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|---|---|
| **Locality:** | **MAFFRA** |
| **Place address:** | **7 PEARSON STREET** |
| **Citation date** | 2016 |
| **Place type (when built):** | Church |
| **Recommended heritage protection:** | Local government level<br>Local Planning Scheme: Yes<br>Vic Heritage Register: No<br>Heritage Inventory (Archaeological): No |
| **Place name:** | **St Andrew's Uniting Church** |

| | |
|---|---|
| Architectural Style: | Federation Romanesque |
| Designer / Architect: | H. W. & F. B. Tompkins |
| Construction Date: | 1904, 1922 |

# 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 Andrew's Uniting Church at 7 Pearson Street, Maffra, is significant. The form, materials and detailing as constructed in 1904 and 1922 are significant. The mild-steel gates, dedicated in 1950, on the east boundary are significant. The interior of the tower and nave are also significant.

Later outbuilding, and alterations and additions to the building are not significant, including the post-1970s brick additions to the façade and rear elevation. The c1960s cream-brick hall and modern brick residence are not significant.

## *How is it significant?*

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

## *Why is it significant?*

St Andrew's Uniting Church is **historically and socially 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 and social centre for the surrounding pastoral districts. The current 7-9 Pearson Street was reserved for use by the Presbyterian Church in 1865 and the first timber church was erected, which held its first service in 1866. The existing brick church was built in 1904 as a Presbyterian Church, to the design of prominent commercial architects H. W. & F. B. Tompkins. The dominant bell tower to the facade was built in 1922. Gates were erected on the east boundary of the property in memory of Alice Helen Fixter, dedicated on 30 July 1950. Post-1970s, the original entrance porch was removed and replaced with an unsympathetic entrance porch and foyer, with concrete ramp and steps and balustrades. A similar addition was constructed to the rear of the church, which enveloped the 1904 bay window on this elevation. The church is significant for having served the local community for over 110 years, since its construction in 1904. The church is also significant for its association with prominent commercial architects H.W. & F. B. Tompkins, who were based in Melbourne and designed only a small number of churches in Victoria. (Criteria A, G & H)

St Andrew's Uniting Church **is aesthetically significant at a local level** for its architectural detail reflecting the Federation Romanesque style, as preferred by the designers, architects H. W. & F. B. Tompkins. Notable elements are the large areas of tuckpointed red face-brick with contrasting sandstone-coloured decorative banding, the tuck pointed brick plinths with decorative sub floor vents, large gabled-roof clad with slate, round vents near the ridge, terracotta ridge decoration, rendered parapeted gables with floral crockets at the peaks, and elaborate stone corbels at the intersection with the eaves. The 1922 bell tower (probably part of the original design of the 1904 church but built later), is a dominant and sympathetic element of the church, extending three-storeys tall and imitating the architectural detail of the 1904 nave. The bell tower retains the pyramidal roof with wide eaves, clad in slate, a typical feature of the Romanesque style. The 1904 facade is elaborate and highly decorative, with rendered decoration (with a curvilinear pattern) at the peak of the gabled-end, above an ogee-shaped window with lights of coloured light. Flanking the window are engaged piers with alternating bands of face-brick and decorative render, with lantern-like elements at the top. The side elevations are broken into four bays by buttresses with rendered coping, each with a corbel table composed of plain and dog tooth brickwork, and decorative wall vents. Each bay holds a pair of tall, narrow round-arched windows with (pictorial or geometric) leadlight. The (half-exposed) bay window off the rear elevation is significant. The interior space and historic finishes of

the nave are imbued with the rituals and aesthetics associated with worship, marriages, christenings and funerals. The 1904 church and 1922 bell tower are in excellent condition and retain an excellent degree of integrity, but, as a result of the unsympathetic post-1970s additions, overall the church has a medium level of integrity. (Criterion E)

## Statutory Recommendations

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

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|---|---|
| **External Paint Controls** | Yes |
| **Internal Alteration Controls** | Yes, nave and tower |
| **Tree Controls** | No |
| **Outbuildings or fences which are not exempt under Clause 43.01-3** | Yes, 1950 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

**St Andrew's Uniting Church**
**7 Pearson 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 Goublurn (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):

9. Developing Cultural Institutions and Way of Life

- 9.1 Religion

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

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

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

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

## Place history

The current 7-9 Pearson Street was reserved for use by the Presbyterian Church in 1865 (Township Plan). A timber church was first erected on the site, and the first service held in 21 February 1866 (since removed) (Pearce 1991:25).

Architects H. W. & F. B. Tompkins of 412 Collins Street, Melbourne, accepted tenders for the erection of the brick Presbyterian Church in Maffra in February 1904 (BE&M). The existing brick church was built in 1904. The foundation stone reads 'Presbyterian Church. This stone was laid by Mrs A. Morrison, 30th March 1904.' It notes that the architect was H.W. & F. B. Tompkins and the builder was W. Sinclair. W. Sinclair of Carlton completed the construction of the church for approximately 900 pounds. Alex Morrison, who laid the foundation stone, had been a member of the congregation from 1866 (Pearce 1991:25).

An early photo of the church (Figure H1), dating pre-1922 when the bell tower was erected, showed the church from the south. The original entrance porch was evident (removed post-1970s), with its round arched entrance below an elaborate parapet with coping (MDHS). Above this was the large window with an ogee arch. The south elevation appeared as it does in 2015, with a vestry at the south end (with an entrance that has since been bricked up). The slate roof and terracotta decoration to the ridge was evident. An elaborate timber picket fence ran long the front boundary (since replaced). Part of a small timber building was evident to the south of the church. This was the original timber church.

The original timber church served as a Sunday School Hall after the brick church was constructed in 1904, before it was later sold and relocated (Context 2005).

In 1922, the bell tower to the facade of the church was erected. A foundation stone at the base of the tower reads 'this Tower and Bell has been erected in the memory of the late Samuel Lees by his wife Jane Lees, who laid this stone on Sep. 23 1922'.

A photo dating post-1922 (Figure H2) showed the tower to the north of the facade, adjacent to the original entrance porch (MDHS). The tower (viewed from the south) appeared as it does in 2015. The design of the tower was sympathetic in design to the original 1904 entrance porch. The timber picket fence remained at this date, with a gate leading to the entrance of the church. A photo dating to 1932 (Figure H3) showed the church from the north (the south elevation appeared as it did in the post-1922 photo). The photo showed the original timber church to the south of the brick church (Pearce 1991:25).

In 2015, a low brick fence runs along the north, east and south boundaries, enclosing the church, c1960s hall and a modern residence to the south (which probably serves the church). A plaque near the entrance gates of the church states that the gates were erected in memory of Alice Helen Fixter, dedicated on 30 July 1950. A large cream-brick hall was built to the north of the church c1960s. Since 1977, the church has served as St Andrew's Uniting Church (Pearce 1991:25).

A photo dating to the 1970s (Figure H4) showed the south elevation of the church (MDHS). The original entrance porch and bell tower were evident on the facade. The rear of the church had a small bay window (the roofline of which is still evident in 2015 above the later addition) and small vestry projecting to the west (remains as part of a later extension). Behind the church the c1960s hall was evident. The brick fence was visible along the eastern boundary.

A brick entrance porch and foyer were later added to the facade of the church, with a concrete entrance ramp and stairs. To the rear (west) of the church, a modern single-storey brick addition with a flat roofline was later constructed, which appears to incorporate the early chancel section of the church which projects off the west elevation. An entrance on the south elevation was bricked up at a later date.

**H.W. & F. B. Tompkins, architects**

The following is extracted from Janet Beeston's biography for 'H.W. & F.B. Tompkins' (2012:707-8):

Henry (Harry) William (1865-1959) and Frank Beauchamp (c1867-1952) Tompkins were born in England and educated in South Africa and in 1886 the family migrated to Australia. Harry became an assistant architect to Richard Speight Junior and Frank worked with a number of architects including Evander McIver and Nahum Barnet. By the mid-1890s Harry had entered a partnership, forming

Speight & Tompkins, based in Melbourne. In 1896 he left the partnership to take a position in the Western Australia Public Works Department, but was retrenched in 1898 and returned to Melbourne.

The firm H.W. & F. B. Tompkins was established in 1898 when the brothers won a design competition for the Commercial Travellers Association Clubhouse at 190 Flinders Street, Melbourne. The competition win established the firm and by the early 20th century, H.W. & F.B. Tompkins was a leading commercial firm. Their commercial work up to WW2 reflects thee influences popular at the time: the Romanesque, the Baroque Revival and later the Moderne or interwar functionalist style of the 1930s.

The firm is known to have designed a small number of churches, including St Andrew's Uniting Church in Maffra (1904), which is almost identical to St Andrews Uniting Church, Sunbury, which they designed the same year (which retains the original entrance porch but never had a tower). They also designed the Uniting Church, Power Street, Hawthorn (1910) and later, St John's Uniting Church, Moonee Ponds (1927). In regional Victoria, the firm is known to have designed Sweetnam's Maffra Hotel in Maffra (1900).

Both architects travelled Europe and the United States studying the latest trends in design and construction technology. They were the first architects in Melbourne to implement modern methods of steel frame construction and reinforced concrete in the Centre Way, Collins Street (1911), the new Commercial Traveller's Association Clubhouse, and Commerce House at 318-324 Flinders Street (1912). In 1913, the firm's association with Sydney Myer commenced with a warehouse building in Bourke Street which was the first of many commissions from Myer.

Harry Tompkins, the public face of the firm, was a prominent member of the RVIA; holding the positions of council member, vice-president and president between 1905 and 1916. He was also president of the Federal Council of the AIA in 1918-1919 and mayor of Kew, where he lived, in 1918-1919. The firm is one of the longest surviving in Victoria. In the 1950s it became Tompkins & Shaw, when P.M. Shaw entered the partnership, then Tompkins, Shaw & Evans, with Stan Evans. In 2003 the firm was acquired by Michael Davis Associates, forming TompkinsMDA Group.

**Figure H1. An early photo (pre-1922 when the bell tower was built) shows the original entrance porch and facade window, and the original timber picket fence. The timber church is to the left of the photo (MDHS, ID. P03316VMFF).**


**Figure H2. A photo (dating between post-1922 and c1941) after the construction of the tower. The tower was sympathetic in design to the original entrance porch and church (MDHS, ID. P03315VMFF).**

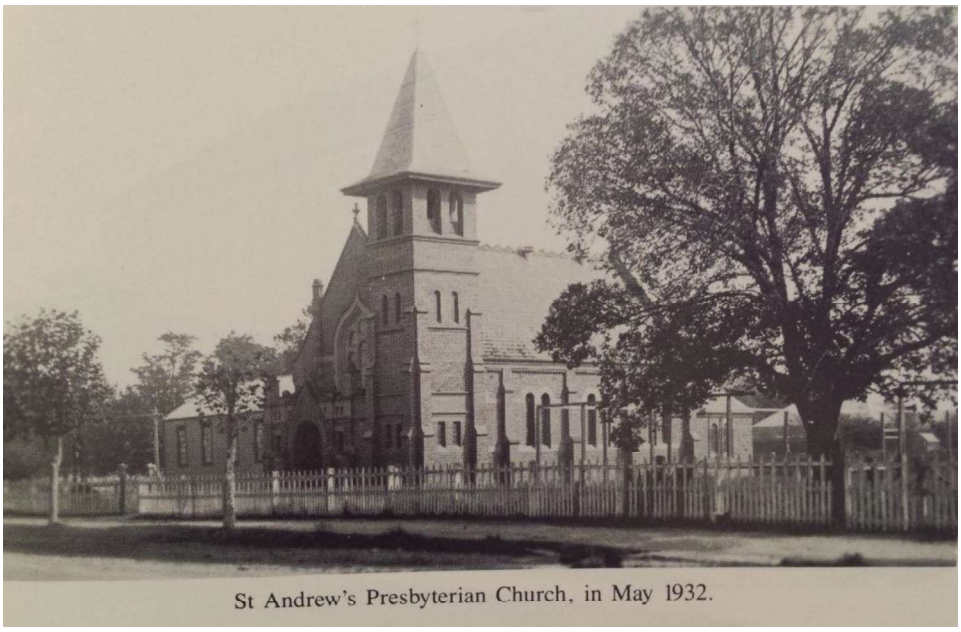


**Figure H3. The church in May 1932, viewed from the south. The first weatherboard church remains in the background and the picturesque timber fence is intact (Pearce 1991:25).**

**Figure H4. A photo dating to the 1970s that shows the south elevation of the church. The rear of the church had a small bay window (the roofline of which is still evident in 2015 above the later addition) and small vestry projecting to the west (remains as part of a later extension). The picket fence has been replaced with the brick one (MDHS, ID. P04962VMFF 1970s).**

## *Sources*

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*Building Engineering and Mining Journal* (BE&M), 2 February 1904, supplement. As cited in Miles Lewis' Australian Architectural Index, record no. 9827, < https://aai.app.unimelb.edu.au/>, accessed 11 Jan 2016.

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Pearce, Florence (1991), *The Street Where You Live, Historic Buildings of Maffra*, Boisdale [Vic.].

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Township of Maffra Plan

# Description

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

St Andrew's Uniting Church was built in 1904 and was designed to reflect the Federation Romanesque architectural style, by architects H. W. & F. B. Tompkins. The church is located on the north-east side of Pearson Street, north of the main commercial street of Maffra. The church is set back from the street, at the centre of the wide property. The property includes a c1960s brick hall to the north and a modern brick house to the south. The 1904 church and 1922 bell tower are in very good condition and retain an excellent degree of integrity, but, as a result of the unsympathetic post-1970s additions, overall the church has a medium level of integrity.

To the north of the church is a large cream-brick hall which dates to c1960s. To the south of the church is a large modern brick residence, associated with the church. These buildings are not significant.

**Figure D1.** The large red brick church (1904) features a dominant tall bell tower (built in 1922) at the right of the façade, with a tall pyramidal roof. The gabled-roof of the nave is clad with slate, with round vents near the ridge, terracotta ridge decoration, and rendered parapeted gables with floral crockets at the peaks. The walls sit on a brick plinth and are constructed of tuck pointed brick, with decorative sandstone-coloured render to the window sills and lintels, which continues horizontally across the side elevations. Some of the render to the church and tower retains remnants of a sandstone-coloured application. See Figure D7 for cracking in the rendered coping of the rear gabled-end. The c1970s entry structure, 1970s roof at the rear and the white down pipe detract from the beauty of this high quality 1904 and 1922 church building.

The bell tower attached to the right side of the façade, is a three-storey structure with openings at each level, which have bands of decorative render to the lintels and sills. The openings at the top level reveal the bell within, underneath the tall, pyramidal roof and its wide eaves, clad in slate. Buttresses support the corners of the structure to the height of the second storey.

**Figure D2.** The 1904 facade is elaborate and highly decorative, with rendered decoration (with a curvilinear pattern) at the peak of the gabled-end, which extends down to form a label moulding above the large elegant ogee-shaped window below. This window contains three small round windows above three tall round-headed windows, all with leadlight. Flanking the window are engaged piers with alternating bands of face-brick and decorative render, with lantern-like elements at the top, and rendered supports attached to the bottom portion, which sat on top to the walls of the original porch (since removed). The c1970s style roof, commonly used for shop verandahs, cuts intrusively across the original architectural design.

**Figure D3.** The original entrance porch was removed and replaced with a modern flat-roofed brick entrance porch and foyer, post-1970s, but most of the original tower base is intact. A concrete ramp and stairs lead to the entrance, with a metal balustrade.

**Figure D4.** The side elevations are broken into four bays by buttresses with rendered coping. Each bay holds a pair of tall, narrow round-arched windows with (pictorial or geometric) leadlight. A corbel table consisting of row of decorative bricks (that project diagonally) project from below the cornice.

**Figure D5.** The rear (north-west) elevation of the church has small openings to the gabled-end, to provide ventilation to the roof space. Below is part of the roofline of the 1904 bay window, clad with slate (it is not known how much of this structure remains within the modern addition). A flat-roofed modern (post-1970s) brick structure has been added to the north-west elevation. Projecting off the south-west (side) elevation is a small vestry, with the same architectural detail as the 1904 nave.

**Figure D6.** A red brick fence, with mild-steel gates lines the north, east and south boundaries of the property. A plaque on the church gates states that the gates were dedicated in 1950.

**Figure D1. The north-east elevation. The large red brick church (1904) features a dominant tall bell tower (built in 1922) at the right of the façade, with a tall pyramidal roof. The gabled-roof of the nave is clad with slate, with round vents near the ridge, terracotta ridge decoration, and rendered parapeted gables.**

**Figure D2. The 1904 facade is elaborate and highly decorative, with rendered decoration (with a curvilinear pattern) at the peak of the gabled-end, which extends down to form a label moulding above the large elegant ogee-shaped window below. The c1970s style roof, commonly used for**

**shop verandahs, cuts intrusively across the original architectural design.**

**Figure D3. The original entrance porch was removed and replaced with a modern flat-roofed brick entrance porch and foyer, post-1970s. A modern concrete ramp and stairs lead to the entrance with a metal balustrade.**

**Figure D4. The side elevations are broken into four bays by buttresses with rendered coping. Each bay holds a pair of tall, narrow round-arched windows with (pictorial or geometric) leadlight. Pictured is the south-west elevation, with the vestry to the rear.**

**Figure D5. The rear (north-west) elevation of the church showing part of the roofline of the 1904 bay window, concealed (or removed) by the post-1970s flat-roofed addition. Projecting off the south-west (side) elevation is a small vestry, with the same architectural detail as the 1904 nave.**

**Figure D6. A red brick fence, with mild-steel gates lines the north, east and south boundaries of the property. The plaque on the right pier of the church entrance gates states that these gates were dedicated in 1950.**

**Figure D7. A detail of the cracking of the parapet coping in the rear gable-end.**

### *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 Andrew's Uniting Church, Maffra – 1904 Federation Romanesque brick church with a dominant brick tower with a candle-snuff roof built in 1922. Unsympathetic brick additions, including a porch, was built added post-1970s, which reduces the integrity.

Comparable places:

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

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. While a different architectural style, the churches are comparable in size and form.

# 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 is in very good condition, and apart from the c1970s alterations at the front and back, has retained the original and very impressive architectural design. Removal of the c1970s structures, and reconstruction of the damaged front and rear sections is desirable but not a requirement. The main areas of repair required are around the very base of the building, where damage is occurring to the brickwork due to damp and (recent) poor drainage works, as well as cracking in the rear gable-end at the end of the parapet coping (Figure D7). More details are provided below.

1. **Setting** (views, fencing, landscaping, paths, trees, streetscape)
   - 1.1. Retain clear views of the front section and side elevations from along Pearson 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 for the style.
     - 1.4.2. Ensure the 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 Main Street, should be parallel and perpendicular to the existing building, no higher than the existing building, similar proportions, height, wall colours, steep gable roofs, rectangular windows with a vertical axis, but parts not visible in those views could be of any design, colours and materials.
   - 2.3. Where possible, make changes that are easily reversible. E.g. The current needs might mean that a doorway in a brick wall is not used, or located where an extension is desired. Rather than bricking up the doorway, frame it up with timber and sheet it over with plaster, weatherboards, etc.
   - 2.4. To avoid damage to the brick walls, signs should be attached in such a way that they do not damage the brickwork. Preferably fix them into the mortar rather than the bricks.
   - 2.5. If an extension is to have a concrete slab floor, ensure it will not reduce the air flow under the

historic brick building.

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

2.7. New garden beds

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

**3. Accessibility**

3.1. 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 walls.

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

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

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

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

4. **Reconstruction and Restoration**

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

4.1. Demolish the non-significant c1970s front porch and remove the c1970s non-significant alterations at the rear. Reconstruct the original design. The identical 1904 church in Sunbury could be used to develop the drawings if the original drawings cannot be found.

4.2. If full demolition is not possible, removal of the parapets made of poor quality roof decking (often used on shop verandahs) and replace with a visually thinner and therefore less conspicuous roof style.

4.3. Roofing, spouting and down pipes

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

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

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

**5. Brick/Stone Walls**

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

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

**6. Care and Maintenance**

6.1. Key References

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

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

6.2. General works

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

6.3. Roofing, spouting and down pipes

6.3.1. Paint the white plastic downpipes a colour to match the brick walls, so that they do not visually detract from the fine and expensive architecture of this historic building.

6.3.2. Use galvanised spouting, down pipes and rain heads for all replacements.

6.3.3. Do not use Zincalume or Colorbond or plastic.

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

**7. Water Damage and Damp**

7.1. Signs of damp in the base of the walls include: lime mortar falling out of the joints, white (salt) powder or crystals on the brickwork, moss growing in the mortar, patches with grey cement mortar, or the timber floor failing.

7.2. The causes of damp are, in most cases, and in this church, 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. The ground level is too high around most of this church. This can be seen where the sub floor vents are level with the ground, and level with the damp proof course.

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

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

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

7.6. 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.

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

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

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

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

7.11. 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.

1.1. Subfloor ventilation is critical. Check that sub floor vents are not blocked. 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.

1.2. 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.

**2. Paint Colours**

2.1. Do not paint any of the brickwork or any of the render on this church.

2.2. Painting is not permitted in this case as it changes the architecture, covers the expensive and rare finish of tuck pointing, it seals the bricks, creates damp in the walls, and create an ongoing cost of repainting it every 10 or so years.

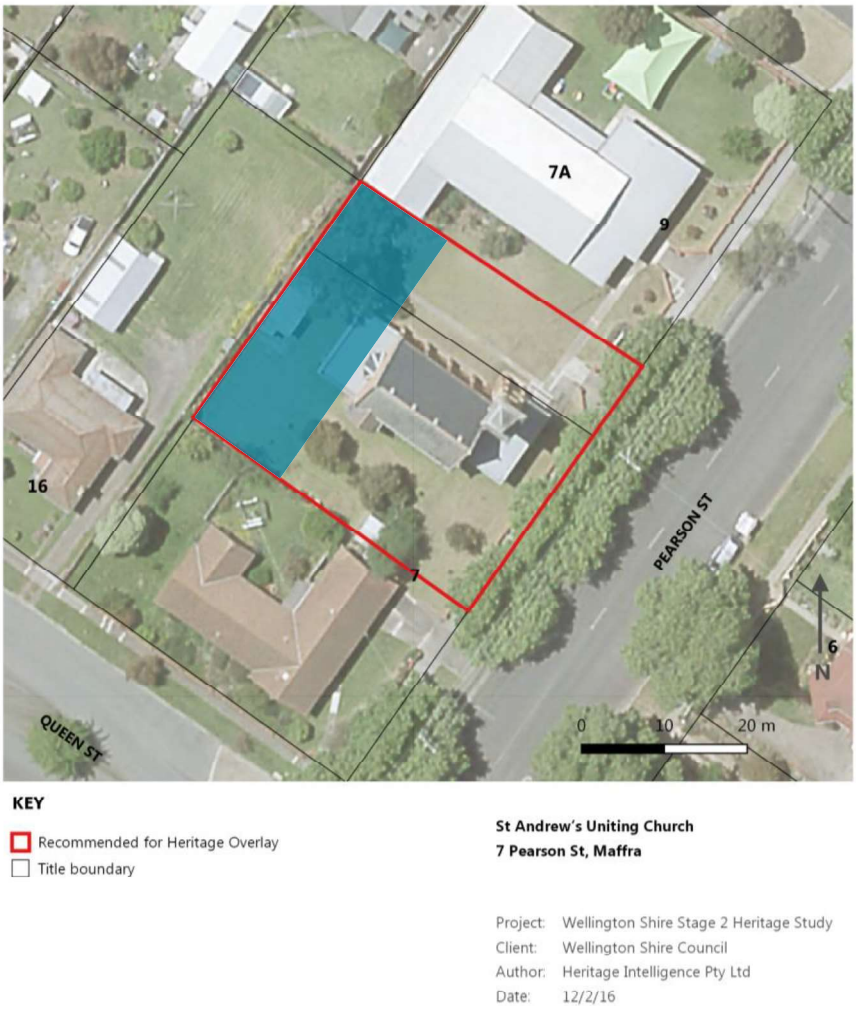
**3. Services**

3.1. 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 or plastic pipe 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.

**4. Signage**

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

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




## *Resources*

Wellington Shire Heritage Advisor

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