

**Locality:** HEYFIELD  
**Place address:** 2-6 GEORGE STREET  
**Citation date** 2016  
**Place type (when built):** Church  
**Recommended heritage protection:** Local government level  
Local Planning Scheme: Yes  
Vic Heritage Register: No  
Heritage Inventory (Archaeological): No

**Place name:** St Michael's Catholic Church



**Architectural Style:** Interwar Gothic  
**Designer / Architect:** A. A. Fritsch  
**Construction Date:** 1916

## 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 Michael's Catholic Church at 2-6 Main Street, Heyfield, is significant. The original form, materials and detailing as constructed in 1916 are significant, as are the c1969 and c2000, transepts which were built in a sympathetic style.

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

### *How is it significant?*

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

### *Why is it significant?*

St Michael's Catholic Church is **historically and socially significant at a local level** as it represents the early period of Heyfield as an established a service and social centre for the surrounding farming and pastoral district. The first Catholic Church, a small weatherboard building, was built on the site in 1889. The existing brick church was built in 1916, by community fundraising, and has continued to serve the local community for 100 years. In 1954, St Michaels Catholic Primary School moved to the surrounding site, from Cowwarr. The modern transepts were built in c1969 and c2000, in a sympathetic style. The church continues to serve the primary school and local community today. The church is also significant for its association with Diocesan Architect A. A. Fritsch. (Criteria A, G & H)

St Michael's Catholic Church is **aesthetically significant at a local level** as a highly intact and fine Interwar Gothic church in the Shire. Elements representing the architectural style include the gabled roof form, clad in terracotta tiles, parapeted gables, and rendered dressings and coping to the gabled parapets, buttresses, brick plinth, and sills and lintels of the openings. Also notable are the window details, including the pointed arch, rose window, foil motifs, tracery and leadlight. As well as the crosses to the apex of the gables, buttresses, tuck pointed brickwork and exposed rafter ends to the eaves. The interior space and historic finishes of the nave and chancel are imbued with the rituals and aesthetics associated with worship, marriages, christenings, confirmation and funerals. The 1916 church and c1969 and c2000 transepts are in excellent condition and retain a high degree of integrity. (Criterion E)

## Statutory Recommendations

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

<b>External Paint Controls</b>	Yes
<b>Internal Alteration Controls</b>	Yes
<b>Tree Controls</b>	No
<b>Outbuildings or fences which are not exempt under Clause 43.01-3</b>	No
<b>Prohibited Uses May Be Permitted</b>	No
<b>Incorporated Plan</b>	No



Aboriginal Heritage Place

Not assessed

## Map of recommended boundary for Heritage Overlay



### KEY

-  Recommended for Heritage Overlay
-  Title boundary

### St Michael's Catholic Church 2-6 George St, Heyfield

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 European contact in the area was made by both Angus McMillan and Paul Strzelecki in 1840 when they crossed the Thomson River near present Heyfield. Hayfield pastoral run was occupied in 1841, supposedly named for the tall waving grass covering the plain. A small settlement known as Heyfield Bridge was soon established on the north side of the Thomson River. Heyfield township was surveyed in 1864 and was part of Maffra Shire from 1875 (Context 2005:39; Fletcher & Kennett 2005:65). In 1883, a railway line from Traralgon extended to Heyfield and in 1898, James Tyson's Heyfield Run was subdivided and 114 lots were sold for dairying and cropping. Further subdivision occurred in the town after 1900. Heyfield became a service centre for the surrounding farming and pastoral district (Fletcher & Kennett 2005:65-6). The town became busy when work started on the Glenmaggie Weir in the 1920s, and a tramline was built from Heyfield to the weir site to transport materials needed for the huge project (Context 2005:22). In 1922 a new butter factory was built, with cattle sales held in the town fortnightly (Fletcher & Kennett 2005:65-6). In the 1940s the Victorian Rivers and Water Supply Commission began works in the area, employing several hundred men to raise the walls of the Glenmaggie Weir and carry out irrigation works. After this project was completed in 1960, about 60 families remained in the area (Fletcher & Kennett 2005:66).

Heyfield grew substantially from the 1950s as the centre of a saw milling industry (Context 2005:39). Between 1933 and 1954 the population of the town quadrupled from approximately 500, to peak at 2,184 people in 1954 (Victorian Places). The alpine timber industry was to not only transform the alpine ash forests and send roads threading into this isolated area, but also to transform Heyfield, below the mountains on the red gum plains (Context 2005:21). After the 1939 fires with their horrific loss of life and the destruction of Victoria's main mountain ash forests and hardwood timber supplies, the state's timber industry was restructured. The Forests Commission surveyed the untapped and inaccessible alpine reserves of timber. Saw mills would be relocated to towns away from the forests and milling operations would be centralised in the towns to be known as conversion centres; one town nominated was Heyfield (Context 2005:21). In 1950, during the heart of the post-war timber shortage, seven saw mills were established in Heyfield which was quickly transformed into a timber town (Context 2005:21). It is suggested that the one town had the most mills in the southern hemisphere, in the 1950s (HDHS). Streets of mill workers houses were hastily built on the perimeter of the town - 185 houses altogether - giving workers proper housing and access to educational, health and shopping facilities that they had been denied when they lived in the forests. Most of the 1950s mill houses are now in private hands, some have been renovated (Context 2005:21). In the 1950s, a soldiers' settlement was also established in the newly irrigated farms to the south of Heyfield (Fletcher & Kennett 2005:66).

By 1958, the Heyfield Sawmillers Logging Company was formed to co-ordinate operations over concerns of diminishing reserves of millable timber (Fletcher & Kennett 2005:66). As logging allocations have been reduced over the second half of the twentieth century, companies in Heyfield have amalgamated until the situation in 2001 where one company, Neville Smith Pty Ltd, owns the two remaining saw mills. Because of the shrinking allocations, in the 2000s, timber is trucked to Heyfield from all parts of Victoria (Context 2005:22). Since the town's population peak in 1954 (totalling 2,184 people), the population reduced to 1,830 by 1971 and steadily reduced to a total of 1,459 in 2011 (Victorian Places). The town is suggested to retain the largest mill in the southern hemisphere (HDHS).

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. In 2011, timber logging and milling accounted for 11.4% of employment in the Heyfield area, with farming totalling 6.6% (Victorian Places).

## 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 Crown Grant for 2-6 George Street (lot 1, Section 10, Township of Heyfield) was granted to J. Knox in April 1884 (Township Plan).

Tenders for the first St Michael's Church in Heyfield were called for in May 1889 (*Back to Heyfield* 1971:14). The church was officially opened and blessed on 29 September 1889 by Father O'Donaghue, administrator of the Diocese of Sale. The church was a small weatherboard building (40ft by 20ft), presumably on the same site as the existing church. The building ceased to serve as a church upon construction of the new brick church in 1916. The weatherboard church was sold to Pat O'Connor, who relocated the building to the corner of Mary and Anderson streets to serve as a shearing shed (FitzGerald 1991:62).

The foundation stone on the facade of the existing church reads 'A. M. D. G., This memorial stone of St Michael's Church was blessed by the most Reverend Patrick Phelan D. D., Bishop of Sale' on 20 August 1916. The stone notes that Reverend MacMahon was the Pastor (of the Parish), A. A. Fritsch FRVIA was the architect and Mayes was the builder.

A local article reported on 22 December 1916 that 'the dedication of the beautiful Gothic church at Heyfield under the patronship of St Michael took place on Sunday last'. The Most Reverend Dr Phelan, Bishop of Sale, blessed the building and commended the Catholic community on their 'magnificent generosity in undertaking a building which, as far as he was aware, stood without a rival in the diocese and outside Gippsland as a gem of architectural beauty in the Ecclesiastical Gothic form'. He acknowledged the contractor, Mr 'Meyers' and the architect Mr A. A. Fritsch. Reverend D.

McMahon announced that further fundraising would occur to further cover some of the remaining cost of the church (*Traralgon Record*, 22 Dec 1916:4).

An early photo (Figure H1), which may date to soon after the completion of the church, showed the facade as it appears in 2015, including the stained glass windows (prior to the addition of the transepts) (Fitzgerald 1991:62). At the south end of the church, a small room projected off the chancel to the west. A second early photo (date not known) (Figure H2) showed the church and its entrance porch, and the vestry at the south end. The front (north) boundary was enclosed by a timber post and rail fence with a timber pedestrian gate (both since removed) (HDHS).

A photo dating between c1909 and c1940 (Figure H3) showed the church from the east (SLV). The entrance porch was located at the front of the church, and to the rear (south) was the chancel and a vestry projecting off the chancel towards the east, which remains. An entrance door was located at the south end of the east facade (since covered by the transept).

In 1954, St Michaels Catholic Primary School moved to the surrounding site, from Cowwarr (the school was called St Joseph's in Cowwarr). The school was run by nuns until 1987 (FitzGerald 1991:58). A photo dating to the c1960s (Figure H4) showed the church with its nave and chancel (prior to the addition of the transepts). On the northern boundary were brick piers with steel gates, with a simple wire and metal pole fence. A small building is located to the rear (south of the building) which probably served as the school or church (this has not been confirmed; since demolished) (HDHS).

In 1969, a large brick transept was added to the church (*Back to Heyfield* 1971:14). It is believed that the second transept was added c2000 (HDHS). In 2015, the church remains part of the grounds of St Michael's Primary School.

#### **A. A. Fritsch, architect**

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) began his long association with the Catholic Church (Reeves 2012:264).

Fritsch designed mostly in red brick and developed a distinctive 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. Early photo of the church which may date to soon after the completion of the church. The transepts were not built at this date (FitzGerald 1991:62).**



**Figure H2. An early photo of the church (date not known), showing the original extent. A timber post and rail fence lined the front boundary (HDHS).**



**Figure H3.** The church between c1909 and 1940, as viewed from the east, before the construction of the transepts (SLV).



**Figure H4.** Photo dating to c1960s. St Michaels Catholic Primary School occupied the site by this date. The transepts had still not been built by this date. On the northern boundary were brick piers with steel gates, with a simple wire and metal pole fence. (HDHS).

### **Sources**

*Back to Heyfield* (1971).

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

FitzGerald, Leanne (1991), *Heyfield 1841-1991, a pictorial history*, Upper Ferntree Gully.

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

Heyfield & Districts Historical Society (HDHS) collection: historical information and photos generously provided by Louise Hill-Coleman and Merryn Stevenson, provided Nov 2015.

Reeves, Simon, 'A. A. Fritsch' in Goad, Philip & Julie Willis (2012), *The Encyclopedia of Australian Architecture*, Port Melbourne [Vic.].

State Library of Victoria (SLV), picture collection, image no. H41.233/11, <<http://www.slv.vic.gov.au/>>, accessed 18 January 2016.

Township of Heyfield Plan

*Traralgon Record*

Victorian Places, 'Heyfield', <<http://www.victorianplaces.com.au/>>, accessed 24 February 2016.

## Description

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

St Michael's Catholic Church is an Interwar Gothic church, built in 1916 and designed by Diocesan Architect A. A. Fritsch. The church is within the grounds of St Michael's Primary School, at the corner of George and Davis streets, at the north-west end of the township. The building is set back from George Street, which it fronts, with a modern fence lining the boundary. The 1916 church is in excellent condition and retains a high level of integrity.

**Figure D1.** The tuck pointed red-brick church has a gabled roof clad with terracotta tiles, and rendered dressings and coping (overpainted) to the gable parapets, buttresses, brick plinth, and sills and lintels of the openings. At the apex of each gabled roof is a large cross. The façade has a large opening at the gabled end with a pointed-arch; inset is a quatrefoil motif above three rectangular windows with leadlight. Central to the façade is the gabled entrance porch, which imitates the nave behind. The porch has a pointed-arch window with leadlight (in a diaper pattern), while buttresses articulate the corners of the façade and porch, as typical of the style.

Two substantial transepts were built (c1969 and c2000), projecting to the east and west. They are red-brick constructions with gabled roofs clad with terracotta tiles, and timber strapping to the gabled ends, and are sympathetic in design to the 1916 church.

**Figure D2 & D3.** Projecting rafter ends are exposed beneath the eaves of the church. The two front bays of the side elevations of the 1916 church remain visible. Each bay has a pointed-arch window; set within is a trefoil above a pair of leadlight windows (with a diaper pattern and inset cross) with a foil motif at the peak. Either side of the entrance porch are timber doors, entered via bluestone steps.

**Figure D4.** The rear (south) of the church retains the original chancel and two vestry buildings, which project off the chancel to the east and west, all of which continue the detail of the nave. Each have gabled roofs clad with terracotta tiles and panels of roughcast render (overpainted green) with wide timber strapping to the gabled ends, supported by timber brackets. The vestry projecting to the west is the larger vestry, with a one-over-four double hung sash window. The south elevation of the chancel has a wide pointed-arch opening with a leadlight rose window.



Figure D1. The tuckpointed red-brick church has a gabled roof clad with terracotta tiles, with rendered dressings and coping (overpainted) to the gable parapets, buttresses, plinth, and sills and lintels of the openings. Central to the façade is the gabled entrance porch, below the large pointed-arch window to the gabled end. Two substantial transepts were constructed (c1969 and c2000), projecting to the east and west.



Figure D2. Projecting rafter ends are exposed beneath the eaves of the church. The two front bays of the side elevations of the 1916 church remain visible. Each bay has a pointed-arch window; set within is a trefoil above a pair of leadlight windows (with a diaper pattern and

inset cross) with a foil motif at the peak.



Figure D3. Either side of the entrance porch are timber doors, entered via bluestone steps.



Figure D4. The rear (south) of the church retains the original chancel and two vestry buildings, which project off the chancel to the east and west, all of which continue the detail of the nave. The south elevation of the chancel has a wide pointed-arch opening with a leadlight rose window.

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

Comparable places:

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

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

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

St James Anglican Soldiers Memorial Church & Memorials, Heyfield – a substantial and intact brick Interwar Gothic church built in 1920. The face-brick church has a dominant corner tower which holds the entrance.

Holy Trinity Anglican Church & Memorials, 95-99 Commercial Road, Yarram – Interwar Arts and Crafts brick church built in 1918, with a later intrusive brick narthex. The original fabric is highly intact.

## 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 excellent condition and well maintained, with recent sympathetic additions which are subtly distinguishable from the historic building, however, there are some recommendations below, particularly regarding hard surfaces against the walls, 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 elevation from along both 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 Interwar era historic buildings, appropriate paving could be pressed granitic sand, asphalt or concrete. If concrete is selected, a surface with sand-coloured- size exposed aggregate would be better with the Gothic style.

1.4.2. Ensure any new 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 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 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. 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 therefore they are a suitable design for an accessible addition.

#### 4. Reconstruction and Restoration

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

- 4.1. 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 Zinalume or Colorbond.
  - 4.1.3. Use Ogee half-round or quad profile spouting, and round diameter down pipes.
- 4.2. Brick and Stone Walls
  - 4.2.1. Mortar: Match the lime mortar, do not use cement mortar. Traditional mortar mixes were commonly 1:3 lime:sand.
  - 4.2.2. Tuck pointing is now a rare craft and expensive to repair or reconstruct, which makes caring for the existing remnants particularly important.
- 4.3. Paint and Colours (also see Paint Colours and Paint Removal)
  - 4.3.1. Note, even though some paints claim to 'breathe', there are no paints available, that adequately allow the brick and render 'breathe'.
  - 4.3.2. Paint removal: It is recommended that the paint be removed chemically from the rendered surfaces, (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.
  - 4.3.3. However, if it is decided to repaint the render, it should be in the same colour as existing or a light grey to match the original unpainted render colour.
- 4.4. Remove any dark grey patches to the mortar joints - this is cement mortar which will damage the bricks, as noted above, and reduce the longevity of the walls. Repoint those joints with lime mortar. The mortar is not the problem it is the messenger, altering you to a damp problem (also see Water Damage and Damp)
- 4.5. Modern products: Do not use modern products on these historic brick or render as they will cause expensive damage. Use lime mortar to match existing.
- 4.6. **Do not seal** the bricks or render with modern sealants or with paint. Solid masonry buildings **must be able to evaporate water** when water enters from leaking roofs, pipes, pooling of water, storms, etc. The biggest risk to solid masonry buildings is permanent damage by the use of cleaning materials, painting, and sealing agents and methods. None of the modern products that claim to 'breathe' do this adequately for historic solid masonry buildings.

## 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 Zinalume or Colorbond.
  - 5.3.3. Use Ogee or quad 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. 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.
- 6.2. Always remove the **source** of the water damage first (see Care and Maintenance).
- 6.3. Water falling, splashing or seeping from damaged spouting and down pipes causes severe and expensive damage to the brick walls.
- 6.4. 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.
- 6.5. Damp would be exacerbated by watering plants near the walls. Garden beds and bushes should be at least half a metre away from walls.
- 6.6. 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 properly and not retain the moisture.
- 6.7. 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.
- 6.8. 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.

- 6.9. 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.
- 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 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



#### KEY

- Recommended for Heritage Overlay
- Title boundary

#### St Michael's Catholic Church 2-6 George St, Heyfield

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

## Resources

Wellington Shire Heritage Advisor

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

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

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