Locality:	**ROSEDALE**
Place address:	**48-52 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 Andrew's Uniting Church**

Architectural Style:	Victorian Free Gothic
Designer / Architect:	Not known
Builder:	William Allen, Chown and Wynd
Construction Date:	1869

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 Andrews Uniting Church at 48-52 Queen Street, Rosedale, is significant. The form, materials and detailing as constructed in the 19th century are significant. The visual connection and views between the 1869 church and the former Presbyterian Manse (1876-7) at 44 Queen Street are significant. Memorial windows, and the interior of the porch, nave and chancel are significant.

Later outbuilding, and alterations and additions to the building are not significant, including the c1960s cream brick hall.

How is it significant?

St Andrews Uniting Church is locally significant for its historical, social and aesthetic values to the Shire of Wellington.

Why is it significant?

St Andrews Uniting 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, which developed due to its location on the intersection of two main routes, that were travelled by coaches and miners. Built in 1869, it is one of the oldest remaining churches in the area and is significant for having served the local community for almost 150 years. The church was built at the community's request for a Presbyterian Church and as a result of their fundraising. The Presbyterian Church was built in 1869 by builder William Allen and contractors Chown and Wynd. The Presbyterian Manse to the east at 44 Queen Street was constructed in 1876-7. In 1896, church windows had been broken by a hailstorm and were replaced the same year, and a strong wire netting installed for protection. At this date the render was applied to the window surrounds. A memorial window commemorating George and Mary Rintoul, pioneers of the church, was installed by their son in 1947. In 1962, a single-storey brick hall was constructed to the east of the church, connected to the rear of the church. The church became the Uniting Church in 1977. The stump of a mature tree remains inside the front boundary, with a sign noting that it is 'Agnes' seat'. The church continues to serve the community today. The church is significant for its association with prominent local builder William Allen. (Criteria A, G & H)

St Andrews Uniting Church **is aesthetically significant at a local level** for its highly intact architectural qualities reflecting the picturesque Victorian Free Gothic style. The style is evident in the steeply pitched gabled roof, parapeted gables, decorative rendered dressings to the parapets, plinth, buttresses and pointed arch windows. Other notable elements include the entrance porch and bellcote, original timber doors, memorial windows and leadlight (including pictorial and diaper-patterned). 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. The views between the 1869 church and 1876-7 former Presbyterian Manse to the east at 44 Queen Street are significant. The visual connection between the two historically connected Victorian Gothic buildings needs to be retained. (Criterion E)

Statutory Recommendations

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

External Paint Controls	Yes
Internal Alteration Controls	Yes, porch, nave and chancel
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 Andrew's Uniting Church
48-52 Queen St, Rosedale

Project: Wellington Shire Stage 2 Heritage Study
Client: Wellington Shire Council
Author: Heritage Intelligence Pty Ltd
Date: 26/5/16

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

Place history

The first Presbyterian service in Rosedale was debatably held in George Rintoul's blacksmith's shop. However, it's certain that the congregation met in the upstairs room of the stables at the Rosedale Hotel from 1862, then at the first school house in 1863-4 (Macreadie 1989:185; Hardy 1989:94).

The two-acre lot (lot 7, Section 21, Township of Rosedale) was reserved for use by the Presbyterian Church in October 1865. At this date the land totalled two acres on the corner of Queen Street and what was originally the north end of Wood Street (now King Street) (Township Plan; VGG).

By 1867, the local paper reported that the district had expressed their desire for a Presbyterian Church building. The following year, a meeting was held on 11 February 1868 in the school room, during which the urgent need for a Presbyterian Church was agreed by all and the matter discussed (Macreadie 1989:185). In March 1869, the *Gippsland Times* (20 Mar 1869:2) reminded readers of the building fund for the Presbyterian Church at Rosedale. It reported that 'a contract for its erection has been entered into, the brick purchased and upon the ground'. The Presbyterian Church was built in 1869 by builder William Allen and contractors Chown and Wynd (Macreadie 1989:186; Hardy 1989:27).

Tenders were called for the construction of the church on 21 April 1869. By the 24th, the tender from Chown and Wynd was accepted for 370 pounds to construct the walls, roof and floor only (Macreadie

1989:186). Construction was in progress by August, with the stone for the foundation carted from The Ridge Station (Macreadie 1989:187).

By October 1869, the church was approaching completion and presented 'a very credible specimen of country church architecture', and was a great addition to the township. The roof was covered with iron, the interior being plastered, and the lining and girders being stained to represent oak (Macreadie 1989:186-7). On 2 January 1870, the church was officially opened (Macreadie 1989:187).

The Rosedale Charge was established in 1872 and the first minister inducted into the new Charge was the Reverend James Cameron from June 1872 (Hardy 1989:94-5). He also conducted services at Denison and Walhalla. The clergymen were housed in a hotel until the manse was constructed. By May 1875, the need for a manse was raised and it was subsequently constructed in 1876-7 ,to the east at 44 Queen Street (see individual citation) (Macreadie 1989:188-9).

In 1891, stables were built at the church for the attending congregation (since removed), and an addition to the manse was to be constructed by Mr Hunter (Macreadie 1989:18194). In 1896 church windows had been broken by a hailstorm and were replaced the same year, and a strong wire netting installed for protection. At this date the render was applied to the window surrounds (Macreadie 1989:189). A memorial window commemorating George and Mary Rintoul, pioneers of the church, was installed by their son in 1947 (Hardy 1989:96).

In 1962, a single-storey brick hall was constructed to the east of the church, connected to the rear of the church (Hardy 1989:96; RDHS plaque). The church became the Uniting Church in 1977, with the union of the Presbyterian and Methodist congregations. In 1987, the church underwent minor renovations to the interior, which included the construction of a raised platform and the painting of the interior to white (from blue) (Hardy 1989:96; RDHS plaque).

A photo dating to pre-1971 (Figure H1) showed the facade of the church (Maddern 1971:82). The entrance porch with its bell tower had the tall pole with the cross attached and the letters 'P C', all painted white (that remains in 2015). The decorative render remained unpainted at this date. The front boundary had a c1930s metal pole and chain wire fence with timber posts, and a metal pole vehicular gate directly in front of the church. An immature cypress was evident inside the left (west) of the gate, while a mature one was growing inside the fence to the right (east) of the gate (remain in 2015).

A photo dating to 1987 (Figure H2) showed the church from Queens Street (Hardy 1989:96). The entrance porch with its belltower stood in front of the nave section, with coping painted bright white. The 1960s addition was evident to the east of the church and in the foreground a mature pine is partly visible (since removed; probably the large stump which remains in 2015).

In 2015, the church serves as St Andrews Uniting Church. The rear (north) elevation of the church retains brickwork keys anticipating an addition that wasn't constructed.

A row of three mature cypress (*Cupressus sempervirens* and *Cupressus sempervirens 'stricta'*) mark the entrance to the church on the south boundary (Hawker 2016). They were probably planted when the 1962 hall was built. The stump of a mature tree remains, with a sign noting that it is 'Agnes' seat'.

Figure H1. Photo dating to pre-1971 photo that showed the facade. The decorative render remained unpainted at this date. An immature cypress was evident inside the left (west) of the gate, while a mature one was growing inside the fence to the right (east) of the gate (remain in 2015) (Maddern 1971:82).

Figure H2. A photo dating to 1987 that showed the facade, with the decorative render painted bright white. The 1960s addition was evident to the east of the church and in the foreground a mature pine is partly visible (since removed; probably the large stump which remains in 2015) (Hardy 1989:96).

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.

Gippsland Times

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

Hawker, John, Heritage Officer (Horticulture) at Heritage Victoria, personal communication via email, 13 January 2016.

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

Maddern, I. T. (1971), *The Centenary History of the Shire of Rosedale, 1871-1971*, Sale.

Rosedale & District Historical Society (RDHS) website, 'Some Early History of Rosedale', <http://home.vicnet.net.au/~rdhs/history01.htm>, accessed 2 February 2016.

Township of Rosedale Plan

Victorian government Gazette (VGG), no. 154, 31 Oct 1865:2546.

Description

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

St Andrew's Uniting Church is a Victorian Free Gothic building, constructed in 1869. It is located north of the main commercial street of Rosedale, on the north side of Queen Street. On a lot to the east is the former Presbyterian Manse (1876-7). The views between the manse and church are currently retained. The 1869 church is in very good condition and retains a very high level of integrity.

On the front boundary, near the entrance path are three mature cypresses. The two outer trees are Mediterranean Cypress (*Cupressus sempervirens*), while the central cypress (immediately left of the path) is an Italian Cypress (*Cupressus sempervirens 'Stricta'*) (Hawker 2016). They were probably planted when the 1962 hall was built, and are not significant.

Figure D1. The church is constructed of handmade brown-bricks with a rendered plinth and rendered dressings and coping to the parapeted gables, buttresses and window surrounds. The gabled roof is clad with corrugated iron.

Attached to the rear of the east elevation is a cream brick hall, built 1962, which is not significant.

Figure D1 & D2. The façade has a round niche with a quatrefoil motif at the gabled-end, above a central entrance porch which also serves as a bellcote. The entrance porch imitates the parapeted gabled of the nave behind, and has two tall buttresses on its south elevation, which extend up to form an arched space from which a bell hangs. In front of the bell, a metal pole is fixed with a cross which sits above the bellcote. Both sides of the entrance porch have timber doors. Flanking the entrance are two pointed-arch windows with rendered, moulded frames, with labeling moulds above. All the windows have either pictorial or diaper-patterned leadlight.

Figure D3. The entrance porch is constructed of a different coloured (lighter) handmade brick, which is keyed in to the brown brick of the nave. This may suggest a different builder (as two worked on the project, constructing different elements) or that it was built at a later date, but soon after the nave as it has the same architectural details as the nave.

Figure D4 & D5. The side elevations are broken into four bays by buttresses, each bay with a single window like those of the façade.

Figure D5. Three bays of the east elevation are visible. The c1960s cream brick addition adjoins the church in the fourth bay, at the rear of the church.

Figure D6. The rear (north) elevation is of red brick. Keyed bricks remain on the right side, that were ready for an extensions that never eventuated. The space in between the keyed bricks has a pointed-arch opening with a timber ledged and framed door.

To the rear of the church is a small modern shed.

Figure D1. The church is constructed of handmade brown-bricks with a rendered plinth and rendered dressings and coping to the parapeted gables, buttresses and window surrounds. The façade has a central entrance porch which also serves as a bellcote. Attached to the rear of the east elevation is a c1960s cream brick hall.

Figure D2. The façade has a round niche with a quatrefoil motif to the gabled-end. Flanking the entrance are two pointed-arch windows with rendered, moulded frames, with labeling moulds above. All the windows have either pictorial or diaper-patterned leadlight.

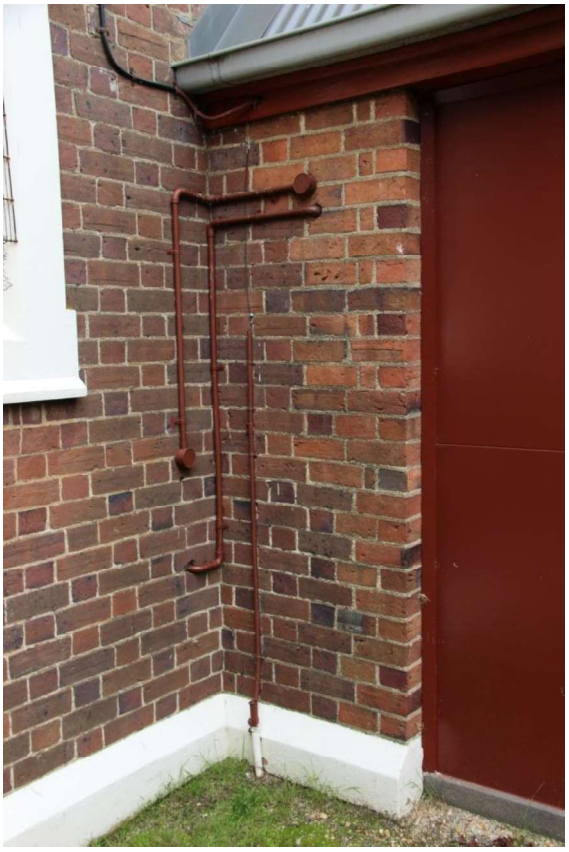

Figure D3. The entrance porch is constructed of a different coloured (lighter) handmade brick, which is keyed in to the brown brick of the nave.

Figure D4. The west elevation. The side elevations are broken into four bays but buttresses, each bay with a single window like those of the façade.

Figure D5. The east elevation. Three bays of the east elevation are visible. The c1960s cream brick addition adjoins the church in the fourth bay, at the rear of the church.

Figure D6. The rear (north) elevation is of red brick. Keyed bricks remain on the right side, that were ready for an extensions that never eventuated. The space in between the keyed bricks has a pointed-arch opening with a timber ledged and framed door.

Sources

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

Hawker, John, Heritage Officer (Horticulture) at Heritage Victoria, personal communication via email, 13 January 2016.

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 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.

Comparable places:

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

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

St 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.

Heyfield Uniting Church and Memorial, Heyfield – a modest 1874 brick church with simple rendered details (overpainted), in the Victorian Romanesque idiom, with a porch and vestries built in 1913 in the same style.

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

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 very good condition and well maintained, however, there are some recommendations below especially relating to sub floor ventilation, down pipe outlets into drainage pits, and some guidelines for future development and heritage enhancement.

1. **Setting**
   1.1. Retain clear views of the front section and side elevations from along Queen St.

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 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 joint movement and prevent water from seeping below the building

2. **Additions And New Structures**

2.1. New structures should be restricted to the rear of the property as shown in the blue polygon on the aerial map below. It is desirable to retain a visual link with the former Manse.

2.2. Sympathetic extensions are preferred. E.g. New parts that are in the same view lines as the historic building as seen from Queen 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, rectangular timber framed windows with a vertical axis, but parts not visible in those views could be of any design, colours and materials.

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

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

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

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

2.7. New garden beds

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

3. Accessibility

3.1. Ramps

3.1.1. Removable ramp construction

3.1.1.1. A metal framed ramp, which allows air to flow under it, to ensure the subfloor

vents of the building are not obstructing good airflow under the floor which will allow the wall structure to evaporate moisture and reduce termite and rot attack to the subfloor structure and rising damp in brick/stone walls.

3.1.1.2. If it is constructed with the 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 bannisters may be installed at the front steps. They are functional and minimalist and they have a minor visual impact on the architecture and therefor they are a suitable design for an accessible addition.

4. **Reconstruction And Restoration**

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

4.1. Roofing, spouting and down pipes

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

4.1.2. Don't use Zincalume or Colorbond.

4.1.3. Use Ogee half-round or quad profile spouting, and round diameter down pipes.

4.2. Brick Walls

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

4.3. Paint and Colours

4.3.1. Paint removal. It is strongly recommended that the white paint be removed from the rendered surfaces, by chemical means (never sand, water or soda blast the building as this will permanently damage the bricks, mortar and render and never seal the bricks or render as that will create perpetual damp problems). Figure H1 shows the original architectural appearance without the render being painted. Removal of the paint will not only restore the elegance of the architecture, but it will remove the ongoing costs of repainting it every 10 or so years.

4.3.2. However, if it is decided to repaint the render, it should be one colour only (do not paint the base a different colour) and closely resemble the light grey colour of 'new render'.

4.4. Fences

4.4.1. Search for early photos of the church to establish the original design of the front fence, if this cannot be found, construct a timber picket fence 1.4m high or lower, across the front boundary.

5. Care and Maintenance

5.1. Key References

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

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

5.2. Roofing, spouting and down pipes

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

5.2.2. Do not use Zincalume or Colorbond.

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

5.2.4. The original external timber doors and windows require careful repair and painting.

6. Water Damage and Damp

6.1. Signs of damp in the walls, include: lime mortar falling out of the joints, moss growing in the mortar, white (salt) powder or crystals on the brickwork 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 or inserting concrete next to the solid masonry walls, sealing the walls, sub floor ventilation blocked, or the ground level too high on the outside.

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

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

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

6.5. 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, (not modern filler products) or in the case of paint, the paint should be chemically removed.

6.6. 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 tradesmen.

6.7. 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 hundreds of years. When it starts to powder it is the 'canary in the mine', alerting you to a damp problem – fix the source of the damp problem and then repoint with lime mortar.

6.8. Remove any dark grey patches to the mortar joints. This is cement mortar which will damage the bricks and longevity of the walls. Repoint those joints with lime mortar. The mortar is not the problem it is the messenger.

6.9. Modern Products: Do not use modern products on this historic brick building they will cause expensive damage. Use lime mortar to match existing.

6.10. **Do not seal** the brickwork or render with modern sealants or with paint. Solid masonry buildings **must be able to evaporate water** when 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, sealing agents and methods. None of the modern products that claim to 'breathe' do this adequately for historic solid masonry buildings.

6.11. 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 will breakdown as they get clogged with dust, etc, and there are ongoing costs for servicing and electricity.

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

7. Paint Colours

7.1. Even if the existing colour scheme is not original or appropriate for that style of architecture, repainting using the existing colours is maintenance and no planning permit is required. However, 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, and it would be preferred if the paint was chemically removed from brick, stone and rendered surfaces, rather then repainted.

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

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

8. Services

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

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

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

Resources

Wellington Shire Heritage Advisor

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

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

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

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

KEY

Recommended for Heritage Overlay

Title boundary

St Andrew's Uniting Church
48-52 Queen St, Rosedale

Project: Wellington Shire Stage 2 Heritage Study
Client: Wellington Shire Council
Author: Heritage Intelligence Pty Ltd
Date: 26/5/16