

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

Place name: St Patrick's Catholic Church



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

Statement of Significance

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

What is significant?

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

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

How is it significant?

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

Why is it significant?

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

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

Statutory Recommendations

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

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

Map of recommended boundary for Heritage Overlay



KEY

- Recommended for Heritage Overlay
- Title boundary

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

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

History

Locality history

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

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

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

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

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

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

Thematic context

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

9. Developing Cultural Institutions and Way of Life

- 9.1 Religion

Place history

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

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

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

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

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

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

T. A. Payne, architect

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

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

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



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



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

Sources

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

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

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

Helms, David & Trevor Westmore (2004), 'South Gippsland Heritage Study', citation for 'Catholic Church of the Immaculate Conception, Fish Creek'.

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

Parish of Briagolong Plan

The Age

The Argus

The Maffra Spectator

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

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

Description

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

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

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

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

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

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

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

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



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



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



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



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

Sources

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

Comparative Analysis

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

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

Comparable places:

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

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

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

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

Management Guidelines

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

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

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

do not impact on the important views.

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

1.4. Paving

- 1.4.1. For Federation era historic buildings, appropriate paving could be pressed granitic sand, or asphalt. If concrete is selected, a surface with sand-coloured- size exposed aggregate would be better with the Federation style.
- 1.4.2. Ensure the asphalt or concrete does not adhere to the building itself. Insert 10mm x 10mm grey polyurethane seal over a zipped Ableflex joint filler around the plinth, to ensure concrete does not adhere to it, and to allow expansion and joint movement and prevent water from seeping below the building.

2. Additions and New Structures

- 2.1. New structures should be restricted to the rear of the property as shown in the blue polygon on the aerial map below.
- 2.2. Sympathetic extensions are preferred. E.g. New parts that are in the same view lines as the historic building as seen from the Street, should be parallel and perpendicular to the existing building, no higher than the existing building, similar proportions, height, wall colours, steep gable or hip roofs, with rectangular timber framed windows with a vertical axis. But the parts that are not visible in those views could be of any design, colours and materials.
- 2.3. Where possible, make changes that are easily reversible. E.g. The current needs might mean that a doorway in a brick wall is not used, or located where an extension is desired. Rather than bricking up the doorway, frame it up with timber and sheet it over with plaster, weatherboards, etc.
- 2.4. To avoid damage to the brick walls, signs should be attached in such a way that they do not damage the brickwork. Preferably fix them into the mortar rather than the bricks.
- 2.5. If an extension is to have a concrete slab floor, ensure it will not reduce the air flow under the historic brick building.
- 2.6. Avoid hard paths against the walls. The existing concrete paving does not appear to be having any adverse impacts, but this may change if the sub floor vents are blocked or down pipes are not well maintained and water drains away from the building. It is preferable to install them 500mm away from the walls and 250mm lower than the ground level inside the building. Fill the gap between the path and wall with very coarse gravel to allow moisture to evaporate from the base of the wall.
- 2.7. New garden beds
 - 2.7.1. These should be a minimum of 500mm from the walls, preferably further, and the ground lowered so that the finished ground level of the garden bed is a minimum of 250mm lower than the ground level which is under the floor, inside the building. Slope the soil and garden bed away from the building, and fill the area between the garden bed and walls, with very coarse gravel up to the finished level of the garden bed. The coarse gravel will have air gaps between the stones which serves the function of allowing moisture at the base of the wall to evaporate and it visually alerts gardeners and maintenance staff that the graveled space has a purpose. The reason that garden beds are detrimental to the building, is by a combination of: watering around the base of the wall and the ground level naturally builds up. The ground level rises, due to mulching and leaf litter and root swelling, above a safe level such that it blocks sub floor ventilation, and the wall is difficult to visually monitor on a day to day basis, due to foliage in the way.

3. Accessibility

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

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

3.2. Ramps

3.2.1. Removable ramp construction

- 3.2.1.1. A metal framed ramp which allows air to flow under it, to ensure the subfloor vents of the building are not obstructing good airflow under the floor, which will allow the wall structure to evaporate moisture, reduce termite and rot attack to the subfloor structure and reduce rising damp in brick/stone walls.
- 3.2.1.2. If it is constructed of concrete next to brick walls this may cause damp problems in the future.
- 3.2.1.3. Ensure water drains away from the subfloor vents, and walls and any gap between the wall and the ramp remains clear of debris. Insert additional sub floor vents if the ramp has blocked any of them.
- 3.2.1.4. The hand rails on the ramp should not be a feature, which would detract from the architecture. Plain thin railings painted in the same colour as the walls, so that they blend in, would be appropriate.

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

4. Reconstruction and Restoration

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

4.1. Roofing, spouting and down pipes

- 4.1.1. Use galvanised corrugated iron roofing, spouting, down pipes and rain heads.
- 4.1.2. Don't use Zincolume or Colorbond.
- 4.1.3. Use Ogee profile spouting, and round diameter down pipes.

4.2. Brick Walls

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

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

- 4.3.1. It is recommended to paint the exterior timber elements of the building using original colours (paint scrapes may reveal the colours) to enhance the historic architecture and character.
- 4.3.2. Paint removal: It is strongly recommended that the paint be removed chemically from the rendered elements, (never sand, water or soda blast the building as this will permanently damage the bricks, mortar and render. Never seal the bricks or render as that will create perpetual damp problems). Removal of the paint will not only restore the elegance of the architecture, but it will remove the ongoing costs of repainting it every 10 or so years.
- 4.3.3. However, if it is decided to repaint the render, it should be one colour only, (do not paint the base a different colour) and closely resemble the light grey colour of 'new render'.

- 4.4. Remove any dark grey patches to the mortar joints - this is cement mortar which will damage the bricks, as noted above, and reduce the longevity of the walls. Repoint those joints with lime mortar. The mortar is not the problem it is the messenger, altering you to a damp problem (also see Water Damage and Damp)
- 4.5. Modern products: Do not use modern products on these historic brick and render as they will cause expensive damage. Use lime mortar to match existing.
- 4.6. **Do not seal** the brick and render with modern sealants or with paint. Solid masonry buildings **must be able to evaporate water** when water enters from leaking roofs, pipes, pooling of water, storms, etc. The biggest risk to solid masonry buildings is permanent

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

5. Care and Maintenance

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

5.2. Key References

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

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

5.3. Roofing, spouting and down pipes

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

5.3.2. Do not use Zinalume or Colorbond.

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

5.4. Joinery

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

6. Water Damage and Damp

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

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

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

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

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

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

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

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

- 6.8. Engineering: If a structural engineer is required, it is recommended that one experienced with historic buildings and the Burra Charter principle of doing 'as little as possible but as much as necessary', be engaged. Some of them are listed on Heritage Victoria's Directory of Consultants and Contractors.
- 6.9. Never install a concrete floor inside a solid masonry building, as it will, after a year or so, cause long term chronic damp problems in the walls.
- 6.10. Never use cement mortar, always match the original lime mortar. Cement is stronger than the bricks and therefore the bricks will eventually crumble, leaving the cement mortar intact! Lime mortar lasts for hundreds of years. When it starts to powder, it is the 'canary in the mine', alerting you to a damp problem – fix the source of the damp problem and then repoint with lime mortar.
- 6.11. Do not install a new damp proof course (DPC) until the drainage has been fixed, even an expensive DPC may not work unless the ground has been lowered appropriately.

7. Paint Colours and Paint Removal

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

8. Services

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

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

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

Resources

Wellington Shire Heritage Advisor

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

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

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

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



KEY

- Recommended for Heritage Overlay
- Title boundary

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

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

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

Place name: ANZAC Park and Soldiers' Memorial



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

Statement of Significance

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

What is significant?

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

How is it significant?

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

Why is it significant?

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

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

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

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

Statutory Recommendations

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

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

Map of recommended boundary for Heritage Overlay



KEY

- Recommended for Heritage Overlay
- Title boundary

Anzac Park and Soldiers' Memorial 23 Avon St, Briagolong

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

History

Thematic context

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

8. Governing and administering:

- 8.7 War and Defence

9. Developing cultural institutions and way of life:

- 9.2. Memorials

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

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

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

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

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

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

Place history

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

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

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

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

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

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

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

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

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

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



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



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



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



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



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



Figure H6. Memorial in 2003 (Victorian Places).

Sources

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

Briagolong History Facebook page, <<https://www.facebook.com/BriagolongHistory/photos/>>, accessed 19 Dec 2015.

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

Gippsland Times

Mills, Peter (1971), *Back to Briagolong Centenary Celebrations*, Easter 1971 Souvenir Booklet, Sale (Vic.) Monument Australia, 'Briagolong War Memorial', <<http://monumentaustalia.org.au/display/30490-briagolong-war-memorial>>, accessed February 2016.

State Library of Victoria (SLV), picture collection, <<http://www.slv.vic.gov.au/>>, accessed 17 Dec 2015.

Township of Briagolong Plan

Bradley, Harold (1994) *War Memorials in Victoria: a pictorial record*, Melbourne.

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

Description

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

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

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

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

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

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

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

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

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

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

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

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

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

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



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



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



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



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

Sources

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

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

Comparative analysis

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

Obelisks

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

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

Gardens

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

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

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

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

Sources

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

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

Management Guidelines

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

1. Location and Setting

- 1.1. Retain a formal entry gate and path directly in front of the main WW1 monument. The existing concrete path could be retained, but long term, a compacted granitic sand path would be more appropriate or a fine sandy exposed aggregate concrete surface would be a more durable option to actual granitic sand.
- 1.2. Reconstruct the picket fence to the same design, height, etc on both street boundaries to enclose the sacred space, as shown in Figure H1 above.

- 1.3. Check if any of the existing trees are memorial trees planted in 1920 and if so, seek professional arborist advice to maintain them.
 - 1.4. Develop a master plan to replant any missing memorial trees.
 - 1.5. Retain a passive, contemplate style of park e.g. no active recreational facilities, advertising signs, or facilities such as a toilet block, on the site, etc.
 - 1.6. Retain clear views to the monuments from Avon Street.
 - 1.7. Do not put directional signage e.g. "ANZAC Park" in the view lines directly in front of the monuments, as seen from Avon Street.
 - 1.8. New memorials should be placed to the side of the three stone memorials, outside the existing circular concrete apron, not behind or in front of them.
- 2. Care and Maintenance**
- 2.1. Refer to the Resources list below. These were written by Jenny Dickens, Senior Conservator, Heritage Victoria. They are in plain English, well illustrated and have very important instructions. Further assistance is available from the Shire's heritage advisor.
 - 2.2. The biggest risk to memorials is permanent damage by the use of cleaning materials, agents and methods. E.g. Acid washing dissolves the marble which cannot be undone, sand and water blasting remove the stonemasons skilled decorative works, the polished surfaces and lettering and details.
 - 2.3. Memorials are meant to develop a patina of age to imbue them with a sense of timelessness, and gravity of the memory. They are not meant to look bright and super clean, apart from when they were built.
 - 2.4. This memorial has been cleaned and new concrete aprons and paths built in the past few years, and therefore, no specific works are urgent.

Resources

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

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

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



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

Statement of Significance

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

What is significant?

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

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

Later outbuildings and alterations to the building are not significant.

How is it significant?

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

Why is it significant?

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

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

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

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

Statutory Recommendations

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

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

Map of recommended boundary for Heritage Overlay



KEY

- Recommended for Heritage Overlay
- Title boundary

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

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

History

Locality history

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

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

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

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

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

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

Thematic context

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

8. Governing and administering:

- 8.7 War and Defence

9. Developing Cultural Institutions and Way Of Life

- 9.4 Forming Associations, Recreation

Place history

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

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

The Kelly family made the current site available and a 'prominent Melbourne philanthropist' donated 100 pounds to assist the construction. It was World War I veteran and bushman William (Bill) Gillio (d. 4 Nov 1967), an experienced builder of log cabins, who suggested they build a log cabin (Lawless 2015; Watt 1994:11). The architect for the cabin was Fred Foster and Maffra architect and returned serviceman Stephen Ashton drew up the plans, which showed the floorplan and intended materials, and the porch entrance on the opposite side of the main elevation (Figure H1) (Watt 1994:12).

Drawings showing the suggested wall construction are held at the cabin (Figure H2). This drawing shows a log wall construction with a log base underneath the floor (no stumps), shingles to the roof and sawn timber windows frames and sills. Attached to the drawing are the signatures of the approximately 33 members and the President of the Briagolong R.S.L. in 1948. The returned soldiers commenced building the club room in March 1948, supervised by Hugh Challen and Jim Mills (Lawless 2015; Watt 1994:14).

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

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

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

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

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

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

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

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

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

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

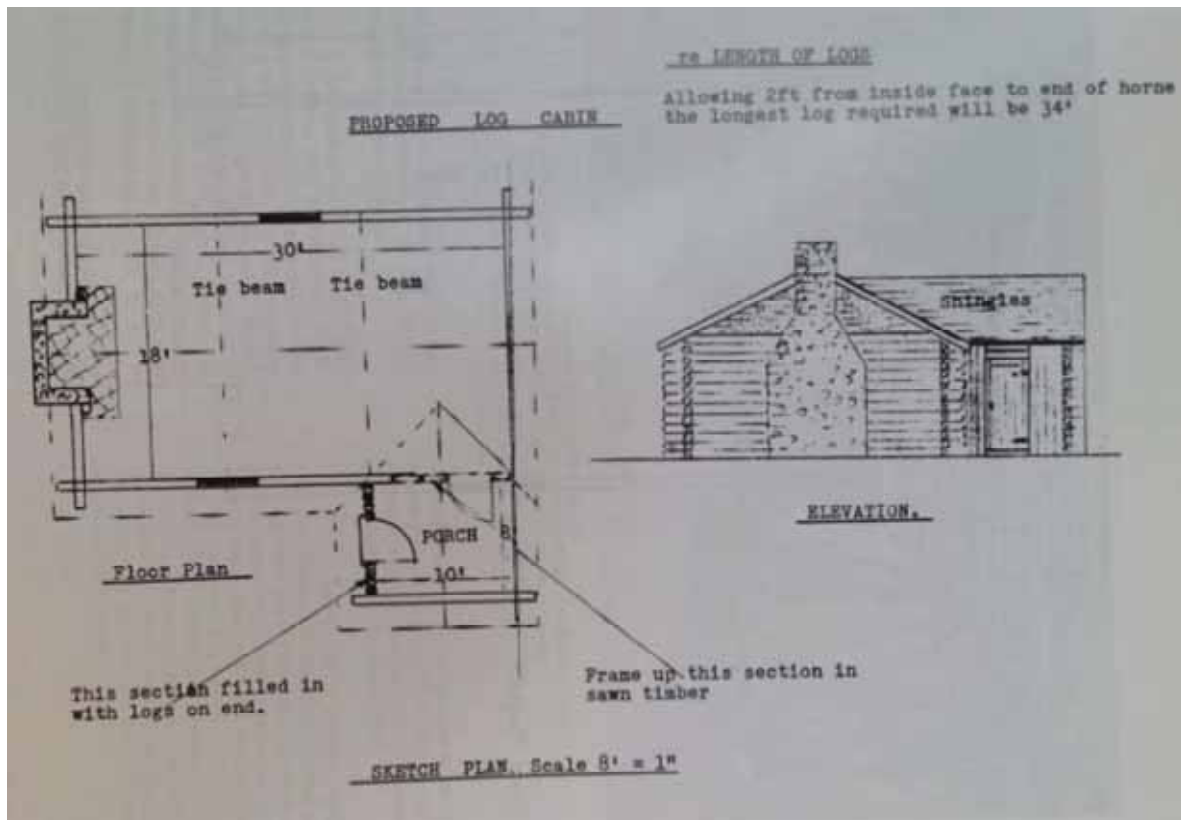


Figure H1. The original plan for the club house. Note the cabin was originally designed with the porch on the opposite side.

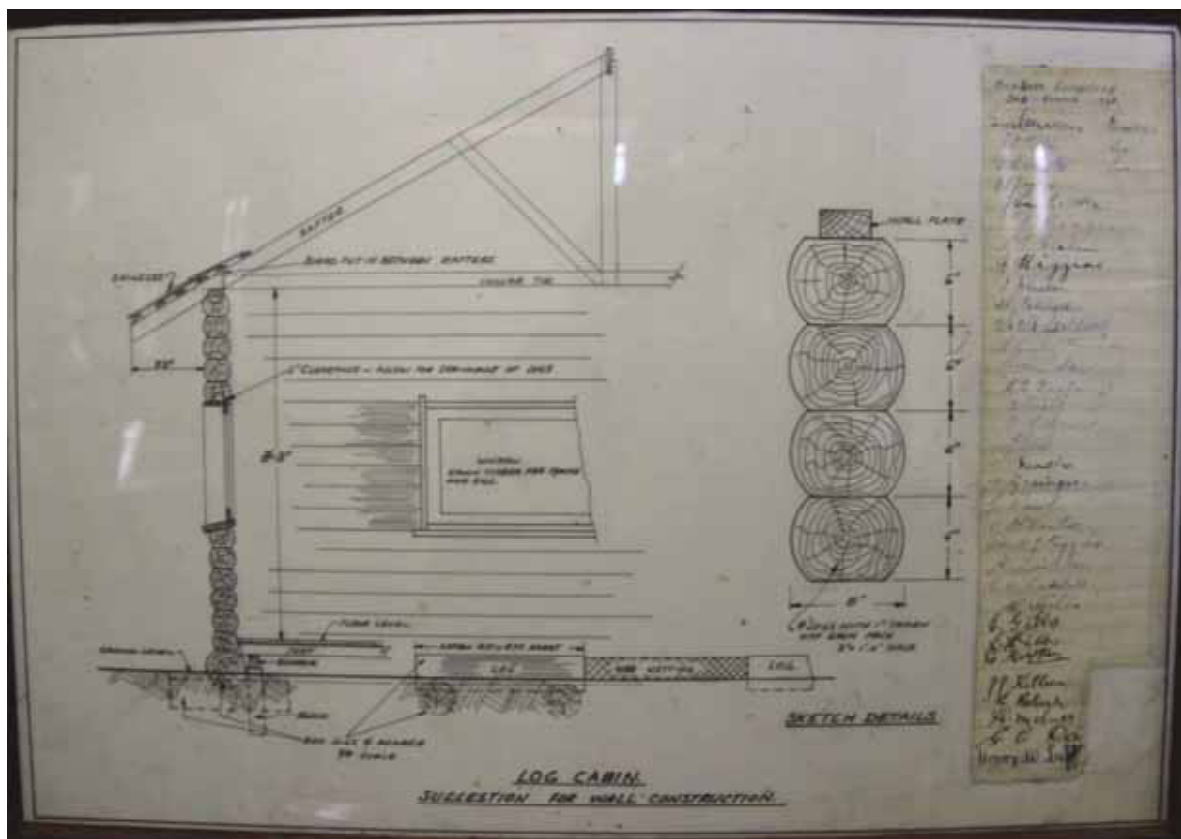


Figure H2. Drawings held at the cabin, showing details of the suggested wall cosntruction.



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



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



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



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

Sources

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Description

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

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

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

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

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

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

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

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

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

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

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

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

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



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



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



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



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



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



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



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

Sources

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

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

Comparative analysis

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

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

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

Management Guidelines

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

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

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

2. Additions and New Structures

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

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

3. Accessibility

- 3.1. There is good accessibility to the log cabin.

4. Reconstruction and Restoration

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

4.1. Joinery

- 4.1.1. Do not paint or seal any unpainted timbers.
- 4.1.2. Repaint all existing painted joinery, inside and out, in the same colour (possibly Venetian Red or Indian Red) as that used on the timber supporting the metal plaque near the entrance of the cabin (that commemorates the 50th anniversary of the formation of the Briagolong R.S.L. Sub Branch, 1946-1996).

4.2. Roofing, spouting and down pipes

- 4.2.1. Colorbond is a very modern plastic coated material and is not in character with the hand made vernacular log cabin, it is recommended that either:
 - 4.2.1.1. Replace the fading and lichen covered green Colorbond, with unpainted galvanised corrugated iron (not Zincalume which is highly shiny and reflective for many years and will look at odds with the old weathered log walls.
 - 4.2.1.2. Or put a timber shingle roof over the top of the existing roof, in such a manner that the existing roof remains water tight.
- 4.2.2. Replace the white plastic down pipes with unpainted galvanised iron. A temporary measure is to paint the white plastic the same colour as the timber so that they blend in, instead of contrasting.
 - 4.2.2.1. Use galvanised corrugated iron roofing, spouting, down pipes and rain heads.
 - 4.2.2.2. Do not use Zincalume or Colorbond, or plastic.
 - 4.2.2.3. Use ogee profile spouting, and round diameter down pipes.

4.3. Fences

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

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

- 4.4.1. Thoroughly remove the recent yellow foaming caulking compound. Not only is it visually inappropriate, but it is dangerous as it is a highly flammable material, which puts the occupants and the very special collection of memorabilia at unnecessary risk.
- 4.4.2. Apply a simple, cheap and proven method which is appropriate for this vernacular log cabin design and materials. It can be done with a working bee. This method will last 20 to 30 years and after that, any patching required will be half about half a day's work. The method:
 - 4.4.2.1. Use a local clay (usually available from a shallow depth) that sticks to your boots.
 - 4.4.2.2. Manually pack the clay tightly into the gaps. This will last for 20 or more years.
 - 4.4.2.3. Do not seal the clay or timbers in any way.

4.5. Stone Chimney

- 4.5.1. Mortar: match the lime/clay mortar, do not use cement mortar.

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

- 5.1. Painting of previously painted walls and ceilings in appropriate heritage colour schemes, provided that preparation or painting does not remove evidence of any original paint or other decorative scheme.
- 5.2. Installation, removal or replacement of carpets and/or flexible floor coverings.
- 5.3. Installation, removal or replacement of screens or curtains, curtain tracks, rods and blinds, other than where structural alterations are required.
- 5.4. Installation, removal or replacement of hooks, nails and other devices for the hanging of mirrors, paintings and other wall mounted art works, memorabilia etc.
- 5.5. Removal or replacement of non-original door and window furniture including, hinges, locks, knobsets and sash lifts.
- 5.6. Installation, removal or replacement of ducted, hydronic or concealed radiant type heating provided that the installation does not damage existing original finishes, and that the central plant is concealed.
- 5.7. Installation, removal or replacement of electric clocks, public address systems, detectors, alarms, emergency lights, exit signs, luminaires and the like.
- 5.8. Installation of new fire hydrant services including sprinklers, fire doors and elements.
- 5.9. Installation, removal or replacement of electrical wiring, providing the conduits and wiring is not visible.

Resources

John Lewis, Director of Engineering and Operations, Sovereign Hill, Ballarat.

Wellington Shire Heritage Advisor

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

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

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

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



KEY

- Recommended for Heritage Overlay
- Title boundary

**RSL Sub Branch Club Room
55-57 Avon St, Briarolong**

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

Locality:	BRIAGOLONG
Place address:	BRIAGOLONG CEMETERY, 570 BOUNDARY ROAD
Citation date	2016
Place type (when built):	Memorial
Recommended heritage protection:	National government level. National Heritage List: Yes Local Planning Scheme: Yes Heritage Inventory (Archaeological): Yes Vic Heritage Register: No
Place name:	Annie Whitelaw Grave



Architectural Style:	Inter War Gothic
Designer / Architect:	Not known

Statement of Significance

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

What is significant?

The Annie Whitelaw grave, memorial headstone, and perimeter fencing are significant.

How is it significant?

The Annie Whitelaw grave, memorial headstone, and perimeter fencing are historically significant at a local and **National level**. The Annie Whitelaw grave, memorial headstone and perimeter fencing are socially, aesthetically and scientifically significant at a local level to Wellington Shire. It is also locally significant for the potential to yield archaeological data.

Why is it significant?

The Annie Whitelaw grave, memorial headstone, and perimeter fencing are **historically significant at a National level** for the local and national recognition of Annie Whitelaw's loss of four of her six sons directly due to their service in WW1, and for illustrating the impact on Australian women of the soldiers' deaths. The Governor-General's Private Secretary wrote a letter addressed to the Maffra Repatriation Committee in apology that his Excellency and Lady Somers could not attend the unveiling of the memorial held on 25 August 1927, but that they 'very much appreciate the action which your Committee has taken in erecting a tombstone to such a worthy subject of Australia. His Excellency is very fully alive to the great part taken in the late war by mothers who were willing to send their sons to fight the Empire's battles, and both he and Her Ladyship realise in full measure the heavy strain and anxiety which mothers bore in silent bravery'. (Criterion A)

The Annie Whitelaw grave, memorial headstone, and perimeter fencing are **socially significant at a local level** for their association with the Maffra Repatriation Committee who raised funds for the tombstone and fence, and for the unveiling of the memorial on 25 August 1927, which continues to be highly regarded in the community today. (Criteria A & G) It is also significant for its special association with Mrs Annie Whitelaw and her sacrifice, and for the rare recognition of honoring the contribution of the womanhood of Australia, as articulated at the memorial service by dignitaries who stated that 'the monument was primarily in memory of the late Mrs Whitelaw but was at the same time intended as a recognition of other mothers who had lost sons at the war', while another stated that Mrs Whitelaw's 'contribution to the Empire was a unique one'. (Criterion H)

The Annie Whitelaw grave, memorial headstone, and perimeter fencing are **aesthetically significant at a local level** for the intact white marble memorial headstone with lead lettering, the rustic quarry-faced bluestone plinth and the low, elegant cast iron fence which consists of twisted rails to resemble rope supported by nine bracketed posts. (Criterion E)

The Annie Whitelaw grave, memorial headstone, and perimeter fencing are **scientifically significant at a local level** for the work of the artisans with stonemasonry skills, as illustrated on the hand carved memorial headstone and lead lettering, which are now rarely used for new monuments. It also has potential to yield archaeological evidence in the land around the grave. (Criteria B, C & F)

Statutory Recommendations

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

External Paint Controls	Yes, including cleaning
Internal Alteration Controls	No
Tree Controls	No
Fences & Outbuildings	Yes, stone and cast iron fence to the Annie Whitelaw grave
Prohibited Uses May Be Permitted	No
Incorporated Plan	No
Aboriginal Heritage Place	Not assessed

Recommended boundary for Heritage Overlay

Heritage Overlay boundary to cover the plot of Annie Whitelaw. HO to cover: the whole area of the grave site, including the marble headstone and the bluestone and cast iron fencing, as seen in the photo below and listed in the Statement of Significance.

It is recommended that the setting of the grave and memorial be protected when the cemetery is covered with a Heritage Overlay as part of a future assessment and amendment to the Planning Scheme.



History

Thematic context

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

8. Governing and administering:

- 8.7. War and Defence

9. Developing cultural institutions and way of life:

- 9.2. Memorials

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

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

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

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

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

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

Place history

The Briagolong Cemetery is located south of the township and was reserved for use as a cemetery in 1880. The earliest headstone at the small cemetery, which is aligned along one main axis, dates to 1882 (Context 2005).

The cemetery contains the headstone of Annie Whitelaw, wife of Robert Whitelaw. The headstone was erected as a monument to her sacrifice during World War I, and to all mothers of sons who served at the front. Six of Annie's eight sons (two were underage) enlisted in World War I (Monuments Australia). Three of the brothers were killed in active service, while a fourth, Kenneth, died later from wounds received in action (Context 2005:45-6). Annie also lost two nephews (her sisters' sons), Thomas Leslie Lotton and Angus Cyril O'Nial, whose names are also listed on the Anzac Park Memorial along with the six Whitelaw brothers (MDHS; Briagolong History).

Army records state that Sergeant Robert Angus Whitelaw (Figure H1), 21st battalion, was killed in action on 3 May 1917 at Bullecourt, France. Corporal Ivan Cecil Whitelaw, 12th Battalion, was killed in action on 23 April 1918, and Private Angus McSween Whitelaw, 24th Battalion, was killed in action on 25 August 1916 (AWM). Robert was the second son of Robert and Annie, while Cecil was the fifth son. Robert had previously been reported wounded and missing (*The Argus* 6 Aug 1917:1; 22 May 1918:1).

After World War I, the Briagolong community were sensitive to her loss and are thought to have installed a blind above the Honour Roll in the Mechanics Institute in order to spare her the distress when visiting. Annie is known to have watched the ANZAC Day parades from a distance from her buggy, unable to attend (Monuments Australia). Portraits of the three Whitelaw brothers killed in action are hung at the Briagolong R.S.L. clubrooms.

The headstone was installed at her gravesite following her death in 1927. The headstone reads 'In Grateful Remembrance of Annie Whitelaw, Died 5th April 1927 Aged 64 years. The mother of eight sons who served in the Great War 1914-1919, four of whom, Bob, Ken, Ivan and Angus paid the Supreme Sacrifice'. A quote below reads 'Happy is she who can die with the thought that in the hour of her Country's greatest need she gave her utmost. (Conan Doyle)' The bottom of the headstone notes that it was erected by the 'Maffra Repatriation Com.(mittee).'

The unveiling of the memorial was held on 25 August 1927. A local newspaper published a full report on the ceremony which a number of important figures attended. The article reported that the Maffra Repatriation Committee, and the originator of the idea Secretary Mr James French, had gathered a 'large and representative gathering' at the Briagolong Cemetery for the unveiling of the monument 'to the memory of the late Mrs R. Whitelaw, who lost four out of six of her sons who sent to the war'. The Governor-General's Private Secretary wrote a letter addressed to the committee in apology that his Excellency and Lady Somers could not attend, but that they 'very much appreciate the action which your Committee has taken in erecting a tombstone to such a worthy subject of Australia. His Excellency is very fully alive to the great part taken in the late war by mothers who were willing to send their sons to fight the Empire's battles, and both he and Her Ladyship realise in full measure the heavy strain and anxiety which mothers bore in silent bravery.' Mr A. McAdam, Chairman of the committee, stated that 'the monument was primarily in memory of the late Mrs Whitelaw but was at the same time intended as a recognition of other mothers who had lost sons at the war', and added that Mrs Whitelaw's 'contribution to the Empire was a unique one'. The Hon. Donald McKinnion, who was Director of Recruiting during the war, unveiled the monument and stated that 'during the war the women of Australia had displayed the highest love for their country, and the work they had done throughout that long and terrible campaign was perhaps not fully appreciated. Australia's part in the war was a noble one, and her contribution was worthy of this part of the British Empire. Sixty thousand of the flower of her manhood made the great sacrifice in the cause of liberty and freedom. It was an anxious time for the mothers of the sons who were engaged in that struggle, for they never knew the moment when the clergyman would appear at their homes to break to them the sad news of

the loss of a loved one.' Speeches were also made by the Honourable G. M. Davis, M. L.A., who 'knew the Whitelaw family intimately', and the Honourable M. McGregor, who said that 'the late Mrs Whitelaw was a fine example of the best of womankind in Australia' and that 'the Whitelaw family had indeed played a noble part in that Great War', in sending six sons. Mr J. W. McLachlan, M. L. A. Praised Mrs Whitelaw, stating that 'by her sacrifice, had shown herself to be one of the foremost mothers in the Commonwealth' and that 'he was not aware that her greatest contribution to the war had been surpassed in the Commonwealth.' McLachlan had spoken to Colonel Boucher, who had Gippsland boys serve under him, and that he conveyed that 'Mrs Whitelaw's performance was a unique one'. He continued by saying that 'the late Mrs Whitelaw was a humble homely and patriotic woman' and that 'Briagolong had lifted itself on to a high plane in paying tribute to a woman who was an honor to the Empire. To the future historian in searching the records would come upon the name of Whitelaw, and would hold it up as an example of what a mother did in a preceding generation for her country and her Empire'. Mr Semmens, a returned soldier and Cr. Long, President of the Maffra Shire, also paid warm tributes to Mrs Whitelaw and all mothers of men who served at the front. The ceremony was concluded with the sounding of the Last Post (*Gippsland Times*, 25 Aug 1927:5).

Facing and surrounding Annie Whitelaw's headstone are the headstones of family members. The headstone of Private Kenneth Whitelaw (died 17 October 1922) is opposite. A second headstone nearby is that of Sergeant D. J. Whitelaw (died 14 April 1965, aged 77). Other headstones are for Elizabeth Whitelaw (d. 2 July 1970, aged 81) and Francis Norman Whitelaw (died 2 Sep 1972, aged 70 years).

In 2015, Annie Whitelaw's headstone stands above a double plot, lined with bluestone with a cast iron rail (recently restored) of a common type to the cemetery.



Figure H1. Studio portrait of 1003 Private (Pte) Robert Angus Whitelaw, 21st Battalion, of Briagolong, Victoria (AWM).

Sources

Australian War Memorial (AWM), item DA09096, <<https://www.awm.gov.au/collection/>>, accessed 17 Dec 2015.

Briagolong History Facebook page, <<https://www.facebook.com/BriagolongHistory/photos/>>, accessed 19 Dec 2015.

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

Gippsland Times

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

Monuments Australia, 'Annie Whitelaw', <<http://monumentaaustralia.org.au/>>, accessed 17 Dec 2015.

The Argus

Description

This images describes the place in 2016.



Figure D1. View of the front of the gothic memorial headstone and base, both made of marble with hand carving and lead lettering.



Figure D2. Detail showing the carved 'rope', gothic pointed arch, and deteriorating lead lettering on the marble memorial headstone.



Figure D3. Back of the gothic memorial headstone showing black algae growth.



Figure D4. Detail showing lichen on the bluestone plinth, and 'restored' cast iron rail and post.

Sources

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

Comparative analysis

The Annie Whitelaw grave provides a commemorative focus and reminder to the Australian community of the significance of the great personal loss of their family's sons in WW1.

There are several cemeteries, and some with specific graves, listed on the Victorian Heritage Register. However, none of them are associated with the sacrifice and honour of the women of Australia, whose sons participated, died or were wounded in WW1.

The Australian War Memorial and Memorial Parade is on the National Heritage List, however, there are no graves associated with WW1 or specifically associated and honouring the role of women and their personal suffering, for the loss of their children due to service in WW1.

The Annie Whitelaw Grave is unique in that it has outstanding heritage value to the nation because of its special recognition of the personal contribution of the women of Australia in the loss of their sons in WW1.

The locally significant Inter War Gothic design, comprising the white marble memorial headstone with lead lettering and sculpted detailing and decoration, is an intact but typical example of many graves of the time, including similar styled graves in the Briagolong Cemetery.

Management Guidelines

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

1. Location and Setting

- 1.1. The grave, memorial headstone, fence should not be removed from this site.
- 1.2. The setting of the cemetery, including the other graves and particularly the other Whitelaw family graves within the historic Briagolong Cemetery, should be protected with a Heritage Overlay over the whole Cemetery, possibly as a group listing of cemeteries in the Shire.

2. Care and Maintenance

- 2.1. **Never** waterblast, sandblast or soda blast (or any sort of blasting) the memorial.
- 2.2. Never 'seal' the surface with any product, or acid wash the marble memorial headstone (acid dissolves marble, even when briefly on the surface).
- 2.3. Never use commercial rust converters on the cast iron railing and posts. Treat them with Fish Oil, rather than painting.
- 2.4. If the joints between the bluestone require repointing, traditional mortar mixes were commonly 1:3 lime:sand. Never use cement mortar.
- 2.5. Refer to the Resources list below. These were written by Jenny Dickens, Senior Conservator at Heritage Victoria. They are in plain English, well illustrated and have very important instructions to avoid irreparable damage from using modern methods and products. Further assistance is available from the Shire's heritage advisor.
- 2.6. Monitor your memorial regularly.
- 2.7. It is not a disgrace for a monument to look its age and reflect its history.
 - 2.7.1. Leave the algae on the perimeter bluestone plinth. It does no damage to the bluestone, and imbues it with a patina of age.
 - 2.7.2. Memorials are meant to develop a patina of age to imbue them with a sense of timelessness, and gravity of the memory. They are not meant to look bright and super clean, apart from when they did when they were built. Honour the original craftsmen when doing cleaning and repairs. Do not scrub away the historic craftsmanship.
- 2.8. Don't introduce new features or embellishments, such as cement.
- 2.9. Don't use modern products or cleaning agents.
 - 2.9.1. The biggest risk to memorials is permanent damage by the use of cleaning materials, agents and methods. E.g. sand or water blasting will remove some of the stone, and sand blasting in particular will destroy the original, highly skilled hand cut lettering. This is serious damage which cannot be undone.
- 2.10. This memorial is mostly in good condition however, the following repairs are recommended.
 - 2.10.1. The lead lettering is starting to dislodge. Deterioration of lead lettering on marble usually results from weathering of marble adjacent to the letters (acid washing will cause this), but repeated heating and cooling can cause crevices at the edges of the lead, in which mould can grow causing further loosening.
 - 2.10.1.1. Use a professional conservator to repair the lettering.
 - 2.10.2. The back of the memorial headstone is discoloured with algae growth.

2.10.2.1. The following is taken from Cleaning Marble Memorials Methodology (Jenny Dickens Senior Conservator, Heritage Victoria):

1. Clean off windblown dirt with a small amount mild detergent in water, sponges and paint brushes. Followed by rinsing in clean water. No scrubbing. Suitable detergents are hand dishwashing liquids (NOT dishwasher detergents).
2. Apply a quaternary ammonium compound like 'Wet and Forget' or 'D-2 Biological Solution' Use NSW HO's recommendations (link below) of painting on the solution and leaving it for 4-6 weeks before brushing with a stiff hair brush. No scrubbing with wire or stiff nylon bristle brushes. This method is a lot better because the 4-6 weeks allows the plant life to die and the roots to shrink and dry up. So the removal is a lot easier and less likely to damage the stone.

<<http://www.environment.nsw.gov.au/resources/heritagebranch/heritage/tagbiologicalgrowths.pdf>>

Resources

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

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

Locality: BRIAGOLONG
Place address: 4 CHURCH STREET
Citation date 2016
Place type (when built): Church, Tree
Recommended heritage protection: Local government level
Local Planning Scheme: Yes
Vic Heritage Register: No
Heritage Inventory (Archaeological): No

Place name: Briagolong Uniting Church and Dutch Elm



Architectural Style: Victorian Arts and Crafts
Designer / Architect: Not Known
Construction Date: 1874

Statement of Significance

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

What is significant?

Briagolong Uniting Church and Dutch Elm at 4 Church Street, Briagolong, are significant. The original form, materials and detailing of the nave as constructed in 1874 are significant.

Later outbuildings and alterations such as the louvre windows, and additions to the front and rear are not significant.

How is it significant?

Briagolong Uniting Church and Dutch Elm are locally significant for their historical, social and aesthetic values to the Shire of Wellington.

Why is it significant?

Briagolong Uniting Church is **historically and socially significant at a local level** as a church that has served the local community for over 140 years, built in 1874 as St Andrew's Presbyterian Church. The church represents the earliest development period of the town, built following the first round of town lot sales in Briagolong in 1874. On 22 April 1875, St Andrew's Presbyterian Church was officially opened. The church continues to serve the local community today. In 1876, an article in the *Gippsland Times* reported that intended works comprised the lining of the interior, fencing the ground and planting of trees. In 2015, a large mature Dutch Elm (*Ulmus x hollandica*) remains inside the front boundary, which may date to the early period of the church. St Andrew's became a Uniting Church at a later date. (Criteria A & G)

Briagolong Uniting Church is **aesthetically significant at a local level** as a representative example of a modest Victorian Arts and Crafts church in the Shire. Notable architectural elements of the picturesque church include the gabled roof, weatherboard cladding, the original six-paned sashes of the windows, and the general form and massing of the church. The Dutch Elm is in good condition and is a large example of the species, and it is significant for its important contribution to the landscape setting of the picturesque church. (Criterion E)

Statutory Recommendations

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

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

Map of recommended boundary for Heritage Overlay



KEY

- Recommended for Heritage Overlay
- Title boundary

Uniting Church 4 Church St, Briarolong

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

History

Locality history

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

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

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

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

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

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

Thematic context

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

9. Developing Cultural Institutions and Way of Life

- 9.1 Religion

Place history

The Uniting Church, originally the St Andrew's Presbyterian Church, is located on Church Street, facing east down Cahill Street. The one acre lot (lot 2, Township of Briagolong) was granted to 'J. C. Blundy & others, Trustees of Presbyterian Church' in June 1874 (Township Plan).

In November 1874, tenders were called for the labour to erect 'the weatherboard building for the Presbyterian Church at Briagolong'. Tenders were to be sent to John Blundy (*Gippsland Times*, 5 Nov 1874:2). The earliest announcement found for a service at the 'Presbyterian Church, Briagolong' in the local paper was dated 14 January 1875 (*Gippsland Times*, 14 Jan 1875:2). The church was built in 1874 and on 22 April 1875, St Andrew's Presbyterian Church was officially opened. The first minister of the church, Reverend John Roberts, had been visiting the area as early as 1867, holding services at the house of Mr Wilson (Context 2005).

In 1876, an article in the *Gippsland Times* reported that future intended works comprised the lining of the interior, fencing the ground and planting of trees. A large mature Dutch Elm (*Ulmus x hollandica*) is located inside the front boundary, which probably dates to this early period, due to its size (this needs to be confirmed). Both the Church of England and Methodists held services at the church during this period (*Gippsland Times*, 18 Apr 1876:3; Context 2005). St Andrew's became a Uniting Church at a later date.

The building has been substantially altered, possibly in the early 1970s. Photos dating to 1976 (MDHS) showed the exterior of the church (Figures H1-3). Turned timber finials were located at the peak of the gables (since removed). The porch (c1970s), its timber details and entrance doors were the same as those that remain in 2015. Louvered windows had been installed into the upper portion of the nave windows by this date, retaining the original six-paned bottom sashes. To the rear of the church was a small building with a gabled roof and pointed gothic window which was awkwardly positioned at the left of the rear elevation (since removed); this structure was probably the original front porch. To the right was an early addition; an attached weatherboard room with an uneven gabled roof and a pair of early narrow pointed-arch windows (similar to the one on the relocated 'porch'; windows since removed and this wall since re-clad). In 2015, a modern breezeway extends from the smaller weatherboard room attached to the rear of the church, to a modern outbuilding to the rear (east) of the church.



Figure H1. The church in 1976. The original porch with a pointed arch window had been relocated to the rear, and a c1970s porch added at the front. The top sashes of the side windows have been replaced with louvres. The finials to the roof evident here, have since been removed. (MDHS, ID. P02788VMFF 1976).



Figure H2. Detail of the porch in 1976, which probably dates to the early 1970s (MDHS, ID P02787VMFF 1976).



Figure H3. The rear elevation in 1975, showing the 'relocated original front porch' on the left (since removed), and an early addition to the right with similar pointed-arch windows (MDHS, ID P02785VMFF 1976).

Sources

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

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

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

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

Gippsland Times

Township of Briagolong Plan

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

Description

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

The picturesque Victorian Arts and Crafts church was built in 1874 as St Andrew's Presbyterian Church. The 1874 church is in good condition and retains a medium-low level of integrity.

Figure D1. The church is located on the west side of Church Street, looking east down Cahill Street. The building has a deep setback and is located on a slight rise, behind a mature Dutch Elm on the front boundary. A modern chain fence runs along the front (east) boundary.

Figure D2. The modest weatherboard church has a gabled roof clad in corrugated iron, with plain bargeboards to the gabled ends, reflecting a simplified version of a Victorian era Carpenter Gothic church. The side elevations consist of three windows, with six-paned sash windows to the bottom half, with a pair of modern louvered windows above, which replaced six-paned sash windows.

Figure D3. The façade has a c1970s central entrance porch with a concrete floor, gabled roof clad with corrugated iron, and a jettied timber valence and frieze. The section of nave beneath the porch is clad with fibro-cement sheets either side of the timber entrance doors, suggesting that the existing entrance porch replaced the earlier one that was temporarily relocated to the rear of the nave (since removed) (see Figs H1 and H3).

Figure D4 & Aerial. At the rear (west end) of the church is a small timber addition with a (uneven) gabled roof clad with recent corrugated iron, and a modern aluminum window to the west elevation (original pointed-arch windows since removed). Some of the weatherboard cladding appears to match the 1874 church, which suggests that this section may in part be original or early, but is largely altered.

To the west of the 1874 church is a modern weatherboard building with a gabled roof.

Figure D5. The modern weatherboard building is connected to the smaller weatherboard room attached to the rear of the church by a modern breezeway, that covers an entrance to the church off the southern elevation.

Figure D6. A large mature Dutch Elm (*Ulmus x hollandica*) is located inside the front (east) boundary, which probably dates to 1876, soon after the construction of the church. The Elm is in good condition and is a large example of the species.



Figure D1. The picturesque church has a deep setback and is located on a slight rise, behind a mature Elm on the front boundary. A modern chain fence runs along the front (east) boundary.



Figure D2. The modest weatherboard church has a gabled roof clad in corrugated iron, with simple bargeboards to the gabled ends, reflecting a simplified version of a Carpenter Gothic church. The side elevations consist of three windows, with six-paned sash windows to the bottom half, with a pair of modern louvered windows above.



Figure D3. The façade has a c1970s central entrance porch.



Figure D4. At the rear (west end) of the church is a small timber addition with a (uneven) gabled roof. To the west of the church is a modern weatherboard building.



Figure D5. The rear section of the southern elevation. The modern weatherboard building to the rear of the 1874 church is connected to the smaller weatherboard room attached to the rear of the church by a modern breezeway that covers an entrance to the church off the southern elevation.



Figure D6. The large mature Dutch Elm (*Ulmus x hollandica*) is located inside the front (east) boundary. The Elm is in good condition and is a large example of the species.

Sources

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

Comparative analysis

Arts & Crafts

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

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

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

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

Management Guidelines

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

1. **Setting** (views, fencing, landscaping, paths, trees, streetscape)
 - 1.1. Retain clear views of the front and north elevations as seen from along Church street.
 - 1.2. Ensure signs and services such as power poles, bus shelters, signs, etc are located so that they do not impact on the important views.
 - 1.3. New interpretation storyboards, should be placed to the side of the building not directly in front of it.
 - 1.4. Paving
 - 1.4.1. For Victorian era historic buildings, appropriate paving could be pressed granitic sand, or asphalt. If concrete is selected, a surface with sand-coloured- size exposed aggregate would be better with the Arts and Crafts style.
2. **Additions And New Structures**
 - 2.1. New structures should be restricted to the rear of the property as shown in the blue polygon on the aerial map. The weatherboard extension at the rear is not significant and can be demolished.
 - 2.2. Sympathetic extensions are preferred. E.g. New parts that are in the same view lines as the historic building as seen from Church and Cahill streets, should be parallel and perpendicular to the existing building, no higher than the existing building, similar proportions, height, wall colours, steep gable or hip roofs, rectangular timber framed windows with a vertical axis, but parts not visible in those views could be of any design, colours and materials.
 - 2.3. If an extension is to have a concrete slab floor, ensure it will not reduce the air flow under the historic timber building.
 - 2.4. Avoid hard paths against the walls. Install them 500mm away from the walls and 250mm lower than the ground level inside the building. Fill the gap between the path and the wall with very coarse gravel to allow moisture to evaporate from the base of the wall.
 - 2.5. New garden beds
 - 2.5.1. These should be a minimum of 500mm from the walls, preferably further, and the ground lowered so that the finished ground level of the garden bed is a minimum of 250mm lower than the ground level which is under the floor, inside the building. Slope the soil and garden bed away from the building, and fill the area between the garden bed and walls, with very coarse gravel up to the finished level of the garden bed. The

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

3. Accessibility

3.1. Ramps

3.1.1. Removable ramp construction

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

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

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

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

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

4. Reconstruction And Restoration

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

4.1. Roofing, spouting and down pipes

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

4.1.2. Do not use Zinalume or Colorbond.

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

4.2. Windows. Remove the louvres, and construct 6-pane timber sashes to match the bottom ones.

4.3. Porch. Remove the existing porch and reconstruct the original design as seen in Fig H3 at the facade.

4.4. Reconstruct the missing finials to match those shown in Figs H1 and H3.

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

4.6. Paint and Colours.

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

5. Care and Maintenance

5.1. Key References

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

5.2. Joinery

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

fabric.

5.3. Roofing, spouting and down pipes

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

5.3.2. Do not use Zinalume or Colorbond.

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

6. Water Damage

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

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

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

7. Services

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

Resources

Wellington Shire Heritage Advisor

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

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

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

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



KEY

- Recommended for Heritage Overlay
- Title boundary

**Uniting Church
4 Church St, Briagolong**

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

Locality: BRIAGOLONG
Place address: 14 CHURCH STREET
Citation date 2016
Place type (when built): Church
Recommended heritage protection: Local government level
Local Planning Scheme: Yes
Vic Heritage Register: No
Heritage Inventory (Archaeological): No

Place name: All Saints Anglican Church Complex



Architectural Style: Federation Gothic
Designer / Architect: Not known
Construction Date: 1908

Statement of Significance

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

What is significant?

The All Saints Anglican Church Complex at 14 Church Street, Briagolong, is significant. The complex consists of the following significant elements that form a picturesque setting:

- All Saints Anglican Church, the original form and detail of the interior and exterior as built in 1908 is significant
- The 1884 former timber church from The Heart, which now serves as a hall at the rear.
- The original timber vestry for All Saints Anglican Church (1908)
- The stained glass memorial to John Freeman, Browne memorial and Briagolong World War I Anglican Church Honour Roll
- The freestanding bell tower and bell (1929)
- The original elements of the early timber-framed fence and gates (c1929)
- Algerian Oak (*Quercus canariensis*) and Blue Cedar (*Cedrus atlantica f. Glauca*).

The original form, materials and detailing of each building or element listed, are significant as originally constructed.

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

How is it significant?

The All Saints Anglican Church Complex is locally significant for its historical, social and aesthetic values to the Shire of Wellington.

Why is it significant?

The All Saints Anglican Church Complex is **historically and socially significant at a local level** as a place that has served the community for over 100 years. The 1908 church was built during the period when the population of the established town of Briagolong reached its peak. The foundation stone of the church states that it was laid by Mrs John Mills of Powerscourt on 9 April 1908. To the rear of the brick church is a weatherboard building that was formerly a church built at The Heart, which opened on 29 September 1884. In 1946 this building was relocated to the site of St Mark's at Cobains and in 1978, it was relocated to Briagolong to serve as a hall and Sunday School for the All Saints Anglican Church. At the far west end is a smaller timber building which was the original 1908 vestry for the All Saints Anglican Church. The church holds the Briagolong World War I Anglican Church Honour Roll and a stained glass window in memory of John James Freeman, who died in 1958 and served as the church warden and a vestryman for 39 years. The church also retains a memorial in honour of William and Eliza Browne who died in 1919. The freestanding steel belltower was the gift of ex-councillor T. Lamb, a pioneer of the district and generous supporter of this church, in April 1929. A timber framed fence (with later wire) runs along the front (east) boundary, with interwar pedestrian and vehicular gates; a plaque on the timber fence near the pedestrian gate, notes that the fence was also donated by Lamb (c1929). Mature exotic trees remain on the site, planted during the early development of the property. A large Algerian Oak (*Quercus canariensis*) and Blue Cedar (*Cedrus atlantica f. Glauca*) are located on the front boundary and are fine specimens of the varieties. The place is significant for its association with Mrs Rebecca Mills, a prominent local philanthropist who was known for her generosity to the Anglican Church and supporting returned servicemen following World War I. The church continues to hold services and serve the local community today. (Criteria A & G)

The All Saints Anglican Church Complex is **aesthetically significant at a local level**. The 1908 church is a fine and intact example of a Federation Gothic church style in the Shire. The architectural style is exemplified by the steep gable clad in galvanised corrugated iron, dominating entrance porch at the centre of the facade, with timber tracery (with a quatrefoil motif) and pressed metal sheets to the gabled end imitating rough-cast render. The porch is entered by brick steps and one bluestone step and retains the tessellated tile floor and double timber ledged entrance doors with elaborate decorative hinges, framed by a slightly pointed-arch of radiating tuck pointed, red-brick voussoirs above. The facade has a pointed-arch window at the top of the gable-end, with a label moulding (overpainted) stopped by rosettes. The side elevations of the 1908 brick church are divided into three bays by four buttresses with rendered coping. Pointed-arch windows have diaper-pattern leadlight of coloured glass, with red-brick voussoirs above. A band of horizontal render runs along the side elevations at sill level. On the north elevation of the brick church is the stained glass window memorial. Notable elements include the rendered (overpainted) dressings and coping to the buttresses, plinth and windows. The interior of the church has a sloped floor, tuckpointed face-brick walls, decorative cornices, a pine-lined ceiling and exposed timber roof trusses. The interior space and historic finishes of the porch and nave are imbued with the rituals and aesthetics associated with worship, marriages, christenings and funerals. The aesthetic setting, comprising the 1908 church, 1884 former church, belltower and bell, low timber-framed fence, cedar and oak, retains a high level of integrity. The Algerian Oak and Blue Cedar are dominant and impressive elements on the approach to the church. (Criterion E)

Statutory Recommendations

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

External Paint Controls	Yes
Internal Alteration Controls	Yes - 1908 church porch, nave and chancel
Tree Controls	Yes - Algerian Oak, Blue Cedar
Outbuildings or fences which are not exempt under Clause 43.01-3	Yes - 1884 church, 1908 vestry, front fence and gates
Prohibited Uses May Be Permitted	No
Incorporated Plan	No
Aboriginal Heritage Place	Not assessed

Map of recommended boundary for Heritage Overlay



KEY

- Recommended for Heritage Overlay
- Title boundary

All Saints Anglican Church 14 Church St, Briagolong

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

History

Locality history

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

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

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

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

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

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

Thematic context

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

9. Developing Cultural Institutions and Way of Life

- 9.1 Religion

Place history

The church complex is located on Church Road, facing east down Rosstrevor Avenue, on land (totalling one acre) that was granted to the Church of England in June 1891 (Township Plan).

The foundation stone of the church states that it was laid by Mrs John Mills of Powerscourt on 9 April 1908. Mrs Rebecca Mills of 'Powerscourt' homestead (c1860s; Stratford Road, Maffra) was a local philanthropist, known for her generosity to the Anglican Church and supporting returned servicemen following World War I. She was known for the 'practical interest she had evinced in the soldiers, both at home and abroad' (*Gippsland Times*, 30 Oct 1922:1). Mr John Mills made his fortune in mining (Context 2005). Mills laid the foundation stone of the All Saints Anglican Church, Briagolong (1903), the rectory of the Holy Trinity Anglican Church (1910), the World War I Soldiers' Memorial Hall and RSL (now the Library of the Memorial complex) (1922) and St James Anglican Soldiers Memorial Church in Tinamba (1923), at which she was also presented with an engraved silver trowel commemorating the event. In 1920, Mrs Mills unveiled the Briagolong World War I Soldiers' Memorial at Anzac Park in Briagolong. Mrs Mills also donated World War I soldier's memorial windows to St James Anglican Soldiers Memorial Church in Heyfield and St John's Anglican Church in Maffra. At the Stratford Holy Trinity Anglican Church, Mrs Mills donated furnishings for the church and later gifted the vestry (1907). After her death in 1927, a Lych Gate was erected at the corner entrance of St John's Anglican Church in Maffra by public subscription, and dedicated in 1929.

An early photo of the church (date not known) showed the original timber work to the gabled end of the entrance porch (since removed) and unpainted rendered dressings. The building otherwise appeared as it does today (MDHS facebook page). A photo dating to 1976 (Figure H2) showed the facade and north elevation of the church, as it appears today with the entrance porch and its later plain gabled-end, single timber balustrade to the steps and painted rendered coping and decoration (MDHS).

The gabled-roof weatherboard building (with pointed arch windows) to the rear (west) of the church was originally a church built at The Heart, which opened for worship on 29 September 1884. In 1946 the building was relocated to the site of St Mark's at Cobains and opened at that site on 7 September 1946. In 1978, the timber church was moved to Briagolong to serve as a hall and Sunday School for the All Saints Anglican Church (Gibson). At the far west end is a smaller timber building which was the original vestry for the All Saints Anglican Church. It is built of local redgum, sawn from the Lottom property (Barracrough). A modern weatherboard building was constructed between the brick church and weatherboard hall to connect the buildings.

The church holds a photograph (Barracrough) of the Briagolong World War I Anglican Church Honour Roll (Vic War Heritage Inventory). It also holds a stained glass window memorial to John James Freeman who was the church warden and vestryman for 39 years, and died 12 October 1958. A marble plaque within the church was laid in memory of Eliza and William Browne, who died in 1919. The church continues to hold services in 2015.

A tall freestanding steel belltower stands to the north of the entrance of the church. An attached plaque states 'this tower and bell was the gift of ex-councillor T. Lamb a pioneer of the district and generous support of this church, April 1929'. A contemporary newspaper article reported that Thomas Lamb, 'now a very old man' retired to Sale, had given A. H. B. Kelly of Briagolong a 50

pound cheque to spend in the erection of a bell. Mr Kelly luckily secured the steel tower locally for the total sum of 1 pound (*Gippsland Times*, 17 Jun 1929:6).

Mature trees remain on the property. A mature Algerian Oak (*Quercus canariensis*) is located on the front boundary, next to a Blue Cedar (*Cedrus atlantica f. Glauca*). To the right of these, in the south-east corner of the property is a Kurrajong (*Brachychiton populneus*), but this is a poor example of the variety. Monterey pines (*Pinus radiata*) are located along the rear and north boundaries, but are poor specimens of the variety.

A timber framed fence (with later wire) runs along the front (east) boundary, with interwar pedestrian and vehicular gates. A plaque on the timber fence, near the pedestrian gate, notes that the fence was also donated by Lamb, December 1923.



Figure H1. An early photo (date not known) of the church and its original timber work to the gabled end of the entrance porch. The rendered dressings appear to have been unpainted at this date (MDHS facebook page, photo posted by Janne Blacker).



Figure H2. The facade and north elevation of the church in 1976, with the entrance porch and its plain gabled-end and single timber balustrade to the steps (MDHS, ID. P02783VMFF 1976).

Sources

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

Barraclough, Linda, personal communication, as cited in Context 2005.

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

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

Gibson, Tim, Anglican Church of Australia Archivist, Diocese of Gippsland, as cited in Context 2005.

Gippsland Times

Maffra & District Historical Society (MDHS) collection: historical information and photos generously provided by Linda Barraclough, Pauline Hitchins & Carol Kitchenn, provided Nov 2015. Photo published on the MDHS Facebook page, posted by Janne Blacker.

Township of Briagolong Plan

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

Victorian War Heritage Inventory, Victorian Heritage Database entry for 'Briagolong Anglican Church Honour Roll (First World War)', <<http://vhd.heritagecouncil.vic.gov.au/>> accessed 16 Dec 2015.

Description

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

The 1908 church is located on west side of Church Road, facing east down Rosstrevor Avenue, and is a modest rural church in the Federation Gothic style. The 1908 brick church and 1929 bell and bell tower are in very good condition and retain an excellent level of integrity.

Figure D1. The church has a deep set back, behind an interwar (in part) fence and gates. The boundary is lined with a number of mature exotic trees. The church has a steep-pitched gabled roof clad in lapped galvanised corrugated iron, with a cross at the apex and wide lined eaves to the gables. It is constructed of brown brick with rendered (overpainted) dressings and coping to the buttresses. A dominant feature is the large entrance porch at the centre of the facade with timber tracery above the balustrade (tracery to the gabled end since removed).

Figure D2. The brick church has a tall rendered (overpainted) plinth. The facade has a pointed-arch window at the top of the gable-end, with a label moulding (overpainted) stopped by rosettes. The large entrance porch has a steep-pitched gabled roof clad in galvanised corrugated iron. The gabled-end is clad with pressed metal sheets imitating rough-cast render. Between the roof and the brick balustrade with rendered dressings, is timber tracery with a quatrefoil motif. The porch is entered by brick steps and one bluestone step, and has a single timber handrail.

Figure D3. The entrance porch has the original tessellated tile floor. The entrance doors are double timber ledged doors with elaborate decorative hinges, framed by a slightly pointed-arch of radiating red-brick voussoirs above.

Figure D4. The side elevations of the 1908 brick church are broken into three bays by four buttresses with rendered coping. Pointed-arch windows have diaper-pattern leadlight of coloured glass, with red-brick voussoirs above. A band of horizontal render runs along the side elevations at sill level. The rear (west) elevation of the church is constructed of red brick.

Figure D5. The interior of the church has a sloped floor (Context 2005), tuckpointed face-brick walls with decorative cornices, pine-lined ceiling and exposed timber roof trusses.

Figure D6. The memorial window to John James Freeman, which reads "To the glory of God and in loving memory of John James Freeman, died 12.10.58, church warden & vestryman for 39 yrs". A marble plaque to the right of the window reads "Sacred to the memory of William Browne who died 13 Nov. 1916 aged 78 years. Also his beloved wife Eliza, who died 2 Jan. 1919, aged 79 years." The church also holds the Briagolong World War I Anglican Church Honour Roll.

Figure D7 & D8 (and Aerial). To the rear (west) of the 1908 brick church are three weatherboard buildings. Attached to the brick church is a modern weatherboard building with a low-pitched gable roof (not significant). The north elevation of this building has a verandah, covering the entrance to the brick church.

To the rear of this modern building is the 1884 weatherboard building with a gabled-roof clad in galvanised corrugated iron, with three pointed-arch windows to the side elevations (this is the 1884 church relocated to this site in 1978 to serve as a Sunday School). The north elevation of this building retains the timber ledged door.

To the rear of the 1884 building is a smaller timber building clad in galvanised corrugated iron (the original 1908 vestry for All Saints), built of local redgum. The timber entrance door is on the north elevation. The west elevation has different weatherboard cladding (probably added when detached from the 1908 brick church).

The 1884 former church and original small weatherboard vestry are in fair condition yet retain a very high level of integrity.

Figure D9. A tall freestanding steel belltower and bell stands to the north of the church. An attached plaque states 'this tower and bell was the gift of ex councillor T. Lamb a pioneer of the district and generous support of this church, April 1929'.

Figures D10 & D11. An early timber framed fence (with later wire) runs along the front (east) boundary, with interwar pedestrian and vehicular woven wire gates. A plaque on the timber fence, near the pedestrian gate, notes that the fence was also donated by Councillor Lamb (probably also dating it to c1929).

At the south-east corner of the property is a large mature Algerian Oak (*Quercus canariensis*) and a Blue Cedar (*Cedrus atlantica* f. *Glauca*) (Figure D10). These are in good condition and are good examples of the varieties.

To the south of these, in the far south-east corner of the property, is a Kurrajong (*Brachychiton populneus*), but this is a poor example of the variety. Monterey pines (*Pinus radiata*) are located along the rear and north boundaries, but are also poor specimens of the variety.



Figure D1. The picturesque setting of the church complex. The church has a deep set back, behind an early (in part) fence and gates. The boundary is lined with a number of mature exotic trees. The church has a steep-pitched gabled roof and is constructed of red brick with rendered (overpainted) dressings and coping to the buttresses on the side elevations. A dominant feature is the large entrance porch at the centre of the facade, with timber tracery.



Figure D2. The entrance porch with the pressed metal cladding to the gabled end imitating a rough-cast render, timber tracery and brick balustrade. Note the damp damage to the render of the plinth.



Figure D3. The entrance porch has the original tessellated tile floor. The entrance doors are pointed arched double timber ledged doors, framed by a slightly pointed-arch of radiating tuck pointed red-brick voussoirs above.



Figure D4. The side elevations of the 1908 brick church are divided into three bays by four buttresses with rendered coping. Pointed-arch windows have diaper-pattern leadlight of coloured glass, with red-brick voussoirs above. Note the lapped galvanised corrugated iron roof with original ventilators.



Figure D5. The interior of the church with its tuck pointed face-brick walls, decorative cornices and exposed timber roof trusses (MDHS).



Figure D6. The memorial window to John James Freeman and plaque in memory of William Browne and his wife Eliza dated 1919 (MDHS).



Figure D7. To the west of the 1908 brick church is a (right to left) modern weatherboard building, the 1884 church building relocated to this site in 1978 from The Heart, and the small weatherboard building that was the original vestry for All Saints. The mature exotic trees on the boundaries in the background are not good examples of the varieties.



Figure D8. The north elevations of the weatherboard buildings to the rear of the 1908 brick church.



Figure D9. The steel belltower and bell to the north of the church (1929).



Figure D10. The large Algerian Oak (*Quercus canariensis*) on the front boundary is a good example of the species. The Blue Cedar (*Cedrus atlantica f. Glauca*) is out of view in this photo, behind the Oak. An early timber framed fence (with later wire) runs along the front (east) boundary, with interwar pedestrian and vehicular gates



Figure D11. Next to the oak on the front boundary is a Blue Cedar (*Cedrus atlantica* f. *Glauca*). It is a good example of the variety and is in good condition.

Sources

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

Maffra & District Historical Society (MDHS) collection: photos published on the MDHS Facebook page (no ID Nos).

Comparative Analysis

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

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

Comparable places:

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

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

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

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

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

Management Guidelines

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

The church complex is in good condition and well maintained, however, there are some recommendations below especially relating to sub floor ventilation, damp damage in the plinth, and some guidelines for future development and heritage enhancement.

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

2. Additions And New Structures

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

3. Accessibility

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

4. Reconstruction and Restoration

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

- 4.1. The non significant toilet area between the 1908 brick church and 1885 former church can be demolished but this is not a requirement.
- 4.2. Roofing, spouting and down pipes
 - 4.2.1. Use galvanised corrugated iron roofing, spouting, down pipes and rain heads.
 - 4.2.2. Don't use Zinalume or Colorbond.
 - 4.2.3. Use Ogee half-round or quad profile spouting, and round diameter down pipes.
- 4.3. Brick Walls
 - 4.3.1. Mortar. Match the lime mortar, do not use cement mortar. Traditional mortar mixes were commonly 1:3, lime:sand.
- 4.4. Tuck pointing is now a rare craft and expensive to repair or reconstruct, which makes caring for the existing remnants particularly important.
- 4.5. Paint and Colours
 - 4.5.1. It is recommended to paint the exterior of the buildings using original colours (paint scrapes may reveal the colours) to enhance the historic architecture and character.
 - 4.5.2. Paint removal. It is strongly recommended that the paint be removed chemically from the painted rendered surfaces on the 1908 church (never sand, water or soda blast the building as this will permanently damage the bricks, mortar and render and never seal the bricks or render as that will create perpetual damp problems). Removal of the paint will not only restore the elegance of the architecture, including the buff-ochre wash (similar to that still seen the render on St Andrew's Uniting Church, Maffra), but it will remove the ongoing costs of repainting it every 10 or so years.
 - 4.5.3. However, if it is decided to repaint the render, it should be one colour only (do not paint the base a different colour) and closely resemble the light grey colour of 'new render'.
- 4.6. Fences
 - 4.6.1. Remove the later wire fencing material and replace with unpainted woven wire material to match that used in the gates, across the front boundary.

5. Care and Maintenance

5.1. Key References

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

5.2. Roofing, spouting and down pipes

- 5.2.1. Use galvanised corrugated iron roofing, spouting, down pipes and rain heads. It is preferable to use short sheet corrugated iron and lap them, rather than single long sheets, but it is not essential.
- 5.2.2. Do not use Zinalume or Colorbond or plastic.
- 5.2.3. Use Ogee profile spouting, and round diameter down pipes.

5.3. Joinery

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

6. Water Damage and Damp

- 6.1. Signs of damp in the walls, in this case are the render falling off the brickwork, bubbling

paint and render, and chemical removal of the paint will help the bricks and render dry out. There is dead plant matter under the broken render which may indicate that there was a bush growing too close and this may have caused the damp to rise and cause the damage. Other signs of damp include: lime mortar falling out of the joints, moss growing in the mortar, white (salt) powder or crystals on the brickwork patches with grey cement mortar, or the timber floor failing. These causes of damp are, in most cases, due to simple drainage problems, lack of correct maintenance or inserting concrete next to the solid masonry walls, sealing the walls, sub floor ventilation blocked, or the ground level too high on the outside.

- 6.2. The method of disposing of roof water, used at this property is excellent, that being an elbow at the ground end of the down pipes and running the elbow away from the building and into a clean brick spoon drain which runs downhill away from the building. In flatter areas, removing the source and repairing damage from damp, may also involve lowering of the ground outside so that it is lower than the ground inside under the floor, installation of agricultural drains, running the downpipes into drainage inspection pits instead of straight into the ground. The reason for the pits is that a blocked drain will not be noticed until so much water has seeped in and around the base of the building and damage commenced (which may take weeks or months to be visible), whereas, the pit will immediately fill with water and the problem can be fixed before the floor rots or the building smells musty.
- 6.3. Water falling or seeping from damaged spouting and down pipes causes severe and expensive damage to the brick walls.
- 6.4. Damp would be exacerbated by watering plants near the walls. Garden beds and bushes should be at least half a metre from the walls.
- 6.5. Engineering: If a structural engineer is required, it is recommended that one experienced with historic buildings and the Burra Charter principle of doing "as little as possible but as much as necessary, be engaged. Some of them are listed on Heritage Victoria's Directory of Consultants and tradesmen.
- 6.6. Never use cement mortar, always match the original lime mortar. Cement is stronger than the bricks and therefore the bricks will eventually crumble, leaving the cement mortar intact! Lime mortar lasts hundreds of years. When it starts to powder it is the 'canary in the mine', alerting you to a damp problem – fix the source of the damp problem and then repoint with lime mortar.
- 6.7. Remove any dark grey patches to the mortar joints. This is cement mortar which will damage the bricks and longevity of the walls. Repoint those joints with lime mortar. The mortar is not the problem it is the messenger.
- 6.8. Modern Products: Do not use modern products on these historic stone, brick and render as they will cause expensive damage. Use lime mortar to match existing.
- 6.9. **Do not seal** the bricks or render with modern sealants, or with paint. Solid masonry buildings **must be able to evaporate water** when enters from leaking roofs, pipes, pooling of water, storms, etc. The biggest risk to solid masonry buildings is permanent damage by the use of cleaning materials, painting, sealing agents and methods. None of the modern products that claim to 'breathe' do this adequately for historic solid masonry buildings.
- 6.10. Subfloor ventilation is critical. Check that sub floor vents are not blocked and introduce additional ones if necessary. The timber church and vestry are very close to the ground and therefore at risk of termite and rot attack due to lack of ventilation to dry out the area. Ensure the exterior ground level is 250mm or more, lower than the ground level inside the building. Good subfloor ventilation works for free, and is therefore very cost effective. Do not rely on fans being inserted under the floor as these are difficult to monitor, they will breakdown as they get clogged with dust, etc, and there are ongoing costs for servicing and electricity.
- 6.11. Never install a concrete floor inside a solid masonry building, as it will, after a year or so, cause long term chronic damp problems in the walls. Do not install a new damp proof

course (DPC) until the drainage has been fixed, even an expensive DPC may not work unless the ground has been lowered appropriately. The sub floor space under the 1908 church is good, but the amount of sub floor vents could be increased, especially if the sub floor space is damp or musty or timbers are starting to rot.

7. Paint Colours

- 7.1. Even if the existing colour scheme is not original or appropriate for that style of architecture, repainting using the existing colours is maintenance and no planning permit is required. However, if it is proposed to change the existing colour scheme, a planning permit is required and it would be important to use colours that enhance the architectural style and age of the building, and it would be preferred if the paint was chemically removed from brick, stone and rendered surfaces, rather than repainted.
- 7.2. Chemical removal of paint from the rendered surfaces, will not damage the surface of the render. Removal of the paint will not only restore the elegance of the architecture, but it will remove the ongoing costs of repainting it every 10 or so years.
- 7.3. Sand, soda or water blasting removes the skilled decorative works of craftsmen as well as the fired surface on bricks and the lime mortar from between the bricks. It is irreversible and reduces the life of the building due to the severe damp that the damage encourages. Never seal the bricks or render as that will create perpetual damp problems.

8. Services

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

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

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

Resources

Wellington Shire Heritage Advisor

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

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

- Avenues-of-honour-and-other-commemorative-plantings
- Finding-the-right-conservator-tradespeople-and-materials
- General-Principles
- Honour-rolls (wooden)
- Useful-resources-and-contacts.

NOTE: The blue shaded area is the preferred location for additions and new development. The 1885 former timber church and the former timber vestry should **not** be demolished, but could be relocated within the blue area if needed.



KEY

- Recommended for Heritage Overlay
- Title boundary

All Saints Anglican Church 14 Church St, Briarolong

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

Locality: BRIAGOLONG
Place address: 39 FORBES STREET
Citation date 2016
Place type (when built): Coffee Palace
Recommended heritage protection: Local government level
Local Planning Scheme: Yes
Vic Heritage Register: No
Heritage Inventory (Archaeological): No

Place name: Coffee Palace (former)



Architectural Style: Federation Georgian
Designer / Architect: Not known
Construction Date: c1891

Statement of Significance

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

What is significant?

The former Coffee Palace at 39 Forbes Street, Briagolong, is significant. The original form, materials and detailing as constructed c1891 are significant.

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

How is it significant?

The former Coffee Palace is locally significant for its historical and aesthetic values to the Shire of Wellington.

Why is it significant?

The former Coffee Palace is **historically significant at a local level** as it represents the boom period of Briagolong, after the second round of town lot sales, when the railway reached Briagolong and the town reached its peak population during the Federation period (c1890-c1915). William G. Cramer, Melbourne auctioneer, purchased the land east of Forbes Street in 1888, and subdivided it, selling lots from 1889. The current 39 Forbes Street comprises lots 31 and 32 of Cramer's subdivision. Elizabeth Whaley purchased lot 31 (upon which she built the Coffee Palace) in 1891 (and acquired lot 32 to the south in 1899). The existing building was constructed c1891 for the Whaleys, after which it served as a Coffee Palace. Under the Whaley's, the building also served as a general store, and undertakers for Mr Whaley, who was a cabinet maker and undertaker with his own mourning coach. In 1904, the Coffee Palace was advertised with nine rooms, a workshop and stables on one acre of land. A visiting doctor consulted from the front room of the Coffee Palace in the early 1900s. After the Coffee Palace closed (date not confirmed), the building served as a small goods shop, run by a Mrs 'Hardy', a bootmakers shop, and later as a residence. The Whaley's retained ownership until Elizabeth's death in 1926. Today the building serves as a private residence. The building is also significant for its association with the Temperance Movement. The movement saw the establishment of coffee palaces, which aimed to compete with hotels, providing all the amenities and conveniences of hotels but without the alcohol. (Criteria A & H)

The former Coffee Palace is **aesthetically significant at a local level** as a c1891 building remaining at the centre of the small township of Briagolong, built in the Federation Georgian style. The significant architectural elements of the building are the weatherboard cladding (some are locally steam milled or spot milled sawn timbers), corbelled brick (overpainted) chimney to the front section, the simpler brick chimney to the rear section, the verandah and posts, and the original openings to the facade, comprising the entrance with a timber panelled door with glazing to the top panels and a highlight (with plain glass), the one-over-one timber sash windows, including one with narrow double-hung sashes either side, and the second timber panelled door. The skillion-profile verandah clad with (recent) corrugated iron and timber (round-edged) palings to the sides, supported by early stop-chamfered timber posts with timber bases and a timber floor structure and boarding. Also notable is the main hipped roof clad in corrugated iron and the hoods to the openings towards the rear of the north elevation, which retain the same details as the verandah. (Criterion E)

Statutory Recommendations

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

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

Map of recommended boundary for Heritage Overlay



KEY

- Recommended for Heritage Overlay
- Title boundary

Coffee Palace (former)
39 Forbes St, Briagolong

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

History

Locality history

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

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

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

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

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

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

Thematic context

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

9. Developing Cultural Institutions and Way of Life

The temperance movement originated in the 19th century and urged for the reduction or prohibition of alcohol. Temperance Societies were founded in the United States and England in the 1820s and during the 1830s they emerged in Australia. Active temperance groups in Australia were the Independent Order of Rechabites, the Band of Hope and the Women's Christian Temperance Union. These groups aimed to educate about the dangers of drinking and campaigned for changes to the law, such as the introduction of six o'clock closing and the development of dry suburbs (Hutchinson 2014).

The movement saw the establishment of coffee palaces, which aimed to compete with hotels, providing all the amenities and conveniences of hotels but without the alcohol, such as bedrooms, a cafe, dining room, smoking room and billiard room. Many coffee palaces opened in Melbourne in the 1880s, with more than fifty existing by 1888 (Hutchinson 2014). They were also built throughout Victoria. Within the study area, coffee palaces were known to have opened at 39 Forbes Street, Briagolong (c1891) in a small weatherboard building, and at 303-305 Commercial Road, Yarram (1901) which was an impressive two-storey brick building.

Place history

The former coffee palace is located on the main street of Briagolong, just south-east of the originally gazetted Township. The lot was originally part of James Smith's land that totalled approximately 152.75 acres (lot 32, Parish of Briagolong), which he purchased in February 1880 (Parish Plan; LV:V1172/F360). In July 1888, the land was sold to William G. Cramer, Melbourne auctioneer (LV:V2039/F703). Cramer subdivided the land, creating the grid that is bound by Forbes Street/Freestone Creek Road to the east, Victoria Street to the north, McMillan Street and Railway Parade to the south. He began to sell the lots individually from July 1889 (LV:V2039/F703). The current 39 Forbes Street comprises subdivided lot 31 (upon which is the former coffee palace) and lot 32 to the south. Lot 32 was sold to Edward Griffiths, Maffra chemist, in August 1890, before being sold to Emily Hardie, Maffra married woman in July 1892. In May 1899, the lot was sold into to the Whaley family, purchased by Margaret I. Whaley, spinster of Briagolong. Margaret Whaley remained the owner until her death in 1912, when it was passed to Elizabeth Whaley, who consolidated both lots (31 and 32) to form the current 39 Forbes Street (LV:V2288/F515).

Cramer sold lot 31 to Elizabeth Whaley, Briagolong, married woman, in May 1891. The narrow lot (upon which the former Coffee Palace was built) extended from Forbes Street to Landy Street to the west, at this date (LV:V2349/F563). The existing building is said to have been built c1889 for Mr Whaley, and served as a Coffee Palace (Context 2005; Manning 1994:92). However, as the Whaley's purchased the newly subdivided lot in 1891, which strongly suggests that the building was built c1891, after which it served as a coffee palace.

The building is clad with sawn timbers to the side elevations, as evident in the round-saw marks. While it is suggested that the building was originally a kit home from Forbes Saw Mill (in Briagolong from 1872-1889), the form and un-uniform plan of the building does not support this.

In June 1893, Mrs E. B. Whaley advertised that she would take in borders (Manning 1994:92). The building also served as a general store (Andrews 2015). Whaley was a cabinet maker and an undertaker, operating out of the building at 39 Forbes Street (the deceased were rumoured to have been stored in the cellar of the hotel opposite) (Manning 1994:92; Andrews 2015). In 1899, W. A. Whaley advertised as an undertaker in Briagolong, who advertised that he had a mourning coach (*Maffra Spectator*, 22 Jun 1899:3; 16 Nov 1899:3).

The *Australian Handbook* confirms that a coffee palace was located within the town in 1903 (*Australian Handbook* 1903). In June 1904, the Briagolong Coffee Palace 'with one acre of land, 9 rooms, workshop, stables, and all conveniences : in perfect order' was advertised for sale for Mrs Whaley (*Gippsland Times*, 27 Jun 1904:2). However, the coffee palace did not sell. Local newspaper articles in 1907 and 1908, reported that a doctor could be consulted in Briagolong 'at Mrs Whaleys Coffee Palace' (*Maffra Spectator*, 30 Dec 1907:3; 20 Feb 1908:3). The visiting doctor used the front room as a consulting room (Context 2005). By July 1909, the doctor could be consulted 'at Mrs Whaley's', no longer with a reference to the coffee palace (*Gippsland Times*, 22 Jul 1909:1).

After the Coffee Palace closed, the building served as a small goods shop, run by a Mrs 'Hardy' (probably of the Hardie's who owned lot 32 until 1899). Following this, Mr McDowell ran a bootmakers shop. Under the ownership of Mrs Alexander (Sandy) Bennett the building served as a residence and catered for special functions, with visiting doctors continuing to use the front room (Manning 1994:92, 94).

An early photo (date not known; Figure H1) showed the weatherboard building at a distance from the south. The photo showed the hipped roof and skillion-roof verandah, with cladding to the top of the sides, supported by posts. Painting on the south elevation of the front section read 'COFFEE PALACE'. The long section to the rear was evident, with two openings. At least one chimney was evident (MDHS).

The Whaleys retained ownership of the property (lots 31 and 32) until Elizabeth's death in 1926. In December 1929 the property was sold to Cyril J. Cruth, Briagolong hairdresser and in 1935 it was sold to George O. Bennett, a local sawmiller (LV:V2349/F563). From February 1934 it was owned by Edward A. Bennett, a local garage manager (LV:V2349/F563).

In 1994, the early stables were located near the rear boundary, adjacent to the modern cottages (Manning 1994:94). A recent aerial indicates that a gabled-roof building remains on the rear (east) boundary which may be the original stables (needs to be confirmed).

The building has been extended to the rear (east) at a later date. The smaller timber cottage to the south, on the front boundary, is a recent construction built c1993. Modern units have been built at the rear of the property.

Briagolong Redgum Weatherboards

The following is extracted from a dissertation on Braigolong Redgum Weatherboards by Linda Barraclough of the Wellington Shire Heritage Network:

'Most of the weatherboards in Briagolong are red gum, the early ones from the Forbes sawmill (1870s-1880s), the later from other mills or spot mills. All were sawn by saw benches of various sizes, powered by steam engines.

Spot milling was where a traction engine would set up with a small saw bench, and cut the weatherboards on the spot, in the paddock. The best documented is the cutting of a house lot about 1918-1920 for the Mackinnon family. It is well-photographed, and used a contractor called Browne and his engine known as Old Sarah. Other redgum mills included Kelly and Bennett.

If a weatherboard came out of a spot mill or an established mill, both would have circular saw marks on a proportion of the boards. What proportion would depend on the mill – less from Forbes' big stationary engine, more from spot mills, as the smaller engines lost power more quickly as the steam was exhausted. When the steam was becoming exhausted, the saw blade ran slower, and chewed its way through the wood, leaving the rounded marks. The saw then had to be stopped while a head of steam built up again.'

So all lots of timber included at least some of these boards with the "chew" marks as the steam was running out. How many would depend on the size of the engine, but also how it was managed, and

how well it was stoked. There is no set rule. You do not get the marks on all boards in a lot – more the reverse. Timber with these marks could be described as ‘steam milled’ or ‘spot milled’ (not ‘hand sawn’) and examples of these timbers clad the Briagolong Coffee Palace.



Figure H1. An early photo (date not known) shows the weatherboard building in the background, at a distance from the south, with ‘COFFEE PALACE’ painted on the south elevation of the front section. The section to the rear had two openings (MDHS, ID. P03799VMFF).

Sources

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

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Parish of Briagolong Plan

The Maffra Spectator

Victorian Places, ‘Briagolong’, <<http://www.victorianplaces.com.au/briagolong>>, accessed 16 Dec 2015.

Description

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

The weatherboard building is domestic in scale and is located on the east side of Forbes Street, at the southern extent of the main commercial centre of Briagolong, opposite the Briagolong Hotel. The building is set on the front title boundary. It was built c1891 in the Federation Georgian style, to serve as a coffee palace. The former coffee palace is in very good condition and retains a moderate level of integrity.

Figure D1 & Aerial. The building is L-shaped in plan, with the long section projecting to the rear (east). The front section has a hipped roof clad in (recent) corrugated iron, while the long section to the rear has a gabled roof, also clad with (recent) corrugated iron. The roof retains a corbelled brick (overpainted) chimney to the front section, and a simpler brick chimney to the rear section. The building is clad with red gum weatherboards which were cut on saw benches of various sizes, powered by steam engines. The asymmetrical facade has a skillion-profile verandah clad with (recent) corrugated iron and timber (round-edged) palings to the sides, supported by early stop-chamfered timber posts with timber bases. Underneath the verandah roof is a central entrance with a timber panelled door with glazing to the top panels and a highlight (with plain glass). To the left of the entrance is a single one-over-one timber sash window. To the right of the entrance is a larger one-over-one sash window with narrow double-hung sashes either side. At the southern end of the facade is a second timber panelled door, serving as a second entrance. The verandah floor is clad with (modern) timbers.

Figure D2. The north elevation has openings to the rear of the building, including three with skillion-roof hoods and round-edged cladding to the sides, like the verandah.

Figure D3. The south elevation has no windows to the original c1891 section. To the rear is a modern weatherboard addition.

Aerial. A large modern addition has been built to the rear (east) of the building. To the south of the c1891 building is a modern cottage of a similar style, positioned on the front boundary. To the rear (east) of the property are two more modern cottages. An early outbuilding appears to remain on the rear boundary, the date of which has not been confirmed.



Figure D1. The asymmetrical facade has a skillion-profile verandah clad with (recent) corrugated iron and timber (round-edged) palings to the sides, supported by stop-chamfered timber posts with timber bases. The facade has a central entrance, two different types of windows and a second entrance at the southern end.

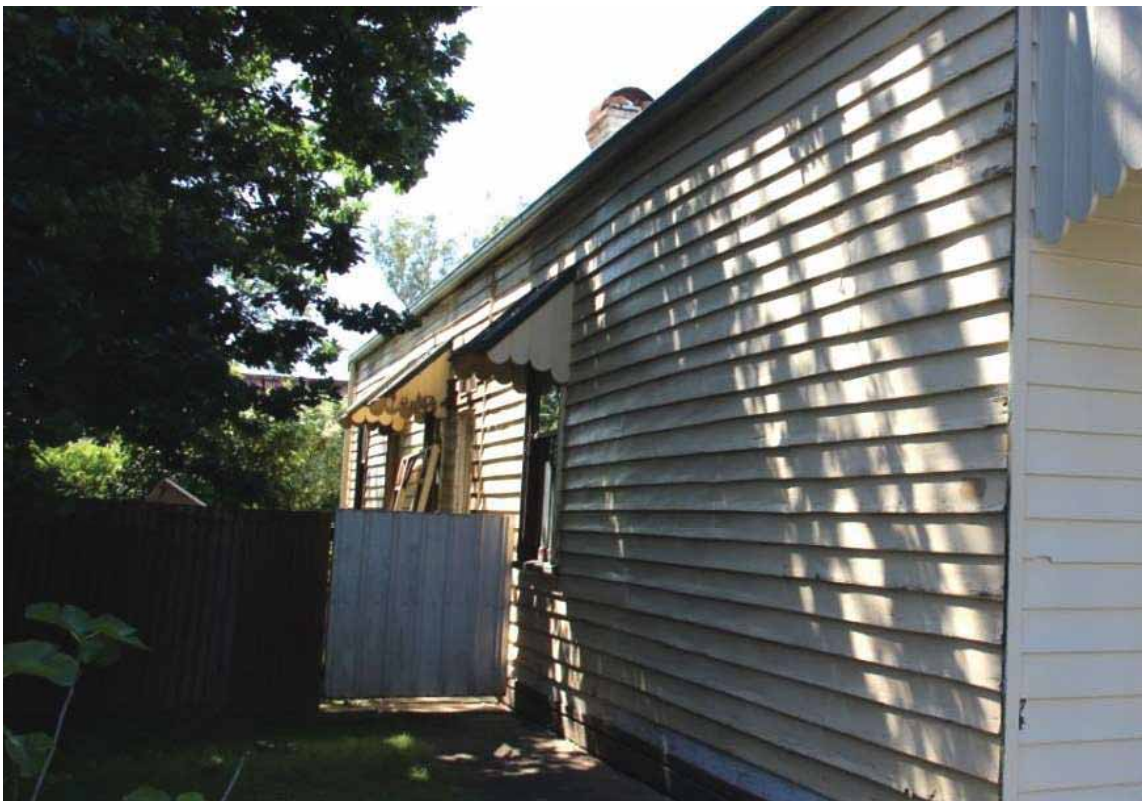


Figure D2. The north elevation has openings to the rear of the building, including three with skillion-roof hoods and round-edged cladding to the sides, like the verandah. One has since been rectified by owner, due to severe rot (Feedback from owner 9 May 2016).



Figure D3. The south elevation has no windows to the original c1891 section. To the rear is a modern weatherboard addition.

Sources

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

Comparative Analysis

There are only two purpose-built coffee palaces that are known to remain in Wellington Shire; these are located in Briagolong and Yarram.

The Coffee Palace (former) at 39 Forbes St, Briagolong was built c1891 and is a modest weatherboard building in the Federation Georgian style. It is constructed of sawn timbers and remains intact. Located near the main intersection, it forms part of the historic commercial centre of the town.

The Federal Coffee Palace (former) at 303-305 Commercial Road, Yarram was built in 1901 with an addition built c1905 along Commercial Road in the same style. The dominant two-storey brick building is Federation Free Classical in style, designed by architects Inskip & Butler (1901 section). It is highly intact and retains the original verandah to the corner shopfront. It is a landmark building within the main street of Yarram.

Charles Stockwell opened the first coffee palace in Yarram in c1892 at 275-281 Commercial Road, which was integrated as part of the dominant two-storey Stockwell Terrace built c1908; some of the walls are said to remain within the later building.

Management Guidelines

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

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

This building is in very good condition and currently undergoing renovations.

1. Setting

- 1.1. Retain clear views of the front section and side elevations from along the street.
- 1.2. Ensure signs and services such as power poles, bus shelters, signs, etc are located so that they do not impact on the important views.
- 1.3. New interpretation storyboards should be placed to the side of the building not directly in front of it.
- 1.4. Paving
 - 1.4.1. For Federation era historic buildings, appropriate paving could be pressed granitic sand or asphalt or concrete. If concrete is selected, a surface with sand-coloured- size exposed aggregate would be better with the Federation style.

2. Additions and New Structures

- 2.1. New structures should be restricted to the rear of the property as shown in the blue polygon on the aerial map below.
- 2.2. Sympathetic extensions are preferred. E.g. New parts that are in the same view lines as the historic building as seen from the Street, should be parallel and perpendicular to the existing building, no higher than the existing building, similar proportions, height, wall colours, steep gable or hip roofs, with rectangular timber framed windows with a vertical axis. But the parts that are not visible in those views could be of any design, colours and materials.
- 2.3. Where possible, make changes that are easily reversible. E.g. The current needs might mean that a doorway in a brick wall is not used, or located where an extension is desired. Rather than bricking up the doorway, frame it up with timber and sheet it over with plaster, weatherboards, etc.
- 2.4. If an extension is to have a concrete slab floor, ensure it will not reduce the air flow under the historic building.
- 2.5. Avoid hard paths against the walls. Install them 500mm away from the walls and 250mm lower than the ground level inside the building. Fill the gap between the path and wall with very coarse gravel to allow moisture to evaporate from the base of the wall. See section 7.
- 2.6. New garden beds
 - 2.6.1. These should be a minimum of 500mm from the walls, preferably further, and the ground lowered so that the finished ground level of the garden bed is a minimum of 250mm lower than the ground level which is under the floor, inside the building. Slope the soil and garden bed away from the building, and fill the area between the garden bed and walls, with very coarse gravel up to the finished level of the garden bed. The coarse gravel will have air gaps between the stones which serves the function of allowing moisture at the base of the wall to evaporate and it visually alerts gardeners and maintenance staff that the graveled space has a purpose. The reason that garden beds are detrimental to the building, is by a combination of: watering around the base of the wall and the ground level naturally builds up. The ground level rises, due to mulching and leaf litter and root swelling, above a safe level such that it blocks sub floor ventilation, and the wall is difficult to visually monitor on a day to day basis, due to foliage in the way.

3. Accessibility

3.1. Ramps

3.1.1. Removable ramp construction

- 3.1.1.1. A metal framed ramp which allows air to flow under it, to ensure the subfloor vents of the building are not obstructing good airflow under the floor, which will allow the wall structure to evaporate moisture, reduce termite and rot attack to the subfloor structure and reduce rising damp in brick/stone walls.
- 3.1.1.2. If it is constructed of concrete next to brick walls this may cause damp problems in the future.
- 3.1.1.3. Ensure water drains away from the subfloor vents, and walls and any gap between the wall and the ramp remains clear of debris. Insert additional sub floor vents if the ramp has blocked any of them.
- 3.1.1.4. The hand rails on the ramp should not be a feature, which would detract from the architecture. Plain thin railings painted in the same colour as the walls, so that they blend in, would be appropriate.

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

4. Reconstruction and Restoration

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

4.1. Roofing, spouting and down pipes

- 4.1.1. Use galvanised corrugated iron roofing, spouting, down pipes and rain heads.
- 4.1.2. Don't use Zinalume or Colorbond.
- 4.1.3. Use Ogee profile spouting, and round diameter down pipes. '

- 4.2. Remove the paint chemically from the brickwork on the chimney. Never blast it off, as that will blast out the lime mortar, weakening the chimney, and make the bricks porous

4.3. Fences

- 4.3.1. Reconstruct the timber paling side fences, not Colorbond.

5. Care and Maintenance

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

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

5.2. Roofing, spouting and down pipes

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

- 5.2.2. Do not use Zinalume or Colorbond.

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

5.3. Joinery

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

6. Water Damage and Damp

- 6.1. Always remove the **source** of the water damage first (see Care and Maintenance).
- 6.2. Water falling, splashing or seeping from damaged spouting and down pipes causes severe and expensive damage to the timber walls.
- 6.3. Repairing damage from damp may involve lowering of the ground outside so that it is lower than the ground level inside under the floor, installation of agricultural drains, running the downpipes into drainage inspection pits instead of straight into the ground. The reason for

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

- 6.4. Damp would be exacerbated by watering plants near the walls. Garden beds and bushes should be at least half a metre away from walls.
- 6.5. Subfloor ventilation is critical. Check that sub floor vents are not blocked and introduce additional ones if necessary. Ensure the exterior ground level is 250mm or more, lower than the ground level inside the building. Good subfloor ventilation works for free, and is therefore very cost effective. Do not rely on fans being inserted under the floor as these are difficult to monitor, they can breakdown as they get clogged with dust, etc, and there are ongoing costs for servicing and electricity.

7. Services

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

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

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

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

