

Locality: ROSEDALE
Place address: 4-6 QUEEN 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 Rose of Lima Catholic Church



Architectural Style: Victorian Free Gothic
Designer / Architect: Thomas Guthridge
Builders: William Allen and Mr Holder
Construction Date: 1874-75, c1906

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 Rose of Lima Catholic Church at 4-6 Queen Street, Rosedale, is significant. The form, materials and detailing as constructed externally and internally in 1874-5, and the additions built c1906, are significant.

Later outbuildings, and alterations and additions to the building are not significant, including the post-1984 hall.

How is it significant?

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

Why is it significant?

St Rose of Lima Catholic Church is **historically and socially significant at a local level** as it illustrates the early boom period of the township of Rosedale, the third most important town in Gippsland during this period. The town had developed due to its location on the intersection of two main routes that were travelled by coaches and miners. The church was built in 1874-5, just after Rosedale had become the administrative centre for the Shire of Rosedale. It was designed by architect Thomas Guthridge and built by contractors William Allen (a prominent local builder) and a Mr Holder. The church opened in June 1875 and was furnished owing to the 'liberality of the congregation'. In September 1906, tenders were called for the construction of a chancel, which was completed by local builder Francis J. McCarthy by February 1907. The original slate of the roof of the church has been replaced with terra cotta tiles (post-1984). Post-1984, a large modern hall was constructed to the north of the hall, which is sympathetic in design to the church. The church is also significant for its association with Sale architect Thomas Guthridge, who designed very few known buildings during his architectural career, and prominent local builder William Allen who built a number of the town's buildings from its earliest period and into the twentieth century. The church is significant for having served the local community for over 140 years, and continues to hold services today. (Criteria A & H)

St Rose of Lima Catholic Church is **aesthetically significant at a local level** as a fine example of a picturesque Victorian Free Gothic church in the Shire, designed by architect Thomas Guthridge. Elegant and refined in design, the substantial brick church is notable for its steeply-pitched gabled roof (clad with later terra cotta tiles which are not significant), parapeted gables with rendered coping and the cross to the peak of the eastern gable, and the treatment to the external walls which are rendered (overpainted) and incised with ruled lines to create an ashlar effect. Also notable are the buttresses, tall narrow pointed-arch windows with leadlight to the side elevations, the round window with leadlight to the west elevation, the large pointed-arch window with leadlight on the east elevation, and the entrance porch off the south elevation which imitates the details of the nave, and has a timber ledged and framed door. Also significant are the exterior and interior of the chancel (1906) at the west end and the two smaller rooms projecting off the north elevation (date to 1874-5 or c1906) The chancel and two vestry rooms have the same architectural detail as the nave. The interior space and historic finishes of the porch, nave and chancel are imbued with the rituals and aesthetics associated with worship, marriages, christenings and funerals. St Rose of Lima is a prominent church at the north end of Lyons Street and is an important picturesque landmark at the north end of the town. (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.

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

Map of recommended boundary for Heritage Overlay



KEY

- Recommended for Heritage Overlay
- Title boundary

St Rose of Lima Catholic Church 4-6 Queen St, Rosedale

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

History

Locality history

In 1842, the first known Europeans visited the Rosedale area, and by 1844 squatters had taken up land in the region which was called 'Snake Ridge'. The run to the west of the current Rosedale, north of Latrobe River, was 'Rosedale Run', taken up by David P. Okeden and thought to have been named after his wife Rosalie. Four grandsons of the 3rd Governor of New South Wales, Philip Parker King, were amongst the early settlers in the area. These included John King and William King. In the late 1840s, Rosedale township was referred to as 'Blind Joe's Hut', named after the local hut of a Chinese shepherd who was blind in one eye (RDHS web).

By the late 1850s the town comprised a store, hotel and a blacksmith, with most of the inhabitants of the town being employed at Snake's Ridge Run. In 1855, Rosedale township was gazetted. It is thought to have been named after either Lieutenant Okedon's Rosedale Run (which was named in honour of his wife Rose) or Rosedale Abbey in North Yorkshire, England (RDHS web). The town grew due to its location at the intersection of two main routes that were travelled by coaches and miners. The track from Port Albert passed through Rosedale and was the main entry into Gippsland, which intersected with the route from Melbourne to Sale. In 1862, the first bridge was built over the Latrobe River, replacing the punt (Fletcher & Kennett 2005:72).

The town grew rapidly, becoming the third most important town in Gippsland in this early period. A school was opened in 1863, and a court house, police station, three churches, three hotels, bakers, butchers, saddlers and blacksmiths were soon established (Fletcher & Kennett 2005:72). One of the earliest Mechanics' Institute buildings in the Shire is the Rosedale Mechanics' Institute, an extant brick structure that opened in 1874 (Context 2005:43).

Rosedale was proclaimed a Road District in 1869 and the Shire of Rosedale was proclaimed in 1871. The town of Rosedale became the administrative centre for the large Shire, which extended from the Ninety Mile Beach in the south-east to the Thomson River in the north-west. The Rosedale Shire Offices were built in 1873, and new offices in 1913 and 1969. The railway station, with a residence and goods shed was opened in 1881 (Context 2005:30, 38). Most of the land in the Rosedale district was settled by 1880, and much of the land had been cleared in the area, with timber supplying the tannery and timber mills. Crops of wheat, oats, potatoes, peas and beans were grown, while grazing and dairying were also important during this period. However, the town's growth soon suffered due to its close proximity to Sale and Traralgon, which continued to expand (Fletcher & Kennett 2005:72).

As a response to the 1890s depression, and influenced by the ideas of Christian Socialist Reverend Horace Tucker, the Victorian government introduced the village settlement scheme, where unemployed workers could settle on very small allotments and supplement their farming enterprise with other seasonal work. Under the Settlement on Lands Act in 1893, Crown land was made available for this scheme. In Wellington Shire, village settlements were established at Sale and Rosedale. In Rosedale, 1,200 acres of unalienated land near the town were made available for village settlement but very little of this was successfully cultivated. Some houses remain from this settlement. A post-World War II soldier settlement estate was the Evergreen estate established south of Rosedale (Context 2005:7, 9).

In the twentieth century, Rosedale remained a small country town, serving the surrounding farming properties. Growth in other towns within Rosedale Shire increased the importance of Rosedale as an administrative centre. A small amount of residential growth occurred in the town in the 1960s as a result of the opening of a company manufacturing particle board, which opened in 1964 and stimulated the local business sector. Upon its closure in 1979, much of the community pursued jobs in other locations (Fletcher & Kennett 2005:72).

Rosedale ceased serving as an administrative centre following amalgamation in 1994, when 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. The duplication of the long bridge over Latrobe River in Rosedale was opened in 1996, improving on the two bridges and a causeway constructed after the devastating floods of 1934 (Context 2005:28, 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 led 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 current 4-6 Queen Street (lots 7, 8 & 9, section 23, Township of Rosedale) was reserved for use by the Roman Catholic Church and a minister's dwelling in 1871 (Township Plan; VGG). However, a minister's residence was never built (Macreadie 1989:217).

The church was constructed in 1874-5. On 18 April 1874, tenders for the stone and brickwork were called for. Specifications could be seen on application to architect Thomas Guthridge (*Gippsland Times*, 18 Apr 1874:2). By June, the works had commenced and September the walls were raising (Macreadie 1989:218). Tenders for the slate and iron work on the Catholic Church in Rosedale opened on 24 October 1874 (*Gippsland Times*, 10 Oct 1874:2, 3).

The new Catholic Church in Rosedale was opened in June 1875 (*Gippsland Times* 27 May 1875:2; 22 Jun 1875:3). The *Gippsland Times* reported that the service was conducted by the Reverend M. Hayes of Sale. The article noted that the brick church could hold 150 people, was completed in 'a most substantial manner' and was a 'credit to the two Rosedale contractors, Messrs Allen and Holder, who carried out the whole of the necessary works'. The interior was constructed with 'a view to stability and artistic effect,' with a number of stained glass windows to be installed. The altar accessories were owing to the 'liberality of the congregation' (*Gippsland Times* 27 May 1875:2).

An article in May 1875 (*Gippsland Times* 18 May 1875:3) reported on the construction of the Rosedale Catholic 'Chapel' at the corner of Queen and Lyons streets. The article stated that the chapel was built

of brick, with a slate roof, a neat porch leading to the nave and a vestry at the west end. The nave of the chapel was measured at 38 feet by 22 feet, and calculated to seat 200 parishioners. The stained glass windows were not yet fitted at this date and it was intended to install a bell. The journalist credited builders Allen and Holder for their work. The church (without seats) was estimated at 600 pounds. It was intended to also construct a 'neat sawn fence' to the two acre lot.

The church was dedicated to St Rose of Lima on 30 October 1878 by the Archbishop of Melbourne (Macreadie 1989:220). In October 1884, a tender was won by Mr Golhooley and Mr Holmes to lay a tile floor to the interior, while repairs to the church were carried out in 1891 (details not known) (Macreadie 1989:221). The church was always serviced from the Sale Presbytery (Hardy 1989:97).

In September 1906, tenders were called for the construction of a chancel. The tender of prominent local builder Francis J. McCarthy was accepted and the works completed by February 1907 (Macreadie 1989:225). McCarthy is known to have also built the house at 2-8 Cansick Street, Rosedale.

The interior space and historic finishes of the porch, nave and chancel are imbued with the rituals and aesthetics associated with worship, marriages, christenings and funerals.

Photos dating to 1988 (Figures H1 & H2)) show the facade and rear (west) elevation of the church (SLV). The entrance porch projected from the south elevation and the vestry from the rear of the north elevation. A small room (with a hipped roof) was located next to the vestry, off the north elevation (all remains in 2015). The roofs appear to be clad with terra cotta tiles by this date. The cement pier and metal pole fence ran along the east and south boundaries and the Monterey pine was evident in the north-east corner of the property (remains in 2015).

The roof has since been reclad with terracotta tiles, replacing the original slate. A sympathetic extension was added in 1993 to the north of the church, connected by what was probably the original vestry (RDHS plaque).

In 2015, a ramp has been built for access to the entrance porch. The cement pier and metal pole fence runs along the south and east boundaries, with an interwar pedestrian gate near the corner. A mature Monterey pine (*Pinus radiata*) stands inside the north-east boundary.

Thomas Guthridge, architect

Thomas Guthridge (d.1892) was an architect and journalist. Guthridge practiced as an architect for a very short period and it is only known that he designed St Rose of Lima Catholic Church in Rosedale (1874-5).

Guthridge arrived in Australia with his family c1841, first living in Sydney and Melbourne before moving to Sale in 1864-5, where Guthridge commenced practicing as an architect. He was 'fairly successful as the limited work to be had in a then remote and sparsely populated country district would permit'. About 1870 he became a regular contributor to the local newspaper, the *Gippsland Times*, and appointed the Editor for a period (*Gippsland Times*, 2 May 1892:3). He was also appointed Editor of the *Gippsland Mercury* (Sale) by Henry Luke, when Luke purchased the newspaper in 1872 (Macreadie 2009:190). In the late 1880s, Guthridge opened a book and stationery shop in Raymond Street, Sale (*Gippsland Times*, 2 May 1892:3). It is not known if Guthridge continued practicing as an architect during this later period.

William Allen, Rosedale Builder

William Allen (1829-1923) came to Rosedale in 1858 and worked as a builder in the area until his death at the age of 94. He is known to have sometimes worked alongside bricklayer Charles Chown. One of his first projects in the town was the first stage of the Rosedale Hotel (1858) which was Rosedale's first brick building. He also constructed St Marks Church of England (1866), the Exchange Hotel, Henry Luke's Store, the Rosedale Tannery, St Andrew's Uniting (formerly Presbyterian) Church (1869) with Chown and Wynd, the Primary School (1871), St Rose of Lima Church (1874-5),

and the impressive Nambrok homestead (probably c1877). He was in his eighties when he constructed the 1913 Shire Hall (HV; RDHS website).

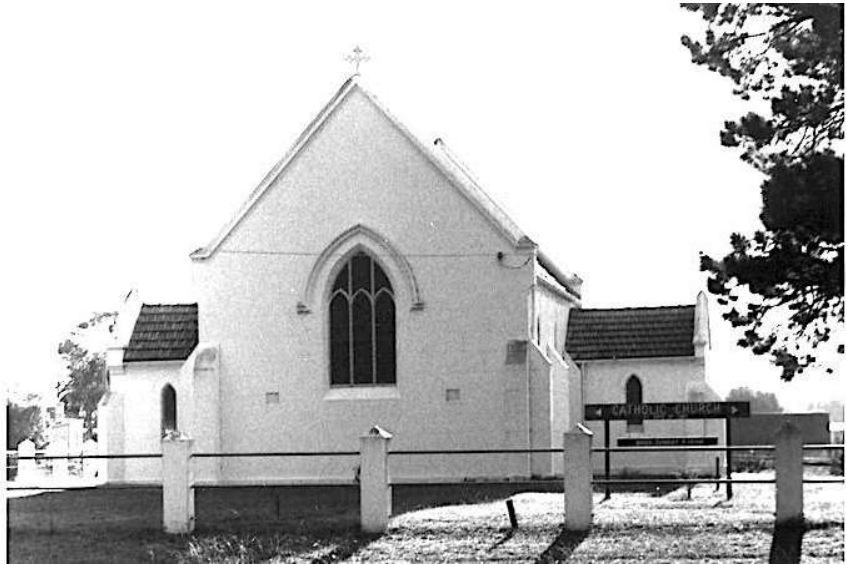


Figure H1. Photo dating to 1984, showing the facade of the church. To the left is the entrance porch and off the right (north) side is the vestry to the rear (SLV).



Figure H2. Photo dating to 1984, showing the (later) terracotta tiles on the roof, rear (west) end of the church. Off the chancel was the vestry and a second smaller room, all of which remain in 2015 (SLV).

Sources

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

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

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Hardy, Gwen (1989), *Rosedale, 150 Years Pictorial History*, Rosedale [Vic].

Heritage Victoria (HV), citation for 'former Rosedale Shire Chamber Offices', file no. PL-HE/03/0813.

Macreadie, Don (1989), *The Rosedale Story Vol 1*, Cowwarr [Vic].

MacReadie, Don (2009), *The Rosedale Story Vol. 2, The Rosedale Shire from inauguration to annihilation*, Cowwarr [Vic].

Rosedale & District Historical Society (RDHS) collection: historical information and photos generously provided by Marion Silk, provided Nov 2015. Includes information held on the Rosedale & District historical society website, including 'Some Early History of Rosedale' <<http://home.vicnet.net.au/~rdhs/ourbuilding.htm>>, facebook page 'Rosedale & District Historical Society', accessed Dec 2015 and plaques in the town.

State Library Victoria (SLV) picture collection: accession nos. H98.250/2719; H98.250/2720, <<http://www.slv.vic.gov.au/>> , accessed 8 Jan 2016.

Township of Rosedale Plan

Victorian Government Gazette (VGG) no. 25, 21 April 1871:583.

Description

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

Built in 1874-5, the Rose of St Lima Catholic Church is designed in the Victorian Free Gothic style. The church is located on the corner of Queen and Lyons streets, with the entrance off Queen Street. The church is setback from the street, with minimal landscaping, behind a cement pier and metal pole fence that runs along the south and east boundaries, with an interwar pedestrian gate at the south-east corner. A mature Monterey pine (*Pinus radiata*) stands inside the north-east boundary, but is not a good example of the variety.

The 1874-5 church, and c1906 additions, are in good condition and retain a medium to high level of integrity.

Figure D1. The church is a brick construction, with rendered (overpainted) walls and buttresses, with incised ruled lines to create an ashlar effect. The gabled roof is clad with (later) terracotta tiles encrusted with lichen (replacing the original slate). The parapeted gables have rendered coping and a cross to the peak of the eastern gable. The side elevations comprise three bays, divided by small buttresses, each bay with a tall narrow pointed-arch window with leadlight. Simple grated vents flank each window.

The entrance porch off the south elevation imitates the details of the nave, with small pointed-arch windows to the sides and a large pointed-arch opening facing south, with timber ledged and framed doors. A modern concrete ramp with metal handrails provides access to the entrance porch.

Figure D2 & Aerial. At the west end (rear) of the church is a chancel (constructed 1906) with a gabled roof clad with (later) terracotta tiles encrusted with lichen, and the same architectural details as the nave. The west elevation of the chancel has a large round window with leadlight to the gabled end. Off the north side of the chancel is a small room with a hipped roof. To the right (east) of this room is a vestry (attached to the nave of the church). These significant structures are original or early elements and have the same architectural detail as the nave (and were probably built c1906 or at a similar period, if not original).

Figure D3. The east elevation of the church and its gabled-end fronts Lyons Street and is the main elevation viewed from this main street. The elevation comprises a large pointed-arch window with a label moulding. The window is divided into three pointed-arch sections, each with simple elegant leadlight. Modern wire has been attached to the windows of the church to protect the leadlight.

To the north of the church is a large hall constructed in a sympathetic style but is clearly a modern addition, with aluminium windows. This modern addition (post-1984) is attached to the vestry of the church (the roofline of which has been extended). A later cement pier and metal pole fence runs along the south and east boundaries, with an interwar pedestrian gate at the south-east corner. It is a simple design that does not contribute to the significance of the place.



Figure D1. The church is a brick construction, with rendered walls and buttresses, with incised ruled lines to create an ashlar effect. The gabled roof is clad with (later) tiles (replacing the original slate). The entrance porch off the south elevation imitates the details of the nave, with small pointed-arch windows to the sides and a large pointed-arch opening facing south, with timber ledged and framed doors.



Figure D2. At the west end (rear) of the church is a chancel (constructed 1906) with a gabled roof clad with tiles and the same architectural details as the nave. The west elevation of the chancel has a large round window with leadlight to the gabled end. In the background is the sympathetic modern addition.



Figure D3. The east elevation of the church and its gabled-end fronts Lyons Street and is the main elevation viewed from this main street. The elevation comprises a large pointed-arch window with a label moulding. To the north of the church is a large hall constructed in a sympathetic style but is clearly a modern addition, with aluminium windows. A cement pier and metal pole fence runs along the south and east boundaries, with an interwar pedestrian gate at the south-east corner

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

Comparable places:

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

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

St Patrick's Catholic Church, Merrick St, Stratford –Victorian Free Gothic rendered brick church built in 1884. The church is highly intact and is now part of school grounds.

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.

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

Management Guidelines

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

This building is in good condition, however, there are some recommendations below especially relating to sub floor ventilation, down pipe outlets into drainage pits, concrete around the base of the building, roof cladding, painted render, 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 east elevation, rear west elevation and south side elevation from along Lyons and Queen 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 Victorian era historic buildings, appropriate paving could be pressed granitic sand, or asphalt. If concrete is selected, a surface with sand-coloured- size exposed aggregate would be better with the Victorian style.
 - 1.4.2. Ensure any asphalt or concrete does not adhere to the building itself. Insert 10mm x 10mm grey polyurethane seal over a zipped Ableflex joint filler around the plinth, to ensure concrete does not adhere to it, and to allow expansion and joint movement and prevent water from seeping below the building.
2. **Additions and New Structures**
 - 2.1. New structures should be restricted to the area shown in the blue polygon on the aerial map below.
 - 2.2. Sympathetic extensions are preferred, such as the existing extension. E.g. New parts that are in the same view lines as the historic building as seen from the streets, 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. If an extension is to have a concrete slab floor, ensure it will not reduce the air flow under the historic brick building.
- 2.5. 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.
- 2.6. New garden beds
 - 2.6.1. 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. Remove the terra cotta tile roof cladding (tiles were never used on Victorian buildings and they are visually too heavy. If possible re-clad with slate, but if that is not possible, use galvanised corrugated iron, which was traditional material used on many Victorian era churches in the Shire. Do not use Colorbond or Zinalume or metal decking.
- 4.2. Roofing, spouting and down pipes
 - 4.2.1. Use galvanised corrugated iron roofing, spouting, down pipes and rain heads.
 - 4.2.2. Don't use Zinalume or Colorbond or plastic.
 - 4.2.3. Use Ogee profile spouting, and round diameter down pipes.

5. Brick and Render Walls

- 5.1. Mortar: Match the lime mortar, do not use cement mortar. Traditional mortar mixes were commonly 1:3 lime:sand.
- 5.2. Paint and Colours (also see Paint Colours and Paint Removal)
 - 5.2.1. Note, even though some paints claim to 'breathe', there are no paints available, that adequately allow the walls to 'breathe'.
 - 5.2.2. Paint removal: It is strongly recommended that the paint be removed chemically from the render on the church,) never sand, water or soda blast the building as this will permanently damage the bricks, mortar and render. Never seal the bricks or render as that will create perpetual damp problems). Removal of the paint will not only restore the elegance of the architecture, but it will remove the ongoing costs of repainting it every 10 or so years.
 - 5.2.3. However, if it is decided to repaint the render, it should closely resemble the light grey colour of 'new render'.
- 5.3. 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)
- 5.4. 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.
- 5.5. **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. 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. Several of the sub floor vents are working at 50% less than they should be, due to the concrete

covering all or parts of them, paint filling in the holes. The down pipes stop above the concrete paving splashing water on the walls, but also, seeping into the cracked concrete and creating damp around the base of the brick walls, which cannot evaporate away due to the concrete paving.

- 7.2. Signs of damp in the walls include: lime mortar falling out of the joints, moss/weeds growing in the mortar, white (salt) powder or crystals on the brickwork, existing patches with grey cement mortar, or the timber floor failing. These causes of damp are, in most cases, due to simple drainage problems, lack of correct maintenance, inserting concrete next to the solid masonry walls, sealing the walls, sub floor ventilation blocked, or the ground level too high on the outside.
- 7.3. Always remove the **source** of the water damage first (see Care and Maintenance).
- 7.4. Water falling, splashing or seeping from damaged spouting and down pipes causes severe and expensive damage to the brick walls.
- 7.5. Repairing damage from damp will involve lowering of the ground outside so that it is lower than the ground level inside under the floor, and may involve 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.
- 7.6. Damp would be exacerbated by watering plants near the walls. Garden beds and bushes should be at least half a metre away from walls.
- 7.7. Cracking: Water will be getting into the structure through the cracks (even hairline cracks in paint) and the source of the problem needs to be remedied before the crack is filled with matching mortar, or in the case of paint on brick, stone or render, the paint should be chemically removed, to allow the wall to breathe properly and not retain the moisture.
- 7.8. Subfloor ventilation is critical. Check that sub floor vents are not blocked and introduce additional ones if necessary. Ensure the exterior ground level is 250mm or more, lower than the ground level inside the building. Good subfloor ventilation works for free, and is therefore very cost effective. Do not rely on fans being inserted under the floor as these are difficult to monitor, they can breakdown as they get clogged with dust, etc, and there are ongoing costs for servicing and electricity.
- 7.9. Engineering: If a structural engineer is required, it is recommended that one experienced with historic buildings and the Burra Charter principle of doing 'as little as possible but as much as necessary', be engaged. Some of them are listed on Heritage Victoria's Directory of Consultants and Contractors.
- 7.10. 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.
- 7.11. 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.
- 7.12. Do not install a new damp proof course (DPC) until the drainage has been fixed, even an expensive DPC may not work unless the ground has been lowered appropriately.

8. Paint Colours and Paint Removal

- 8.1. A permit is required if you wish to paint a previously unpainted exterior, and if you wish to change the colours from the existing colours.
- 8.2. Even if the existing colour scheme is not original, or appropriate for that style of architecture, repainting using the existing colours is considered maintenance and no planning permit is

required.

- 8.3. If it is proposed to change the existing colour scheme, a planning permit is required and it would be important to use colours that enhance the architectural style and age of the building.
- 8.4. Rather than repainting, it would be preferred if earlier paint was chemically removed from brick, stone and rendered surfaces, revealing the original finish.
- 8.5. Chemical removal of paint will not damage the surface of the bricks or render or even the delicate scored ashlar lines, 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.

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

**KEY**

- Recommended for Heritage Overlay
- Title boundary

St Rose of Lima Catholic Church
4-6 Queen St, Rosedale

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
- Useful-resources-and-contacts.