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

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

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

Statement of Significance

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

What is significant?

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

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

How is it significant?

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

Why is it significant?

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

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

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

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

Statutory Recommendations

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

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

Map of recommended boundary for Heritage Overlay

KEY

Recommended for Heritage Overlay

Title boundary

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

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

History

Locality history

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

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

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

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

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

Thematic context

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

9. Developing Cultural Institutions and Way of Life

- 9.1 Religion

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

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

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

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

Place history

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

Church

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

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

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

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

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

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

St Andrews Hall

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

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

Memorial gate and fence (since removed)

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

Robert Arthur Lawson, architect

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

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

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

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

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

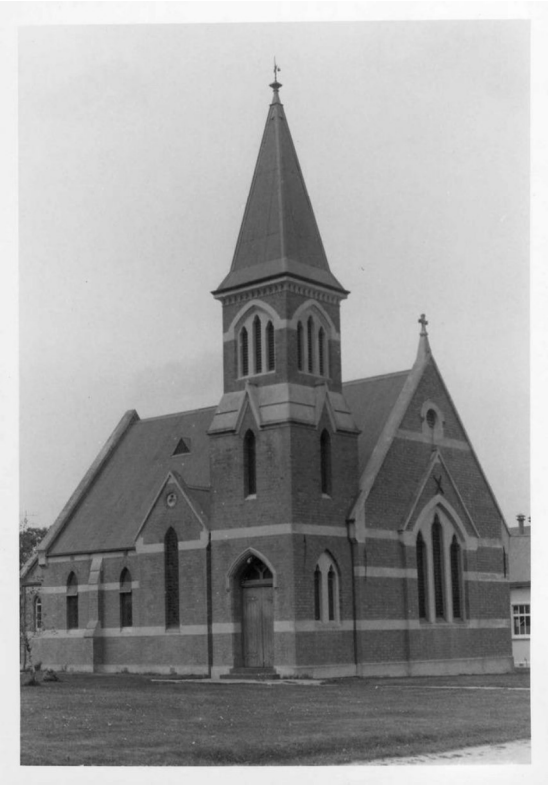

Figure H2. A photo of the church dating to 1975, shows that the memorial gate and fence appear to have been removed by this date (SLV, image no. H98.252/478).

Sources

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

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

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

Building, Engineering & Mining Journal (BE&M), 13 Dec 1902. As cited in Miles Lewis' Australian Architectural Index, record no. 3141, < https://aai.app.unimelb.edu.au/>, accessed 15 Jan 2016.

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

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

Mane-Wheoki, Jonathon (1993), 'Robert Arthur Lawson', in Dictionary of New Zealand Biography, Vol 2, as cited on *The Encyclopedia of New Zealand*, <http://www.teara.govt.nz/en/biographies/>, accessed February 2015.

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

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

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

Description

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

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

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

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

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

Church

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

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

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

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

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

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

St Andrews Hall

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

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

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

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

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

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

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

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

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

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

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

Sources

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

Comparative Analysis

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

Comparable places:

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

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

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

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

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

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

Management Guidelines

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

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

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

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

weatherboards, etc.

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

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

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

2.7. New garden beds

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

3. Accessibility

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

3.2. Ramps

3.2.1. Removable ramp construction

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

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

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

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

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

4. **Reconstruction and Restoration**

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

4.1. Roofing, spouting and down pipes

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

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

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

5. Brick Walls

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

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

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

5.4. Paint and Colours

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

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

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

5.5. Fences

5.5.1. Reconstruct the original picket fence design, or

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

6. Care and Maintenance

6.1. Key References

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

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

6.2. Roofing, spouting and down pipes

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

6.2.2. Do not use Zincalume or Colorbond.

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

6.3. Joinery

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

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

7. Water Damage and Damp

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

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

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

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

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

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

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

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

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

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

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

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

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

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

8. Paint Colours

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

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

9. Services

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

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

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

Resources

Wellington Shire Heritage Advisor

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

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

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

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

KEY

Recommended for Heritage Overlay

Title boundary

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

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