Yarram (the two-storey Yarram Hotel was located opposite). The building had a 32 ft (approx 9.75m) frontage to Commercial Street and a 76ft (approx 23m) frontage to James Street (which comprises only the south-west portion of the existing building). The article reported that Buckley initially intended to construct a large single-storey building on the corner lot, which he had designed by architects Inskip & Butler of Melbourne. Tenders for a single-storey building were called for, to be returned by 21 March 1901. However, due to the increasing value of land, Buckley decided to instead erect a two-storey building with eight additional rooms (Inksip & Butler presumably provided the drawings for this amended design). The tender for the two-storey building to be built at Sale Yard Corner was won by contractors John Casbolt and James Graham. The elevation was 24 ft from footpath to parapet, with a large floor space to the ground floor for stores, all

of which had 13ft walls. The first floor comprised eight rooms, all with 11ft walls. The apartments were reached by a substantial staircase and at this date the prospect of the building serving as a first class coffee palace was proposed. Buckley's 'commodious and substantial corner block' was considered 'an ornament to the town' (*Gippsland Standard*, 8 Oct 1901, as cited in Stone n.d.:6-8).

The Coffee Palace was opened in 1901 (Stone n.d.:18) and was run by proprietors, while Buckley resided in Dickens Street, St Kilda. The first occupants were James McGrory, followed by James Wood, and Caleb Keyte (RB). The building contained the commercial or cafe space at the front of the ground floor, with a residential entrance to the rear, providing access to the first floor residence (Stone n.d.:12). The first floor rooms on the north side were reportedly built with skylights instead of windows, anticipating the construction of an addition (Stone n.d.:46).

A photo dating to 1902 (Figure H1) showed people marching along James St, and the south elevation of the coffee palace (Stone n.d.:34). The two-storey section with verandah and the single-storey skillion-roofed section to the rear were built by this date (this rear section had an entrance door that has since been bricked up). The original iron frieze and round brackets to the verandah were visible in this photo (and Figure H3). A second early photo (Figure H2) showed the west elevation of the 1901 building, prior to the addition of the later section to the north (Stone n.d.:10). The photos show locations of signage to the verandah at this date.

The northern two-storey section of the building was then built; the section with arches to Commercial Road. Sources state that this northern half of the building was constructed in either 1905 or 1906 (YDHS; Stone n.d.:18). This is supported by early photographs (Figure H3) that show that the northern section had been built, prior to the construction of the substantial two-storey Yarram Club Hotel to the north, which was built in 1912. Contradicting this, the rate books indicate that the value of the property (which would have increased with such a substantial addition) remained the same throughout this period. It was in 1913 that the NAV of the Coffee Palace increased from 75 pounds in 1912, to 115 pounds (RB).

An early photo (Figure H3) of the coffee palace, now built to its full extent along Commercial Road, and shows the large shopfront window to James Street. The cast iron frieze and brackets of the verandah are visible (Stone n.d.:20). The two-storey addition comprised a billiard room at the ground floor and boarders' accommodation on the first floor (Stone n.d.:12). The large billiard room included a pressed metal ceiling, timber dado walls and Baltic pine floor (YDHS). In 2015, eight concrete stumps remain at floor level to support a full-sized billiard table. It is thought that the building was also intended to have a first floor balcony, which was never constructed (the bolts running along the centre of the facade were for this purpose; and that cables were later attached) (Stone n.d.:18-9).

The Coat of Arms of Australia to the west elevation was probably made and installed prior to 1908, as in 7 May 1908 King Edward VII granted the first coat of arms for the Commonwealth of Australia, which had the kangaroo to the left of the crest. Prior to this there was no official crest and could include any animals or insignia and be used on any private building; the coat of arms on the Coffee Palace has the emu positioned on the left of the crest (Stone n.d.:23). Further research into the coat of arms is required as to its origins.

During this early period, stables with four stalls were built to the rear to serve those staying at the Coffee Palace and the Royal Mail Line of Coaches (remain in 2015) (Stone n.d.:26). While serving as a Coffee Palace, accommodation for travellers and boarders was listed in the Sands & McDougall directories in 1905 and 1906 under proprietor J. S. Wood. A Ms Sherry ran the boarding house in the 1900s or 1910s. From 1906, the Union Bank of Australia conducted business at the Federal Coffee Palace (until the bank was built in 1914) (Stone n.d.:34). The building was leased by the Yarram Club from 1906, and is suggested to have been the first location for the club (YDHS; plaque on site). However, another history notes that the Yarram Club, with Jack Stockwell as secretary, moved to Buckley's building in 1906, having previously occupied Stockwell's Coffee Palace (the earlier 1892 building where Stockwell's Building is now) (Adams 1990; Stone n.d.:19).

In 1910 the property was transferred from James Buckley to Lily Buckley and Josephine Buckley, both spinsters, of 'Greenmount' and Dickens Street, St Kilda. The property remained in the Buckley family until 1946 (LV:V2748/F446). James Buckley's name continued to appear as the owner of the 'Coffee Palace' in the rate books (RB).

From 1916 to at least 1920, the Federal Coffee Palace was leased by proprietress Mrs Ellen Weir, who advertised 'first class meals and every comfort for boarders' (RB; Stone n.d.:35). Internal renovations were carried out in the 1920s, particularly to the downstairs shop space (as evidenced by materials uncovered in recent renovations) (Stone n.d.:48). In the 1930s, the Pykes ran the boarding house, called Yarram Boarding House (Stone n.d.:37). A photo dating post-c1914 (Figure H4) showed the west elevation which was face-brick, with the round-arches and return verandah to the ground floor. A 1930s photo (Figure H6) showed that by this date the building served as 'Yarram House', with the name painted in the parapet (Stone n.d.:30-1).

An 1950s oblique aerial showed the extent of the building at this date, which is very similar to that which remains in 2015. A number of tall brick chimneys projected from the roof (most of which appear to remain). Early outbuildings were located to the rear (east) of the building (Stone n.d.:44).

In June 1946, Lily Buckley, the surviving proprietor, sold the property to Angela Chenhall, married woman of Yarram Yarram (LV:V2748/F446). Angela Chenhall is known to have conducted the boarding house at 'Yarram House' from 1939, prior to purchasing it in 1946 (Stone n.d.:33, 37). In June 1957 the property was sold to the McConvilles, who also operated a boarding house, before it was sold to the Pykes, 'Yarram Boarding House Proprietors' in 1967 (LV:V2748/F446). The rooms were often occupied by people working in the district (Stone n.d.:37). Since 1974 the building has had a number of owners (LV:V2748/F446).

Throughout its history, the building has primarily served as a coffee palace, temporary or permanent accommodation for boarders or as leased flats, a veterinary clinic (c1987-c1997; in rooms since demolished), a restaurant or cafe, and one of the outbuildings (a lined shed) even reportedly served as a dentists room (Stone n.d.:33). The corner shop has served as a restaurant since 1997 and the billiards room currently serves as a space for music lessons (Stone n.d.:43). In 2015, the Federal Coffee Palace cafe occupies the corner shop, and a business occupies the first floor.

In the 1980s, the stairs behind the arches on the west elevation were constructed (Stone n.d.:38). In the 1990s, extensive internal renovation works were carried out under new owners, as well as the replacement of the roof cladding where necessary. In 1991-2 the exterior was painted and the name 'Federal Coffee Palace' reinstated on the Commercial Road parapet, and the fence and gate added to the recessed balcony (between the arches) on the west facade (Stone n.d.49).

In 2015, an aerial shows that outbuildings (shed and carports) are located along the northern boundary. A timber outbuilding remains on the east boundary, which is an early stable (date not confirmed). The floor of the stables has since been concreted (Stone n.d.:12, 48). A large well/underground tank remains to the rear of the property (used for rubbish until the 1960s).

Inskip & Butler, architects

Walter Richmond Butler (1864-1949) migrated to Australia from England in 1888, where he worked with some of the most important figures of the English Arts and Crafts movement, including architects William Lethaby, Ernest Gimson and the Barnsley Brothers. Butler retained the Arts and Crafts philosophy throughout his career in Australia. Butler's would design a variety of buildings, including residences, shops, warehouses, hospitals, banks, office buildings and ecclesiastical buildings. Two of Butler's major clients were the Diocese of Melbourne (as the Anglican Diocese Architect) and the Union Bank (Dernelley 2012:128; Pearce 1991:23). Between 1889 and 1893, Butler established a partnership in Melbourne with Beverley Uusher.

Butler later formed a partnership with George H. Inskip (1867-1933) between 1896 and 1905, establishing Inskip & Butler. Butler had many residential commissions during this period, many of which favoured the design elements typical of the period, with Arts and Crafts references (Dernelley 2012:128).

Between 1907 and 1916, Butler formed Butler & Bradshaw with Earnest R. Bradshaw. In 1908 Butler notably designed the David Syme Tomb at Boroondara cemetery in Kew (Dernelley 2012:128). Butler's designs for the Union Bank during this period were designed to be easily identified, with similar designs often repeated throughout Australia (Dernelley 2012:128).

A later partnership formed was with his nephew Austin R. Butler as W. & R. Butler between 1919 and 1938. Butler's greatest impact on Australian architecture was through the papers he delivered, such as 'The prospect of the development of the arts among the handicrafts' (1893) and 'Garden design in relation to architecture' (1903), which engendered Butler's first-hand knowledge of English Arts and Crafts philosophy (Dernelley 2012:128).

Figure H1. A photo dating to 1902, with a parade marching (some wearing kilts) down James Street. The sign reads 'J. S. Wood with E. L. Grano, Gorcer and Ironmongery', referring to a tenant of the building (Stone n.d.:34).

Figure H2. At the right of the photo is the first section of the Coffee Palace, built in 1901. At this date the second northern section had not been built, nor had the Yarram Club Hotel been built to the north, dating this photo to pre-1912 (Stone n.d.:10).

Figure H3. A photo of the Coffee Palace with both sections built. At this date the two-storey Yarram Club Hotel had not been built to the north (1912) which confirms that the second section was built pre-1912. On the west elevation of the coffee palace was a full length opening to the ground floor (for the anticipated balcony) (Stone n.d.:20).

Figure H4. A photo taken after c1914 (when the Strand Hall was built to the south) The full extent of the west elevation was evident, with the return verandah to the shopfront (Stone n.d.:31).

Figure H5. A photo of 'Yarram House' in the 1930s (cars date to 1934) showing the face-brick exterior and new name to the parapet (Stone n.d.:30).

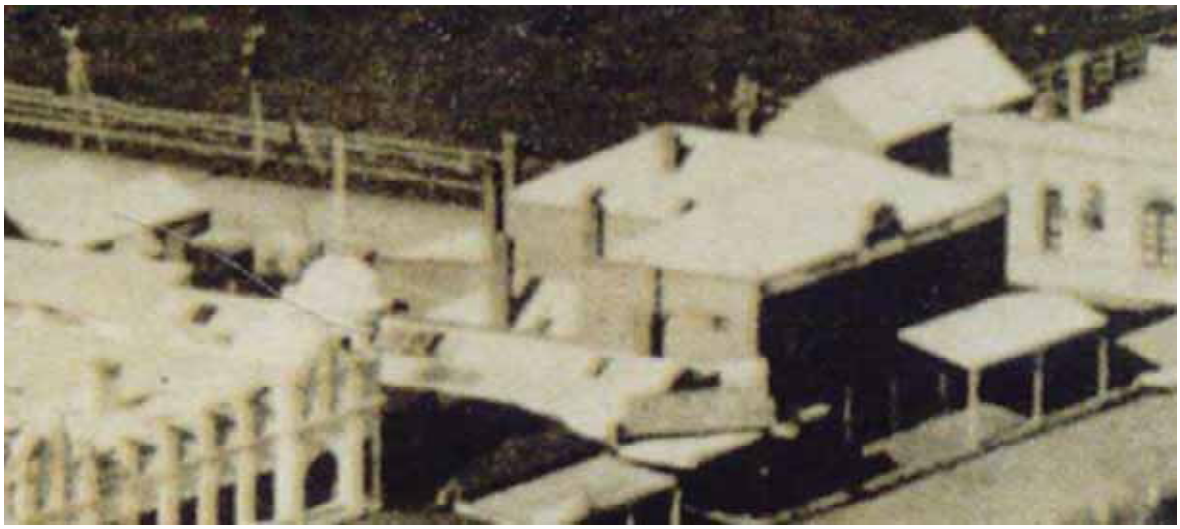

Figure H6. An oblique aerial photo from the 1950s showed the building from the north and the extent of the additions to the rear (Stone n.d.:44).

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Description

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

The substantial two-storey brick building is located on the corner of Commercial Road and James Street, at the southern end of the main street of Yarram. The building fronts both streets and is sited on the title boundary, with a verandah to the corner that projects over the pedestrian footpath. The building is a landmark building within the town. The first section was built in 1901, with a second large addition built c1905; the c1905 building is the two-storey section to the north with the arches to the ground level. The 1901 two-storey building was designed by architects Inskip & Butler in the Federation Free Classical Style, and the c1905 addition was built in the same style. The 1901 and c1905 fabric of the former Coffee Palace is in good condition and retains a high level of integrity.

Figure D1 & Aerial. The two-storey building has a hipped roof clad with corrugated iron, and is constructed of handmade tuckpointed red-bricks (overpainted), with a brick plinth. The roof retains a number of tall corbelled red-brick chimneys (unpainted). The building was reportedly constructed with triple-brick walls to the ground level and double-brick walls to the first floor. Both main elevations have a (overpainted) parapet above a bold cornice moulding; the southern elevation retains the urn at the end. The chamfered corner entrance has a round-arched pediment above the parapet, with consoles and urns either side. The face of the arch bears the words 'JB A.D 1901' in relief (Figure D2). At the ground floor, the chamfered corner has the main entrance with a highlight above an alcove. The alcove is timber-lined and entered through a pair of timber panelled doors with bolection moulds, before a second timber panelled door. A wide skillioned-roof verandah clad with corrugated iron covers the entrance and shop fronts on both elevations. The verandah is supported by stop-chamfered timber posts (on concrete bases).

The south elevation has a large window to the shopfront, with multipanes to the top quarter. Other openings to the elevation are single one-over-one timber sashes with segmental-arched heads with radiating voussoirs and rendered sills. An entrance towards the rear has a timber panelled door with sidelights and pair of highlights. A single-storey brick section (1901) to the rear of the east elevation has one window in the same style a door opening that has been bricked up.

Figure D3. The west elevation comprises the 1901 section (with the verandah) and c1905 section (with the round arches to the ground floor). The parapet contains the words 'Federal Coffee Palace' (installed in 1991-2) where the name was historically held. Above the centre of the parapet is a projecting section that holds a coat of arms in relief, stating on 'ADVANCE AUSTRALIA' on a 'ribbon' (dates to pre-1908). The windows to the first floor have the same details as those on the south elevation, and a taller opening at the southern end, which would have provided access to a balcony that never eventuated. The shopfront at the ground floor has two large timber windows with the same detail as the one on the south elevation (probably original). The north end of the verandah retains the vertical timber cladding to the side (top portion). North of the shop, the ground floor had three large semi-circular arched openings to a recessed space. The recessed section retains a six-panelled door with bolection mouldings and a highlight, a simpler timber panelled door, and single windows. In the 1980s, the stairs in the arched loggia were constructed and the fence and gate installed between the arches in 1991-2.

Figure D4 & Aerial. The rear (east) elevation has a small modern addition off the 1901 single-storey section (with a brick wall on the south boundary). Outbuildings (shed and carports) are located along the northern boundary to the rear (dates not confirmed).

Figure D5. The patriotic Coat of Arms of Australia, located on top of the parapet facing Commercial Road, in the c1905 section of the building. The coat of arms on the Coffee Palace has the emu positioned on the left of the crest, which probably dates it pre-1908 (as King Edward VII granted the

first coat of arms for the Commonwealth of Australia in 1908, which had the kangaroo to the left of the crest). Further research into the coat of arms is required.

Figure D6. Detail of brickwork with highly skilled (and expensive) craft of tuck pointing (the fine, thin, straight lines in the middle of the mortar joints). Some of the tuck pointing has come off over time. The mortar between the red brickwork would have been coated with a red oxide wash, and the white tuck pointing ribbons applied over the top to give a crisp and precise finish.

Figure D7. A timber outbuilding remains on the east boundary, which is an early stable (date not confirmed). It has a gabled roof and skillion additions off the long elevations. The floor of the stables has since been concreted (Stone n.d.:12, 48). From the public view, the stables appear to be in fair condition and retain a moderate level of integrity. However, the interior is suggested to have been damaged by a fire a number of decades ago. A large well/underground tank remains to the rear of the property (not sited).

Figure D1. The two-storey building has a hipped roof clad with corrugated iron, and is constructed of handmade tuck pointed red-bricks (overpainted), with a brick plinth. Both main elevations have a rendered (overpainted) parapet above a bold cornice moulding; the southern elevation retains the urn at the end.

Figure D2. The chamfered corner entrance has a round-arched section above the parapet, with consoles and urns either side. The face of the arch bears the words 'JB A.D 1901' in relief.

Figure D3. The west elevation comprises the 1901 section (with the verandah) and c1905 section (loggia with the round arches to the ground floor). Above the centre of the parapet is a projecting section that holds the coat of arms.

Figure D4. The rear (east) elevation has a small modern addition off the 1901 single-storey section (on the south boundary). Outbuildings (shed and carports) are located along the northern boundary to the rear.

Figure D5. The patriotic Coat of Arms of Australia, located on top of the parapet facing Commercial Road, in the c1905 section of the building, not long after Federation. The kangaroo is on the right and the emu on the left, which is opposite to the first coat of arms for the Commonwealth of Australia granted by King Edward VII in 1908).

Figure D6. Detail of brickwork with highly skilled craft of tuck pointing (the fine, thin, straight lines in the middle of the mortar joints). Some of the tuck pointing has come off over time. The mortar between the red brickwork would have been coated with a red oxide wash, and the white tuck pointing ribbons applied over the top to give a crisp and precise finish.

Figure D7. A timber outbuilding remains on the east boundary, which is an early stable (date not confirmed). It has a gabled roof with a filled in opening in the gable end, and another one below, and skillion additions off the long elevations.

Sources

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

Comparative Analysis

There are only two purpose-built coffee palaces that are known to remain in Wellington Shire; these are located in Briagolong and Yarram.

The Coffee Palace (former) at 39 Forbes St, Briagolong was built c1891 and is a modest weatherboard building in the Federation Georgian style. It is constructed of sawn timbers and remains largely intact. Located near the main intersection, it forms part of the historic commercial centre of the town.

The Federal Coffee Palace (former) at 303-305 Commercial Road, Yarram was built in 1901 with an addition built c1905 along Commercial Road in the same style. The dominant two-storey brick building is Federation Free Classical in style, designed by Melbourne architects Inskip & Butler (1901 section). It is highly intact and retains the original verandah to the corner shopfront. It is a landmark building within the main street of Yarram.

Charles Stockwell opened the first coffee palace in Yarram in c1892 at 275-281 Commercial Road, which was integrated as part of the dominant two-storey Stockwell Terrace built c1908; some of the walls are said to remain within the later building.

Management Guidelines

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

This building is in very good condition and well maintained, however, there are some recommendations below especially relating to some guidelines for paint removal, the underground tank and heritage enhancement.

1. **Setting**
   - 1.1. Retain clear views of the elevations that can be seen from Commercial Road and James Street.
   - 1.2. Ensure signs and services such as power poles, bus shelters, signs, etc are located so that they do not impact on the important views and the magnificent architecture of this building.
   - 1.3. Paving
     - 1.3.1. For Federation era historic buildings, appropriate paving could be pressed granitic sand, or asphalt. If concrete is selected, a surface with sand-coloured- size exposed aggregate would be better with the Federation style.
     - 1.3.2. Ensure the asphalt or concrete does not adhere to the building itself. Insert 10mm x 10mm grey polyurethane seal over a zipped Ableflex joint filler around the plinth, to ensure concrete does not adhere to it, and to allow expansion and joint movement and prevent water from seeping below the building.

2. **Additions and New Structures**
   - 2.1. New structures should be restricted to the area shown in the blue polygon on the aerial map below.
   - 2.2. Sympathetic extensions are preferred. E.g. New parts that are in the same view lines as the historic building as seen from Commercial Road and to a lesser extent, from James Street,

should be parallel and perpendicular to the existing building, no higher than the existing building, similar proportions, height, wall colours, hipped and gabled roofs, with rectangular timber framed windows with a vertical axis. But the parts that are not visible in those views could be of any design, colours and materials.

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

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

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

2.6. New garden beds at the rear.

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

3. Accessibility

3.1. Ramps

3.1.1. Removable ramp construction

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

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

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

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

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

4. **Reconstruction and Restoration**

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

4.1. Remove the pool-style fencing and the external staircase under the ground floor arched loggia, and if a fence is necessary, construct a simple picket or palisade fence. The fence

should not distract from the magnificent arched brickwork, so it should not be a feature, therefore it is recommend that it be the same colour as the wall behind it, so it visually blends in.

4.2. Chemically remove all the paint from the brick and rendered surfaces to reveal the original unpainted hand made red bricks and white tuck pointing, and original architecture (refer to sections 5.2 and 8 below).

4.3. Let the historic architecture and landmark building do the advertising, by using it on branding, and discretely install uplighting above the verandah to highlight the architectural features such as the parapet, and the Coat of Arms of Australia, and provide discrete lighting behind the arches of the loggia to highlight the round arched forms. Use more subtle atmospheric lighting under the verandah to highlight the architecture and original windows and doors.

4.4. Verandah

4.4.1. Reconstruct the decorative cast iron verandah frieze and brackets onto the original verandah.

4.4.2. When necessary, reclad the roof with galvanised corrugated iron, not Zincalume or Colorbond).

4.5. Underground tank/well

4.5.1. Seek funding assistance to have an archaeological investigation of the contents of the underground tank/well. Most of these underground structures were enclosed brick tanks for storing water from the roofs, but some were wells, which were made of bricks and were tapping into nature underground water supplies. This structure has been used as a rubbish dump for some time and it and the ground around it may reveal interesting archaeological information. Once the material has been removed from the tank by an archaeologist, investigate whether it can be reused to store water off the roof.

4.6. Stables

4.6.1. Record and document, in full, the extant fabric of the Stables prior to demolition or substantial alteration.

5. Brick and Stucco Walls

5.1. Mortar repairs: Match the lime mortar, do not use cement mortar. Traditional mortar mixes were commonly 1:3 lime:sand. Take care not to remove remaining tuck pointing.

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

5.2.1. It is recommended to paint the exterior joinery of the building using original colours (paint scrapes may reveal the colours) to enhance the historic architecture and character. Refer to Figs H2 and H3 for guidance.

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

5.2.3. Paint removal: It is strongly recommended to chemically remove the paint from the bricks and render, except the Coat of Arms of Australia. This must be done chemically (never sand, water or soda blast the building as this will permanently damage the bricks, mortar and render. Never seal the bricks or render as that will create perpetual damp problems). Removal of the paint will not only restore the elegance of the Federation architecture, but it will remove the appearance of peeling and fading paint, and ongoing costs of repainting it every 10 or so years.

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

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

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

6. Care and Maintenance

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

6.2. Key References

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

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

6.3. Roofing, spouting and down pipes

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

6.3.2. Do not use Zincalume or Colorbond or steel deck.

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

6.4. Joinery

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

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

6.5. Ivy. Ivy should be fully removed as the roots the stems increase in size and are so strong that they will create big cracks in brick walls and push timber buildings over. Ivy will cause very expensive damage to the buildings.

7. Water Damage and Damp

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

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

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

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

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

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

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

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

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

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

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

8. Paint Colours and Paint Removal

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

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

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

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

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

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

9. Services

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

10. **Signage** (including new signage and locations and scale of adjacent advertising signage)
    10.1. Ensure all signage is designed to fit around the significant architectural design features, not over them.
    10.2. Use external spotlights to light signs, not internally lit light boxes.

Resources

Wellington Shire Heritage Advisor

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

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

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