Locality:	**COWWARR**
Place address:	**13-19 CHURCH STREET**
Citation date	2016
Place type (when built):	Church, Hall, Parish House
Recommended heritage protection:	Local government level Local Planning Scheme: Yes Vic Heritage Register: No Heritage Inventory (Archaeological): No
Place name:	**St Brigid's Catholic Church Complex**

Architectural Style:	Victorian Gothic; Federation Queen Anne; Interwar Arts and Crafts
Designer / Architect:	J. H. W. Pettit (church); Reed, Smart & Tappin (parish house); A. A. Fritsch (hall)
Construction Date:	1870 (church), 1904 (parish house), 1919 (hall)

Statement of Significance

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

What is significant?

St Brigid's Catholic Church (1870), Hall (1919) and Parish House (1904) at 13-19 Church Street, Cowwarr, are significant. The original form, materials and detailing of each building, as originally constructed are significant. The interior of the church porch, nave and chancel are significant. The interwar fence and gates along the east boundary are significant.

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

How is it significant?

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

Why is it significant?

St Brigid's Catholic Church complex is **historically and socially significant at a local level** as a place that has continually served the community for almost 150 years. The church was built in 1870, designed by J. H. W. Pettit, an architect of Sale, during the early development of Cowwarr township. The brick presbytery (now the parish house), located to the north of the church, was built in 1904, designed by architects Reed, Smart & Tappin. St Joseph's Hall was built in 1919 and first served as a school run by Saint Mary of the Cross McKillop sisters. The school building was designed by diocesan architect A. A. Fritsch and was built in association with the Cowwarr Convent. By 1922, the school was referred to as St Joseph's School, along with St Joseph's Convent, in the charge of the Sisters of the order of St Joseph. In 1954, the Catholic School was moved from Cowwarr to Heyfield. During the interwar period, a timber post, metal pole and chain wire fence was constructed along the east boundary. Today, the church and hall continue to serve the community and hold services, and the parish house provides accommodation for people visiting St Brigid's as a spiritual retreat. The complex is significant for its association with architects J. H. W. Pettit, A. A. Fritsch and the architectural firm Reed, Smart & Tappin. (Criteria A, G & H)

St Brigid's Catholic Church complex **is aesthetically significant at a local level** as an intact and fine example of a Catholic Church complex, built over various periods and reflecting the architectural styles of the eras. The 1870 church is a highly intact picturesque Victorian Gothic church, with notable architectural elements such as the dominant and steeply-pitched gabled roof clad in corrugated iron, parapets to the gabled ends and rendered walls with ruled lines to create an ashlar effect. Wide and ornate buttresses are rendered like the wall surfaces, providing an interesting profile to the façade. At the centre of the façade is an entrance porch that imitates the nave behind. The church has pointed-arch windows with leadlight in a diaper pattern or narrative. To the rear (west) of the church is a chancel and vestry, both with lower gabled roofs and the same treatment as the remainder of the church. The interior space and historic finishes of the nave are imbued with the rituals and aesthetics associated with worship, marriages, christenings and funerals. The interior of the church has a timber-lined ceiling, with exposed timber trusses and purlins. The walls are rendered with ruled incised lines to create n ashlar effect and a decorative frieze of 'quatrefoil' motifs run at cornice height. The nave is separated from the chancel by a pointed-arch entrance with a decorative label moulding. (Criterion E)

The parish house (1904) is a substantial Federation Queen Anne residence, as evident in asymmetric plan form, large complex hip-and-gable roof clad with Marseille terracotta tiles and terracotta ridge decoration, and the tuck pointed red brick walls. Other notable elements include the four brick

chimneys with tuck pointed bricks and large rough-cast rendered caps, exposed rafter ends at the eaves and the projecting gabled bays with groupings of casement timber windows with small windows above with Art Nouveau leadlight. The top portion of the bays are covered with rough-cast render, with a timber valence or strapping, and on the south elevation, large timber brackets. The entrance to the left of the façade is under a porch created by the extension of the main roof. The right side of the façade has a verandah, created by the continuation of the main roofline, which returns on the north elevation and has the original timber floor. (Criterion E)

St Joseph's Hall (1919) is an interwar Arts and Crafts style building. Architectural elements reflecting this style are the low-pitched gabled roof, timber valence to the gabled end of the façade and small square two-over-two sash windows. An entrance porch is located at the centre of the façade while the north elevation has seven windows, each with a four-paned hopper (bottom) and four-paned sash window (at the top). The skillion roofed extension on the side is not significant. (Criterion D)

The interwar fence and ornate metal gates along the front boundary of the complex are highly intact. The street view and the picturesque setting, comprising the church, hall, parish house, early outbuildings and interwar fence and gates, is highly intact is significant. (Criterion E)

Statutory Recommendations

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

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

Map of recommended boundary for Heritage Overlay

KEY

Recommended for Heritage Overlay

Title boundary

St Brigid's Catholic Church, hall and parish house
13-19 Church St. Cowwarr

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

History

Locality history

The Cowwarr district was originally part of Hayfield Run, which was taken up in the 1840s. In the 1860s, when gold rushes occurred in the Great Dividing Range to the west, a supply route quickly formed from Sale to Toongabbie. In 1865, the Amending Land Act was passed; the 42nd section of the Act allowed selection of four 20 acre blocks provided the land was within ten miles of a recognised goldfield. From about 1866, an alternative route to Walhalla was created north of Toongabbie. By 1868, an accommodation house was operating and a town had been surveyed on the plain near the point where the track met the mountains. This town was named The Forty Second, named after the Act. The later name of Cowwarr is thought to have derived from an Aboriginal word meaning mountains or wind. At Cowwarr, supplies were transferred from bullock wagons to packhorses for the climb to the goldfields (Fletcher & Kennett 2005:62). From 1869, Cowwarr was part of the Rosedale Road District, and the Shire of Rosedale from 1871 (Context 2005:38).

The thick scrub from the Thomson River flats was gradually cleared, and oats, potatoes and other crops including orchards were grown on the fertile soil, with produce being sent to Walhalla. In 1870 a Catholic church was built and the following year, the population of Cowwarr totalled 74 people (Fletcher & Kennett 2005:62; Victorian Places). In 1883, the train station was built as part of a loop line from Traralgon. During the 1880s, a number of sawmills operated in the district, supplying red gum paving blocks to Melbourne. Dairying became a more popular industry as further land was cleared and drained, a creamery was set up and in 1897 construction begun on a butter factory. During this period, the largest training stables in Gippsland were located in Cowwarr. The Christ Church was built in 1901. Cowwarr now served the surrounding farming district (Context 2005:38; Fletcher & Kennett 2005:62).

In 1903, the *Australian Handbook* records that Cowwarr comprised a railway station, Cowwarr Hotel, Prince of Wales Hotel and Cricket Club Hotel, post office, Colonial Bank of Australasia, State School No. 1,967, Anglican and Catholic churches, a Mechanics Institute and free library and butter factory. By 1911, the population had increased to 239 people, which doubled to 486 by 1921. In 1918, a new butter factory was built near the railway station and in 1919 the Catholic Convent and school (now relocated and serves as the hall) were built. In 1929 and 1930, two of Cowwarr's landmark buildings were constructed, the Cricket Club Hotel (1929; replacing an earlier building) and the new Mechanics Institute Hall (1930) or Public Hall, both concrete constructions. From the 1930s to today, the population of Cowwarr has remained in the 300s (except for a decline to 206 in 1961) (Victorian Places).

In 1952, during widespread floods, the Thomson River broke out of its banks at Cowwarr, cutting a breakaway closer to the town known as Rainbow Creek, which became the new course of the river. In 1957, the Cowwarr Weir was built to help maintain flow in the Thomson River, continue providing local irrigation and drainage and prevent erosion (Context 2005:34-5; Fletcher & Kennett 2005:62).

The Catholic school was moved to Heyfield in 1954 and the butter factory closed in 1959; the unusually designed building now serves as an art gallery. 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. Today, Cowwarr mainly provides rural living for people employed in business or industry in the Latrobe Valley or larger cities such as Sale (Context 2005:38-9).

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

Place history

St Brigid's Church, hall and parish house are located on Crown Allotments 2, 3B and 4B (Section 4, Township of Cowarrr). In 2015, the extent of the land also includes Allotment 1 to the rear (west) of the parish house, fronting Cricket Street.

Reverend Matthew Hayes of Stratford was the most influential figure in establishing a school and Catholic community in Cowwarr, and his name appears on the records of many early schools in North Gippsland (Maddern 1971:28). The site originally reserved on 11 January 1869 for the Roman Catholic Church were allotments 1, 3A and 4A (Section 4), which are the lots to the rear (west) of the existing complex, fronting Cricket Street (VGG 4, 15 Jan 1869:95). The first Trustees for the land were the Right Reverend J. A. Goold, Reverend Matthew Hayes, Denis O'Brien, Patrick O'Brien and James Rue (VGG 55, 1 Oct 1869:1538). However, the property upon which the complex would be built (lots 2, 3B and 4B) was granted to J. A. Goold later in the same year, in December 1869 (Township of Cowwarr Plan).

An earlier Roman Catholic school had operated in Cowwarr until 1894 (Fletcher & Kennett 2005:62).

In 1916 and 1917, the only surviving Trustee, Denis O'Brien, was given the power to dispose of the lots originally gazetted to the Church, which was only occupied by a coach-house and stables, which served the presbytery on the adjoining land to the east (Vic Govt Gaz 172, 13 Sep 1916:3584; Gaz 15, 24 Jan 1917:220).

St Brigid's Church

In April 1870 J. H. W. Pettit, architect of Sale, called for tenders for the erection of a Catholic Church in Cowwarr (*Gippsland Times*, 23 Apr 1870:2). The foundation stone for St Brigid' Roman Catholic Church was laid in 1870 (St Brigid's brochure).

A photo dating to c1960s or 70s (Figure H1) showed the north and east elevations of the church as it appears in 2015, set within a less mature garden (HDHS).

Parish House (former presbytery)

The first Parish Priest of Cowwarr was Father P. Dawson, who took up the position in 1890 (Maddern 1971:28).

The brick presbytery, located to the north of the church, was built in 1904, designed by architects Reed, Smart & Tappin. In October 1903, Melbourne architects Reed, Smart & Tappin advertised that tenders had been accepted for the erection of the Roman Catholic Presbytery in Cowwarr (BE&M). Construction of the presbytery was completed in 1904.

The presbytery now serves as the Parish house (St Brigid's brochure). In 2015 the Parish House provides accommodation for people visiting St Brigid's as a spiritual retreat (St Brigid's brochure).

In 2015, two timber, gabled-roof buildings (not significant) are located to the rear of the parish house.

St Joseph's Hall (former school)

In 2015, the building to the south of the church serves as St Joseph's Hall, which was originally built as a school (St Brigid's brochure).

In 1918, money was raised to establish a convent and catholic school in Cowwarr and the land for the school was donated by W. O'Brien, comprising two acres 'close to Mr Wood's Store' (*Traralgon Record*, 13 Dec 1918:2; *Heyfield Herald*, 19 Dec 1918). The school was designed by diocesan architect A. A. Fritsch and was 'of the most recent design, suitable to the needs of the parish, and within the compass of the parishioners from a financial standpoint.' The works were intended to be completed during the first half of 1919.

In February 1919, an article reported that the tender of A. Myers of Melbourne was accepted for the construction of the timber school, with a tiled roof, and brick convent. Myers had also built the Catholic churches at Bairnsdale and Heyfield (*Gippsland Times*, 24 Feb 1919:3). The Cowarr convent and school were built at the eastern end of Cowwarr township.

In November 1919, Bishop Phelan blessed and opened the new Roman Catholic convent and school at Cowwarr, to be run by Saint Mary of the Cross McKillop sisters. Three sisters were to take charge of the convent and school, with school to begin on 17 November 1919 with 80 pupils (*Gippsland Times*, 13 Nov 1919:3). By 1922, the school 'in its third year' was referred to as St Joseph's School, along with St Joseph's convent, in the charge of the Sisters of the order of St Joseph (*Advocate*, 14 Sep 1922:14; 1 Jul 1920:15; 20 May 1920:31).

In 1954, the Catholic School was moved to Heyfield (Fletcher & Kennett 2005:62). The school building was relocated to the current site to serve as a hall at St Brigid's, probably c1954.

An interwar timber post, metal pole and chain wire fence runs along the front (east) boundary of the complex, with interwar decorative mild-steel vehicular and pedestrian gates at the entrance to the church and parish house; each gate is adorned with a cross to the top. An early timber-framed fence remains along the rear (west) boundary.

J. H. W. Pettit, architect of church

John Henry W. Pettit was a prominent architect based in Sale (*Gippsland Times*, 23 April 1870:2). Pettit arrived in Gippsland in 1854, after a stay in the goldfields and in Melbourne and Dandenong. Moving to Sale, he worked as an architect and surveyor, appointed as the superintendent of works for government roads and bridges (AAI, record no. 3683; Kerr 1992:622). One of Pettit's earliest commissions was the Carpenter Gothic Christ Church at Tarraville, designed with surveyor George Hastings (1856).

He designed a small number of houses and hotels in the 1880s and 90s in Sale (AAI) and planned the Sale cemetery. He was also involved with the Swing Bridge at Longford (AAI, record no. 42575). Pettit is known to have designed (sometimes in collaboration with other local architects) the former Borough of Sale Municipal Offices at Sale (1863-6) in the Classical style, St Mary's Catholic Church in Maffra (1870), St Brigid's Catholic Church in Cowwarr (1870), the Catholics Bishop's Residence and Presbytery in Sale (1879) and the complex at Stratford comprising the court house, council chambers and post office (1884-5). Pettit died in Sale in 1896 (AAI, record no. 3685).

Reed, Smart & Tappin, architects of parish house (former presbytery)

In the 1850s Joseph Reed (1822-90) established a successful Melbourne architectural practice, first alone and then with partner Frederick Barnes (c1823-83), as Reed & Barnes. Reed's career would see him design prolific buildings of varying architectural styles and types. Reed & Barnes's most prolific design was the Melbourne International Exhibition Building in Carlton (1878-80). Just before Barnes's death in 1883, the firm Reed, Henderson (A.M.) & Smart was formed, comprising Reed, Anketell Henderson and Francis Smart. The new firm received a number of commissions from the University of Melbourne including a new Medical School (1884), a group of houses for professors (1882, 1887), new buildings for Natural Philosophy (1886-9), Biology (1887-8) and Chemistry (1887). Reed also took over work on St Paul's Anglican Cathedral in Melbourne after William Butterfield resigned in 1888. During this period, the firm 'pioneered red-brick designs' such as Sacred Heart Roman Catholic church in St Kilda (1884), which was a building that moved the Catholic Church in Victoria towards the Classical style (Tibbits & Goad 2012:586-8). Reed, Henderson & Smart's commercial work included a number of banks.

Henderson left the firm just before Reed's death in 1890. Between 1890 and 1907, the firm Reed, Smart & Tappin was formed, when William B. Tappin became a partner (Tibbits & Goad 2012:586-8). While working on a variety of commissions, the firm are known to have designed a number of ecclesiastical buildings including the Sacred Heart Cathedral in Bendigo (1896), Sacred Heart Church in Carlton

(1897), the convent of the Good Shepherd in Abbotsford (1899), St Patrick's Presbytery in Ballarat (1903), St Monica's Catholic Presbytery in Moonee Ponds (1901) and the Catholic Presbytery in Cowwarr (1904).

A succession of later partners and an amalgamation meant that the practice continued to present day, as the firm Bates Smart (Tibbits & Goad 2012:586-8).

A. A. Fritsch, architect of hall (former school)

Augustus Andrew Fritsch (1866-1933) was the son of Augustus G. Fritsch and Christina Holzer, whose respective fathers had co-founded a prominent Hawthorn brickworks. Fritsch was articled to architect John Beswicke (of Wilson & Beswicke) and travelled Europe and the United States before he returned to Melbourne and opened his own office in 1888. Fritsch first commissions were residential projects, before a commission for a Roman Catholic presbytery in Malvern (1894) begun his long association with the Catholic Church (Reeves 2012:264).

Fritsch designed mostly in red brick and developed what has been described as a 'vigorous but crude' style, influenced by Baroque, Romanesque and Byzantine sources, he became Victoria's premier Catholic architect. As the Diocesan architect, Fritsch designed Catholic buildings at Rochester (1909), Kyabram (1910), Bairnsdale (1913), Yarram (1915), Heyfield (1916), Cowwarr (1918), Flemington (1923) and Elwood (1929). He designed churches, presbyteries, schools and convents throughout Victoria and elsewhere (Reeves 2012:264).

Fritsch worked with Walter Burley Griffin on the design of Newman College at the University of Melbourne (1915-1918), although it is said that Fritsch made little contribution to the project. However, Griffin's use of rough stonework may have inspired Fritsch in his design of one of his most key designs, the large domed church of Our Lady of Victories in Camberwell (1918). Fritsch's son, Augustus Alfonso Fritsch (1882-1973) joined his office c1918 and became a partner in 1932. After Fritsch's (senior) death in 1933, the practice Fritsch & Fritsch continued successfully into the 1940s as Victoria's key architectural office for the Catholic denomination (Reeves 2012:264).

Figure H1. The church in the c1960s or 70s, as it appears today, in a less mature garden setting (HDHS).

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Township of Cowwarr Plan

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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.

Aerial. St Brigid's Church complex is located on the east side of Church Street, north of the main street of Cowwarr. The complex comprises the church (1870) which is located centrally. To the south of the church is St Joseph's Hall (former school; 1919) and to the north of the church is the brick Parish House (1904). The buildings are set back within the lot, in a north-south row, all fronting Church Street. The property is bound by an interwar timber post, metal pole and chain wire fence.

St Brigid's Church

Figure D1. The 1870 church is rendered brickwork (overpainted white) and is picturesque Victorian Gothic in style. The church has a steeply-pitched gabled roof, parapets to the gabled ends and rendered walls with ruled lines to create an ashlar effect. At the apex of each gable is a cross, above a decorative louvered vent to the gabled end. Wide and ornate buttresses are consistently rendered like the wall surfaces, providing an interesting profile to the façade. At the centre of the façade is an entrance porch that imitates the nave behind. A pair of pointed-arch windows (with leadlight in a diaper pattern), below a blind niche, face Church Street. The entrance to the church is to the right of the porch, with wide timber doors with glazing to the top half, and matching fly-screen doors.

Figure D2. The dominant roof is evident on the side elevations of the church, which is clad in recent Colorbond with c1990s square profile Colorbond spouting, with small dormer roof vents near the ridge. The side elevation of the church is divided into three bays by large buttresses, each with a pair of pointed-arch windows (with leadlight in a diaper pattern and static hopper windows) set back in a recessed square panel.

To the rear (west) of the church is a chancel and vestry, both with lower gabled roofs and the same treatment as the remainder of the church. A timber door off the south elevation allows entry to the vestry. The cross may be missing from the apex of the vestry's gable.

Figure D3. The west (rear) elevation of the chancel has three pointed-arch windows, with a label moulding stopped by rosettes. These three windows have pictorial leadlight.

Figure D4. The interior of the church has a timber-lined ceiling (overpainted), with exposed timber trusses and purlins. The walls are rendered (overpainted), with ruled incised lines to create n ashlar effect. A decorative frieze of 'quatrefoil' motifs run at cornice height. The nave is separated from the chancel by a pointed-arch entrance with a decorative label moulding. Three pointed arch windows with stained glass at the west end of the chancel.

The 1870 church is in very good condition and retains a very high level of integrity.

St Joseph's Hall

Figure D5. St Joseph's Hall is located to the south of the church and is a weatherboard building with a low-pitched gabled roof and a large skillioned-roof section (not significant) off the south elevation. Built in 1919, the church shows interwar Arts and Crafts influences. The roof is clad with recent modern Colorbond and ridge vents) with a timber valence to the gabled end of the façade. A central entrance porch has a gabled-roof. The façade has small square two-over-two sash windows.

The large skillioned-roof section is a later addition which houses toilets, with entrance doors off its south elevation that are accessed by a timber ramp. This addition is not significant.

Figure D6. The entrance to the hall is off the north side of the entrance porch, via a pair of timber ledged and framed doors. The north elevation of the hall has seven windows, each with a four-paned hopper (bottom) and four-paned sash window (at the top). To the rear of the hall is a small modern shed.

The 1919 hall is in very good condition and retains a high level of integrity.

Parish House

Figure D7. To the north of the church is the substantial parish house (1904), built in the Federation Queen Anne style. The large red-brick (tuck pointed) house has a brick plinth and complex hip-and-gabled roof clad with Marseille terracotta tiles and terracotta ridge decoration. Four brick chimneys remain, with tuck pointed bricks and large rough-cast rendered caps.

Figure D8. Exposed rafter ends appear below the eaves. The windows towards the rear of the house are single one-over-one sash windows. Projecting gabled bays are located on the south and east (façade) elevations. Towards the front of the house, particularly in the gabled bays, are groupings of tall casement windows, with small windows above with Art Nouveau leadlight. The gabled bay on the south elevation has a box window, with the top portion of the wall above the windows covered with rough-cast render, with a timber valence and large timber brackets to the gabled end.

Figure D9. The façade has a gabled bay to Church Street, with rough-cast render and wide timber-strapping to the gabled end. The rough-cast render continues to cover the top third of the wall.

The entrance is to the left of the gabled bay, under a porch created by the extension of the main roof. The porch has a brick balustrade and entrance door (behind a modern security door) with a multi-paned sidelight.

Figure D10. The right side of the façade has a verandah, created by the continuation of the main roofline, which returns on the north elevation. The verandah retains the original timber floor.

The 1904 parish house is in very good condition and retains a very high level of integrity.

Aerial. Two timber, gabled-roof buildings (not significant) are located to the rear of the parish house. These are not significant.

Fence

Figure D11. An interwar timber post, metal pole and chain wire fence runs along the front (east) boundary, with interwar mild-steel vehicular and pedestrian gates at the entrance to the church and parish house. Each gate is adorned with a cross to the top. The interwar fence and gates are in very good condition and retain a high level of integrity.

Figure D1. The 1870 church is rendered (overpainted white) and is Victorian Gothic in style. The church has a steeply-pitched gabled roof, parapets to the gabled ends, rendered walls with ruled lines to create an ashlar effect and a central entrance porch.

Figure D2. The side elevation of the church is divided into three bays by large buttresses. Above is the dominant roof with its dormer vents and to the rear (left) are the chancel and vestry.

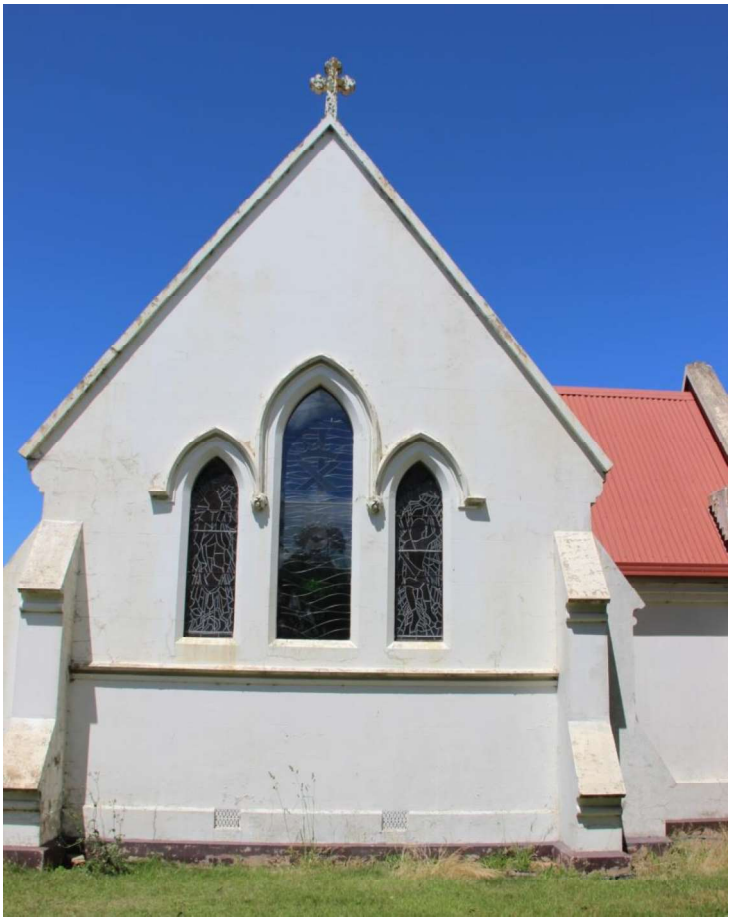

Figure D3. The west (rear) elevation of the chancel has three pointed-arch windows, with a label moulding stopped by rosettes. These three windows have pictorial leadlight.

Figure D4. The interior of the church has a timber-lined ceiling, with exposed timber trusses. The walls are rendered, with ruled incised lines to create n ashlar effect. The nave is separated from the chancel by a pointed-arch entrance with a decorative label moulding.

Figure D5. St Joseph's Hall is located to the south of the church and is a weatherboard building with a low-pitched gabled roof and a large skillioned-roof addition off the south elevation which is not significant. A central entrance porch has a gabled-roof. The façade has small square two-over-two sash windows.

Figure D6. The north elevation of the hall has seven windows, each with a four-paned hopper (bottom) and four-paned sash window (at the top).

Figure D7. To the north of the church is the parish house (1904). The large red-brick (tuckpointed) house has a brick plinth and complex hip-and-gabled roof clad with Marseille terracotta tiles and terracotta ridge decoration.

Figure D8. The gabled bay on the south elevation has a box window, with the top portion of the wall above the windows covered with rough-cast render, with a timber valence and large timber brackets to the gabled end.

Figure D9. The façade has a gabled bay to Church Street, with rough-cast render and wide timber-strapping to the gabled end. The entrance is to the left of the gabled bay, under a porch created by the extension of the main roof.

Figure D10. The right side of the façade has a verandah, created by the continuation of the main roofline, which returns on the north elevation. The verandah retains the original timber floor.

Figure D11. An interwar timber post, metal pole and chain wire fence runs along the front (east) boundary, with interwar decorative mild-steel vehicular and pedestrian gates at the entrance to the church and parish house.

Sources

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

Comparative Analysis

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

St 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.

Comparable places:

Wesleyan Methodist Church (former), 14 Hobson Street, Stratford – a substantial 1873 intact brick church in the Victorian Gothic style. It is face-brick with decorative brick quoining. Now serves as the historical society premises. (HO52)

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

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).

St Rose of Lima Catholic Church, 4-6 Queen St, Rosedale – 1874-75 rendered brick church in the Victorian Free Gothic with sympathetic additions built c1906. The church retains a high level of integrity and was built by local builder William Allen.

St Andrews Uniting Church, 46-52 Queen St, Rosedale – a highly intact 1869 Victorian Free Gothic church of face-brick with rendered dressings, built by local builder William Allen. To the rear of the church is an attached 1960s cream-brick hall.

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 good condition and generally well maintained, however, there are some recommendations below especially relating to sub floor ventilation and some guidelines for future development. The main concern is on the brick and rendered church and the brick parish house, where the sub floor vents are being blocked by grass, weeds, and a build up the soil level, which creates a bridge for damp to bypass the damp proof course and be sucked up the brickwork by capillary action. Such seemingly minor matters will create chronic and very expensive and damaging consequences to the brickwork which is holding up the building. Already, around the base of the church there is serious rising damp, paint bubbling and peeling off, render falling off, mortar falling out, bricks disintegrating and sinking and cracking of parts of the building where the water is not expelled away from the base of the building. Damage from rising damp is also visible on the parish house, as the ground level has been built up too high, blocking the sub floor ventilation. Verandah and internal floor failure due to rot and termite attack is a likely outcome, as well as damage to the brickwork, already apparent in the cement patching. See below for how to manage these issues.

1. **Setting** (Views, fencing, landscaping, paths, trees, streetscape)
   - 1.1. Retain clear views of the front section of each building and side elevations from along Church and Morgan streets.
   - 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 this complex of historic buildings, appropriate paving could be pressed granitic sand, asphalt or concrete. If concrete is selected, a surface with sand-coloured- size exposed aggregate would be better.
     - 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. The hall could be relocated within the blue polygon area if necessary.

2.2. Sympathetic extensions are preferred. E.g. New parts that are in the same view lines as the historic building as seen from the Street, should be parallel and perpendicular to the existing building, no higher than the existing building, similar proportions, height, wall colours, steep gable or hip roofs, with rectangular timber framed windows with a vertical axis. But the parts that are not visible in those views could be of any design, colours and materials.

2.3. Where possible, make changes that are easily reversible. E.g. The current needs might mean that a doorway in a brick wall is not used, or located where an extension is desired. Rather than bricking up the doorway, frame it up with timber and sheet it over with plaster, weatherboards, etc.

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

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

2.6. Avoid hard paths against the walls. Install them 500mm away from the walls and 250mm lower than the ground level inside the building. Fill the gap between the path and wall with very coarse gravel to allow moisture to evaporate from the base of the wall. See section 7.

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

4.1.2. Don't use Zincalume or Colorbond.

4.1.3. Use Ogee profile spouting on the church and parish house, and quad spouting on the hall, and round diameter down pipes.

4.2. Verandah of the Parish House

4.2.1. The verandah is likely to collapse unless the ground level around it is lowered and graded with a slope away from building, as it has no sub floor ventilation. This situation encourages rot and termite attack to the sub floor structure and the boarding on the top. Refer to section 7.

5. Brick and Stone Walls

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

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

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

5.3.1. Note, even though some paints claim to 'breathe', there are no paints available, that adequately allow the solid brick walls of the church to 'breathe'.

5.3.2. Paint removal: It is strongly recommended that the paint be removed chemically from the render on the church, (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.

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

5.4. Remove any dark grey patches to the mortar joints on the parish house - 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, alerting you to a damp problem (also see Water Damage and Damp below.)

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

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

6. Care and Maintenance

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

6.2. Key References

6.2.1. Obtain a copy of "Salt Attack and Rising Damp" by David Young (2008), which is a free booklet available for download from Heritage Victoria website. It is in plain English,

well illustrated and has very important instructions and should be used by tradesmen, Council maintenance staff and designers.

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

6.3. Roofing, spouting and down pipes

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

6.3.2. Do not use Zincalume or Colorbond.

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

6.4. Joinery

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

7. Water Damage and Damp

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

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

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

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

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

7.6. Cracking: Water will be getting into the structure through the cracks (even hairline cracks in paint) and the source of the problem needs to be remedied before the crack is filled with matching mortar, or in the case of paint on brick, stone or render, the paint should be chemically removed, to allow the wall to breathe (evaporate) properly and not retain the moisture.

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

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

7.9. Never install a concrete floor inside a solid masonry building, as it will, after a year or so, cause long term chronic damp problems in the walls.

7.10. 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.

7.11. 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.

8. Paint Colours and Paint Removal

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

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

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

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

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

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

9. Services

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

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

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

Resources

Wellington Shire Heritage Advisor

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

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

- Finding-the-right-conservator-tradespeople-and-materials

- General-Principles

Useful-resources-and-contacts.

NOTE: The blue shaded area is the preferred location for additions and new development. The hall cannot be demolished but could be moved within the blue shaded area if desired (as it was relocated to this site).

KEY

Recommended for Heritage Overlay

Title boundary

St Brigid's Catholic Church, hall and parish house
13-19 Church St. Cowwarr

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