

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

Place name: Holy Trinity Anglican Memorial Church & Memorials



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

Statement of Significance

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

What is significant?

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

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

How is it significant?

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

Why is it significant?

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

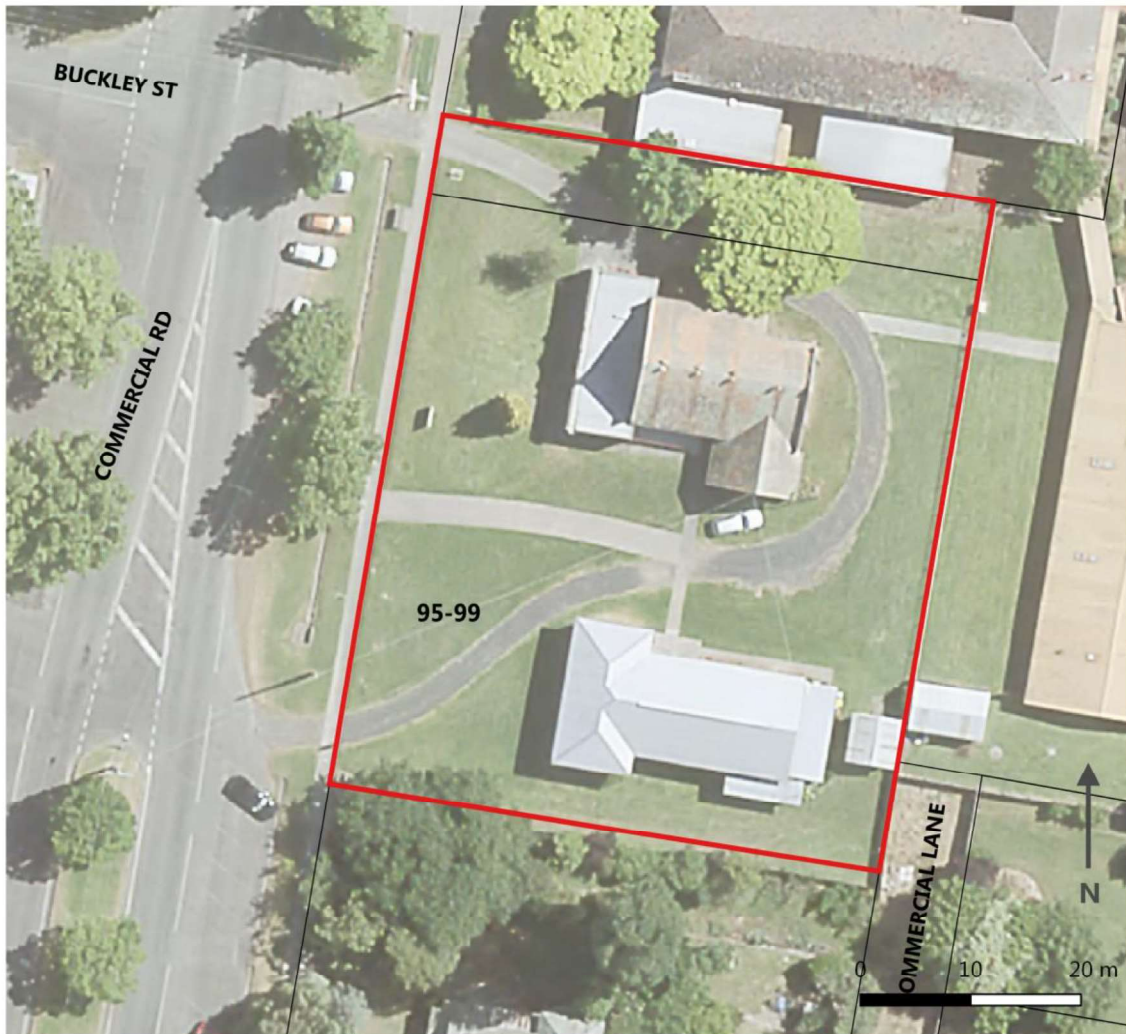
Holy Trinity Anglican Memorial Church is **aesthetically significant at a local level** as a fine church constructed in the Interwar period which reflects the earlier Arts and Crafts architectural style. The style is illustrated in the steeply pitched gabled roof clad with terracotta tiles, roof ventilators,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

Statutory Recommendations

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

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

Map of recommended boundary for Heritage Overlay



KEY

- Recommended for Heritage Overlay
- Title boundary

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

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

History

Locality history

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

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

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

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

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

Thematic context

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

9. Developing Cultural Institutions and Way of Life

- 9.1 Religion

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

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

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

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

Place history

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

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

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

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

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

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

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

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

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

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

Stained glass window memorials

The church houses a number of memorial stained glass windows.

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

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

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

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

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

George De Lacy Evans, architect

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

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

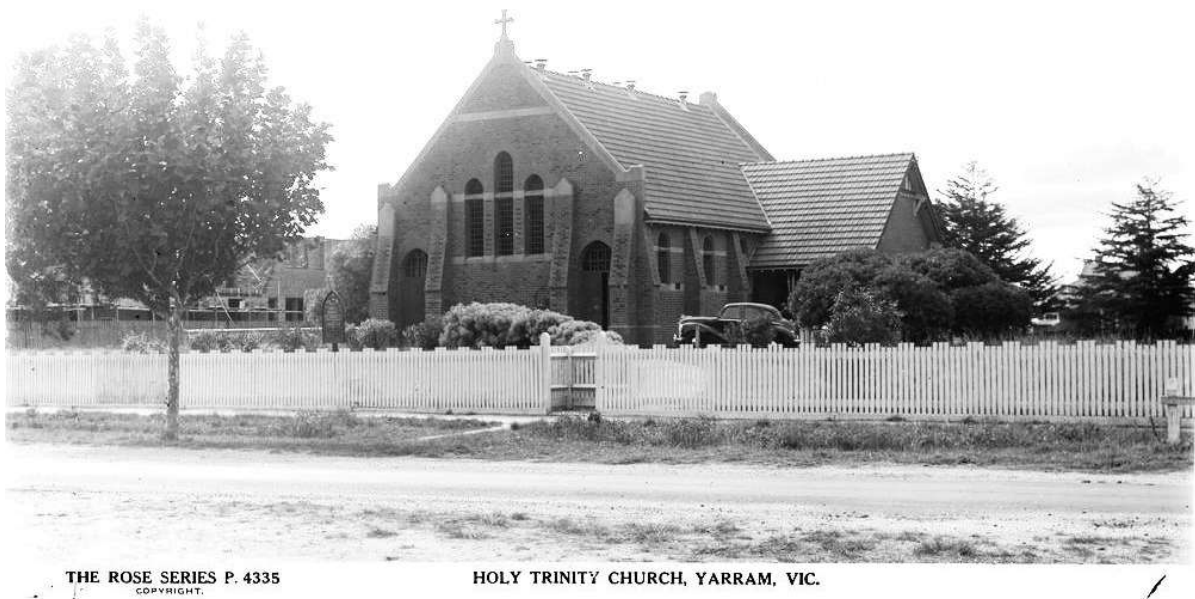


Figure H1. A photo dating between c1920 and 1954 showing the church before the modern narthex was added to the facade. The gabled-roof porch projected from the south elevation (SLV, Rose series ; P. 4335.).

Sources

Adams, John (1990), *From these beginnings, History of the Shire of Alberton*, Yarram [Vic.]

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

Clark, Albert E. (1947), *The Church of Our Fathers : being the history of the Church of England in Gippsland, 1847-1947*, Sale [Vic.].

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

State Library of Victoria (SLV), picture collection, image id. Rose series P. 4335, <<http://www.slv.vic.gov.au/>>, accessed 25 January 2016.

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

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

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

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

Description

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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



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



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



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

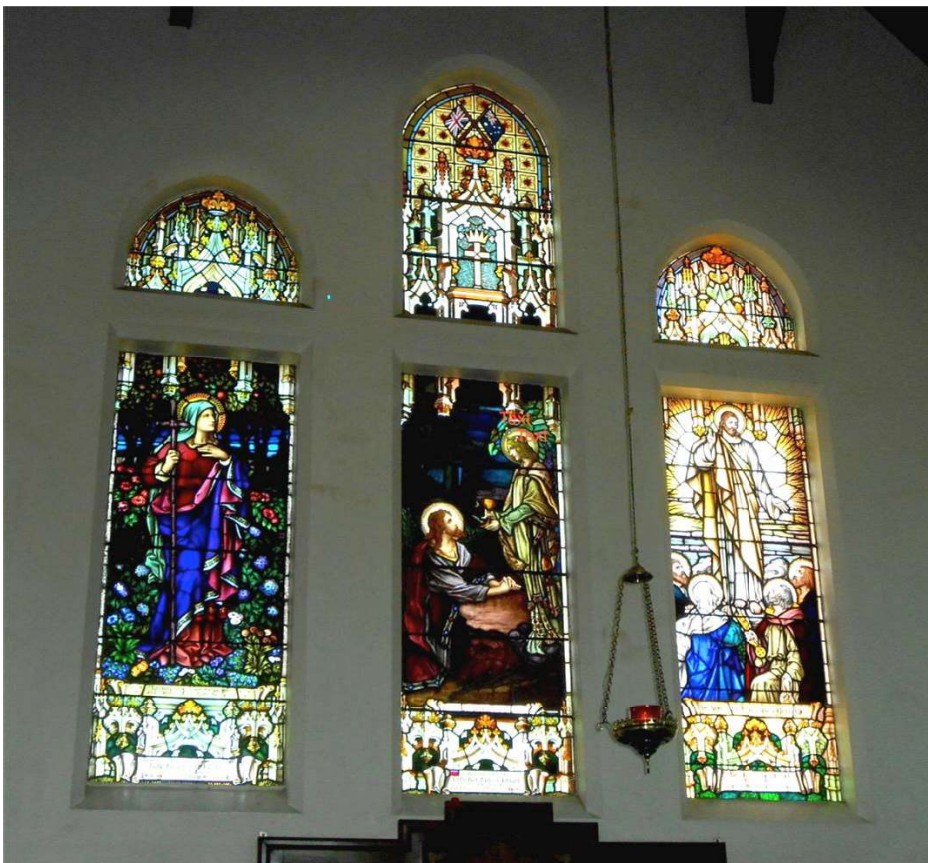


Figure D4. The stained glass leadlight windows to the chancel end were installed in 1919 in memory of Cyril Ben Hamlyn Johnson (Barraclough).



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

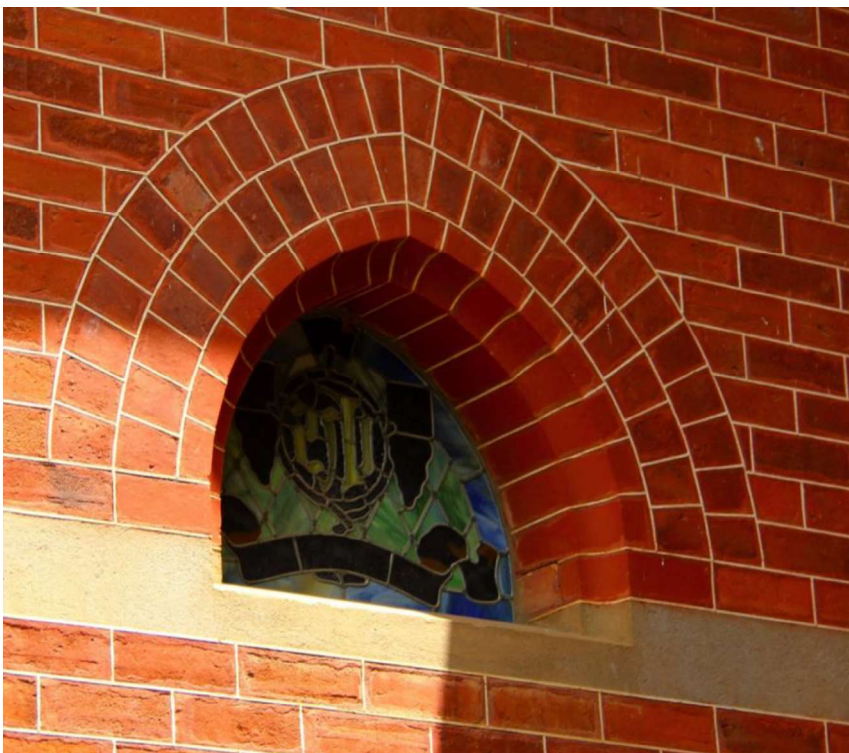


Figure D6. Detail of the exquisite 98 year old brickwork and tuck pointing of the lime mortar, unpainted render and lead lighting, which is all in excellent condition. It should never be painted or treated with any modern sealants. This is testimony to the excellent design, quality of the materials,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

Sources

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

Linda Barraclough, Wellington Shire Heritage Network.

Comparative Analysis

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

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

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

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

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

Management Guidelines

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

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

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

aggregate would be better with the Arts and Crafts style.

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

2. Additions and New Structures

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

3. Accessibility

- 3.1. There is a solid concrete ramp to provide entry to the narthex on the north side of the church. This has been built up against the brick work of the church, which blocked the sub floor vents and is likely to cause chronic damp in the church walls. It should be removed and replaced with a ramp that does not touch the brick walls and allows clear ventilation underneath to the walls and sub floor vents. See 3.2 below.
- 3.2. Ramps
 - 3.2.1. Removable ramp construction
 - 3.2.1.1. A metal framed ramp which allows air to flow under it, to ensure the subfloor

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

- 3.2.1.2. If it is constructed of concrete next to brick walls this may cause damp problems in the future.
- 3.2.1.3. Ensure water drains away from the subfloor vents, and walls and any gap between the wall and the ramp remains clear of debris. Insert additional sub floor vents if the ramp has blocked any of them.
- 3.2.1.4. The hand rails on the ramp should not be a feature, which would detract from the architecture. Plain thin railings painted in the same colour as the walls, so that they blend in, would be appropriate.
- 3.3. Metal banisters may be installed at the front steps. They are functional and minimalist and they have a minor visual impact on the architecture and therefore they are a suitable design for an accessible addition.

4. Reconstruction and Restoration

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

- 4.1. Demolish the non significant narthex and:
 - 4.1.1. restore the front elevation and original position of the Foundation Stone.
 - 4.1.2. Regild the gold leaf lettering on the Foundation Stone.
- 4.2. When the square spouting and downpipes need replacing:
 - 4.2.1. Use galvanised spouting, down pipes and rain heads.
 - 4.2.2. Don't use Zinalume or Colorbond.
 - 4.2.3. Use Ogee profile spouting, and round diameter down pipes.
- 4.3. Fences
 - 4.3.1. Reconstruct the flat topped timber picket fence shown in Fig H1.

5. Brick Walls

- 5.1. Mortar: Match the lime mortar, do not use cement mortar. Traditional mortar mixes were commonly 1:3 lime:sand.
- 5.2. The tuck pointing and brickwork on this 1918 building is exemplary, and nearly 100 years old, but it is now a rare craft and expensive to repair or reconstruct, which makes caring for the existing tuck pointing particularly important. Never sand, water or soda blast it. Damp in the brick work will result in the mortar and tuck pointing falling out, which can be seen near the base of the building especially near the down pipes. Refer to section 7 below for practical advice on how to prevent damage from damp.
- 5.3. Paint and Colours (also see Paint Colours and Paint Removal)
 - 5.3.1. Never paint the unpainted brick work or render, to maintain the historic architecture and character. Paint will not only damage the elegance of the architecture, but it will start the ongoing costs of repainting it every 10 or so years.
- 5.4. Remove any dark grey patches to the mortar joints - this is cement mortar which will damage the bricks, as noted above, and reduce the longevity of the walls. Repoint those joints with lime mortar. The mortar is not the problem it is the messenger, altering you to a damp problem (also see Water Damage and Damp)
- 5.5. Modern products: Do not use modern products on these historic brick or render as they will cause expensive damage. Use lime mortar to match existing.
- 5.6. **Do not seal** the bricks or render with modern sealants or with paint. Solid masonry buildings **must be able to evaporate water** when water enters from leaking roofs, pipes, pooling of water, storms, etc. The biggest risk to solid masonry buildings is permanent damage by the use of cleaning materials, painting, and sealing agents and methods. None of the modern

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

6. Care and Maintenance

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

6.2. Key References

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

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

6.3. Roofing, spouting and down pipes

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

6.3.2. Do not use Zinalume or Colorbond.

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

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

6.4. Joinery

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

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

7. Water Damage and Damp

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

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

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

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

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

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

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

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

- 7.8. Subfloor ventilation is critical. Check that sub floor vents are not blocked and introduce additional ones if necessary. Ensure the exterior ground level is 250mm or more, lower than the ground level inside the building. Good subfloor ventilation works for free, and is therefore very cost effective. Do not rely on fans being inserted under the floor as these are difficult to monitor, they can breakdown as they get clogged with dust, etc, and there are ongoing costs for servicing and electricity.
- 7.9. Engineering: If a structural engineer is required, it is recommended that one experienced with historic buildings and the Burra Charter principle of doing 'as little as possible but as much as necessary', be engaged. Some of them are listed on Heritage Victoria's Directory of Consultants and Contractors.
- 7.10. Never install a concrete floor inside a solid masonry building, as it will, after a year or so, cause long term chronic damp problems in the walls.
- 7.11. Never use cement mortar, always match the original lime mortar. Cement is stronger than the bricks and therefore the bricks will eventually crumble, leaving the cement mortar intact! Lime mortar lasts for hundreds of years. When it starts to powder, it is the 'canary in the mine', alerting you to a damp problem – fix the source of the damp problem and then repoint with lime mortar.
- 7.12. Do not install a new damp proof course (DPC) until the drainage has been fixed, even an expensive DPC may not work unless the ground has been lowered appropriately.

8. Paint Colours and Paint Removal

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

9. Services

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

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

Resources

Wellington Shire Heritage Advisor

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



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

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

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



KEY

-  Recommended for Heritage Overlay
-  Title boundary

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

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