

Locality: MAFFRA

Place address: DUKE STREET: 2-12, 7~21\PP5490, 8~21\PP5490, 9~21\PP5490 & 10~21\PP5490

Citation date 2016

Place type (when built): Church, Hall, Presbytery, Trees

Recommended heritage protection: Local government level
Local Planning Scheme: Yes
Vic Heritage Register: No
Heritage Inventory (Archaeological): No

Place name: St Mary's Catholic Church Complex





Architectural Style: Victorian Free Gothic (1871 church); Federation Queen Anne (1916 presbytery); Interwar Romanesque (1924 church)

Designer / Architect: John H. W. Pettit (1871 church); A. A. Fritsch (presbytery & 1924 church)

Construction Date: 1871, c1893 (church); 1916 (presbytery); 1924 (church)

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 Mary's Catholic Church Complex on Duke Street, Maffra, is significant. The form, materials and detailing of the exterior and interior of the 1871 Church as constructed in 1871 and c1893 are significant. The form, materials and detailing of the exterior of the Presbytery as constructed in 1916 are significant. The original form, materials and detailing of the exterior and the interior of the 1924 Church as constructed in 1924 are significant. The visual connection and views between the three buildings is significant and needs to be retained.

Also significant are the nine Canary Island Date Palms, the early bell (held in the modern freestanding belltower that is not significant) and the gravesite and headstone of John Joseph Callanan.

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

How is it significant?

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

Why is it significant?

St Mary's Catholic Church Complex is **historically and socially significant at a local level** as it illustrates the initial establishment of the town of Maffra and its development periods, when the location was en route to the goldfields to the north-west, when Stratford was the administrative centre of Avon Shire, and when the town grew to become the centre of the cattle trade of the northern region and the administrative, commercial and social centre of the agricultural and pastoral district. The first Catholic Church in Maffra was built in 1871 to the design of Sale architect J. H. W. Pettit. In 1893, James Gibney and his wife funded the construction of a new chancel for the church, and a marble altar (since moved to the 1924 church). The architectural details of the porch and vestry are the same as those of the chancel, which strongly suggests that they were also built c1893. After the opening of the substantial new brick church to the east in 1924, the original St Mary's Roman Catholic Church served as a parish hall for recreation, and today is part of the grounds of St Mary's Primary School and serves as a hall. The presbytery was built to the east of the 1871 church in 1916, designed by Diocesan Architect A. A. Fritsch, and was opened by Bishop Corbett of Sale in February 1917. The land for the 1924 church was donated by William McLean in 1916, on the condition that it would be used for church purposes. The large brick church was built in 1924, also designed by Diocesan architect A. A. Fritsch. In 2015, approximately nine mature Canary Island Date Palms (*Phoenix canariensis*) remain around the 1924 church and 1916 presbytery. They date to the 1920s or 30s, coinciding with the construction of the 1924 church. The grave of John Joseph Callanan V.G.P.A., the Maffra Parish Priest between 1930 and 1972, is located to the north of the 1924 church. The complex is significant for its association with Sale architect John H. W. Pettit and Diocesan Architect A. A. Fritsch, who was a proponent of the Romanesque style during this period. The Catholic Church Complex is significant for having served the local community continuously for almost 150 years, until present day. (Criteria A, G & H)

The 1871 Church (now a hall) and its 1893 additions are **aesthetically significant at a local level** as a brick church in the Free Gothic style in the Shire. The style is reflected in the steeply-pitched gabled roof with roof vents and clad with (recent) corrugated Colorbond, masonry cross at the peak of the parapeted gable of the facade, wide buttresses with rendered coping and decorative render and coping to the exterior. Also reflecting the style are the pointed-arch window openings and their details including the radiating voussoirs with tuck pointing, rendered sills, remaining leadlight to the facade, and chamfered bricks to the sides. Also notable are the walls of face-brick, constructed of handmade red bricks in an English bond, the brick plinth, and wall treatment to the side elevations including the corbelled bricks. The gabled porch of the east elevation (1871) is significant, with its

rendered roof, remnants of a cross to the peak, three (rendered) niches to the gabled-end and a recessed entrance (with modern doors) with chamfered bricks to the corners. Also significant are the c1893 additions, comprising the entrance porch, chancel and vestry. The entrance porch has rendered pediments with crosses, cream brick details with remnants of black tuck pointing and recessed timber doors reached by two bluestone steps on the right side. The vestry has a parapeted gable, large chimney (the top half angled) with a wide rendered cap. The west side of the vestry has an ornate diamond motif in the brickwork, above a pair of pointed-arch windows with cream brick details like the entrance porch. The chancel bay has a hipped roof creating five bays to the exterior. The chancel imitates the recessed panels of the side elevations of the 1871 nave, but has cream-brick details to the windows like the porch and vestry. Three windows at the chancel end have been bricked up with handmade bricks; only the central window appears to have originally been constructed as a blind window (the other are later alterations using handmade bricks). The interior space and ceiling structure and finishes are significant. Notable elements of the interior include the exposed timber roof trusses, quatrefoil decoration to the top of the walls, and the incised ruled lines to the walls to create an ashlar effect. (Criterion E)

The 1916 Presbytery is **aesthetically significant at a local level** as a fine and intact residence built during the Interwar period, reflecting the earlier Federation Queen Anne style. Notable elements of the style include the hip-and gabled roof clad with terracotta tiles, terracotta ridge cresting, three brick chimneys with rendered cornices and terracotta pots, and the bold Flemish gables to the side elevations with rendered dressings, which are located at the top of two-storey bays to the side elevations. Also significant of the style is the extensive use of timber decoration in the frieze, brackets with a unique round motif and timber balustrades, all supported by square timber posts. The two-storey bay to the west elevation has a large pointed-arch window with leadlight. Other windows to the building are one-over-one sash windows with slightly-pointed arched heads and a large rendered keystone. Also notable are the brick plinth and dominant two-storey verandah that is created by the extension and change of pitch, of the main roof, that returns on the east elevation. The first-floor verandah has timber-lined soffits. (Criterion E)

The 1924 Church is **aesthetically significant at a local level as a substantial** Interwar Romanesque church in the Shire that is in very good condition and remains highly intact. Elements reflecting the style are the picturesque massing, gabled roofs clad in Welsh slate, buttresses and engaged pilasters with rendered dressings and coping, circular windows, and the most dominant element of the facade, the two semi-circular arched openings with rendered quoining to the sides and alternating sections of render and face-brick to the arch. The top arch is inset with a three-part leadlight window, while the lower arch forms the entrance to the church, and has a rendered pediment above the arch, a tympanum with the image of a lamb in relief, and two columns which flank the entrance doors which are high-waisted timber doors with leadlight to the top third. Also notable are the face-brick walls and the parapeted gable to the facade which is stepped at the sides, has rendered dressings, a large cross to the peak and two round niches at the ends. Two projecting bays to the side elevations (immediately behind the facade) have rendered parapeted gables with crosses to the peak, and gabled roofs clad in slate. The main faces of these bays have very tall narrow semi-circular arched window with leadlight. The bays of the side elevations have inset panels with corbelled bricks to the top and a semi-circular arched window with a rendered sill and arch; inset are three-part windows, like the larger version on the facade, each with leadlight. The west (rear) end of the church has a large chancel with a parapeted gable that imitates the details of the elevation behind. Its west face has a large high-set Diocletian window with a five-part window with leadlight. A small hipped-roof vestry projects off the south elevation of the chancel with an entrance off the west side and square-headed windows to the south side. Held within the church is a significant marble altar. The interior space and historic finishes of the interior are imbued with the rituals and aesthetics associated with worship, marriages, christenings and funerals and are significant. (Criterion E)

The visual connection and views between the 1871 Church, 1916 Presbytery and 1924 Church are **aesthetically significant**. The three buildings are historically connected and retained within a mostly intact setting which needs to be retained. The setting includes the 1871 church (and its c1893 additions), 1916 presbytery, 1924 church, nine Canary Island Date Palms (*Phoenix canariensis*) surrounding the 1924 church and 1916 presbytery, the gravesite and headstone of John Joseph Callanan and the early bell (in the modern freestanding bell tower). (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 boundaries as shown on the map.

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|---|---|
| External Paint Controls | Yes |
| Internal Alteration Controls | Yes - 1871 & 1893 Church; 1924 Church |
| Tree Controls | Yes - Canary Island Date Palms |
| Outbuildings or fences which are not exempt under Clause 43.01-3 | Yes - Callanan grave site and headstone, Bell |
| 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 Mary's Catholic Church, Presbytery,
Hall and Trees
Duke 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 Goulburn (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

In 1866, the Roman Catholic Church was granted two acres (lots 3, 4, 5 & 6, section 21, Township of Maffra) north of Duke Street (the western portion of the current 2 Duke Street and the eastern portion of the current 4-12 Duke Street) (Township Plan).

Today, St Mary's Catholic complex is located on the north side of Duke Street and comprises (west to east) the 1871 church (now serves as a hall), the 1916 presbytery and the substantial 1924 church that faces the corner of MacMillan and Church streets.

1871 Church (now a Hall)

In April 1870, tenders were called to carry out the brickwork for the new Catholic Church in Maffra, designed by architect J. H. W. Pettit of Sale (*Gippsland Times*, 23 Apr 1870:2). On 3 December 1870, Mrs James Gibney laid the foundation stone for the new brick Catholic Church (Pearce 1991:24). The Church was built in 1871 (Context 2005:45). The windows and slate roof were purchased from Melbourne. James Gibney, Hery Rice and Thomas Logue were the Trustees for the church (Pearce 1991:24). In 1893, James Gibney and his wife funded the construction of a new sanctuary for the church, and a marble altar (since moved to the 1924 church) (Pearce 1991:24; *Advocate*, 5 Aug 1893:17). The altar was consecrated by the Reverend Dr. Corbett, Bishop of Sale, in April 1893 (*Gippsland Times*, 21 Apr 1893:3).

An early photo (date not confirmed; post-c1893 when the porch was built) (Figure H1) showed the façade and east elevation of the church (MDHS). The entrance porch was visible with its triangular pediments, with a cross to each peak and light-coloured brick surrounds to the openings. The east elevation comprised six bays (the sanctuary/chancel evident in the sixth bay), including an entrance in the second bay. To the west of the church was a row of pines (since removed), and to the east was a very tall bell tower (since removed).

In 1898, Johann Schwarzer, a German sugar machinery expert who oversaw the installation of the German equipment at the Maffra Beet Sugar factory, recounted details of Maffra and its buildings in his journals. He noted that at this date, the Catholic Church was the biggest church building in the town, with the largest congregation. At this date the brick church had no chancel and a wooden structure next to the church which held the bell, and the site was planted with pine trees. The church was served by a visiting priest from Sale for Sunday services (MDSHS).

After the opening of the substantial new brick church to the east in 1924, the original St Mary's Roman Catholic Church served as a parish hall for recreation. The interior was restored in the late 1980s, during which period it served the presbytery and was used for social events (Pearce 1991:24).

A photo dating to 1944 (Figure H2) showed the 1871 church to the rear of the two-storey presbytery (Pearce 1991:24). In between the two stood the very tall bell tower, and the row of pines stood in the background (west of the church). An ornate timber fence enclosed the church and presbytery.

A photo (date not known; post-1944) (Figure H3) showed the church when it was part of the school grounds. The photo showed the west elevation of the church and the chancel projecting from the rear, with its chimney (MDHS). A cross stood at the peaks of each gabled-end of the nave (since removed at the north end).

In 2015, the church serves as a hall for St Mary's Primary School, which has incorporated the building. The building is located within a bitumen playground.

In 2015, the interior of the church is painted white, including most of the timber roof trusses. The ceiling is lined with timber boards. A band of quatrefoil decoration remains at the top of the walls. The walls are incised with ruled lines, to give the impression of stonework. The southern end of the church is enclosed by a modern partition.

1916 Presbytery

An article dating to August 1916 reported that the Reverend Dr. Phelan, Bishop of Sale, visited Maffra to attend a meeting at which tenders were let for the new presbytery. The diocesan architect, A. A. Fritsch attended the meeting, at which a tender was let to the Respin Bros (*Gippsland Times*, 24 Aug 1916:3). The foundation stone for the presbytery was laid in October 1916. The presbytery was built in

1916 and was opened by Bishop Corbett of Sale in February 1917 (Pearce 1991:24; *Tribune*, 22 Feb 1917:1).

A photo dating to the early 1920s (Figure H4) showed the facade and east elevation of the presbytery (MDHS). The roof was clad with tiles. The facade with its return verandah and timber frieze and balustrade appeared as they do in 2015. On the east elevation was the two-storey projecting bay with the ornate Flemish gable that had a cross at the peak at this date (since removed).

A photo dating to 1944 (Figure H2) showed the 1871 church adjacent to the two-storey presbytery building (Pearce 1991:24). The facade and east elevation of the presbytery retained their original details and remained as they appear in 2015. The 1944 photo showed that a single-storey section was located to the rear of the building by this date. In between the 1871 church and presbytery stood the very tall bell tower, while the row of pines stood in the background (west of the church). An ornate timber fence enclosed the church and presbytery (to the south and east).

A later photo (date not known) (Figure H5) showed the west elevation, with its (slightly) projecting two-storey bay, as it appears in 2015 (MDHS). To the rear (north) of the presbytery, the single-storey portion of the building was evident. The ornate timber picket fence continued to the west of the presbytery.

Later single-storey additions have been built at the rear (north of the building), attached to the 1916 presbytery.

1924 Church

The land for the 1924 church was donated by William McLean in 1916, when the presbytery was built, on the condition that it would be used for church purposes (Pearce 1991:24; *Advocate*, 3 Apr 1924:12).

The large brick church was built in 1924, designed by Diocesan architect A. A. Fritsch, who also designed the 1916 presbytery to the west. An article in March 1924 reported that tenders for the erection of a new Catholic Church in Maffra were to be considered the following Saturday. By this date that article reported that most of the bricks were on site, and that there was 'considerable difficulty was experienced in assuring a supply of suitable slates for the roofing, in fact Bangor slates were not procurable in the Commonwealth.' The article further stated that Bishop Phelan had arranged to import a shipment of Welsh slate, which were on their way and due to arrive in September (*Gippsland Times*, 27 Mar 1924:3).

The foundation stone for the new church reads 'D.O.M. (Deo Optimo Maximo; Latin for 'To the Greatest and Best God'). This memorial stone of St Mary's Church was blessed by the Most Reverend Patrick Phelan D. D., Bishop of Sale, May 24th 1924.' The stone notes that Reverend P. Curran was the pastor, A. A. Fritsch F. R. V. I. A. was the architect and G. R. Cull was the contractor. The church was constructed with large arches on the side elevations (towards the rear of the church), probably in anticipation of transepts that did not eventuate.

Photos of the church (dates not known) (Figures H6 & H7) showed the facade and side elevations of the church as they appear in 2015 (MDHS). The side elevations comprised the projecting bays near the facade, and the south elevation showed the small vestry projecting from the rear of the church. A simple timber post and rail fence ran along the church boundary to the south-east, in one of the photos. A bell tower was located to the rear of the church. One photo showed Canary Island Date Palms in the grounds.

Site

The grave of John Joseph Callanan V.G.P.A., the Maffra Parish Priest between 1930 and 1972, is located to the north of the 1924 church. A metal-framed bell tower and bell is located to the rear of the 1924 church.

In 2015, approximately nine mature Canary Island Date Palms (*Phoenix canariensis*) remain around the 1924 church and 1916 presbytery. They date to the 1920s or 30s, probably coinciding with the construction of the 1924 church. Two brick gate piers (without gates) remain at the corner entrance, leading to the 1924 church.

John H. W. Pettit, architect of 1870 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).

A. A. Fritsch, architect of 1916 presbytery and 1924 church

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 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. An early photo (date not confirmed; post c1893 when the porch was built) of the 1871 church (now serves as a hall) showed the façade and east elevation of the church (MDHS, ID. P04894gVMFF).



Figure H2. Photo dating to 1944 which shows the 1871 church to the rear of the 1916 presbytery. In between the two stood the very tall bell tower, and the row of pines stood in the background (west of the church). An ornate timber fence enclosed the church and presbytery (Pearce 1991:24).



Figure H3. A photo of the 1871 church (post-1944) incorporated into the school grounds. The photo shows the west elevation of the church and the chancel projecting from the rear, with its chimney. A cross stood at the peaks of each gabled-end of the nave (since removed at the north end) (MDHS, ID. P02477VMFF).



Figure H4. A photo dating to the early 1920s showed the facade and east elevation of the presbytery. The roof was clad with tiles. The facade with its return verandah and timber frieze and balustrade appeared as they do in 2015 (MDHS, ID. P04894kVMFF).



Figure H5. A later photo (date not known) of the west elevation with its (slightly) projecting two-storey bay, as it appears in 2015. To the rear (north) of the presbytery, the single-storey portion of the building was evident (MDHS, ID. P02472VMFF).



Figure H6. A photo (date not known) the facade and side elevations of the 1924 church. The side elevations comprised the projecting bays near the facade, and the south elevation showed the small vestry projecting from the rear of the church. A simple timber post and rail fence ran along the church boundary to the south-east, in one of the photos. A bell tower was located to the rear of the church (MDHS, ID. P02468VMFF).



Figure H7. A photo (date not known) the facade and side elevations of the 1924 church. Canary Island Date Palms are evident in the grounds (MDHS, ID. P02473VMFF).

Sources

Advocate [Melbourne]

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Township of Maffra Plan

Tribune [Melbourne]

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 original 1871 brick Catholic Church was built on the north side of Duke Street, at a distance from the street, and is now incorporated as part of St Mary's Primary School and serves as a hall. The 1916 presbytery was built to the east, fronting Duke Street, with less of a setback. As the Church acquired the entire lot bound by Duke, McMillan, Church and Laura streets, the substantial 1924 brick church was built in the opposite direction, facing the corner of McMillan and Church streets. The 1924 church sits centrally within the triangular-shaped lot, with a path entering from the corner to the east. The property retains the grave of John Joseph Callanan V.G.P.A. and a number of mature trees, including Canary Island Date Palms that are contemporary to the 1924 church.

1871 Church (now a hall)

The 1871 brick church was designed by architect J. H. W. Pettit of Sale in the Victorian Free Gothic style. The 1871 church and its 1893 additions are in fair to good condition and remain highly intact.

Figure D1. The church is constructed of handmade red bricks in an English bond, with a brick plinth and a steeply-pitched gabled roof clad with (recent) corrugated iron with (modern) triangular vents near the ridgeline. A masonry cross is located at the peak of the parapeted gable of the facade. The facade has three pointed-arch windows with modern louvered windows, but the top portions of the side two windows retain leadlight in a diaper pattern with a coloured-glass border. The windows have two rows of radiating voussoirs at the arch, with tuck pointing. Chamfered bricks frame the sides of the windows. Wide buttresses with rendered coping support the corners of the facade.

Central to the facade is an entrance porch (1893) with rendered pediments to each face (incised with ruled lines to create an ashlar effect), with crosses to each peak (broken at the southern pediment). A row of cream bricks project from the cornices and frame the entrance on the right side of the porch, which has recessed timber doors reached by two bluestone steps. A cast-iron shoe-cleaner remains to the right of the steps. The brick plinth of the porch is capped with a row of cream bricks. Two small pointed-arch windows to the south of the porch are also framed with cream bricks with a rendered sill (the openings have been boarded up at a recent date); the cream brick detail to the windows retains remnants of black-coloured tuckpointing.

The chancel is known to have been constructed in 1893. The vestry and entrance porch have both used the same cream brick details to the openings, suggesting that they were constructed during the same period.

Figures D2 & D3. The side elevations are broken into six bays by wide two-tiered buttresses with rendered coping (the north bay is under the main roofline but details to the window indicate that it was built c1893 with the chancel). Each bay has a recessed panel, with corbelled bricks to the top, and a single window. The pointed-arch windows have three rows of radiating brick voussoirs, chamfered bricks to the sides, and a rendered sill. All of the windows have been replaced with modern aluminium-framed windows in a sympathetic style, most covered with a modern security grill to protect the windows in the sports grounds that surround the church.

The east elevation has a gabled entrance porch in the second bay, with a rendered roof, remnants of a cross to the peak, three (rendered) niches to the gabled-end and a recessed entrance (with modern doors) with chamfered bricks to the corners.

Figure D3 & D4. At the rear of the west elevation is a vestry (c1893) with a parapeted gable, large chimney (the top half angled) with a wide rendered cap. The west side of the vestry has an ornate

diamond motif in the brickwork, above a pair of pointed-arch windows with cream brick details like the entrance porch.

A modern drinking trough has been attached below.

Figure D5. At the north (rear) end of the church is a chancel bay (c1893) with a hipped roof creating five bays to the exterior. The chancel imitates the recessed panels of the side elevations of the 1871 nave, but has cream-brick details to the windows like the porch and vestry (also c1893). Three windows at the chancel end have been bricked up with handmade bricks. The window in the central bay has a similar mortar to the walls and is not evident on the interior of the church, which suggests it was constructed as blind window, while the other two windows have a modern mortar and are evident on the interior of the church, suggesting they were bricked up at a recent date using handmade bricks.

Figure D6. The interior of the church is painted white, including most of the exposed timber roof trusses. The ceiling is lined with timber boards. A band of quatrefoil decoration remains at the top of the walls at cornice level. The walls are incised with ruled lines, to create an ashlar effect. The southern end of the church has been enclosed by a modern partition.

1916 Presbytery

The presbytery was built in 1916, designed by Diocesan Architect A. A. Fritsch during the Interwar period, but reflecting the earlier Federation Queen Anne style. The 1916 presbytery is in very good condition and retains a very high level of integrity.

Figure D7. The large two-storey red brick building has a brick plinth, hip-and-gable roof clad in terracotta tiles with decorative ridge cresting and three brick chimneys with rendered caps and two terracotta chimney pots. The roofline breaks to create a verandah to the facade, which returns on the east side; creating a verandah at ground level also. The first-floor verandah has timber-lined soffits and has a timber balustrade, while both levels are supported by square timber posts and have an ornate timber frieze with vertical slats, and brackets with unique round motifs. The ground floor of the verandah is lined with recent timber.

Figure D8. The verandah stops on the east elevation when it meets the two-storey bay with an ornate Flemish gable with rendered dressings. At each level of the bay are two one-over-one sash windows with slightly-pointed arched heads and a large rendered keystone. The same windows appears on the remainder of the house.

Off the north elevation is a single-storey addition (date to be confirmed) with a steeply-pitched hipped roof clad in terracotta tiles.

Further modern, flat-roofed additions have been added to the north elevation.

Figure D9. The west elevation of the presbytery has a second two-storey bay with a Flemish gable that retains its cross at the peak. The first-floor of this bay has a large pointed-arch window with leadlight.

1924 Church

The substantial 1924 church was also designed by architect designed by Diocesan Architect A. A. Fritsch and reflects the Interwar Romanesque style; a preferred style of the architect. The 1924 church is in excellent condition and retains an excellent level of integrity.

Figure D10. The 1924 church is a substantial red brick church with a (partly) rendered plinth and gabled roof clad in Welsh slate. The parapeted gable to the facade is stepped at the sides, has rendered coping, a large cross to the peak and two round niches at the ends. An ornate rendered niche holds a statue of the Virgin Mary and baby Jesus at the gabled-end. Below is a large semi-circular arched window with rendered quoining to the sides and alternating sections of render and

face-brick to the arch. Inset is a three-part leadlight window. Below is a two-tiered semi-circular arch with the same detail, but with a rendered pediment above; this forms the entrance to the church. The tympanum holds the image of a lamb in relief. Two columns flank the entrance doors which are high-waisted timber doors with leadlight to the top third. Flanking the central semi-circular arched openings are two tall engaged pilasters which stop at the tops in small pediments with incised crosses.

The width of the facade is extended by the projection of two tall bays off the north and south elevations, immediately behind the facade. The sides of these bays have round leadlight windows to the facade.

Figures D11 & D12. The projecting bays to the side elevations (immediately behind the facade) have rendered parapeted gables with crosses to the peak, and roofs clad in slate. The main faces of these bays have very tall narrow semi-circular arched window with leadlight.

The side elevations comprise the projecting bay behind the facade, followed by four narrow bays broken up by buttresses, and a large (double) bay at the west end. These bays at the west end have brickwork forming a large arch, narrower buttresses and central double timber doors, anticipating the addition of transepts that have not yet eventuated.

The bays of the side elevations have inset panels with corbelled bricks to the top and a semi-circular arched window with a rendered sill and arch. Inset are three-part windows, like the larger version of the facade, each with leadlight.

Figure D13. The west (rear) end of the church has a large chancel with a parapeted gable that imitates the details of the elevation behind. Its west face has a large high-set Diocletian window with a five-part window with leadlight.

A small hipped-roof vestry projects off the south elevation of the chancel with an entrance off the west side and square-headed windows to the south side (Figure D12).

Figure D14. A marble altar was donated to the 1871 church by local parishioners, in 1893. This is now held in the 1924 church.

Site

Figure D15. Approximately nine mature Canary Island Date Palms (*Phoenix canariensis*) remain in the grounds around the 1924 church and 1916 presbytery. The Palms date to the 1920s or 30s and probably coincide with the construction of the 1924 church (Hawker 2016). They are good examples of the variety and are historically connected to the church. A modern metal-framed bell tower, with an early bell, is located to the rear of the 1924 church.

The grave of John Joseph Callanan V.G.P.A., the Maffra Parish Priest between 1930 and 1972, is located to the north of the 1924 church. Two brick gate piers (without gates) remain at the corner entrance, leading to the 1924 church.

1871 Church



Figure D1. The facade and the west (left) and east (right) side of the porch. The church is constructed of handmade red bricks in an English bond, with a brick plinth and a steeply-pitched gabled roof clad in recent Colorbond. Central to the facade is an entrance porch (1893) with rendered pediments to each face (incised with ruled lines to create an ashlar effect), with crosses to each peak.



Figure D2. The east elevation. The side elevations are broken into five bays by wide two-tiered buttresses with rendered coping. Each bay has a recessed panel, with corbelled bricks to the top,

and a single window. The east elevation has a gabled entrance porch in the second bay.



Figure D3. The west elevation. The pointed-arch windows of the side elevations have three rows of radiating brick voussoirs, chamfered bricks to the sides, and a renders sill. All of the windows have been replaced with modern aluminium-framed windows in a sympathetic style, most covered with a modern security grill to protect the windows in the sports grounds that surround the church.



Figure D4. At the rear of the west elevation is a vestry (1893) with a parapeted gable, large chimney (the top half angled) with a wide rendered cap. The west side of the vestry has an

ornate diamond motif in the brickwork, above a pair of pointed-arch windows with cream brick details like the entrance porch.



Figure D5. At the north (rear) end of the church is a chancel bay (1893) with a hipped roof, forming four bays to the exterior. The chancel imitates the recessed panels of the side elevations of the 1871 nave, but has cream-brick details to the windows like the porch and vestry (also 1893).



Figure D6. The interior of the church is overpainted in white, including most of the exposed timber roof trusses. The ceiling is lined with timber boards. A band of quatrefoil decoration remains at the top of the walls at cornice level. The walls are incised with ruled lines, to create an ashlar effect.

1916 Presbytery



Figure D7. The large two-storey red brick building has a hip-and-gable roof clad in terracotta tiles with decorative ridge cresting and three brick chimneys with rendered caps and two terracotta chimney pots.



Figure D8. The verandah stops on the east elevation when it meets the two-storey bay with an ornate Flemish gable with rendered dressings. Off the north elevation is a single-storey addition (which is primarily a later addition).



Figure D9. The west elevation of the presbytery has a second two-storey bay with a Flemish gable that retains its cross at the peak. The first-floor of this bay has a large pointed-arch window with leadlight.

1924 Church



Figure D10. The 1924 church is a substantial red brick church with a (partly) rendered plinth and gabled roof clad in Welsh slate. Dominant features of the facade are the semi-circular arched

openings.



Figure D11. The projecting bays to the side elevations (immediately behind the facade) have rendered parapeted gables with crosses to the peak, and roofs clad in slate. The main faces of these bays have very tall narrow semi-circular arched window with leadlight.



Figure D12. The side elevations comprise the projecting bay behind the facade, followed by four narrow bays broken up by buttresses, and a large (double) bay at the west end. These bays at the west end have brickwork forming a large arch, narrower buttresses and central double timber doors, anticipating the addition of transepts that have not yet eventuated.



Figure D13. The west (rear) end of the church has a large chancel with a parapeted gable that imitates the details of the elevation behind. Its west face has a large high-set Diocletian window with a five-part window with leadlight. A small hipped-roof vestry projects off the south elevation of the chancel with an entrance off the west side and square-headed windows to the south side (Figure D12).



Figure D14. The marble altar, donated to the 1871 church in 1893, which is now held in the 1924 church (St Mary's Primary School website).



Figure D15. Approximately nine mature Canary Island Date Palms (*Phoenix canariensis*) remain in the grounds around the 1924 church and 1916 presbytery. The Palms date to the 1920s or 30s and probably coincide with the construction of the 1924 church (Hawker 2016). A modern metal-framed bell tower contains an early bell, located to the rear of the 1924 church.

Sources

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

St Mary's Primary School website, <<http://www.stmmaffra.catholic.edu.au/our-school/20/p/faith-and-values/>>, accessed January 2016.

Comparative Analysis

St Mary's Catholic Church Complex, Maffra – modest 1871 brick Victorian Free Gothic church (the first church), two-storey brick 1916 Federation Queen Anne presbytery and a substantial Interwar Romanesque brick church built in 1924. The three buildings are in very good condition and retain a very high level of integrity. The 1924 church was designed by architect A.A. Fritsch and is highly comparable to his design at St Mary's, Yarram (1915), which is also Romanesque in style. The first church is encompassed within school grounds, while the setting of the presbytery and 1924 church is highly intact, retaining mature Canary Island Palms.

Comparable complexes:

St Mary's Catholic Church and Presbytery, 5 Buckley St, Yarram – a highly intact complex comprising a substantial Federation Romanesque Revival brick church with decorative render to the dominant

round arches of the facade and a corner tower (spire dates to 1960s), with substantial Post War Romanesque Revival additions built in the 1960s at the rear of the church. The 1915 church was designed by architect A.A. Fritsch and is highly comparable to his design at St Mary's, Maffra (1924), which is also Romanesque in style. The site also includes a Postwar Moderne presbytery built in 1954 of bold tapestry bricks. The highly intact buildings retain their historical setting with an interwar brick fence and landscape.

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.

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.

The 1916 presbytery building and 1924 church are in very good condition and very well maintained, and the 1871 church is in good condition and has good maintenance, however, there are some recommendations below especially relating to 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 elevation as illustrated in the aerial view below.
 - 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 these historic buildings, appropriate paving could be pressed granitic sand or asphalt. If concrete is selected, a surface with sand-coloured- size exposed aggregate would be better with the historic styles.
 - 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 as shown in the blue polygon on the aerial map below.
 - 2.2. Sympathetic extensions are preferred. E.g. New parts that are in the same view lines as the

historic building as seen from 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. The brick arches with buttresses on both sides of the 1924 church indicate design and building preparation for future additions (transepts). Therefore, it would be appropriate to build transepts at a later date, if desired. It is preferable for them to be designed in accordance with point 2.2 above, such that they blend in with the 1924 building (without precise coping, unless the original drawings are found and the construction follows them), and do not contrast or try to make bold and separate design statement with new transepts. The Yarram Catholic church is a good example of an appropriate addition.
- 2.5. 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.
- 2.6. If an extension is to have a concrete slab floor, ensure it will not reduce the air flow under the historic brick buildings.
- 2.7. Avoid hard paths against the walls, particularly the 1871/93 building. 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.
- 2.8. New garden beds
 - 2.8.1. 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 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 on the 1871/93 building.
 - 4.1.2. Don't use Zinalume or Colorbond.
 - 4.1.3. Use Ogee profile spouting, and round diameter down pipes.
- 4.2. Verandah
 - 4.2.1. Retain the timber verandah on the Presbytery, do not replace it with concrete, however, concrete stumps and steel framing can be used to support the timber boards, if preferred.
- 4.3. Fences
 - 4.3.1. Reconstruct the decorative picket fence around the Presbytery as shown in Figs H2 and H5.

5. Brick Walls

- 5.1. Mortar: Match the lime mortar, do not use cement mortar. Traditional mortar mixes were commonly 1:3 lime:sand.
- 5.2. Tuck pointing is now a rare craft and expensive to repair or reconstruct, which makes caring for the existing remnants particularly important.
- 5.3. Paint and Colours (also see Paint Colours and Paint Removal)
 - 5.3.1. Do not paint any of the unpainted brickwork.
 - 5.3.2. It is recommended to paint the exterior timber of the Presbytery building using original colours (paint scrapes may reveal the colours) to enhance the historic architecture and character.
 - 5.3.3. Paint removal: It is strongly recommended that the paint be removed chemically from the rendered surfaces on the 1924 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.
 - 5.3.4. However, if it is decided to repaint the render, it should be one colour only and closely resemble the light grey colour of 'new render'.
- 5.4. Remove any dark grey patches to the mortar joints - this is cement mortar which will damage the bricks, as noted above, and reduce the longevity of the walls. Repoint those joints with lime mortar. The mortar is not the problem it is the messenger, alerting you to a damp problem (also see Water Damage and Damp)
- 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 brick 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 on the 1871/93 church. It is preferable to use short sheet corrugated iron and lap them, rather than single long sheets, but it is not essential.

6.3.2. Do not use Zinalume or Colorbond.

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

6.4. 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. There are signs of damp in the base of the walls of the 1871/93 church, and they 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. 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. A particularly important cause on this building, and one that is relatively easy to at least improve, is to put an elbow near the base of the down pipe and direct the water outflow downhill, and well away from the brick building. A more robust method is recommended and described below.

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 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 and rendered surfaces, revealing the original finish.
- 8.5. Chemical removal of paint will not damage the surface of the bricks or render or even the delicate tuck pointing or scored ashlar, 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>>:

- Avenues-of-honour-and-other-commemorative-plantings
- Finding-the-right-conservator-tradespeople-and-materials
- General-Principles
- Honour-rolls (wooden)
- Medals-and-medallions
- Outdoor-heritage
- Useful-resources-and-contacts.

NOTE: The blue shaded area is the preferred location for additions and new development, and the orange arrows illustrate important view lines which need to be retained.



KEY

- Recommended for Heritage Overlay
- Title boundary

**St Mary's Catholic Church, Presbytery,
Hall and Trees
Duke St, Maffra**

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