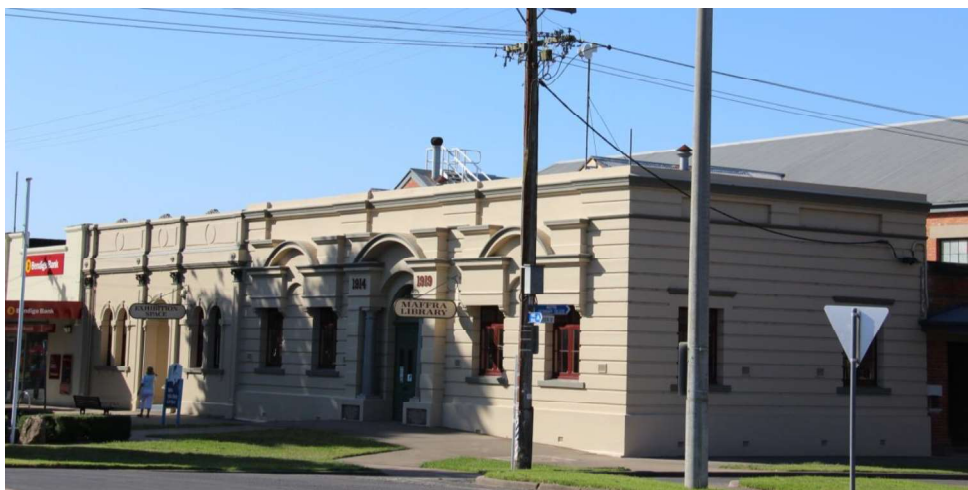


**Locality:** MAFFRA  
**Place address:** 150-158 JOHNSON STREET & 11-15 FOSTER STREET  
**Citation date** 2016  
**Place type (when built):** Mechanics Institute, Memorial Halls, RSL room, Memorials  
**Recommended heritage protection:** Local government level  
Local Planning Scheme: Yes  
Vic Heritage Register: No  
Heritage Inventory (Archaeological): No

**Place name:** Mechanics Institute, Memorial Hall Complex and Memorials



**Architectural Style:** Federation Free Classical (1886), Interwar Free Classical (1922), Interwar Stripped Classical (1925)  
**Designer / Architect:** Stephen P. Ashton (1925 Hall and possibly 1922 Hall)  
**Builder:** John Ashton (Mechanics Institute Hall)  
**Construction Dates:** 1886 (Mechanics Institute), 1892 (Mechanics Institute Hall), 1922 (Great

War Hall), 1925 (Soldiers' Memorial Hall)

## Statement of Significance

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

### *What is significant?*

The Mechanics Institute and Memorial Complex and Memorials at 150-158 Johnson Street & 11-15 Foster Street, Maffra are significant. The complex comprises the 1886 Mechanics Institute (now an exhibition space and part of the library), the 1922 Great War Peace Memorial Hall and RSL room (now a library) and the 1925 Soldiers' Memorial Hall (which continues to serve as a public hall). The original form, materials and detailing of the buildings are significant as originally constructed.

The interior of the RSL room in the 1922 Great War Peace Memorial Hall is significant, particularly the unpainted timber panelwork to the clerestory windows and ceiling. The *opus sectile* memorial, comprising three parts – a Shire Honour Roll (and the timber panelling below) and two smaller mosaic-style portraits – now held in the RSL room of the 1922 Great War Peace Memorial Hall is significant. Further investigation is required to determine if the *opus sectile* memorial holds state or national significance.

Later alterations and additions to the buildings are not significant, including the 1960s section and 1990s additions to the north-east end of the complex.

### *How is it significant?*

The Maffra Mechanics Institute, Memorial Hall Complex and Memorials are locally significant for their historical, social and aesthetic values to the Shire of Wellington.

### *Why is it significant?*

The Maffra Mechanics Institute and Memorial Hall Complex **is historically significant at a local level** as it illustrates the importance of Maffra as the centre of the Gippsland cattle trade during this period, serving as the commercial centre for the surrounding pastoral districts. The Mechanics Institute of the Memorial Complex opened in 1886 and is significant as it represents the importance of the mechanics institute movement and education in the developing town of Maffra. The institute was important as it served as a venue for educational lectures, as a meeting place and housed a free public library. It also served as a venue for public meetings, wedding celebrations, farewells, annual events, celebrations, concerts and welcome homes to local soldiers; and it houses an extraordinarily rare form of war memorials and honour roll within the building, an *opus sectile* memorial. (Criterion A)

The 1922 Great War Peace Memorial Hall and RSL room, and 1925 larger Soldiers' Memorial Hall, were built via public fundraising in commemoration of those who served in World War I. The whole of the 1922 RSL room of the Great War Peace Memorial Hall is largely intact, and retains the original timber detail to the ceiling and clerestory level of windows, the timber wall panelling, the original timber windows and door joinery, as well as the memorial, which are significant. The RSL room holds a significant *opus sectile* ('segmented work') memorial comprising three parts; a Shire Honour Roll and two smaller mosaic-style portraits of locally significant Louie Riggall of the Red Cross, and Sister Irene Singleton (moved from the entrance hall to their current locations in 1994). They are significant for the public fundraising to build the memorials, in commemoration of those who served in World War I. Louie Riggall was one of only three women from the Australian Red Cross to die while on overseas service in WWI. She was the only one from Victoria, and the only one to die in a war zone. (Criterion A)

The Mechanics Institute and Memorial Hall Complex also significant for its association with the prominent Maffra family, the Ashtons, who were known as generations of builders and architects. The Memorial Hall complex is associated with builder John Ashton (who built the 1892 Mechanics Institute Hall) and his son, architect Stephen P. Ashton (who designed the 1925 Soldiers' Hall and possibly the 1922 Great War Peace Memorial Hall). (Criteria A & H)

The Maffra Mechanics Institute and Memorial Hall Complex is **socially significant at a local level** for its continual use as three community buildings, a mechanics institute and two memorial halls, which served the local community from their openings in 1886, 1922 and in 1925. Today the buildings continue to serve the local community as a library, exhibition space and public hall which is used by community groups, schools and churches for social events, services, meetings and exams. (Criterion G)

The Maffra Mechanics Institute and Memorial Hall Complex is **aesthetically significant at a local level** for the architectural qualities of the three sections and their fine architectural contribution to the Johnson and Foster Street historic streetscapes. All of the buildings and memorials are in very good condition and are highly intact. The 1886 Mechanics Institute is a fine and highly intact example of a Federation era building with Classical details. The symmetrical facade is divided into three vertical bays by narrow engaged pilasters which sit on bases which form part of the plinth of the building. A shallow cornice extends horizontally across the width of the building, projecting forward as it passes over the pilasters, and above it is a parapet with simplified classical details topped with (missing) urns. Decorative rosettes are located on the cornice above each Corinthian capital. The openings are framed by semi-circular arched mouldings, with keystones with vermiculation. The central recessed entrance is flanked by two pairs of windows with one-over-one double-hung timber sash windows and rendered sills supported by simple brackets. A flat stringcourse runs across the wall at impost level, supporting the arches to the windows. (Criterion E)

The 1922 Great War Peace Memorial Hall is a fine and highly intact example of an interwar era building with Classical details. The symmetrical facade of the 1922 building has Classical motifs in a large scale that could be described as reflecting the Mannerist idiom. The most prominent aspects of the facade are the parapet, large projecting sections of entablature and arches, and the banded rustication which wraps around the corner and continues along the Foster Street facade. At the entrance are the dates '1914' and '1919', the two polished granite columns, and the foundation and memorial stones. The round arched entrance retains its original timber panelled and glazed door with bolection moulds, below an arched highlight with multiple panes with a pressed pattern. The windows are timber casement windows (some of which are four-paned) with highlights. The 1922 World War I Hall retains two rooms with clerestory level windows, one of which is the RSL room which is of aesthetic significance for its original interior finishes, particularly the unpainted timber panelwork to the ceiling and clerestory windows and walls. The *opus sectile* three part mosaic memorial, erected originally in the entrance hall after World War I and World War II, is of aesthetic significance for its artistic mosaic-like details. The decorative timber panelling below the Honour Roll is significant, as the original ticket box originally located in the entrance hall. (Criterion E)

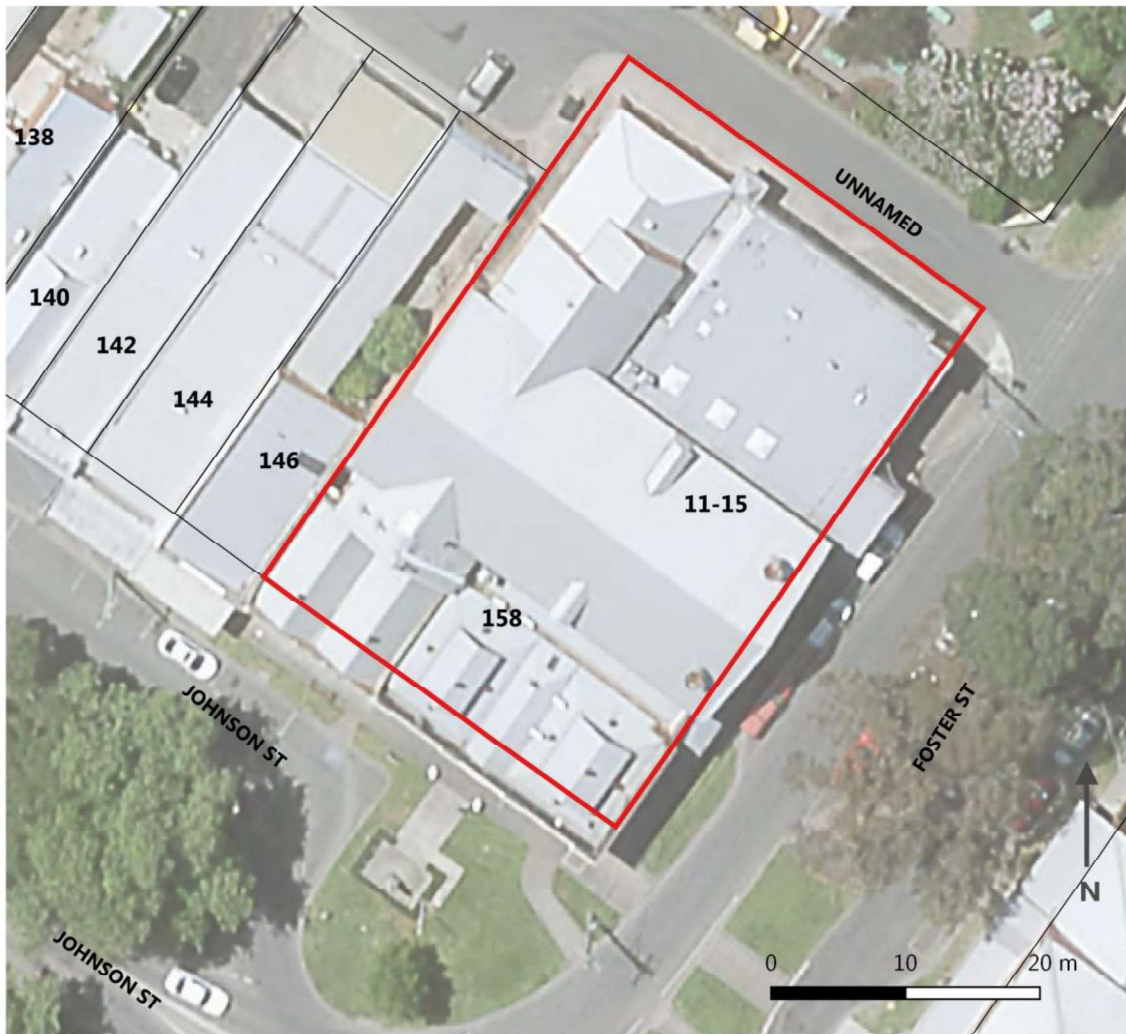
The 1925 Soldier's Memorial Hall fronting Foster Street is a large red-brick structure with a gabled roof clad in corrugated metal, with large dormer vents on both roof planes. The main elevation to Foster Street is broken up into panels by horizontal and vertical rows of corbelled bricks. Windows at the mid-level of the facade have been closed over, but retain their unpainted rendered sill and lintel. Multipaned windows (probably of the same style) appear on the side elevations. Two squared-headed vents (with one rendered lintel and sill) are located at the top of the gabled end. A small building with a ticket window connects the 1922 Hall and the larger 1925 Hall, with rendered coping to its parapet and a cantilevered hipped-roof porch, clad with corrugated iron; this section is significant. The soffit of the porch is lined with pressed metal similar in design to the brickwork in the gabled end. In the recessed entrance are a pair of timber ledged doors below a highlight. (Criterion E)

## Statutory Recommendations

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

<b>External Paint Controls</b>	Yes
<b>Internal Alteration Controls</b>	Yes, RSL room of the 1922 Great War Peace Memorial Hall only
<b>Tree Controls</b>	No
<b>Outbuildings or fences which are not exempt under Clause 43.01-3</b>	No
<b>Prohibited Uses May Be Permitted</b>	No
<b>Incorporated Plan</b>	No
<b>Aboriginal Heritage Place</b>	Not assessed

## Map of recommended boundary for Heritage Overlay



### KEY

- Recommended for Heritage Overlay
- Title boundary

**Memorial Hall complex and memorials  
150-158 Johnson St, Maffra**

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

## History

### Locality history

The first Europeans known to have reached this part of Gippsland was Angus McMillan and his party in January 1840, when they reached the Macalister River, downstream from the current town of Maffra. In 1842, New South Wales squatter Lachlan Macalister established the Boisdale Run in the region. Macalister may have named a sheep fold on the run 'Maffra' after one of Macalister's properties in New South Wales (which was named after a town in Portugal). In 1845, 640 acres of the Boisdale Run was designated as a Native Police Reserve, located in what was referred to as 'Green Hills' at the time. These 640 acres would become the site of the Maffra township (MDHS web).

With the discovery of gold in the hills to the north-west, travellers would cross the Macalister River in Green Hills. In 1862 Job Dan built a punt across the Macalister River at this point and the following year, in 1863, the Avon Roads Board surveyed a town at the crossing, which was named Maffra after Macalister's sheep fold. The town of Maffra was gazetted in 1864 (MDHS web). By 1866 the town had two hotels, a bakery, butchers, post office, blacksmith, two stores and a bridge (MDHS web; Fletcher & Kennett 2005:68). Avon District Roads Board was formed in 1864 and proclaimed a Shire in 1865, with Stratford serving as the administrative centre (Context 2005:38). The first selectors in the area grew wheat, oats and barley, but with the improvements in transport, selectors changed their focus to the beet growing and dairying (Fletcher & Kennett 2005:68).

The town's population grew from the late 1860s, with the establishment of churches, a school, and the national bank, with further commercial growth from the 1870s. Soon the town comprised a new hotel, more substantial churches replacing the earlier timber buildings, a newspaper, post office, two cheese factories and a flour mill (MDHS web; Fletcher & Kennett 2005:68-9). By the 1870s, Maffra and the surrounding district had prospered and councillors exerted pressure to move the seat of government to Maffra. This was achieved briefly from 1873 to 1874, before Maffra formed its own Shire in 1875. A courthouse and the railway station opened in Maffra in 1887; the latter ended the region's isolation, significantly shortening the travel time to Melbourne. It also stimulated industries, with cattle and dairy products sent to the Melbourne markets from Maffra (Context 2005:38, 29).

By 1903, Maffra had a National, Commercial and Victoria Bank, along with the Metropolitan, Maffra and Macalister hotels. The town also comprised State School No. 861, the Shire hall, a courthouse and Mechanics Institute at this date. While the four churches built by this date were the Anglican, Presbyterian, Wesleyan and Catholic. Maffra had become a 'great centre of the Gippsland cattle trade' in the northern part of the Shire, with cattleyards operated by three auction firms. In 1903, the beet sugar industry was 'being experimented with by the State Government' (*Australian handbook* 1903).

From 1897 the new venture of beet growing had begun in Maffra, which had a lasting effect on the town's economy. Standing on the outskirts of Maffra near the railway station are the remains of the Maffra sugar beet factory, the only beet sugar factory to operate in the southern hemisphere. The Maffra Sugar Company was formed by local landowners in 1896, and a factory built near the railway station, opening in 1898, the same date as the Commercial Bank was opened. It commenced manufacturing sugar from sugar beet, a root crop grown in temperate climates. However, the factory was closed in 1899 after its second season, to be reopened again by the Department of Agriculture in 1910. In the early twentieth century, the growing of beet sugar became important. To stimulate beet production, further government investment was expended on buying part of the Boisdale Estate and subdividing it into small closer settlement allotments where farmers were required to grow 10 acres of beet. However, with the rise of the local dairying industry, shortage of labour, high wage demands and increasing food prices, the beet industry declined and the factory closed in 1948. Still standing on the factory site is the large brick sugar store designed by Maffra architect Steve Ashton in 1922. The

factory's office and weigh station have been moved to Apex Park and are now the home of the Maffra Sugar Beet Museum (Context 2005:13-14).

The Maffra Sale area grew to become a major cheese-producing region in Victoria, with private operators and companies operating in the region. Subdivision of large estates in the Maffra Sale area also increased dairy production. The private subdivision of the Boisdale Estate in the 1890s inevitably created dairy farms, while the government closer settlement and soldier settlement schemes further increased the number of dairy farms. A series of milk factories were built near the railway station in Maffra, including Nestles, the Commonwealth Milk Factory and the Maffco Factory. Of particular note is the Commonwealth Milk Factory designed by Steve Ashton and completed in 1922 (Context 2005:12). After a series of takeovers, in 2015 there is now one large factory in Maffra, Murray Goulburn (Fletcher & Kennett 2005:68).

In the twentieth century, the town of Maffra was firmly established as the administrative, commercial and social centre of an agricultural and pastoral district. Dairying was widespread in the shire, facilitated by water for irrigation supplied from Glenmaggie Reservoir on the Macalister River. In 1994, Wellington Shire was created by the amalgamation of the former Shires of Alberton, Avon and Maffra, the former City of Sale, most of the former Shire of Rosedale, as well as an area near Dargo which was formerly part of Bairnsdale Shire (Context 2005:39).

## Thematic context

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

### 8. Governing and administering:

- 8.5 Mechanics Institutes
- 8.7 War and Defence

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

- 9.2. Memorials

#### *Mechanics Institutes*

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

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

Many mechanics institutes survive in the shire. One of the earliest mechanics institute buildings in the shire is the Rosedale mechanics institute, a brick structure that opened in 1874 and extended in 1885. The Briagolong mechanics institute also opened in 1874 and since extended and listed on the Victorian Heritage Register. At Newry, the original mechanics institute and a newer hall stand side by side. The Stratford mechanics institute is still popularly called ‘the mechanics’, and continues to function as the town's hall. The Glenmaggie mechanics institute was moved to higher ground and survived the town's drowning when the Glenmaggie Weir was built. It is an important reminder of

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

### *Memorials*

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

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

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

## **Place history**

The memorial complex is made up of three main buildings, two which front Johnson Street and one that fronts Foster Street: the Mechanics Institute (1886), which serves as an exhibition space and part of the library in 2016, the Great War Peace Memorial Hall and RSL (1922), which now serves as the Library, and the Soldiers Hall (or Mechanics Institute Hall or Maffra Memorial Hall) that fronts Foster Street (1892 with 1925 extension). The 1922 Great War Peace Memorial Hall and RSL building holds a group of three *opus sectile* memorials. There is a large mosaic Honour Roll and two smaller mosaic-style portraits of Louie Riggall and Sister Irene Singleton.

### ***Mechanics Institute (now an Exhibition Space and part of the Library)***

From about 1882 a small reading rooms was operated somewhere in the town, probably in the Shire offices. Newspapers were purchased and made available for members, and it held a library of 550 books. In 1884, the (current) site in Johnson Street was chosen (*Gippsland Times* 24 July 1884) and funds were raised from bazaars, Government subsidies and donations (presumably for the purchase of the land and construction of the Institute). The Institute was designed by G.T. Jones, later to be Maffra Shire secretary. It was opened in September 1886 with a concert and ball, held in the Shire offices, and later fitted out.

### ***1892 Mechanics Institute Hall***

By December 1887 there were calls for a hall, as the institute was inadequate, and the view was a hall should have been built at first. (*Maffra Spectator* 12 December 1887)

Construction of the first hall began in 1892, according to a concept design by its builder, John Ashton (Baragwanath & James 2015; *Gippsland Times*, 16 Nov 1925:3). Final plans were provided by “Mr Emery of Sale”, an architect who supervised its construction. In September 1892, a ball was held to celebrate the opening of the Maffra Mechanics Institute Hall (*Gippsland Times*, 26 Sep 1892:3). The building served as a location for flower shows, concerts, church services and social events (Baragwanath & James 2015).

In 2016, this hall is almost completely incorporated into the western end of the 1925 hall.

In 1904 an addition was built, comprising a supper room, kitchen and ladies’ dressing rooms. This reportedly ‘brought the hall to the first rank of country halls’ (Baragwanath & James 2015; *Gippsland Times*, 16 Nov 1925:3).

A photo dating between 1892 and 1922 (when the Great War Peace Memorial Hall was built) showed some of the facade and east elevation of the hall (behind street trees) (Figure H1). The pair of arched windows were evident, flanking the central entrance; a lamp was suspended over the entrance. A panelled door could be seen. The east elevation was face-brick with a sash window (with no building to the east) (MDHS).

#### *The 1922 Great War Peace Memorial Hall /RSL Rooms (now the Library)*

The Great War Peace Memorial Hall (and RSL) was built in 1922, adjoining the 1892 Mechanics Institute. Two foundation stones were placed either side of the entrance to the hall. The stone to the left of the entrance has the inscription: ‘Foundation Stone. This building was erected by the public of Maffra and District to commemorate peace after the Great War. This stone was laid by Mrs John Mills August 1922.’

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

The stone to the right of the entrance reads ‘Memorial Stone. To the memory of their comrades who laid down their lives in the Great War. This stone is dedicated by the Returned Soldiers of Maffra & District. “Their name shall live for evermore.” This stone was laid by J. W. McLachlan, M.L. A., August 1922.’ The stones ‘serve to remind [the community] of the Great War and the sacrifice; also to remind [the community] of the mind and spirit of the soldier who had fallen’ (*Gippsland Times*, 4 Sep 1922:3).

An article in September 1922 reported on the ‘impressive ceremony’ held at the Soldiers’ Memorial Hall for the laying of the two foundation stones. Mr Travis, President of the Mechanics Institute, opened the proceeding. At this date the building was complete and speeches were concluded inside the building, followed by a concert and dance (*Gippsland Times*, 4 Sep 1922:3). S. Ashton also gave a

speech at the ceremony, which may suggest that he was the architect of the building (*Gippsland Times*, 4 Sep 1922:3).

The brick building cost 2,000 pounds and comprised billiards rooms, a library and a soldiers' club room; all of the district's returned men and nurses were honorary life members. The portion dedicated to the fallen soldiers has been financed by returned men (*Gippsland Times*, 4 Sep 1922:3).

An architectural plan titled 'Additions to Mechanics Institute' appears to date to 1921. It showed the floorplan of the complex, comprising the 1886 mechanics institute, 1892 Mechanics Institute Hall, 1906 additions and intended 1922 World War I Memorial.

An early photo (c1923-4) showed the facades of the 1886 Mechanics Institute and 1922 World War I Hall soon after it was built, behind street trees (Figure H2). The photo was annotated 'Memorial Hall, Maffra'. The facades appeared as they do in 2015, except that an urn was evident at the juncture of the two facades (since removed). Also, the pair of columns was not yet installed at the entrance of the World War I Hall (since added). The Shire Honour Roll (held inside) states that the entrance pillars were dedicated by the Maffra Repatriation Committee as a memorial to those citizens of the Shire of Maffra who fell in the Great War 1914 – 1918 (MDHS).

The interior of the hall in 2015 (to the right of the entrance) retains the original timber ceiling with clerestory windows in the RSL room. The wall between the RSL room and original entrance hall was removed c1994. On the facade, the dates '1914' and '1919' remain either side of the entrance. In 2015, the building serves as the Maffra Library.

It is noted that this building is commonly referred to as the 'RSL Rooms'. Further investigation is required to determine whether it should be renamed from the current 'Great War Peace Memorial Hall and RSL room'.

#### ***Memorials held inside the Great War Peace Memorial Hall***

The three memorials held in the RSL room of the World War I Memorial Hall are part of an *opus sectile* ('segmented work') comprising three parts; a Shire Honour Roll and two smaller mosaic-style portraits. The memorials may have been made by the Melbourne Company Brooks, Robinson & Co, who also made the stained glass memorial windows of St John's Anglican Church, Maffra (MDHS).

The Maffra Shire Honour Roll commemorates those from the Shire who served and fell in World War I. The timber base forms part of the memorial. The dedication on the roll reads: 'This tablet and entrance pillars were dedicated by the Maffra Repatriation Committee as a memorial to those citizens of the Shire of Maffra who fell in the Great War 1914 – 1918.' However, the board omits casualties from Glenmaggie for an unknown reason and includes a number whose only connection was to serve in one of the three training platoons based at Maffra in the first half of 1916. (MDHS).

The two smaller memorials that form part of the *opus sectile* are mosaic-like portraits of local women. The first portrait is of Louie Riggall, which was erected by her family in 1935, when the Shire Council refused to include her on the Shire's Honour Roll, as they believe she did not fill the enlistment criteria, as a V.A.D. (Voluntary Aid Detachment). Louie was an artist before she 'joined the Voluntary Aid Detachments of the British Red Cross (Australian branch) and began her war service at Broadmeadows before travelling to Egypt in October 1915. After working in the 14 Australian General Hospital for nine months, she spent time in England before being placed in charge of the Red Cross store at 1 General Hospital Rouen, France, where her fluency in French was an invaluable asset. Lieutenant-Colonel Murdoch officially recorded the success of her work and she was mentioned in despatches. Her death was caused by a cerebral haemorrhage; she was buried at St. Sever Cemetery, Rouen' (Vic War Heritage Inventory). Louie Riggall was one of only three women from the Australian Red Cross to die while on overseas service in WWI. She was the only one from Victoria, and the only one to die in a war zone (the other two died in England) (MDHS). A memorial window was also installed at St John's Anglican Church, Maffra, in honour of her service.

The second portrait commemorates Sister Irene Singleton, and was erected by the community after World War II. Sister Singleton died as a prisoner of war on Banka Island in World War II (MDHS).

The honour roll and two mosaic portraits were originally located within the entrance hall of the Great War Peace Memorial Hall (since altered in design). The honour roll faced the entrance, located above a ticket booth that had timber panelling and a pair of opening leadlight casement windows. While the portraits hung high on the wall between the entrance and RSL room (this wall since removed). In 1994, the three memorials were relocated to their current positions; the timber panelling and leadlight windows of the ticket box were moved with the honour roll and remain in position below (MDHS).

### ***1925 Soldiers' Memorial Hall (Maffra Memorial Hall) (fronting Foster Street)***

In the 1920s, funds were raised for an even bigger hall. The new brick Soldiers' Hall was built in 1925 fronting Foster Street, and was designed by architect Stephen Percy Ashton. The Mechanics Institute Hall to the south-west was partially dismantled in order to make way for the new hall (*Gippsland Times*, 16 Nov 1925:3; Baragwanath & James 2015). The Soldiers' Hall was officially opened on 16 November 1925, opened by Hon. G. M. Davis (*Gippsland Times*, 16 Nov 1925:3). The main use of this hall, for over three decades, was as a movie theatre, with a number of tenants showing first silent, and then more modern movies.

An article reporting on the opening noted that the completed hall was spacious, measuring '80 feet in length, 50 feet wide and 22 feet in height' with large corridors on either side and a large foyer at each end. The ceiling of the main hall was panelled with Wunderlich steel and decoration of the proscenium was in the Tuscan order. There was a Tasmanian hardwood dado to a height of 6 ft (1.8m) around 'the whole of the internal walls'. Mechanical ventilation was installed, which included two large fans, and opal bowls were fitted to the electric lights in the hall. The 'roomy stage' looked over collapsible seats and a cinema box was built above the stage for picture shows (*Gippsland Times*, 16 Nov 1925:3).

In the 1960s, the brown brick building was built to the north of the hall, with an entrance that adjoined the brick Soldiers' Hall. This building was designed by local architect Stuart Ashton. The 1960s additions included a supper room and kitchen (Baragwanath & James 2015). Architectural drawings that appear to date to this period showed floorplans for the whole complex, titled 'Memorial Hall' (Health Department file via Mechanics' Institutes Victoria, 1965 and 1974) (Figures H3 & H4). The Mechanics Institute, Great War Peace Memorial Hall and Soldier's Memorial Hall, with its stage, formed a large complex. The drawings showed the rooms to the north and the alterations of openings, including to the hall between the Great War Peace Memorial Hall (RSL) and the Soldiers' Hall (details illegible).

In the 1990s, at least two building phases occurred. A plaque on the interior refers to one building phase, noting that the 'Maffra Library extensions and renovations' were officially opened by Councillor Patricia Phelan, Shire President, on 1 December 1994. This refers to the extension of the Library into the second, formerly vacant, side of the RSL rooms.

In 1996 the main hall, foyer and toilets were renovated, including the extension of the stage into the hall (Baragwanath & James 2015). Red brick additions, which are sympathetic in design to the hall, were built to the rear of the 1960s additions. Exterior treatment of the additions mimicked much earlier decorative brickwork.

The hall is used by community groups, schools and churches for social events, services, meetings and exams (Baragwanath & James 2015).

### **Ashtons of Maffra: builders and architects**

The Ashtons were a prominent Maffra family who worked as builders and architects in the nineteenth and twentieth centuries, on projects in Maffra and Gippsland. John W. Ashton (d.1903) was a builder, and his son was Stephen Percy Ashton became an architect (b.1882 d.1954), designing

many buildings in Maffra and the district. Stephen's nephew was architect J. Stuart Ashton, who had a son, Stephen, who is an architect currently practicing in Melbourne as the Director of ARM Architecture. Both St John's Anglican Church complex in Maffra, and the Maffra Memorial Hall complex (including the current library), were worked on by multiple generations of the Ashton family.

*Stephen P. Ashton, architect*

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

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

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

J. Stewart Ashton (1921 – 2007) was a nephew of Stephen Percy Ashton, and came to Maffra in 1955 to take over the practice of his late uncle. He was a specialist in hospital architecture, and his practice included most of Gippsland. His archive of plans is held by the Maffra and District Historical Society.



Figure H1. The Mechanics Institute pre-1922 (when the WW1 Hall was built to the right), now serves as an Art Space and part of the Library (MDHS, ID. P03239VMFF).



Figure H2. To the right is the Great War Peace Memorial Hall in 1923-4, soon after it was built. Note the polished granite columns had not yet been installed at the entrance at this date. To the left is the 1886 Mechanics Institute (MDHS, ID. P04278VMFF).

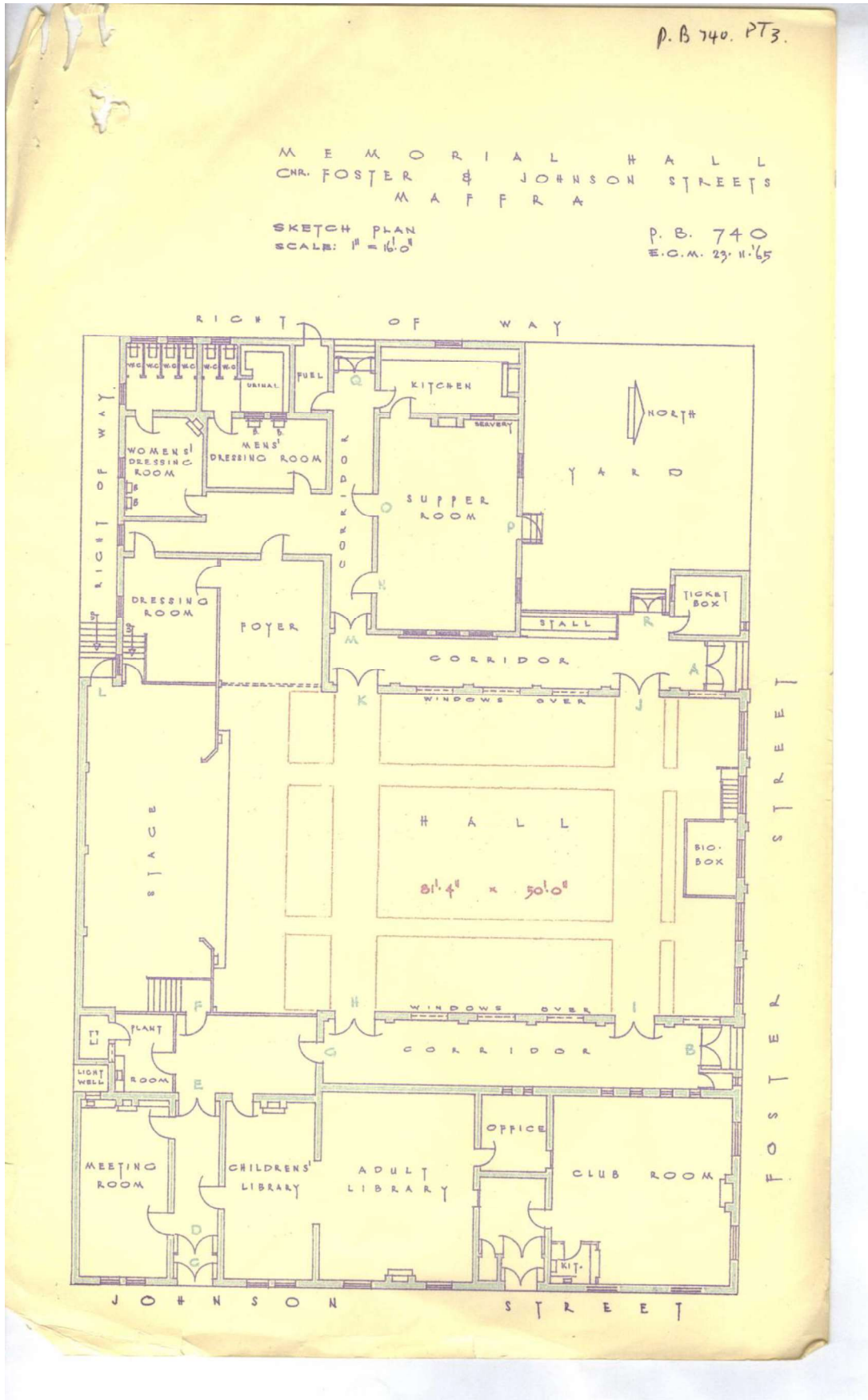


Figure H3. Drawings of 'Memorial Hall' complex (1965) showing alterations, and additions at

the north end (Health Department file via Mechanics' Institutes Victoria, 1965)

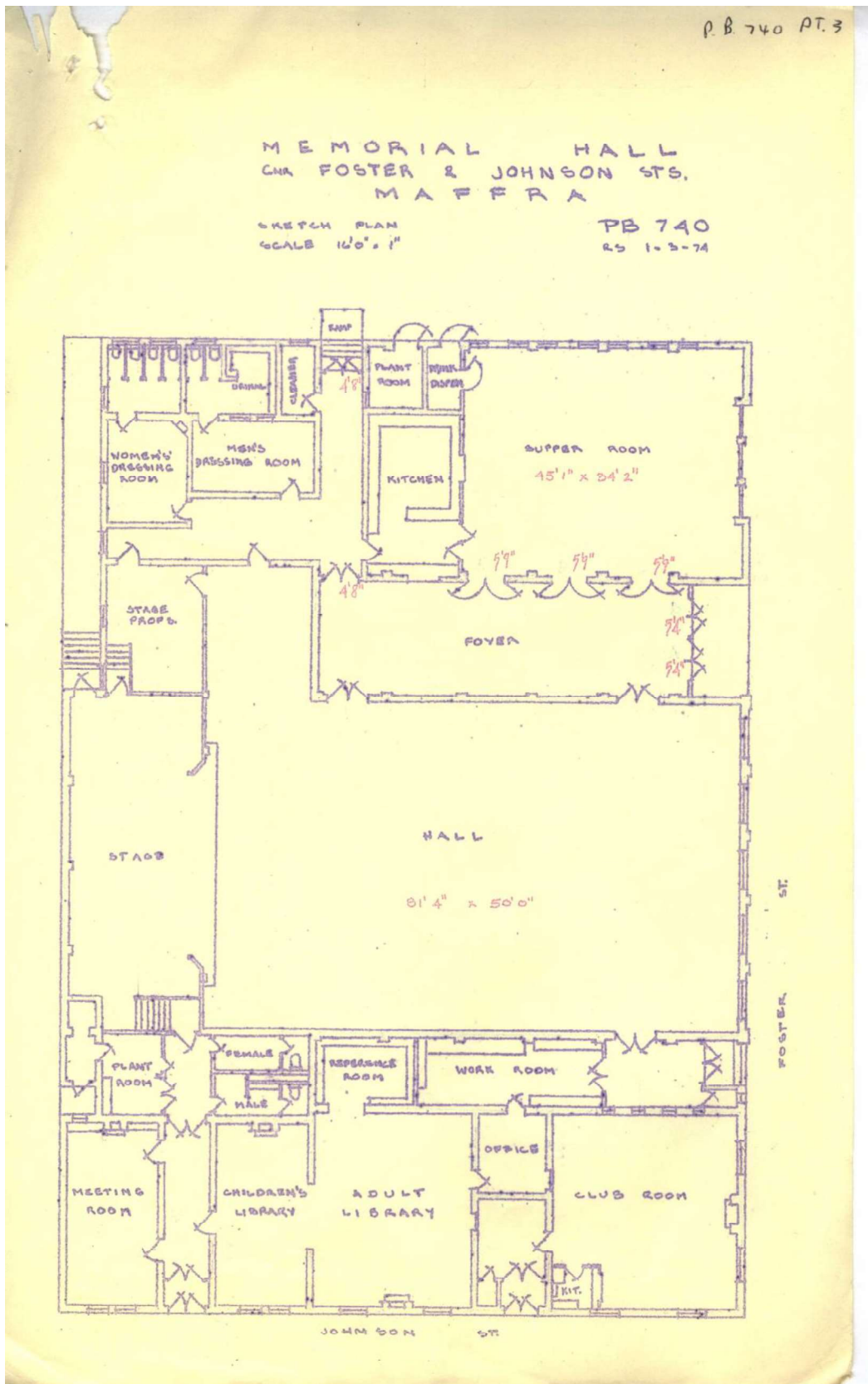


Figure H4. Drawing of 'Memorial Hall' complex (1974) (Health Department file via Mechanics'

**Institutes Victoria, 1974).**

## Sources

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

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

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

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Township of Maffra Plan

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Victorian War Heritage Inventory, Victorian Heritage Database entry for 'Stained Glass Window at Maffra St. John's Anglican Church' & 'St Johns Anglican Church Honour Roll (Maffra) (First World War)', <<http://vhd.heritagecouncil.vic.gov.au/>>, accessed 19 Jan 2016.

## Description

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

The memorial complex is made up of three main buildings. The Mechanics Institute Hall (1892) and World War I Soldiers' Memorial Hall (with RSL club rooms)(1922) front Johnson Street. The Soldiers Hall (or Maffra Memorial Hall; 1925) fronts Fosters Street (see aerial map). The memorial complex is located at the south end of Johnson Street, the main street of Maffra.

**Figure D1.** The Mechanics Institute (1886) is a brick building with a smooth-rendered (overpainted) facade with Classical details. The roof comprises two gabled roofs clad with corrugated iron and has been altered at the northern end to connect with the 1925 hall to the rear (see Aerial). The 1886 Mechanics Institute is a fine and highly intact example of a Federation era building with Classical details. The symmetrical facade is divided into three vertical bays by narrow engaged pilasters which sit on bases which form part of the plinth of the building. A shallow cornice extends horizontally across the width of the building, projecting forward as it passes over the pilasters, and above it is a parapet with simplified classical details topped with (missing) urns. Decorative rosettes are located on the cornice above each Corinthian capital. The openings are framed by semi-circular arched mouldings, with keystones with vermiculation. The central recessed entrance is flanked by two pairs of windows with one-over-one double-hung timber sash windows and rendered sills supported by simple brackets. A flat stringcourse runs across the wall at impost level, supporting the arches to the windows.

**Figure D2.** The 1922 Great War Peace Memorial Hall (with RSL club rooms) is wider in scale than the earlier mechanics institute hall to the left (north-west). The building has an interesting roof form, with a central hipped section (originally the entrance hall), flanked by two sections with a raised central portion that provides clerestory windows to the interior spaces (see aerial map). The symmetrical facade of this 1922 building continues the Classical motifs, but in a larger scale (they could be described as reflecting the Mannerist idiom). The most prominent aspects of the facade are the large projecting sections of entablature, two of which support a moulded arch (that either extends over the entrance or connects the pairs of windows). The building has a smooth render (overpainted) to the walls and a banded rustication that continues to the height of the parapet and wraps around the corner along the Foster St elevation.

The entrance of the Memorial Hall leads to the the World War I memorial, adjacent (see separate citation).

**Figure D3.** The Free Classical entablature and arch design is repeated in narrower proportions at the entrance. The entrance surround holds the foundation and memorial stones and pair of polished granite columns with Tuscan capitals, which support the entablature which bear the dates '1914' and '1919'. The entrance retains its original panelled and glazed door with bolection moulds, below an arched highlight (with multiple panes with a pressed pattern).

The windows to the left of the entrance are timber casement windows with highlights and rendered (overpainted) sills, while the two windows to the right of the entrance are four-paned casement windows with highlights with eight panes of patterned glass. Two windows of the same detail appear on the south-east elevation of the Great War Peace Memorial Hall. Overall, the 1922 Great War Peace Memorial Hall is in very good condition and retains a high level of integrity.

**Figure D4.** The RSL club room in the 1922 World War I Hall (the room to the right of the entrance) retains its clerestory windows, with this and the surrounding ceiling clad in original unpainted timber paneling with timber strapping.

**Figure D5.** The room to the left of the entrance retains its clerestory level windows, however, the ceiling is plastered. It is not known if this ceiling was originally like that of the RSL club room.

**Figure D6.** The 1922 Great War Peace Memorial Hall contains three memorials now held in the RSL club rooms (the room to the right of the entrance, with the timber ceiling); these memorials were originally located in the entrance hall and were relocated to their current positions in 1994. The memorial is in three parts and forms an *opus sectile* memorial, installed in the hall after World War I and II. The main component of the *opus sectile* memorial is the large mosaic Honour Roll, commemorating the soldiers of World War I. The Honour Roll is in a brass frame with mosaic-style details surrounding the list of names. Positioned below is timber panelling with a pair of leadlight casement windows which originally formed a ticket box in the entrance hall, facing the entrance doors, above which the honour roll was erected. The honour roll and timber panelling retain their original association in their new location (moved in 1994).

**Figure D7.** The two other memorials that complete the *opus sectile* are portraits of Louie Riggall (installed in 1935) and Sister Irene Singleton (installed after World War II), which were designed in the style of the World War I Honour Roll. These were originally located in the entrance hall and were relocated to their present position in 1994.

**Figure D8.** The 1925 Soldiers' Hall fronts Foster Street and is a large red-brick construction with a gable roof clad in corrugated iron and wide eaves. Large dormer vents are visible on both roof planes, along with other early air conditioning elements. The main elevation to Foster Street is broken up into panels by horizontal and vertical rows of corbelled bricks. Windows at the mid-level of the façade have been closed over, but retain their rendered sill and lintel. Windows (probably of the same style) appear on the side elevations and show multi-paned windows. Two squared-headed vents (with one

rendered lintel and sill) are located at the top of the gabled end. A small building connects the 1922 Hall and the larger 1925 Hall, with rendered coping to its parapet and a cantilevered hipped-roof porch, clad with corrugated iron. The soffit of the porch is lined with pressed metal. Below this is a small opening that served as a ticket booth, and in the recessed entrance are a pair of timber ledged doors below a highlight.

A large brown brick addition was constructed to the north of the 1925 Soldiers' Hall in the 1960s, which now serves as the entrance to the hall. A modern concrete ramp runs in front of the 1925 hall, to enter the 1960s entrance. A long modern sign runs across the middle of the facade of the hall to the 1960s section.

**Figure D9.** The 1925 Soldiers' Hall appears to have extended to the north with a transverse gabled-roof section, with a pair of vents to the top of the gable end (like the façade). The side elevation of this section has decorative corbelling to the wall.

To the north of the 1925 Soldiers' Hall and 1960s brown brick addition, are modern red brick extensions, which are sympathetic in design to the 1925 hall (mimicking the decorative corbelling), that date to the late 1990s. A ramp extends from a door at the rear of the 1925 hall to the northern boundary.



**Figure D1.** The facade of the Mechanics Institute (1886) with its smooth-rendered (overpainted) facade with Classical details and semi-circular arched openings.



Figure D2. The 1922 Great War Peace Memorial Hall (and RSL) with its large Classical motifs and banded rustication.



Figure D3. The elaborate entrance with the foundation and memorial stones and pair of polished granite columns with Tuscan capitals, which support the entablature which bear the dates '1914' and '1919'.



**Figure D4.** The unpainted timber paneling of the ceiling and clerestory windows of the RSL club room in the 1922 Great War Peace Memorial Hall.



**Figure D5.** The clerestory windows of the room to the left of the entrance, in the 1922 World War I Hall.



Figure D6. The World War I Shire honour roll, that forms one part of the *opus sectile* memorial held in the RSL club rooms of the 1922 Great War Peace Memorial Hall. Positioned below is timber panelling with a pair of leadlight casement windows, which originally formed a ticket box in the entrance hall, facing the entrance doors, above which the honour roll was erected.



Figure D7. The two memorial portraits that forms the second and third parts of the *opus sectile*

memorial, now held in the RSL club rooms of the 1922 Great War Peace Memorial Hall.



Figure D8. The 1925 Soldiers' Hall fronting Foster Street. The inter war stripped classical style building is a substantial red-brick construction with the gabled-end and façade broken up into panels by horizontal and vertical rows of corbelled bricks



Figure D9. The transverse gable section of the 1925 hall, followed by the sympathetically designed additions dating to the 1990s.

### Sources

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

## Comparative analysis

The complex of halls and memorials at Maffra, was the largest in the Maffra Shire, and it remains the largest in the towns (outside the Sale), in Wellington Shire. The 1886 Federation Free Classical design of the Mechanics Institute is a typical example of a well proportioned and detailed design. The 1922 Great War Peace Memorial Hall however, is unique in the Shire, with its inter war Free Classical design especially with the Mannerist overtones. The plain Inter War Stripped Classical Design of the 1925 hall made up for a lack of decoration, by the generous size of the hall and associated facilities. The 1990s extensions at the rear of the complex of buildings are the most sympathetically designed extensions, compared with those on the other historic halls in the Shire.

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

The 1890 Stratford mechanics institute is still popularly called 'the mechanics', and continues to function as the town's hall. It is large, with a very impressive and intact interior design. The original classical design was a very fine accomplishment by the architect Edgar Jerome Henderson (1861-1928), however, it was covered up with a 1950s addition which included a flat roofed cream brick toilet block entrance, although, those works were removed in the 2004 refurbishment works, and some restoration was also done at that time, which has revealed most of the original design.

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

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

## Management Guidelines

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

1. **Setting** (views, fencing, landscaping, paths, trees, streetscape)
  - 1.1. Retain clear views of the front section along Johnson Street and the side elevations along Foster Street.
  - 1.2. Ensure signs and services such as power poles, bus shelters, do not impact on the important views.
  - 1.3. Paving
    - 1.3.1. For Victorian and Federation era historic buildings, the most appropriate paving is pressed granitic sand, however, if hard paving is preferred, asphalt is the most appropriate. Concrete is not recommended but if required should have a surface of sand-coloured and size, exposed aggregate.
2. **Additions and New Structures**
  - 2.1. New structures should be restricted to the rear of the property and be sympathetic in style and materials. The red brick 1990s extension at the rear sets a good example of new work which is sympathetic to the red brick 1925 hall visually connected to it, compared with the 1970s extension which is contrasting in style and materials and not appropriate. See map below.
  - 2.2. If an extension is to have a concrete slab floor, ensure it will not reduce the air flow under the historic masonry buildings.
  - 2.3. Avoid concrete paths against the solid masonry walls.
    - 2.3.1. Install them 500mm away from the walls and 250mm lower than the ground level inside the building. Fill the gap between the path and the wall with very coarse gravel to allow moisture to evaporate from the base of the wall.
    - 2.3.2. Where there is a footpath, as is the case along the two street boundaries, ensure the subfloor vents are not blocked and keep the path well below the damp proof course.
3. **Accessibility**
  - 3.1. Ramps
    - 3.1.1. There is good accessibility to the library (1922 building).
  - 3.2. The metal hand rails, installed at the front steps of the 1886 building are functional and minimalist and they have a minor visual impact on the architecture and therefore they are a suitable design for an accessible addition.
4. **Reconstruction and Restoration** (If an opportunity arises, consider restoring and reconstructing)
  - 4.1. Do not paint unpainted render or brickwork, as that was the original design of all the buildings, and it is cheaper, as there are no ongoing repainting costs. If necessary, use a professional industrial cleaner to clean the facades, but never allow sand, water or soda blasting. If repainting is preferred, use the existing colour.
  - 4.2. Roofing, spouting and down pipes
    - 4.2.1. Classical buildings were never designed with coloured roofs, they were either slate or unpainted galvanised corrugated iron.

- 4.2.2. Use galvanised corrugated iron roofing, spouting, down pipes and rain heads.
- 4.2.3. Not Zincalume or Colorbond.
5. Brick and rendered Walls.
- 5.1. Mortar: Match the lime mortar, do not use cement mortar. Traditional mortar mixes were commonly 1:3, lime:sand.
6. Render/Hard plaster work
- 6.1.1. None of the rendered walls and decorations was painted or intended to be painted. see Figures H1-5. They were a light coloured unpainted render. It is strongly recommended that the paint be removed chemically (never sand, water or soda blast the building as this will permanently damage the bricks, mortar and render and never seal the bricks or render as that will create perpetual damp problems). Removal of the paint will not only restore the elegance of the architecture, but it will remove the ongoing costs of repainting it every 10 or so years. However, if it is decided to repaint the render, it should be in the existing colour.
- 7. Care and Maintenance to mitigate issues such as damp, neglect, vandalism and other problems**
- 7.1. Key References
- 7.1.1. Obtain a copy of "Salt Attack and Rising Damp" by David Young (2008), which is a free booklet available for download from Heritage Victoria website. It is in plain English, well illustrated and has very important instructions and should be used by tradesmen and Council maintenance staff.
- 7.1.2. Further assistance is available from the Shire's heritage advisor.
- 7.2. Roofing, spouting and down pipes
- 7.2.1. Galvanised corrugated iron roofing, spouting, down pipes and rain heads.
- 7.2.2. Not Zincalume or Colorbond.
- 7.2.3. Ogee profile spouting, and round diameter down pipes.
- 8. Water Damage**
- 8.1. Never use modern products on these historic brick and rendered facades as they will cause expensive damage. Use lime mortar to match existing.
- 8.2. Do NOT SEAL the bricks and render with modern sealants. Allow the structure to evaporate water from the surface and to expel water that may enter from cracks, corrosion, etc.
- 8.3. On the Foster Street entry, between the 1922 rendered façade and the 1925 red brick hall, the brickwork on both sides of the steps is eroding, and the lime mortar is falling out. This is probably due to the footpath sinking lower at that point and water pooling and seeping down into the brick footings. The rising damp from this will cause the lime mortar to fall out. The mortar is not the problem (it is in excellent condition on 95% of the building, rather the mortar is the 'canary in the mine' it is warning of a damp and drainage issue that needs to be fixed. After the drainage has been fixed, allow the brickwork to dry out (may take months) and then repaint with lime mortar, not cement mortar.
- 9. Damp**
- 9.1. Signs of damp in the walls, include: lime mortar falling out of the joints, patches with grey cement mortar, or the timber floor is failing, it is imperative that the drainage is fixed first. This may involve the lowering of the ground outside so that it is lower than the ground inside under the floor, installation of agricultural drains, running the downpipes into drainage inspection pits instead of straight into the ground. The reason for the pits is that a blocked drain will not be noticed until so much water has seeped in and around the base of the building and damage commenced (which may take weeks or months to be visible), whereas, the pit will immediately fill with water and the problem can be fixed before the

- floor rots or the mortar falls out, the bricks start to crumble, and the building smells musty.
- 9.2. Refer to the manual by David Young, listed below for a full explanation of the problem and how to fix it. Water falling or seeping from damaged spouting and down pipes also causes severe and expensive damage to the brick walls.
  - 9.3. Ensure good subfloor ventilation is maintained at all times to reduce the habitat for termites and rot of the subfloor structure. Subfloor ventilation is critical with solid masonry buildings. Check that sub floor vents are not blocked and introduce additional ones if necessary. Ensure the exterior ground level is 250mm or more, lower than the ground level inside the building. Good subfloor ventilation works for free, and is therefore very cost effective. Do not rely on fans being inserted under the floor as these are difficult to monitor, they will breakdown as they get clogged with dust, etc, and there are ongoing costs for servicing and electricity.
  - 9.4. Never install a concrete floor inside a solid masonry building as it will, after a year or so, cause long term chronic damp problems in the walls. Do not install a new damp proof course (DPC) until the drainage has been fixed, even an expensive DPC may not work unless the ground has been lowered appropriately.
  - 9.5. Never seal solid masonry buildings, they **must be able to evaporate water** which enters from leaking roofs, pipes, pooling of water, storms, etc. Use appropriate cleaning materials, agents and methods, as recommended by the Shire's heritage advisor. The biggest risk to solid masonry buildings is permanent damage by the use of cleaning materials, agents and methods. Sand and water blasting removes the skilled decorative works of craftsmen as well as the fired surface on bricks and the lime mortar from between the bricks. It is irreversible and reduces the life of the building due to the severe damp that the damage encourages.
  - 9.6. Never use cement mortar, always match the original lime mortar. Cement is stronger than the bricks and therefore the bricks will eventually crumble, leaving the cement mortar intact! Lime mortar lasts hundreds of years. When it starts to powder it is the 'canary in the mine', alerting you to a damp problem – fix the source of the damp problem and then repoint with lime mortar.
  - 9.7. Remove any dark grey patches to the mortar joints. This is cement mortar which will damage the bricks and longevity of the walls. Repoint those joints with lime mortar. The mortar is not the problem it is the messenger.
10. Signage (including new signage and locations and scale of adjacent advertising signage).
    - 10.1. Ensure all signage is designed to fit around the significant architectural design features, not over them.

## 11. Services

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

## 12. RSL memorial room and mosaics

- 12.1. Never paint the unpainted timber work in the room.
- 12.2. The mosaic memorials should not be cleaned with modern products as they can seriously and irreparably damage them.
- 12.3. Refer to the fact sheets below or contact a professional conservator for advice or the Shire's heritage advisor.

NOTE: New development should be restricted to the blue shaded area below.



#### KEY

- Recommended for Heritage Overlay
- Title boundary

#### Memorial Hall complex and memorials 150-158 Johnson St, Maffra

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

## Resources

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

Wellington Shire Heritage Advisor

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

- Finding-the-right-conservator-tradespeople-and-materials
- General-Principles
- Honour-rolls ( wooden)
- Medals-and-medallions
- Paper-and-books
- Photographs
- Useful-resources-and-contacts.