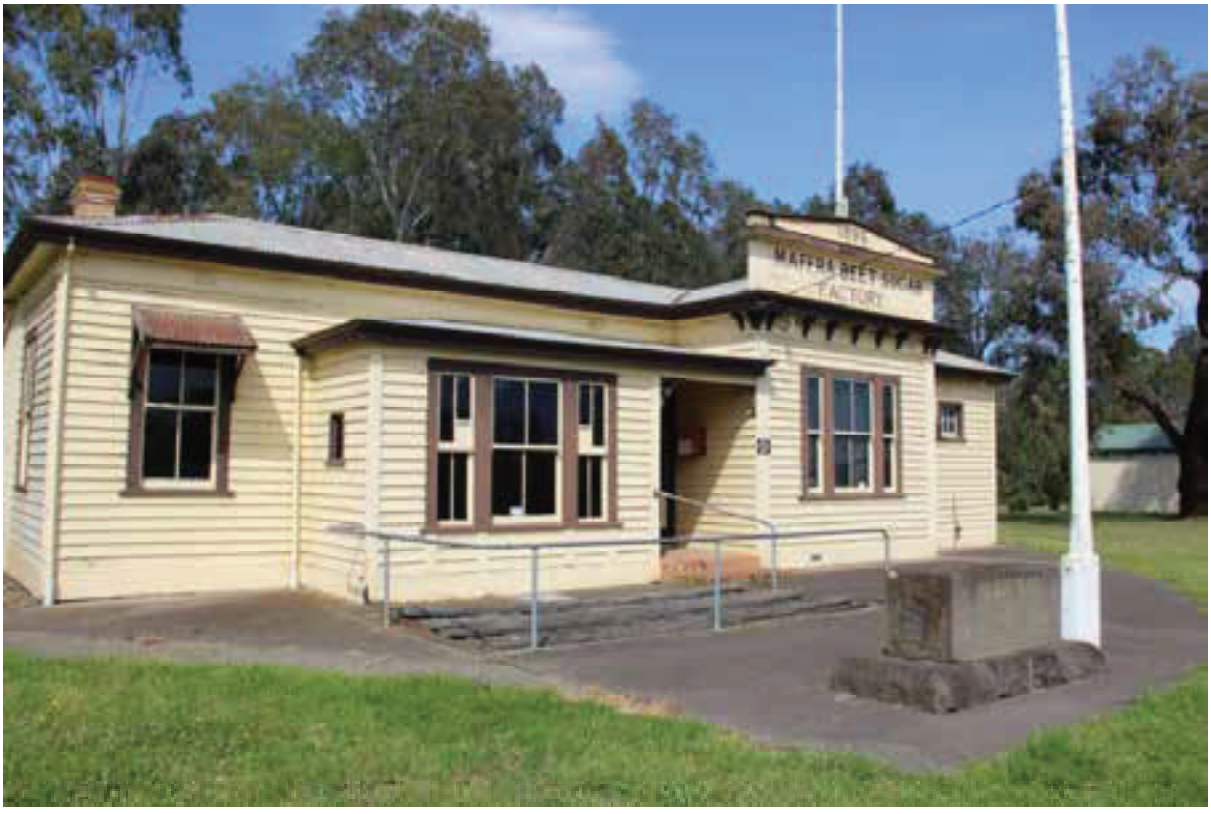
Locality:	**MAFFRA**
Place address:	**APEX PARK, MCMAHON DRIVE**
Citation date	2016
Place type (when built):	Factory office, weighbridge
Recommended heritage protection:	Local government level Local Planning Scheme: Yes Vic Heritage Register: No Heritage Inventory (Archaeological): No

Place name: **Beet Sugar Factory Office (former) and Weighbridge**



Architectural Style:	Federation Free Classical
Designer / Architect:	Not known
Construction Date:	c1897

Statement of Significance

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

What is significant?

The former Beet Sugar Factory office and Weighbridge at Apex Park on McMahon Drive, Maffra, are significant. The original form, materials and detailing of both elements as constructed c1897 are significant. The foundation stone and flagpole located in front of the weigh bridge are significant.

Later outbuildings and additions and alterations to the building are not significant, including the modern additions to the rear (south-west) of the office. The very large modern shed to the rear of the former office is not significant.

How is it significant?

The former Beet Sugar Factory office and Weighbridge is locally significant or its historical, social, aesthetic and scientific values to the Shire of Wellington.

Why is it significant?

The former Beet Sugar Factory office and Weighbridge **is historically significant at a local level** as one of the few physical remnants of the beet sugar industry in Maffra and the Maffra Beet Sugar Factory, which was the only beet sugar factory to operate in the southern hemisphere. From 1897 the new venture of beet growing had begun in Maffra, which had a lasting effect on the town's economy. The Maffra Sugar Company was formed by local landowners in 1896, and a factory built near the railway station, opening in 1898. It commenced manufacturing sugar from sugar beet, however, the factory was closed in 1899 after its second season, to be reopened again by the Department of Agriculture in 1910. In the early twentieth century, the growing of beet sugar became important. To stimulate beet production, further government investment was expended on buying part of the Boisdale Estate and subdividing it into small closer settlement allotments where farmers were required to grow 10 acres of beet. However, with the rise of the local dairying industry, shortage of labour, high wage demands and increasing food prices, the beet industry declined and the factory closed in 1948. The main factory building was demolished in 1964. In 1975 the factory office was donated to the Maffra & District Historical Society and was relocated to its current site, along with the operable weighbridge and adjacent flagpole. The only remnants of the Maffra Beet Sugar Factory are the large 1922 brick sugar store on the original site and the factory's office and weighbridge.

The former Beet Sugar Factory office and Weighbridge **is socially significant at a local level** for the community effort in saving the building, weighbridge and early flagpole, relocating them, and maintaining them, as well as providing a community facility as a historical society and museum to present day. (Criterion G)

The former Beet Sugar Factory office **is aesthetically significant at a local level** as a representative example of the Federation Free Classical architectural style, usually used for domestic buildings, but here it is used on a commercial purpose-designed goods-receiving weighbridge office, creating a unique design. The interior of the c1897 office building retains the timber lined ceiling, walls and floor, and the original fireplace. (Criterion E)

The former Beet Sugar weighbridge **is scientifically (technically) significant at a local level** as a cast iron heavy duty weighing instrument, German built during the Federation period. It is a 'Full Capacity Proportional Steelyard Weighbridge with a Boemer weighbridge mechanism that has a capacity of 10,000kgs. The maker was noted as 'Gebr Boemer. Magdeburg. Nevst.' which appears to

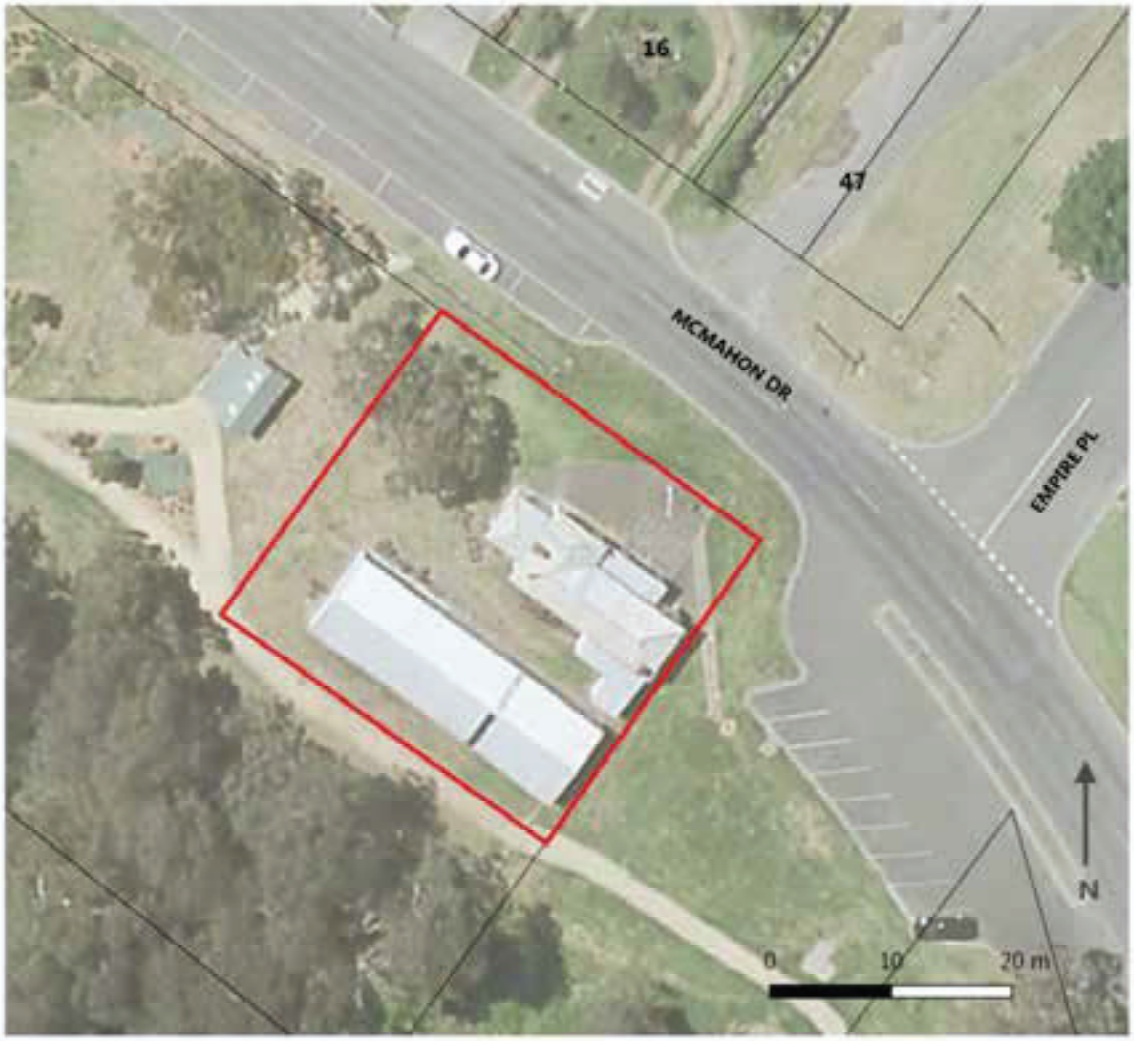
note a location in Germany. It is suggested that it is an operating weighbridge; this and its German make is believed to be rare in Victoria, however, this requires further research. (Criterion F)

Statutory Recommendations

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

External Paint Controls	Yes
Internal Alteration Controls	Yes, c1897 building only
Tree Controls	No
Outbuildings or fences which are not exempt under Clause 43.01-3	Yes, weighbridge
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

Beet Sugar Factory Office (former) and weighbridge
McMahon Dve, Maffra

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

History

Locality history

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

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

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

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

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

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

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

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

Thematic context

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

3. Developing Primary Production

- 3.3 Crops; Sugar Beet

Maffra Beet Sugar Industry

The process of extracting sugar from beets began in France c1800. During the early period, the beet contained about 4% sugar and was extracted via crude methods that yielded only 10 pounds of sugar per ton of beets (Hitchins 2014). The Maffra Beet Sugar Company was formed by local landowners in 1896 with considerable government investment (Context 2005:13). The Maffra Beet Sugar Factory opened in 1898, but closed after two unsuccessful seasons in 1899. It re-opened under the ownership of the Victorian Government in 1910 and operated until its closure in 1948 (Hitchins 2014). Apart from a short-lived beet sugar factory in Melbourne in the 1800s, it was the only Beet Sugar Factory in the southern hemisphere (MDHS; context 2005:13).

In 1911, the general manager of the Maffra Beet Sugar Factory, Mr G. S. Dyer, reported at a meeting that the average percentage of sugar was now 15% and Dyer saw no reason why this could not raise to 30%, increasing the prospects of the beet grower above cane growers. However, the production increase did not eventuate, as a result of a number of factors including poor seasons and the government support of the sugar cane industry in Queensland, and the beet sugar industry declined in Australia by the 1960s (Hitchins 2014).

Place history

Following the formation of the Maffra Beet Sugar Company in 1896, the government supported factory was constructed near the railway station, west of Sale Road and south of Railway Place. The Beet Sugar Factory buildings were constructed c1897 by builders Waring & Rowden from Melbourne, for 9,392 pounds (Hitchins 2014).

The foundation stone (relocated to the current site of the office and weighbridge) has the inscription: 'Maffra Beet Sugar Company Limited Memorial Stone, laid by Mrs A. M. Foster on 19th June 1897. Directors Allan McLean M.L.A. Chairman, A. M. Foster, F. H. Forrest, C. G. Glassford, F. Horstman, J.

Mills, J. McDonald. J. W. Allane Treasurers Representative. J. Salatnay C. E. Enginneer, Fred C. Barley Secretary. Waring & Rowden builders.'

The Brunswick Machinery Company of Germany, supplied the sugar manufacturing machinery, the weighbridge, lights and all connections and fittings, for just over 32,700 pounds (Hitchins 2014). The weighbridge is a 'Full Capacity Proportional Steelyard Weighbridge with a Boemer weighbridge mechanism that has a capacity of 10,000kgs. The maker was noted as 'Gebr Boemer. Magdeburg. Nevst.' which appears to be a location in Germany (MDHS).

The factory office, built c1897, served as the office for the manager, the office staff, and had a strong room. The weighbridge was originally located in front of the office, used to determine the quantity of beet delivered to the factory by local farmers. The factory opened in 1898 (MDHS).

Early photos showed the factory office in its original context (Figure H1). The office was built near Sale Road (east of the remaining brick store building), facing Railway Place. Other early photos showed office's facade and elevation to the right. What is probably the earliest photo showed the facade of the office, with the parapet reading '1896, Maffra Beet Sugar Company Limited' (Figure H2). The hipped roof was clad in corrugated iron, with a brick chimney to the left of the facade. A flagpole stood at the peak of the parapet and below was a three part window (remains in 2015). To the left was the small hipped roof section of the office, with the entrance and three part window. The entrance had simple timber brackets (remain in 2015) and a sign above that read 'office' (since removed).

Other early photos showed the office, behind people and carts of beets, however, the weighbridge was not apparent in front of the building in this photo (Figures H3 & H4). In these photos the parapet read '1896, Maffra Beet Sugar Factory'. The sign 'office' had been removed from above the entrance (or not yet added, depending on the date of these photos, which could not be confirmed). Timber brackets were located at the cornice, below the parapet (remain in 2015). A wide corbelled-brick chimney was located on the right section of the building. The right hand side of the building comprised a skillion-roofed verandah (since removed) covering an entrance door and window.

Dry summers affected the first two annual crops and resulted in a lack of supply of beets. Inefficient factory operations also contributed to low extraction of sugar, which was less than half the potential production. As a result, the factory closed in 1899 and the Victorian Government assumed ownership (Hitchins 2014).

In 1910, the factory reopened under the Department of Agriculture, after expert advice was sought (Context 2005:13-14). The factory became an asset to Maffra, despite the industry facing a number of setbacks. In 1917, the factory made its first profit due to the worldwide shortage of sugar during World War I and banning of sugar imports into Australia (Hitchins 2014). But the lack of supply of beets remained an issue. To stimulate beet production, further government investment was expended on buying part of Foster's Boisdale Estate and subdividing it into small closer settlement allotments where farmers were to grow 10 acres of beet as a condition of lease/purchase. But this measure did not increase the supply of beets. A major problem throughout its history was insufficient rainfall and as a result, the Glenmaggie Weir was constructed (1919) by the State Rivers and Water Supply Commission to irrigate the district. However, the irrigation scheme stimulated the dairy industry (Hitchins 2014; Context 2005:13-14). The factory remained profitable through to World War II, and the plant was remodelled in the 1920s, reaching peak production in the early 1940s (Hitchins 2014).

With the rise of the local dairying industry, shortage of labour, high wage demands and increasing food prices, the beet industry declined and the factory closed in 1948. The machinery was auctioned off in 1953 and the main factory building was demolished in 1964. The factory office was donated to the Maffra & District Historical Society and was relocated to its current site, along with the operable weighbridge, in 1975 (Pearce 1991:31; Hitchins 2014).

In 1978, the former factory office opened as the Maffra Sugar Beet Museum (Hitchins 2014). A photo of the office in its new location on McMahon Street (MDHS) showed the facade and elevation to the left (Figure H5). The parapet was over-painted and a window hood covered the single window to the left of the facade. The elevation to the left showed the timber portion and two skillion-roofed portions, the first of brick, the second of timber. The photos showed that by this date, a small window had been inserted on the right hand side of the facade.

In 2015, the only remnants of the Beet Sugar Factory are the large 1922 brick store on Sale Road and the factory office, (reportedly operating) weighbridge and flagpole, relocated to the Maffra township (Hitchins 2014). In 2015, the parapet of the office building reads '1896, Maffra Beet Sugar Factory'. The building continues to serve as the Maffra Sugar Beet Museum, housing the collection of the Maffra & District Historical Society. To the rear of the building is assorted farm machinery. A large modern shed stands at the rear of the site.

Figure H1. The office in its original context at the factory site, at far left (MDHS, ID. P02179VMFF). The photo dates to pre-1926, when the new brick store building was constructed.

Figure H2. An early photo (date not known) of the office at its original location. The parapet reads 'Maffra Beet Sugar Company Limited' (MDHS, ID. P02172VMFF).

Figure H3. An early photo of the office (date not known), showing the verandah on the elevation to the right (since removed) and chimneys (MDHS, ID. P02174VMFF).

Figure H4. An early photo (date not known) of the office (MDHS, ID. P02176VMFF).

Figure H5. The office after its relocation to its current site (date of photo not known). The parapet was void of a name (MDHS, ID. P02175VMFF).

Sources

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

Context Pty Ltd (2005), *Wellington Shire Heritage Study*, and vol 2: '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.

Hitchins, Pauline 'Rise and fall of the local sugar beet industry' as published in *Times-Spectator* 28 February 2014.

Maffra & District Historical Society (MDHS) collection: historical information and photos generously provided by Linda Barraclough, Pauline Hitchins & Carol Kitchenn, provided Nov 2015 & website 'Maffra Township History', <http://www.maffra.net.au/heritage/histown.htm>, accessed 2 Feb 2016.

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

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 former Beet Sugar Factory office (c1897) and weighbridge were originally located on the site of the Maffra Beet Sugar Factory near the railway station, west of Sale Road and south of Railway Place. The building, weighbridge and foundation stone of a factory building were relocated to their current site in 1975. They are now located in Apex Park on the south side of McMahon Drive, at the southern end of Empire Place, to the south of the Maffra township.

Figure D1. The c1897 building is a commercial purpose-designed goods-receiving weighbridge office in the Federation Free Classical. The former office is a single-storey asymmetrical weatherboard building with a hipped roof clad in corrugated iron. Two corbelled red brick chimneys remain on the southern and northern ends of the building (probably reconstructed to their original design following the building's relocation in 1975). A projecting bay at the right of the façade is the dominating element of the façade, with a tall timber parapet. The parapet reads '1896 Maffra Beet Sugar Factory' (replicating an earlier appearance that was removed). The parapet has a flagpole at the peak and is supported below with timber brackets at the cornice. Below is a three part window with a one-over-one double hung sash window flanked by two in narrower proportions. To the left of the projecting bay is a small room with a lower roofline, comprising a three part window of the same design and a recessed entrance. At the left of the façade is a two-over-two double-hung sash window with a windowhood (not known if original). At the far right of the façade is a small timber framed window (does not appear in early photos, existed by c1975). The c1897 office building is in good condition and retains a high level of integrity.

In front of the c1897 building is the contemporary weighbridge, an early flagpole and the foundation stone of what was likely a major Beet Sugar Factory building.

Figure D2. The entrance has a pair of original simple timber brackets. In the recessed portion is a small timber-framed window on the left wall. A pair of paneled doors with bolection moulds has highlights, and sidelights above a timber panel.

Figure D3. The north-west elevation has four-paneled timber door (above ground level) and one-over-one double-hung sash window, which marked an original entrance to the building (a skillion-profile verandah has been removed). The rear (south-west) elevation has two openings which have been in=filled with weatherboard. To the right are a brick addition with a skillion-profile roof (post-1975), followed by a second timber addition (probably post-1975).

A collection of historic agricultural machinery remains to the rear of the building.

Figure D4. The two later additions with a skillion-profile roof are evident on the south-east elevation. The brick addition appears to also form the base of the chimney (built after its relocation in 1975). The original c1897 portion of the weatherboard building retains a two-over-one double-hung sash window.

A very large modern shed is located behind the office.

Figure D5. The weighbridge has been located in front of the office on the current site. Made by the Brunswick Machinery Company of Germany, the weighbridge is reportedly a 'Full Capacity Proportional Steelyard Weighbridge with a Boemer weighbridge mechanism that has a capacity of 10,000kgs. The maker was noted as 'Gebr Boemer. Magdeburg. Nevst.' which appears to be a location in Germany. Evident from above are the timber lengths, in a metal frame at the short ends. The weighbridge is in fair condition (the level of integrity from the original design is not known). It is suggested that it is an 'operating weighbridge'; this and its German make is believed to be rare in Victoria, however, this requires further research.

Figure D6. A foundation stone is located in front of the office and weighbridge. It is a large ashlar bluestone with tooled edges and a smooth front with incised lettering.

Figure D7. View of the interior of the c1897 office building, showing the timber lined ceiling, walls and floor, and the fireplace.

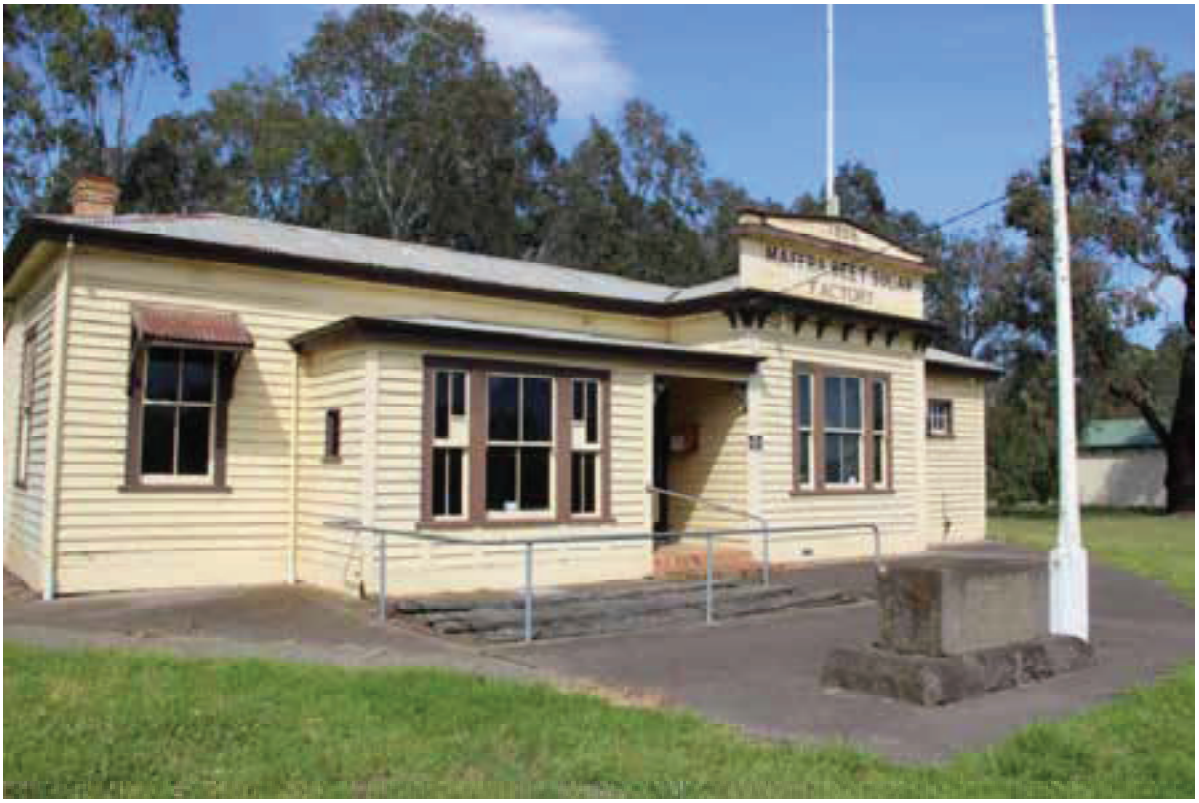


Figure D1. The facade of the former office, comprising the parapet to the projecting bay, and entrance in the section to the left. In front of the office is the original weighbridge, a foundation stone for the Beet Sugar Factory and early flagpole.

Figure D2. The recessed entrance to the office, with its simple timber brackets and the pair of panelled timber doors, with highlights and sidelights.

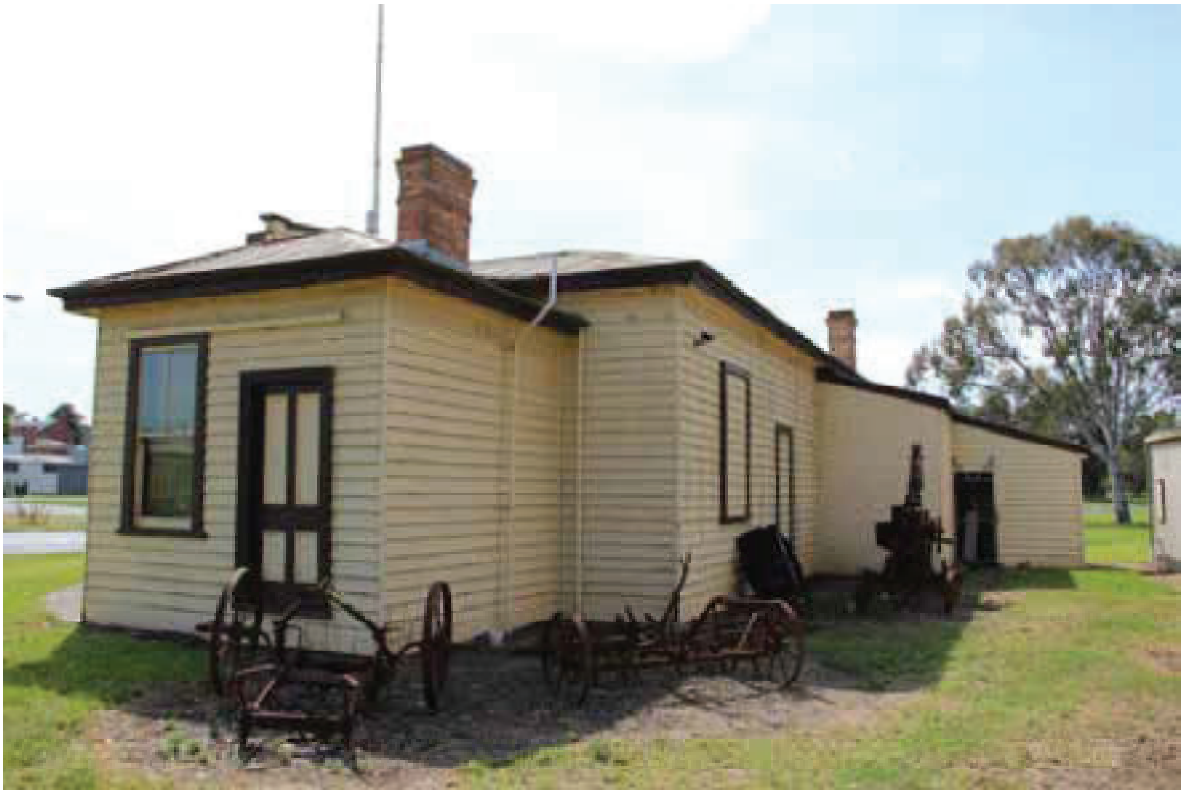


Figure D3. The north-west elevation with its original timber door and window, with the verandah removed. The rear elevation has two openings that have been in-filled with weatherboard, and two later additions to the rear.

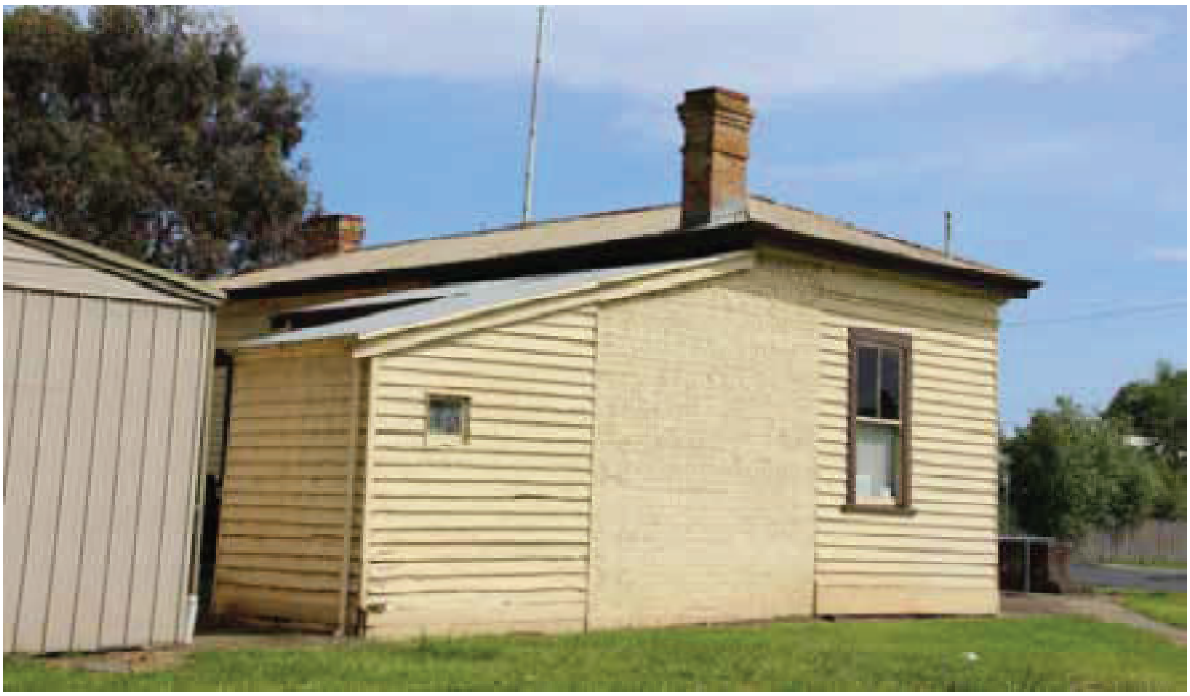


Figure D4. The south-east elevation, showing the two later additions with a skillion-profile roof. The brick section appears to form part of the chimney (reconstructed after its relocation in 1975).

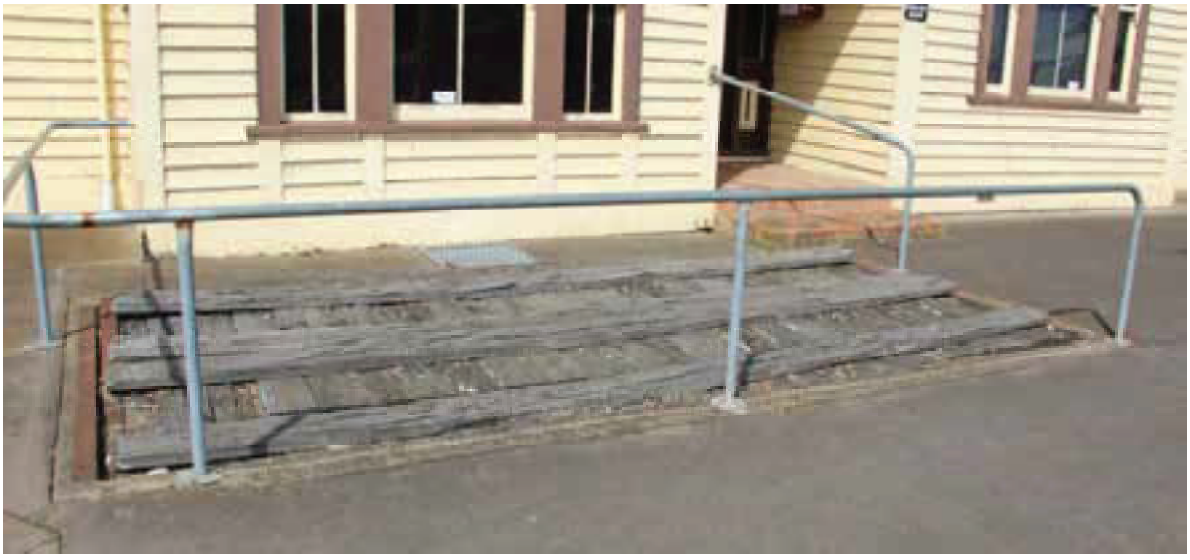


Figure D5. The original weighbridge as evident from above ground.

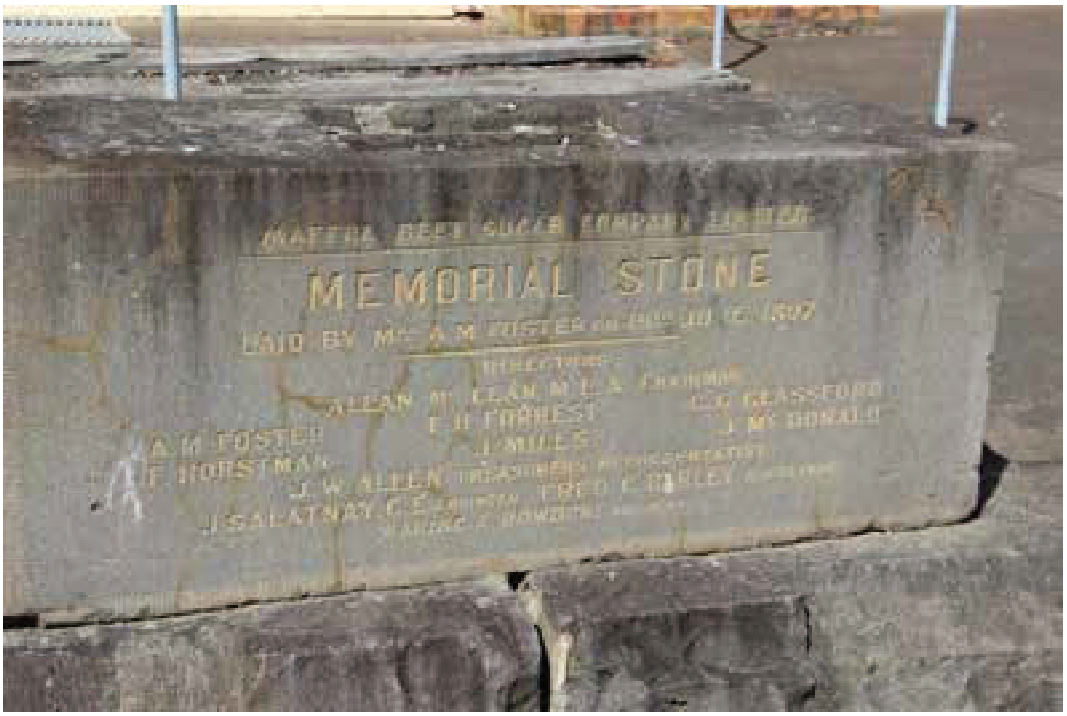


Figure D6. The large foundation stone in front of the office and weighbridge.

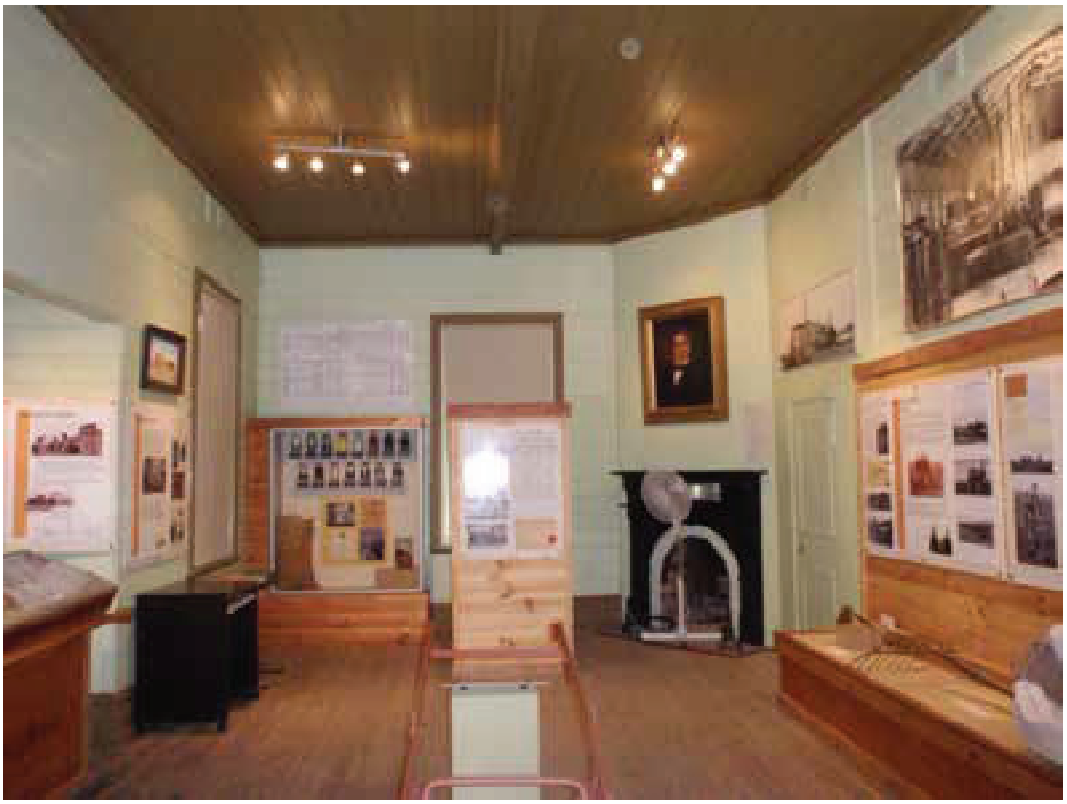


Figure D7. View of interior showing the timber lined ceiling, walls and floor, and the fireplace.

Sources

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

Comparative analysis

The c1897 Beet Sugar Factory Office (former) is a modest weatherboard building which retains a high degree of integrity and is in very good condition. The significant weighbridge was relocated along with the building to the current site, retaining its physical and historical association.

The building is a representative example of the Federation Free Classical style, which is more commonly seen in domestic buildings of this era, but the plan and form was designed to serve the function of a goods-receiving office, in association with the weighbridge, and this is reflected in the unique external form. There are no other historic commercial buildings of the type in the shire with associated functioning historic weighbridges from Germany.

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 good condition, however, there are some recommendations below especially relating to sub floor ventilation, 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 from the street.
   - 1.2. Ensure signs and services such as power poles, bus shelters, signs, etc are located so that they do not impact on the important views.
   - 1.3. New interpretation storyboards, should be placed to the side of the building not in front of it.
   - 1.4. Paving
     - 1.4.1. For Victorian and Federation era historic buildings, the most appropriate paving is pressed granitic sand, however, if hard paving is preferred, asphalt is the most appropriate. Concrete is not recommended but if required should have a surface of sand coloured and size exposed aggregate.
     - 1.4.2. Ensure the concrete does not adhere to the monument itself. Insert 10mm x 10mm grey polyurethane seal over a zipped Ableflex joint filler around the stone plinth, to protect the stone from concrete adhering to it and to allow expansion joint movement and prevent water from seeping below the monument.

2. **Additions And New Structures**
   - 2.1. New structures should be restricted to the rear of the property and concealed behind the heritage fabric when viewed from the Street, as shown on the aerial below.
   - 2.2. However, together with 1.1, appropriately designed and sympathetic extensions could be built to the sides if necessary. E.g. Parts that are in the same view lines as the historic building should be parallel and perpendicular to the existing building, single storey, similar proportions, height, wall colours, rectangular timber framed windows with a vertical axis, but parts not visible in those views could be of any design, colours and materials.
   - 2.3. If an extension is to have a concrete slab floor, ensure it will not reduce the air flow under the

historic masonry building.

2.4. Avoid concrete 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.

2.5. New garden beds

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

3. Accessibility

3.1. Ramps

3.1.1. Removable ramp construction

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

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

3.1.1.3. 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.

3.1.2. Metal banisters are appropriate 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 Restorations

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

4.1. Roofing, spouting and down pipes

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

4.1.2. Do not use Zincalume or Colorbond.

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

4.2. Fences

4.2.1. If fences are required, they could be timber paling, unpainted corrugated iron with or without a timber capping, or simple dark coloured metal rods (not pool fencing, Colorbond, or Zincalume). It is preferable to have no fence at all in front of the building as that is more appropriate for its original function as a commercial building.

4.3. Paint and Colours

4.3.1.1. The existing paint colours in 2016 are very appropriate for this building.

5. Care and Maintenance

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

5.2. Roofing, spouting and down pipes

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

5.2.2. Do not use Zincalume or Colorbond.

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

6. Water Damage & Damp

6.1. Never use modern products on these historic buildings as they will cause expensive damage.

6.2. Do note seal the fabric with modern sealants. Allow the structure to evaporate water from the surface and to expel water that may enter from cracks, corrosion, etc.

6.3. This building appears to have no sub floor ventilation. An easy solution to this is to remove the base boards, cut 50mm off the long side of one of them, and fix them back on the studs with a 50mm gap between them. The gap can be vermin proofed with small chicken wire (or similar product that won't be eaten by vermin but has holes big enough not to get blocked by dust etc) fixed to the inside of the base boards.

6.4. Signs of damp include: lime mortar falling out of the joints, patches with grey cement mortar, or the timber floor failing. It is imperative that the drainage is fixed first. This may involve the lowering of the ground outside so that it is lower than the ground inside under the floor, installation of agricultural drains, running the downpipes into drainage inspection pits instead of straight into the ground. The reason for the pits is that a blocked drain will not be noticed until so much water has seeped in and around the base of the building and damage commenced (which may take weeks or months to be visible), whereas, the pit will immediately fill with water and the problem can be fixed before the floor rots or the timber rots, and the building smells musty.

6.5. Damp would be exacerbated by watering plants near the wall, therefore garden beds and shrubs should be a minimum of 500mm out from the wall.

6.6. Ensure good subfloor ventilation is maintained at all times to reduce the habitat for termites and rot of the subfloor structure.

6.7. Ensure the exterior ground level is 250mm or more, lower than the ground level inside the building under the floor. Good subfloor ventilation works for free, and is therefore very cost effective. Do not rely on fans being inserted under the floor as these are difficult to monitor, they will breakdown as they get clogged with dust, etc, and there are ongoing costs for servicing and electricity.

6.8. Never install a concrete floor inside the historic building as it will, after a year or so, cause long term chronic damp problems.

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

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

8. Services

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

Resources

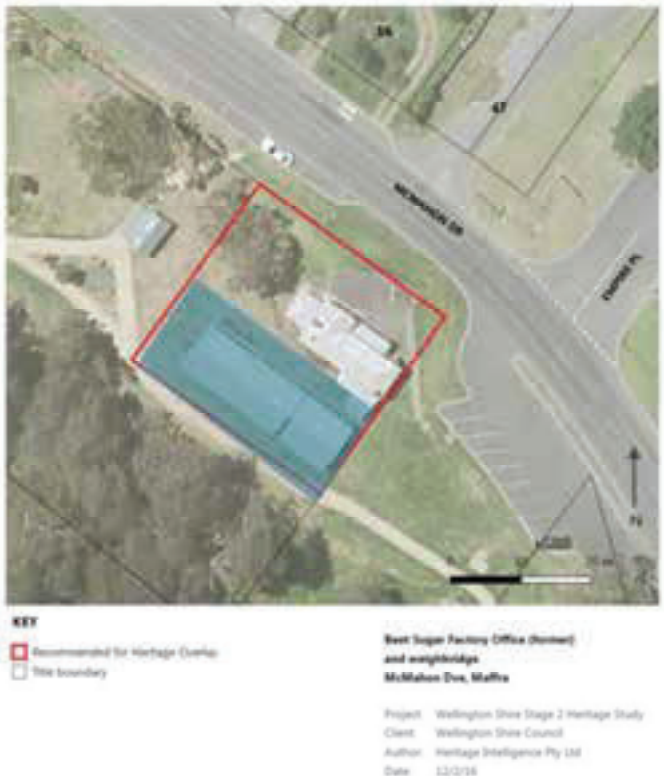
Wellington Shire Heritage Advisor

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:



Locality:	**MAFFRA**
Place address:	**14 CHURCH STREET**
Citation date	2016
Place type (when built):	Church, Hall, Rectory, Memorials, Trees, Lych Gate, Columbarium, Fence
Recommended heritage protection:	Local government level Local Planning Scheme: Yes Vic Heritage Register: No Heritage Inventory (Archaeological): No
Place name:	**St John's Anglican Church Complex**

Architectural Style:	Victorian Gothic (former Guild Hall); Federation Gothic w/ Queen Anne components (Church); Interwar Arts and Crafts (Lych Gate); Federation Arts and Crafts Bungalow style (Rectory)
Designer / Architect:	W. A. Butler (church); Stephen P. Ashton (Lych Gate)
Builder	John Ashton (former Guild Hall), Alex Hardie (rectory)
Construction Date:	1889 (former Guild Hall); 1900 (church), 1912 (rectory)

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 John's Anglican Church complex at 14 Church Street, Maffra, is significant. The complex consists of the following significant elements which create a picturesque composition:

- St John's Anglican Church, the interior and exterior as built in 1900 are significant, designed by architect W. A. Butler of Inskip & Butler
- Memorials held within the church, including stained glass windows and honour roll
- The timber Guild Hall (former), built in 1889 by John Ashton
- The timber Rectory, built in 1912
- Lych Gate with Optus sectile, built in 1929, designed by architect Steve P. Ashton
- Columbarium and memorial brick and wrought iron fence and gates, built c1950s
- Cut-Leaf Turkey Oak or 'Gallipoli Oak', planted c1920
- The timber post and hairpin-wire fence, with vehicular gates, along the front boundary of the rectory

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

Later outbuildings, and alterations and additions to the buildings or elements are not significant, including St John's Parish Centre (1968).

How is it significant?

St John's Anglican Church complex is locally significant for its historical, social, aesthetic and scientific values to the Shire of Wellington.

Why is it significant?

St John's Anglican Church complex is **historically significant at a local level** as it illustrates the earliest and continuing development of Maffra as a commercial and social centre for the district. The first Anglican church was built on the site in 1871, and the existing brick church was constructed in 1900, designed by Diocesan Architect W. A. Butler of Inskip & Butler. It was noted at the time that 'the church has been so designed and placed on the ground, that it can at any future time be extended and altered without interfering with its proportions and distinctive character.' The church houses a number of memorials, installed throughout its history. These include a stained glass window commemorating Louie B. Riggall V.A.D. (1919), and a pair of windows depicting the Crucifixion and Resurrection, donated by Rebecca Mills (1919). Both of these are believed to have been made by Brooks, Robinson & Co. of Melbourne. Other significant memorials are the stained glass window from St Clement's Anglican Church that commemorated local community members, St John's Anglican Church World War I Honour Roll and the Optus sectile mosaic to Mrs Rebecca Millls OBE, located on the Lych Gate. (Criterion A)

The timber hall to the north of the church was originally built as a Guild Hall in 1889, constructed by local builder John Ashton. The hall, relocated farther from the road after World War II, has served many local community groups throughout its history. The existing rectory was built in 1912, replacing an earlier rectory, to the north-east of the church. It continues to serve as a rectory today. In 1929 a Lych Gate was constructed, designed voluntarily by Maffra architect Steve P. Ashton, in memory of philanthropist Rebecca Mills. This gate was erected by public subscription and was dedicated on ANZAC Day in 1929. Mills was a local philanthropist, known for her generosity to the Anglican Church and for supporting returned servicemen following World War I. The columbarium, memorial fence and gates along the main boundaries were constructed c1950s, in memory of a number of parishioners. (Criterion A & H)

St John's Anglican Church complex is **historically significant at a local level** for its association with the prominent family of local builders and architects, the Ashtons. Generations of Ashtons worked on the church complex throughout its history. The association with philanthropist Rebecca Mills is also significant. (Criterion H)

St John's Anglican Church complex is **socially significant at a local level** for its continuing service to parishioners and the wider community since its construction in 1900. The church continues to hold services today and the hall provides a public space, known as the Geoff Webster Centre. (Criterion G)

St John's Anglican Church complex is **aesthetically significant at a local level** as a complex that has multiple fine architectural buildings reflecting the architectural styles from when they were built. The highly intact 1900 brick church reflects the Federation Gothic style with dominant Queen Anne components, as represented by the steeply-pitched gabled roof, parapeted gables, buttresses, decorative rendered dressings and coping, decorative scalloped bargeboards, bellcote, and the tracery and leadlight to the windows and doors, including the rendered quoining. Also notable are the dominant Queen Anne gable ends with Arts and Crafts strapwork decoration and timber doors with elaborate decorative hinges and timber strapping to the gabled-ends. The interior space and historic finishes of the church nave, chancel, apse, and organ chamber are imbued with the rituals and aesthetics associated with worship, marriages, christenings and funerals. The 1900 brick church is in very good condition and retains a very high level of integrity. (Criterion E)

The 1889 (former) Guild Hall is aesthetically significant as an intact representative example of a Victorian Gothic weatherboard hall, with a galvanised gabled roof and rhythmic pointed-arch motif

in the many windows to the façade and side elevations. The 1889 timber hall is in excellent condition and retains an excellent level of integrity. (Criterion D)

The 1912 rectory is significant for its architectural details reflecting the Federation Arts and Crafts Bungalow style, in elements such as the shallow-pitched hip-and-gabled roof clad in tiles, exposed rafter ends to the eaves, the tall (rendered) brick chimneys with rough-cast render to the cap, and the gabled-bays with rough-cast render and timber strapping to the gabled-end, creating a half timbering effect. Also notable are the windows that are groups of two or three (probably casement) timber windows with coloured highlights, and the entrance with a sidelight and multipaned highlight. (Criteria D & E)

The 1929 Lych Gate is a very fine example of an Interwar Arts and Crafts style gateway reflecting the Arts and Crafts components of the church it is associated with. The gate is notable for its gabled roof clad with slate, timber supports and tracery, internal seats, and brick balustrade of glazed bricks. The lych gate is in excellent condition and retains an excellent level of integrity. (Criterion E)

The setting, comprising the church, hall, rectory and its fence, Turkey Oak, Lych Gate, columbarium and memorial fence and gates, is aesthetically significant as a highly intact Anglican Church complex. (Criterion E)

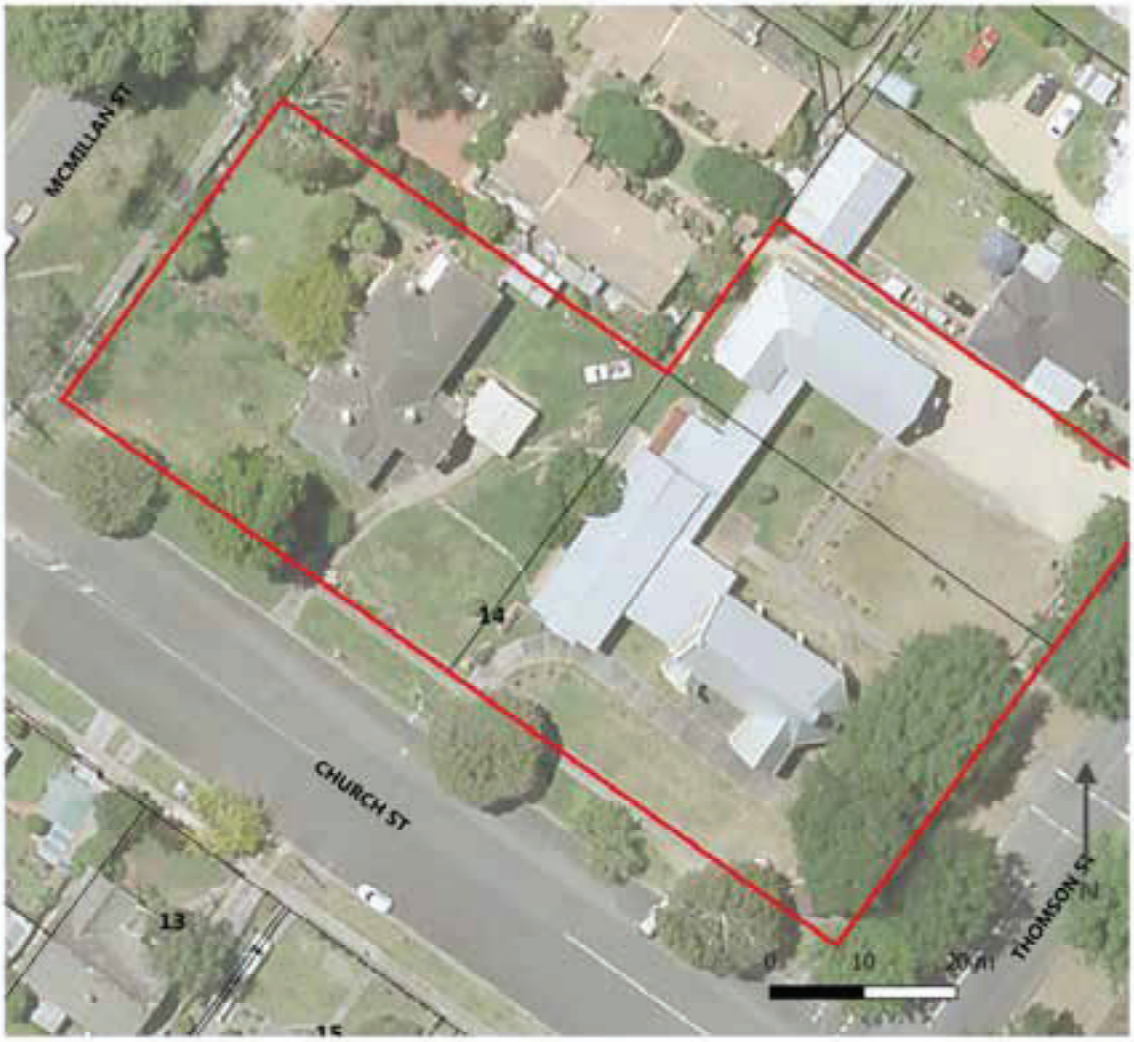
The Cut-Leaf Turkey Oak (*Quercus cerris F. Laciniata)*, is **historically, socially, aesthetically and scientifically significant** as an outstanding specimen of a form uncommon in cultivation in Victoria. The Turkey Oak was planted c1920 near the chancel end of the church. It is believed to have grown from an Acorn brought back from Gallipoli by a local who had served in WW1. It is referred to today as the 'Gallipoli Oak'. This is one of perhaps 1-10 known specimens in Victoria and is an outstanding specimen of a form uncommon in cultivation in Victoria. An attractive tree with a well-shaped canopy, it exhibits very deeply lobed fine leaves. (Further research is required to determine of the Turkey Oak is of State or National significance) (Criteria A, B, E, F & G)

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 entry, nave, chancel, apse, organ-chamber; Lych Gate
Tree Controls	Yes - Turkey Oak
Outbuildings or fences which are not exempt under Clause 43.01-3	Yes - Lych Gate; 1950s brick columbarium, fence and gates; timber and wire fence to rectory
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 John's Anglican Church complex
14 Church St, Maffra

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

History

Locality history

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

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

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

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

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

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

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

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

Thematic context

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

9. Developing Cultural Institutions and Way of Life

- 9.1 Religion

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

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

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

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

Place history

The one acre (lots 1 & 2, section 22) fronting Church Street, between McMillan and Thomson streets, was reserved for use by the Church of England in 1871 (Township Plan).

Church

The first brick church was built on the site in 1871, with the foundation stone laid in September 1871 (Pearce 1991:23). J. Carpenter provided drawings and specifications for the brick building, to cost 500 pounds (Context 2005). The first church was pulled down in January 1900, to make way for the construction of the new church (*Maffra Spectator*, 29 Jan 1900:3).

The foundation stone of the existing church has the inscription: 'St John's Church. The Foundation Stone of the First Church was laid by Mrs H. Gordon Glassford of Mewburn Park on September 1st 1871. This Stone was laid by her daughter Miss Gordon Glassford on February 8th 1900. "Laus Deo" (Praise be to God)'. The architect's of the new church were noted on the stone as Inskip & Butler. The church is also referred to as St John The Evangelist Anglican Church (Context 2005).

In January 1900, tenders were accepted for the erection of a Church of England in Maffra, designed by architects Inskip & Butler (BE&M). By June 1900, the new church building was complete, after four months of construction. At this date a detailed article published in the *Maffra Spectator* (4 Jun 1900:3) reported on the design of the building and progress on the site. It was reported that 'the new building is universally admired as a very pretty, well-proportioned specimen of ecclesiastical Gothic architecture ... the entrance porch is of unplastered red brick ; the dressings round the doors and windows are of stone-coloured cement. The handsome crimson baize-covered doors lead into the church. The floor space is 12ft longer than in the old church' at 34 ft (approx 10.3m) long. 'The chancel is approached by three blue-stone steps in the centre of a wall, and there is a further step to the apse, while the altar is also raised upon platforms 8ft x 5ft. A portion of the vestry has been boarded off as an organ-chamber. This space is furnished with a side window, and some handsome Gothic panelling in wood takes the place of the brick arch provided for in the original plan. A deep moulding of wood runs round the walls, from which the ceiling springs supported by rafters and principals. An arch of wood spans the apse. The windows, except those in the apse, are provided with Hopper ventilators. The walls are hollow, and the roof is carried over the walls so that the spouting is two feet clear of the building. When the walls were nearly built the Central Board of Health alarmed the Incumbent and Guardians by requiring three tie-rods to be put through so substantial a building. A compromise has been effected by altering and carrying up under the eaves two buttresses on one side of the building. Mr W. A. Butler, the Diocesan Architect, visited the building on Tuesday, and gave it his final approval subject to a few details which he left to the Incumbent to see carried out.' The article concludes that 'the church has been so designed and placed on the ground, that it can at any future time be extended and altered without interfering with its proportions and distinctive character. The fencing is being raised and painted and the large gates removed to another position. Two small gates will give entrance to and exit from the grounds.' Pine trees on the site had been removed during construction (*Maffra Spectator*, 4 Jun 1900:3).

In 1918, 'renovations' were carried out to the church (details not known) by contractor J. H. Apps. During this period, services were held in the Guild Hall (*Gippsland Times*, 14 Jan 1918:3). The interior of the church is shown in an early photo dating to 1924, showing the chancel end (Figure H1).

A historic photo (MDHS) showed the north-east and south-east elevations (Figure H2). The south-east elevation showed the chancel below the projecting gablet. The north-east elevation comprised three bays, with pairs of windows. Both elevations appeared as they do in 2015. The property was bound by a painted picket fence. Trees were planted on the inside of the boundary along Thomson Street. Two of these trees appear to be the Oak and Cut-Leaf Turkey Oak which remain in 2015. Although this photo is said to date between 1900 and 1929, the Turkey Oak is a substantial size by this date (thought to be planted c1920).

A second photo reportedly dating between 1900 and 1929 (Figure H3) showed the north-west and south-west elevations (MDHS). A cross was located on each of the two peaks of the gabled roof (since removed at the southern end). The north-west facade (without the 1968 addition attached) comprised a pair of windows. The south-west elevation comprised the projecting bay with the bellcote, and the

large entrance bay to the right, all appeared as they do in 2015. A large tree appears to the right of the photo (since removed).

A photo dating to 1932 (Figure H4) showed the north-west and north-east elevations of the church (SLV). The roof was clad with galvanised corrugated iron. The north-west elevation (before the 1968 addition was attached) comprised a pair of windows. The same style of windows were evident on the north-east elevation, between the buttresses. The bellcote projected from the south-east elevation. At the southern end of the roof, the gablet could be seen.

Memorials within the Church

The church retains a number of memorial windows. To the left of the altar is a triptych stained glass window that commemorates Louisa (Louie) B. Riggall V.A.D. (1868-1918) 'who gave her life for the sick and wounded at Rouen, August 31st 1918' as noted on the inscription (Figure H5). The window was installed in March 1919 and unveiled by the Bishop of Gippsland on 30 March 1919 in the presence of her family and friends of Maffra. The window was the gift of her family and was made by Brooks, Robinson & Co. of Melbourne. The subject, the Raising of Lazarus, was chosen to illustrate 'Service' and 'the ministry in particular of women'. A mosaic-style portrait to Sister Riggall was also erected in the Maffra Memorial Hall (now the library) in 1935. Louie was an artist before she 'joined the Voluntary Aid Detachments of the British Red Cross (Australian branch) and began her war service at Broadmeadows before travelling to Egypt in October 1915. After working in the 14 Australian General Hospital for nine months, she spent time in England before being placed in charge of the Red Cross store at 1 General Hospital Rouen, France, where her fluency in French was an invaluable asset. Lieutenant-Colonel Murdoch officially recorded the success of her work and she was mentioned in despatches. Her death was caused by a cerebral hemorrhage; she was buried at St. Sever Cemetery, Rouen' (Vic War Heritage Inventory). Louie Riggall was one of only three women from the Australian Red Cross to die while on overseas service in WW2. She was the only one from Victoria, and the only one to die in a war zone (the other two died in England) (MDHS). A mosaic memorial of Riggall also remains at the Maffra Memorial Hall, forming part of a significant *opus sectile* memorial.

A pair of windows depicting the Crucifixion and Resurrection was erected by Rebecca (Mrs John) Mills of Powerscourt, 'to the glory of God and to perpetuate the memory of the men of this parish who fell in the Great War 1914 1918'. The windows were made by Brooks, Robinson & Co. of Melbourne and were installed in June 1919 (Vic War Heritage Inventory).

The church was visited by the Governor-General and Lady Helen Munro-Ferguson, who came specifically to see the two (above) war memorial windows as part of their tour of the district in 1919 (Vic War Heritage Inventory).

A stained glass window was installed at St John's, removed from St Clement's Anglican Church, Newry, after its closure in 1965. It was originally a three part window, consolidated into one window when moved to St John's and installed near the organ. The small World War II window memorialises: Arthur and Elizabeth Reeves, in September 1951; Pte. R. J. Jessep, killed in action 31st October 1942; and was also in memory of John Webster, died 26 August 1918.

The church holds the St John's Anglican Church World War I Honour Roll, which records the name of service personnel who served in World War I (Vic War Heritage Inventory)

Hall

The timber hall to the north of the church was originally built as a Guild Hall. Originally it was sited closer to the eastern boundary, but was moved back to existing location after World War II (MDHS). In 1888, a concert was held in connection with the Maffra Girls' Friendly Society 'in aid of the piano fund of the new guild hall' for which tenders were soon to be let (*Gippsland Times*, 2 Nov 1888:3). The Guild Hall was built in 1889, by Maffra builder John Ashton (*Maffra Spectator*, 14 Mar 1889:3; Pearce

1991:6). The hall was the site of many local fetes and festivals, and later served as a Sunday School hall. 'Improvements' were made to the Guild Hall in 1913 (*Maffra Spectator*, 12 Feb 1914:3).

A modern entrance porch has been built at the entrance of the hall. A covered walkway joins the timber hall with the 1968 Parish Centre. In 2015, the hall serves as the Geoff Webster Centre, open for use by the public.

Rectory

St John's rectory was built in 1912 by local builder by Alex Hardie (MDHS) in the Federation Arts and Crafts style, to the west of the church (Figure H7). An article in the July 1910 reported that the decision was made to build a new rectory, to replace an earlier one on the same site which would be demolished (*Maffra Spectator*, 4 Jul 1910:3). The residence continued to serve as a rectory, but was vacant in 2015.

Lych Gate

At the corner of Church and Thomson streets is an ornate Lych Gate, built in 1929, in memory of philanthropist Rebecca Mills (Figure H6) (Context 2005:45). The gate was designed voluntarily by Maffra architect Steve P. Ashton. It was the only Lych Gate in Gippsland at this date (Pearce 1991:23; *Gippsland Times*, 29 Apr 1929:5).

A plaque on the face of the gate, above the entrance reads 'To the Glory of God and in loving memory of Rebecca Mills O.B.C. died 23rd August 1927. This gate erected by Public subscription was dedicated ANZAC Day 1929'. Mrs John Mills of 'Powerscourt' homestead (c1860s; Stratford Road, Maffra) was a local philanthropist, known for her generosity to the Anglican church and supporting returned servicemen, following World War I. She was known for the 'practical interest she had evinced in the soldiers, both at home and abroad' (*Gippsland Times*, 30 Oct 1922:1). Mr John Mills made his fortune in mining (Context 2005). Mills laid the foundation stone of the All Saints Anglican Church, Briagolong (1903), the rectory of the Holy Trinity Anglican Church (1910), the World War I Soldiers' Memorial Hall and RSL (now the Library of the Memorial complex) (1922) and St James Anglican Soldiers Memorial Church in Tinamba (1923), at which she was also presented with an engraved silver trowel commemorating the event. In 1920, Mrs Mills unveiled the Briagolong World War I Soldiers' Memorial at Anzac Park in Briagolong. Mrs Mills also donated World War I soldier's memorial windows to St James Anglican Soldiers Memorial Church in Heyfield and St John's Anglican Church in Maffra. At the Stratford Holy Trinity Anglican Church, Mrs Mills donated furnishings for the church and later gifted the vestry (1907). Mrs Mills attended services at St John's and the gate was erected to never forget her name and what she did for the church and district's returned soldiers, and 'to be observed by one generation after another' (*Gippsland Times*, 29 Apr 1929:5).

Columbarium and memorial fence and gates

A plaque on the inside of the gate reads 'This columbarium, memorial fence and gates were erected to the glory of God and in memory of' the twelve people listed, who died in the 1940s and 50s, 'and of all past and present parishioners who have shared in the erection of these memorials.' The inside of the fence, to the left and the right of the gate is the columbarium, embedded with plaques in commemoration of a number of people.

The red brick fence, with mild steel railings (includes crosses) encloses the property to the south and east.

Cut-Leaf Turkey Oak or 'Gallipoli Oak'

To the east of the church, inside the east boundary are two oak trees. The tree to the north is a Cut-Leaf Turkey Oak (Quercus cerris F. Laciniata). The Cut-Leaf Turkey Oak is believed to have grown from an Acorn brought back from Gallipoli by a local who served (MDHS; NT). It is an outstanding

specimen of a form uncommon in cultivation in Victoria. The only other known examples in Victoria remain in the Royal Botanic Gardens, at Castlemaine, Malvern Gardens, and at Beechworth (NT).

St John's Parish Centre

Adjoining the west end of the church is St John's Parish Centre, built in 1968. This addition, which comprised a hall, kitchen and meeting rooms, were designed by architect J. Stuart Ashton (Pearce 1991:23). A plaque on site notes that the 'alterations and additions to this church were dedicated by The Rt. Rev. D. A. Garnsey M.A. T.H.D., the fifth Bishop of Gippsland on Palm Sunday 7th April 1968.' The stone noted that the Reverend at this date was Rector Rev. A. Weston T.H.L.

Inskip & Butler, architects of the church

Walter Richmond Butler (1864-1949) migrated to Australia from England in 1888, where he worked with some of the most important figures of the English Arts and Crafts movement, including architects William Lethaby, Ernest Gimson and the Barnsley Brothers. Butler retained the Arts and Crafts philosophy throughout his career in Australia. Butler's would design a variety of buildings, including residences, shops, warehouses, hospitals, banks, office buildings and ecclesiastical buildings. Two of Butler's major clients were the Diocese of Melbourne (as the Anglican Diocese Architect) and the Union Bank (Dernelley 2012:128; Pearce 1991:23).

Between 1889 and 1893, Butler established a partnership in Melbourne with Beverley Uusher. Butler later formed a partnership with George H. Inskip (1867-1933) between 1896 and 1905, establishing Inskip & Butler. Butler had many residential commissions during this period, many of which favoured the design elements typical of the period, with Arts and Crafts references (Dernelley 2012:128).

His work for the Anglican Church included the Holy Trinity church in Wangaratta (1908) and the Mission Revival-influenced Mission to Seamen Building on Flinders Street, Melbourne (1917) (Dernelley 2012:128). Inskip & Butler's work included Christ Church in Daylesford (1896), St Alban's Anglican Church (1898) in the Arts and Crafts style, St Thomas's Church of England (1900) St John's Anglican Church in Maffra (1900), the simple Christ Church in Cowwarr (1901) and the first Greek Orthodox Church in Melbourne, Church of the Holy Annunciation (1901).

Between 1907 and 1916, Butler formed Butler & Bradshaw with Earnest R. Bradshaw. In 1908 Butler notably designed the David Syme Tomb at Boroondara cemetery in Kew. Butler also designed a number of banks during this period (Dernelley 2012:128). A later partnership formed was with his nephew Austin R. Butler as W. & R. Butler between 1919 and 1938. Butler's greatest impact on Australian architecture was through the papers he delivered, such as 'The prospect of the development of the arts among the handicrafts' (1893) and 'Garden design in relation to architecture' (1903), which engendered Butler's first-hand knowledge of English Arts and Crafts philosophy (Dernelley 2012:128).

The Ashton family: builders and architects

The Ashtons were a prominent Maffra family who worked as builders and architects in the nineteenth and twentieth centuries, on projects in in Maffra and Gippsland. John W. Ashton (d.1903) was a builder, and his son was Stephen P. Ashton became an architect (b.1882 d.1954), designing many buildings in Maffra and the district. Stephen's nephew was architect J. Stuart Ashton, who had a son, Stephen, who is an architect currently practicing in Melbourne as the Director of ARM Architecture. Both St John's Anglican Church complex in Maffra, and the Maffra Memorial Hall complex (including the current library), were worked on by multiple generations of the Ashton family.

Stephen Percy Ashton (b.1882 d.1954) was a Maffra-based architect (*Gippsland Times*, 30 Aug 1943:2; 1 Nov 1934:5). In 1905, Ashton was appointed Clerk of Works on the Upper Maffra's Mechanics' Institute, to extend it and install acetylene gas lighting (VHD). He constructed a shop at 75 Johnson

Street, Maffra (1908). Ashton designed the Foster Building in Maffra (1908), an early example of concrete block construction in Victoria, which is a technique which began to be adopted in Victoria in about 1905, when American block-making machinery became readily available (VHD). In 1915, Ashton was given a send off at the Maffra Metropolitan Hotel, before departing for military service as a Lieutenant in the Light Horse Regiment. An article reported that 'no man would be more missed out of the town' as 'his services had been indispensable to the hospital and other charities' including the 'artistic manner in which he had carried out stage settings and decorations in the cause of charity' (*Maffra Spectator*, 18 Nov 1915:3; AWM). During the post-war period, Ashton designed the Commonwealth Milk Factory in Maffra, as well as the large brick sugar store of the Maffra Beet Sugar Factory, both in 1922 (Context 2005:12, 14). Ashton also designed further buildings using concrete and concrete block construction, including the Cowwarr Cricket Club Hotel (1929) and the Cowwarr Public Hall (1930) (VHD). In the 1930s, Ashton served as a Maffra Shire Councillor while continuing to practice as an architect (*Gippsland Times*, 1 Nov 1934:5). His later works included the Sister Muriel Peck Memorial Infant Welfare Centre (1951) and St Philip's On-The-Hill in Morwell East (1952).

Figure H1. The interior of the church c1924. Note the Riggall memorial window on the left and the timber screen to the organ-chamber on the right (Rev A.J. Maher albums, Anglican Diocese Gippsland, provided by Linda Barraclough).

Figure H2. Early photo showing the north-east and south-east elevations, showing the chancel below the projecting gablet and to the right (the north-east elevation) comprised three bays broken up by buttresses (MDHS, ID. P02481VMFF).

Figure H3. The north-west and south-west elevations (between 1900 and 1929). Note the cross at the apex of the gabled (since removed), the bellcote and the large entrance bay to the right (MDHS, ID. P02470VMFF).

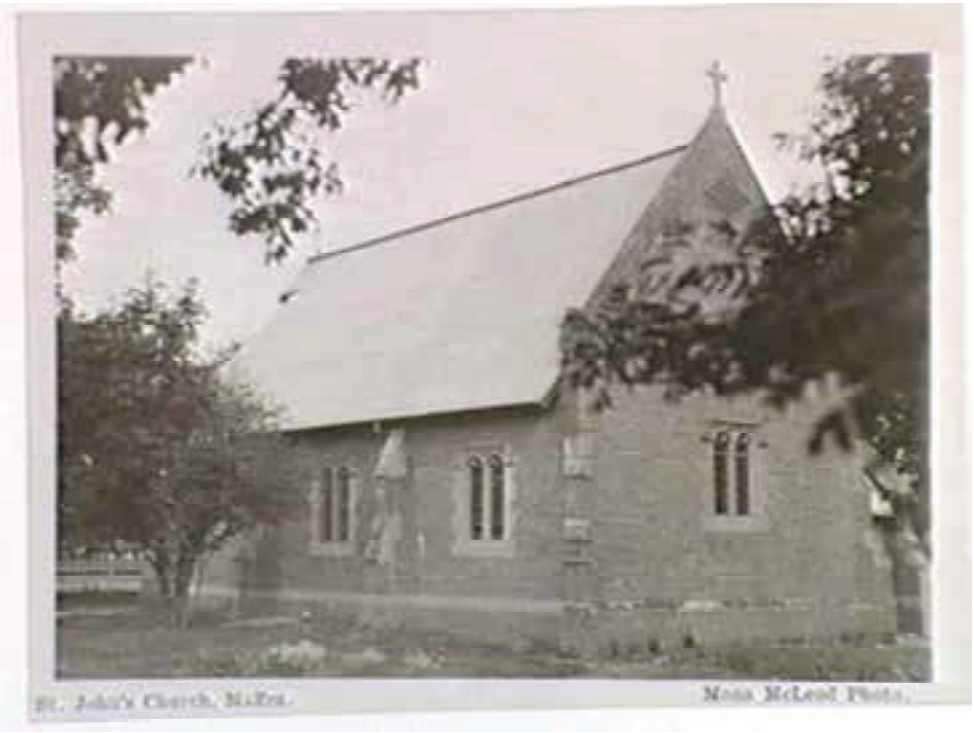


Figure H4. Photo inscribed 'St. John's Church, Maffra - May 1932', showing the north-west and north-east elevations of the church. The north-west elevation (before the 1968 addition was attached) comprised a pair windows (SLV, Image No: b51724).

Figure H5. The Riggall memorial window (MDHS, ID. P04892-01VMFF).

Figure H6. Photo of the Lych Gate and church complex from the south (photo dates post-1929 when the gates were erected) (MDHS, ID. P02480VMFF).

Figure H7. A 1912 photo of the almost-finished Anglican rectory at Maffra in 1912. A sign can see seen that notified that the building was being constructed by Alex Hardie, a well known Maffra builder (MDHS, ID. P04767VMFF).

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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 John's Anglican Church was built in 1900, designed by Diocesan Architect W. A. Butler of Inskip & Butler. The complex also comprises the hall (1889) constructed by local builder John Ashton; the Rectory (1912); the Lych Gate columbarium and memorial fence (1929) designed voluntarily by Maffra architect Steve P. Ashton; the Turkey Oak located at the chancel end of the church; and several memorials discussed in the Place History.

The complex is located north of the main commercial street of Maffra, on the corner of Church and Thomson streets. The entrance to the church is at the southern end of the building, unusually, next to the chancel end of the church.

Church

Figure D1. The brown brick church (1900) reflects the Federation Gothic style. It's steeply pitched gabled-roof is clad with (recent) corrugated iron and has a parapeted gabled to the north-west elevation. The brick plinth has rendered coping (overpainted), while decorative render and coping (both overpainted) is applied to the buttresses, parapeted gables and frames the openings (in a quoining motif) on the church. The south-west elevation fronting Church Street has the bellcote at the left end, which has a parapeted gable and the details of the nave. To the right is the large gabled-end of the projecting entrance porch (fronting Church Street), which has an entrance off its south-east side. The gabled-end of the entrance porch has decorative, scalloped barge boards and is clad with a rendered or cement sheet surface, with timber strapping over, to create a half-timbering effect; the timber strapping also forms a cross at the centre.

Figure D2. The south-east elevation has a flying gablette off the ridge, above the projecting bay of the chancel end. All windows to the church are pairs of leadlight windows with a trefoil motifs at the top, with a linear label moulding above, rendered sill and decorative render in a quoining pattern to the sides. The doors have the same rendered detailing. The timber doors to the entrance porch and south-west elevation have ornate metal hinges. All of the render has been overpainted in recent times.

The leadlight windows on the south-west elevation have a simple diaper pattern, while those on the north-east elevation and in the chancel have pictorial leadlight, some of which are memorials in commemoration of particular soldiers or people.

Figure D3. The north-east elevation comprises three bays, divided by buttresses with rendered coping. Each bay has a pair of windows in the same detail as the rest of the church. The windows at the chancel end of the church are raised, to allow for the internal platform. The 1900 brick church is in very good condition and retains a very high level of integrity.

St John's Parish Centre adjoins the rear (north-west) elevation of the church. This 1968 brick building is not significant to the historic complex.

Figure D4. The interior of the church, looking south-east along the nave to the chancel. Note the organ gallery screen on the right, memorial windows and honour roll.

Hall

Figure D5. To the north of the church is the 1889 Victorian Gothic weatherboard hall (moved back from the street after WW2), showing Gothic influences. The long building has a gabled-roof clad with (recent) corrugated iron with a gabled end fronting Thomson Street. The facade comprises a central entrance of double doors, flanked by large single pointed-arch sash windows. A circular vent is at the top of the gabled-end. A modern flat roofed porch has been built over the entrance.

Figure D6. The side elevations of the church have four tall pointed windows, and one or two doors on each side. To the rear of the church is a smaller weatherboard addition with a transverse gable (date not confirmed). A modern breezeway extends from the rear of the hall to the 1968 brick building to the rear of the church.

Rectory

Figure D7 & Aerial. The 1912 rectory is a Federation Arts and Crafts , style located to the north-west of the church, fronting Church Street. The large weatherboard residence has a shallow-pitched hip-and-gabled roof clad in (recent) concrete tiles (the roof and verandah were originally clad in galvanised corrugated iron see Fig H5) with exposed rafter ends to the eaves. Three tall (rendered) brick chimneys remain, with rough-cast render to the cap. The facade has a central projecting gabled-bay with rough-cast render and timber strapping to the gabled-end, creating a half timbering effect. The gabled-bays to the side elevations have the same detail. A return verandah (recently clad in heavy concrete tiles which distorts the original architectural design) is supported by timber posts and decorative timber fretwork brackets, as it extends around the gabled bay of the facade and returns on the side elevations, with a raised timber floor. The original windows are groups of two or three (probably casement) windows with coloured highlights. The entrance is to the right of the facade and comprises a door (behind a modern security door) with a sidelight and multipaned highlight. A modern concrete ramp provides access.

A timber post and hairpin-wire fence, with vehicular gates, runs along the front boundary of the rectory. A modern garage is located to the east of the residence.

Lych Gate

Figure D8 & D9. A gabled-roof lych gate is located at the southern corner to the property. The roof is clad with slate and supported by timber posts with ornate timberwork with Gothic-inspired trefoil and quatrefoil motifs. The structure sits on a glazed brick balustrade, with seats either side of the walkway to the interior. An ornate commemoration plaque facing the street has a mosaic Optus sectile which says "To the Glory of God and in Loving Memory of REBECA MILLS OBE, Died 23 August 1927. This gate erected by Public subscription was dedicated ANZAC DAY 1929.".

Columbarium and memorial fence and gates

Figure D8 & D9. Adjoining the Lych Gate are the brick columbarium, which holds a number of plaques, and memorial brick fence with mild-steel railings (with a cross motif), that lines the south-east and south-west boundaries of the complex. This appears to date to the 1950s.

Cut-Leaf Turkey Oak, or 'Gallipoli Oak'

Figure D9. Near the chancel end of the church is a Cut-Leaf Turkey Oak (*Quercus cerris F. Laciniata*), planted after WW1, c1920. To the north of the Turkey Oak is a more common variety of Oak which is not of an outstanding size or example.

The following is extracted from the National Trust Tree Register record:

Tree family: Fagaceae
No of trees: 1

Measurements: 27/02/1992
Spread (m): 20.0
Girth (m): 2.47
Height (m): 13.8
Estimated Age (yrs): 75
Condition: Good

Significance:

Rare or localised
Outstanding example of species

This is one of perhaps 1-10 known specimens in Victoria and is an outstanding specimen of a form uncommon in cultivation in Victoria. An attractive tree with a well-shaped canopy, it exhibits very deeply lobed fine leaves. Other known examples occur in the Royal Botanic Gardens, Castlemaine and Malvern Gardens, and Beechworth. The seed of this tree is reputed to have been brought back from Gallipoli.

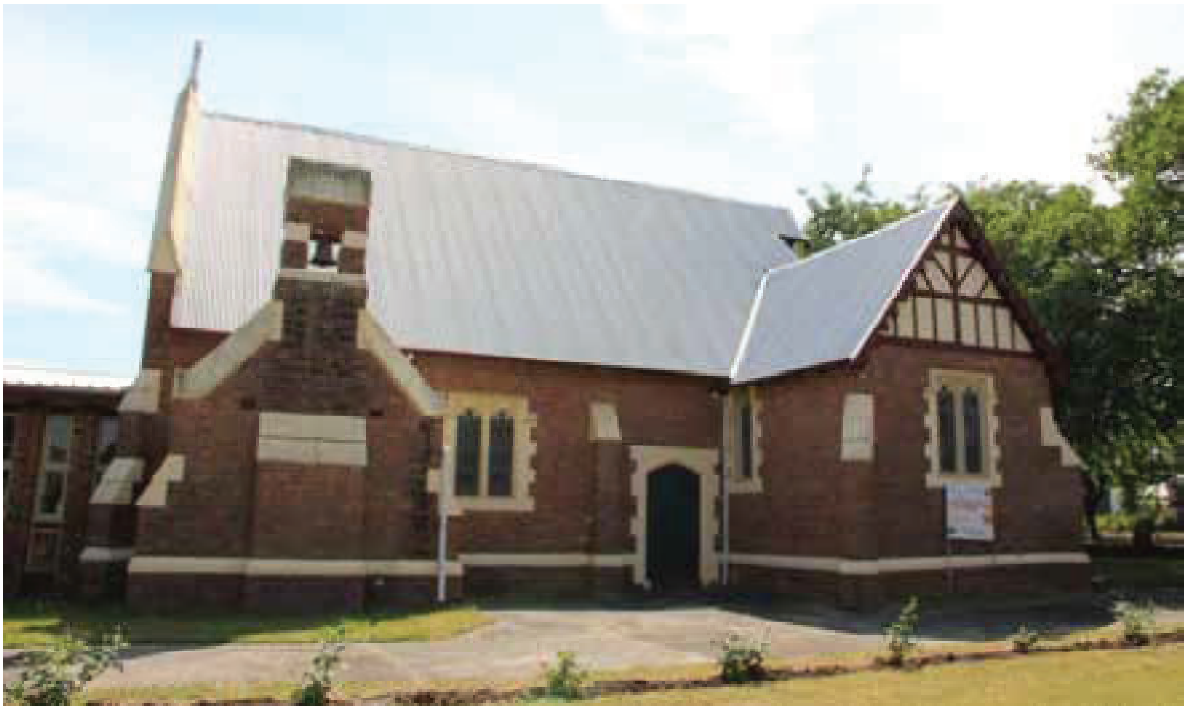


Figure D1. The brown brick church (1900) reflects the Federation Gothic style. It's steeply pitched gabled-roof is clad with (recent) corrugated iron and has a parapeted gabled to the north-west elevation. The south-west elevation fronting church street has the bellcote at the left end, which a parapeted gable and the details of the nave. To the right is the large gabled-end of the projecting entrance porch with the timber strapping forming a cross.

Figure D2. To the right, t he south-east elevation has a flying gablette off the ridge, above the projecting bay of the chancel end with Queen Anne architectural detailing.

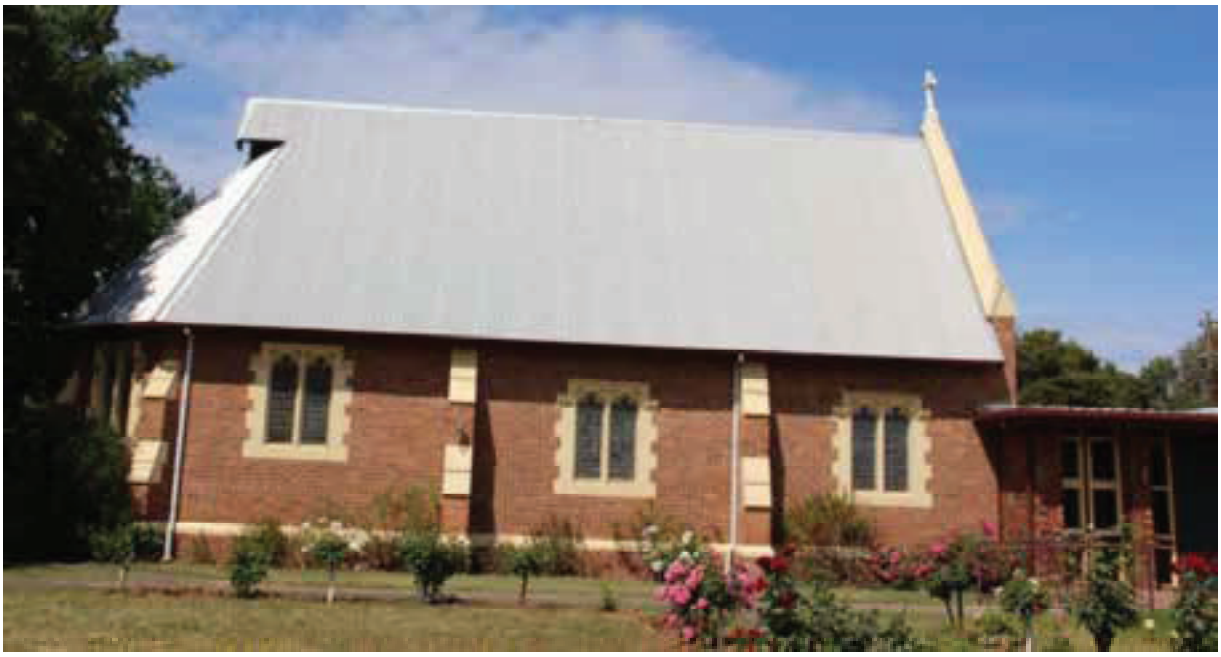


Figure D3. The north-east elevation comprises three bays, broken up by buttresses with rendered coping. Each bay has a pair of windows in the same detail as the rest of the church.

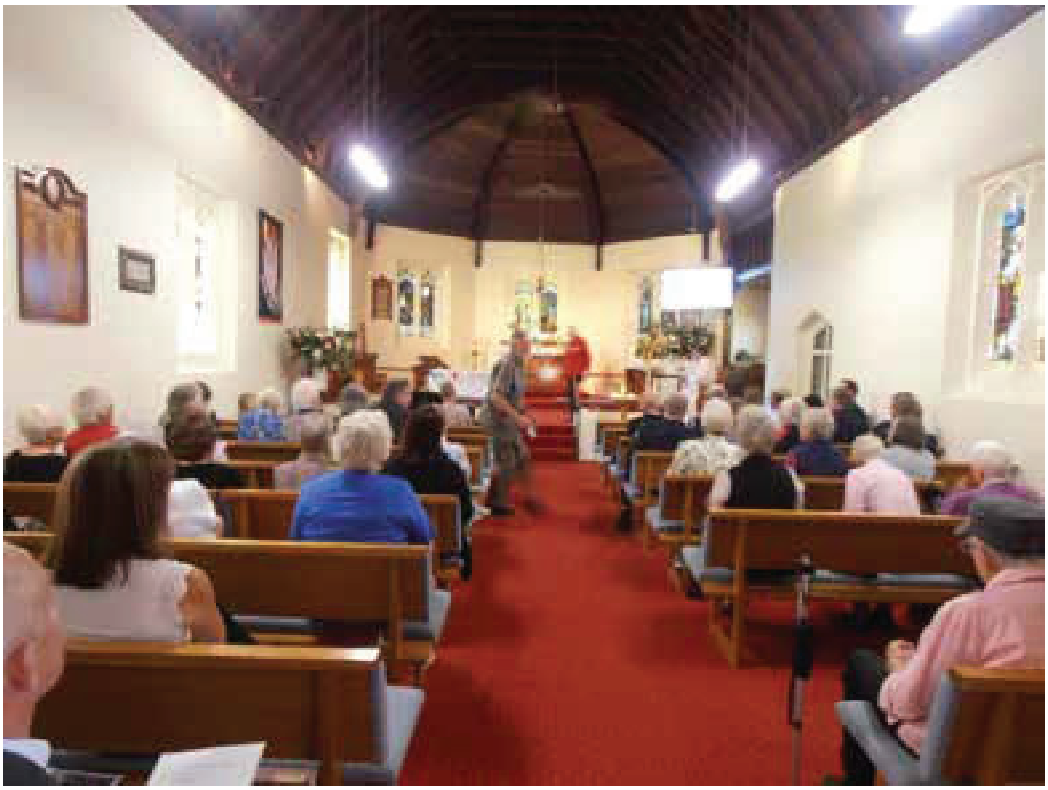


Figure D4. Interior of the church looking along the nave to the chancel. Note the organ gallery screen on the right (Helen Montague, MDHS).

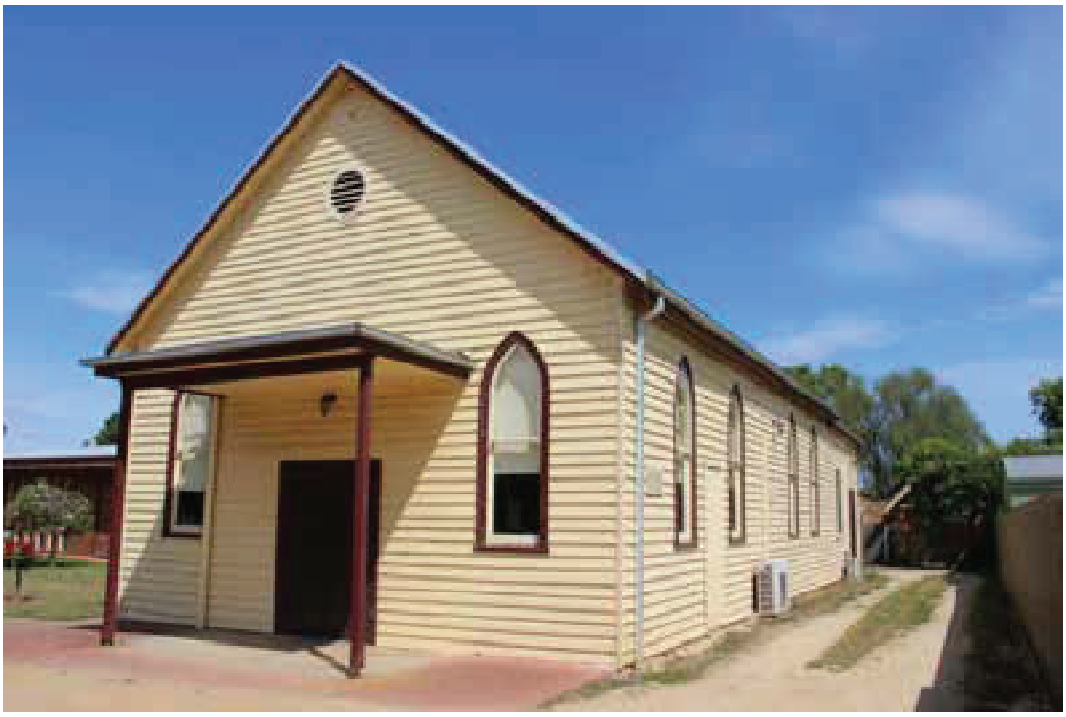


Figure D5. To the north of the church is the 1889 weatherboard hall. The long building has a gabled-roof clad with (recent) corrugated iron with a gabled end fronting Thomson Street, with pointed-arch windows.

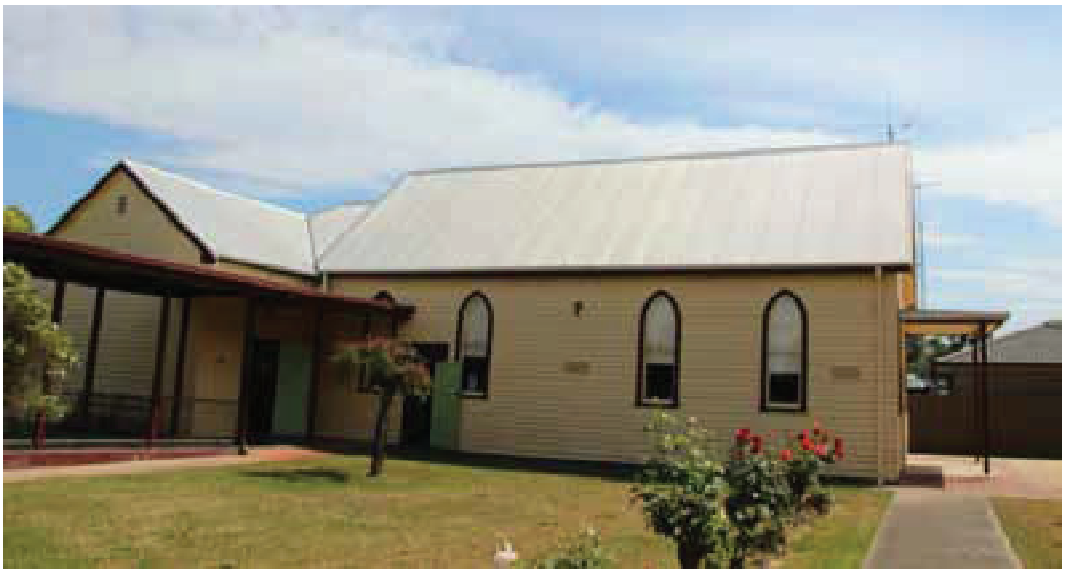


Figure D6. The side elevations of the church have four tall windows, and one or two doors on each side. To the rear of the church is a smaller weatherboard addition with a transverse gable.

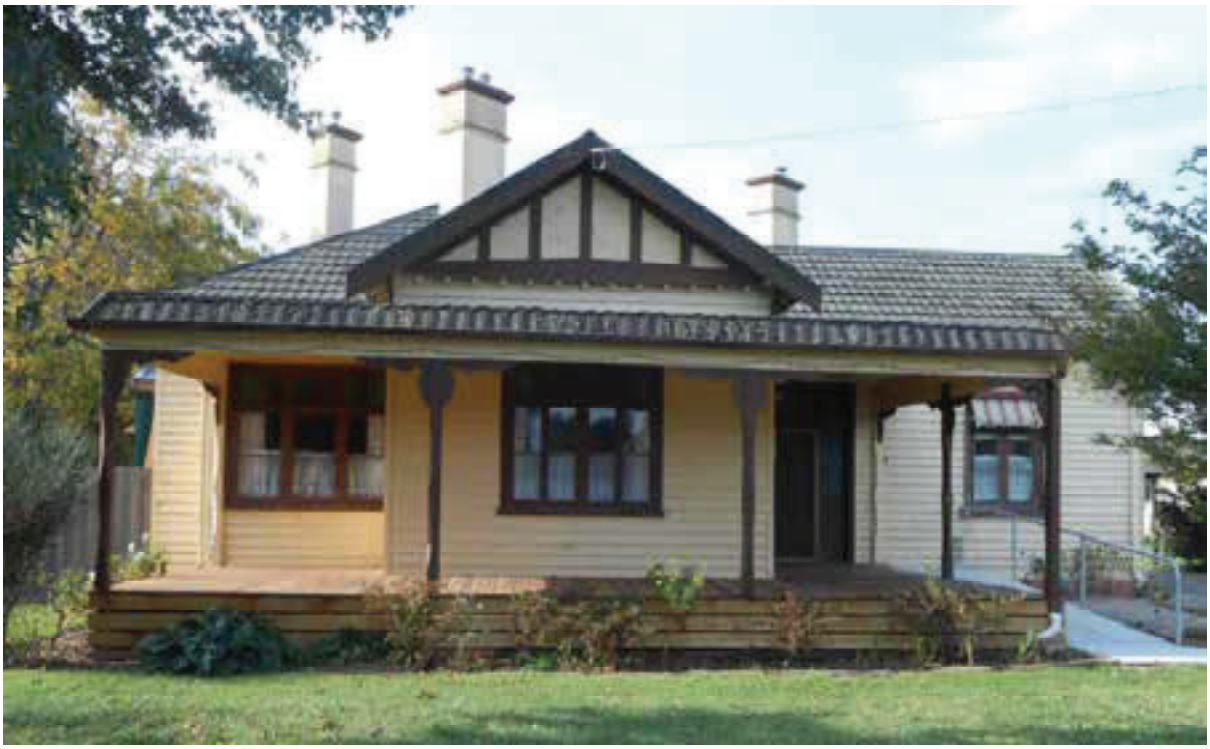


Figure D7. St John's Rectory to the north-west of the church is a large weatherboard residence with a complex hip-and-gabled roof clad in tiles, with exposed rafter ends to the eaves. The facade has a central projecting gabled-bay with rough-cast render and timber strapping to the gabled-end, creating a half timbering effect. (L Barraclough 2016)

Figure D8. A picturesque Interwar Arts and Crafts, gabled-roof lych gate is located at the southern corner to the property. The roof is clad with slate and supported by posts with ornate timberwork with Gothic-inspired foil motifs. Adjoining the gate are the brick columbarium, which holds a number of plaques, and memorial brick fence with mild-steel railings.

Figure D9. Just inside the Lych Gate (immediately to the left) is a Cut-Leaf Turkey Oak (*Quercus cerris F. Laciniata*), planted after WW1, c1920 and the brick and wrought iron fence.

Sources

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

National Trust of Australia (Victoria) Register, T11818

Comparative Analysis

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

St 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'.

Comparable places:

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

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

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

Comparable complexes, although of a different period:

St Brigid's Catholic Church Complex, Cowwarr – comprising the 1870 church, 1904 parish house, 1919 hall and interwar fence and gates to the boundary. The 1870 church is a highly intact picturesque Victorian Gothic church, built in rendered brick (with ruled ashlar lines). The parish house (1904) is a substantial and elaborate Federation Queen Anne brick residence while St Joseph's Hall (1919) is an intact Interwar Arts and Crafts timber building.

Holy Trinity Anglican Church, Hall, Rectory & Memorials, McFarlane St, Stratford – comprises an 1868 Victorian Free Gothic church with additions dating to the 1880s and 1907, a 1901 timber hall in the Federation Carpenter Gothic style, and a large Federation Arts and Crafts brick rectory built in 1910. The three buildings are highly intact and retain their historical association (the hall has been moved from one end of the site to the current location).

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 very well maintained, however, there are some

recommendations below especially relating to sub floor ventilation of the 1889 timber hall, garden beds next to the 1900 church, down pipe outlets into drainage pits, replace the concrete tiles on the rectory, with galvanised corrugated iron, 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 of each significant building, from along the public street.
   - 1.2. Ensure signs and services such as power poles, bus shelters, signs, etc are located so that they do not impact on the important views.
   - 1.3. New interpretation storyboards should be placed to the side of the building not directly in front of it.
   - 1.4. Paving
     - 1.4.1. For Victorian, Federation and Interwar 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.
     - 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 area 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 buildings as seen the public street and 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 buildings.
   - 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. Ramps

3.1.1. Removable ramp construction

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

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

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

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

3.2. Metal banisters may be installed at the front steps. They are functional and minimalist and they have a minor visual impact on the architecture and 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. Remove the concrete tiles from the roof and verandah of the rectory, and replace with galvanised corrugated iron.

4.1.2. Use galvanised corrugated iron roofing, spouting, down pipes and rain heads on all the historic building except the lych gate, which should remain as slate.

4.1.3. Don't use Zincalume or Colorbond.

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

4.2. Decorative finials, pendants, barge boards, eaves brackets, cast iron

4.3. Brick and Stone Walls

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

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

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

4.4.2. Paint removal: It is strongly recommended that the paint be removed chemically from the rendered parts of the brick church and restore the original ochre wash (stone coloured as the *Maffra Spectator* (4 Jun 1900:3) stated. Never sand, water or soda blast the building as this will permanently damage the bricks, mortar and render. Never seal the bricks or render as that will create perpetual damp problems. Removal of the paint will not only restore the elegance of the architecture, but it will remove the ongoing

costs of repainting it every 10 or so years.

4.5. Remove any dark grey patches to the mortar joints - this is cement mortar which will damage the bricks, as noted above, and reduce the longevity of the walls. Repoint those joints with lime mortar. The mortar is not the problem it is the messenger, altering you to a damp problem (also see Water Damage and Damp)

4.6. Modern products: Do not use modern products on these historic stone or brick work as they will cause expensive damage. Use lime mortar to match existing.

4.7. **Do not seal** the brick 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.

5. Care and Maintenance

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

5.2. Key References

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

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

5.3. Roofing, spouting and down pipes

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

5.3.2. Do not use Zincalume or Colorbond.

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

5.4. Joinery

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

6. Water Damage and Damp

6.1. According to the newspaper report in the *Maffra Spectator* (4 Jun 1900:3), the 1900 church building, is not solid masonry, but cavity wall construction. If this is the case , it should be taken into account when considering the recommendations below.

6.2. 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.

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

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

6.5. 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.

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

6.7. 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.

6.8. 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.

6.9. 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.

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

6.11. Do not install a new damp proof course (DPC) until the drainage has been fixed, even an expensive DPC may not work unless the ground has been lowered appropriately.

7. Paint Colours and Paint Removal

7.1. A permit is required if you wish to paint a previously unpainted exterior, and if you wish to change the colours from the existing colours.

7.2. Even if the existing colour scheme is not original, or appropriate for that style of architecture, repainting using the existing colours is considered maintenance and no planning permit is required.

7.3. If it is proposed to change the existing colour scheme, a planning permit is required and it would be important to use colours that enhance the architectural style and age of the building.

7.4. Rather than repainting, it would be preferred if earlier paint was chemically removed from brick and rendered surfaces, revealing the original finish.

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

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

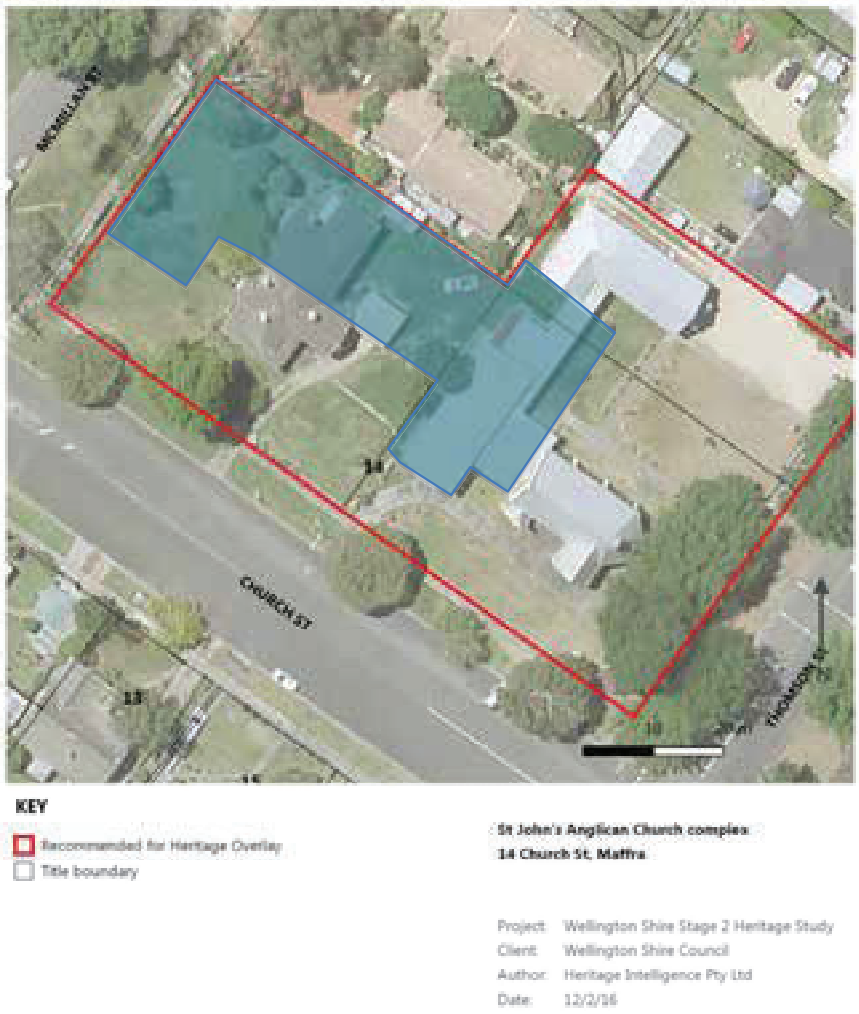
8. Services

8.1. Ensure new services and conduits, down pipes etc, are not conspicuous. Locate them at the

rear of the building whenever possible, and when that is not practical, paint them the same colour as the building or fabric behind them, or enclose them behind a screen the same colour as the building fabric that also provides adequate ventilation around the device. Therefore, if a conduit goes up a red brick wall, it should be painted red, and when it passes over say, a cream coloured detail, it should be painted cream.

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

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



Resources

Wellington Shire Heritage Advisor

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

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

- Avenues-of-honour-and-other-commemorative-plantings
- Donating-war-related-memorabilia
- Finding-the-right-conservator-tradespeople-and-materials
- General-Principles
- Honour-rolls (wooden)
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