Locality:	**STRATFORD**
Place address:	**2 MERRICK 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 Patrick's Catholic Church**

Architectural Style:	Victorian Free Gothic
Designer / Architect:	Ernest A. Barker
Construction Date:	1884

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 Patrick's Catholic Church at 2 Merrick Street, Stratford, is significant. The original form, materials and detailing as constructed in 1884 are significant.

Later alterations and additions to the building are not significant.

How is it significant?

St Patrick's Catholic Church is locally significant for its historical, social and aesthetic values to the Shire of Wellington. It is also significant at a local level for its potential to yield information that could contribute to an understanding of the region's history.

Why is it significant?

St Patrick's Catholic Church **historically and socially significant at a local level** as it represents the boom period of Stratford when it became the main town in the Avon Shire and was the centre of local government. The church was built the same time as the Stratford shire offices. St Patrick's also represents the era when Blackburn Street was the main entrance to Stratford from the south, before the Princes Highway was realigned further east. The first Catholic Church was built in Stratford in 1864, before the existing St Patrick's Catholic Church was built in 1884, designed by Melbourne architect Ernest A. Barker. The memorial stone for the existing church was laid on 11 April 1884, by the 'much esteemed fellow townsman, Mr Logue'. The altar and tabernacle were painted and gilded by H. O. Daniel. The doors on the right side of the entrance porch are known as 'Tom's Door', who required access for a disability; the door handle bears this inscription. In 1929, St Patrick's Primary School was built on the property, to the north of the church. In 2010, time capsules were placed inside the interior wall, 'in prayerful remembrance of the parishioners of St Patrick's Church over 125 years'. The church is significant today for having served the community for over 130 years, and having been associated with the school for almost 90 years. The church continues to hold services and serve the local community. The church is also significant for its association with Melbourne architect Ernest A. Barker. (Criteria A, G & H)

St Patrick's Catholic Church **is aesthetically significant at a local level** for its architectural detail reflecting the Victorian Free Gothic style, as designed by architect Ernest A. Barker. Notable elements of the church include the steeply-pitched gabled roof, exposed rafter ends at the eaves, rendered parapets with crosses at the peaks, and the decorative render and coping to the wall plains, plinth, parapeted gables, buttresses, windows and doors. Also significant are the buttresses, the large three-part window to the facade with leadlight, the original timber doors and openings, 'Tom's Door' handle and plate, and the pointed-arch windows with leadlight in pictorial and diaper-patterns. The entrance porch and vestry to the rear with the bellcote, are aesthetically significant. The views of St Patrick's from Blackurn Street are significant; the church is a picturesque landmark building upon the original entrance to Stratford and this historical approach and reference should be retained. The interior of the porch, nave and chancel are significant. The interior space and historic finishes of the nave are imbued with the rituals and aesthetics associated with worship, marriages, christenings and funerals. (Criterion E)

St Patricks Catholic Church **is significant for its potential to yield information** that could contribute to an understanding of the region's cultural history, by its retention of the 'time capsule' that was sealed below the 1884 memorial stone when it was laid on 11 April 1884. The time capsule was a bottle containing copies of papers from the day, and coins. (Criterion C)

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
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 Patricks Catholic Church
2 Merrick St, Stratford

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

History

Locality history

Stratford is located on the east bank of the Avon River. The earliest known Europeans in the area included Angus McMillan and his party, who crossed the Avon River in 1840 and named it after a Scottish River. Following McMillan was Polish explorer Paul Strzelecki and his party, who followed a similar route but headed for Western Port. Strzelecki wrote a very positive report of the Stratford region. Squatters soon settled in the area, the lands serving as pasture for sheep and cattle. In 1842, William O. Raymond established the Stratford Pastoral Run, as well as a run at Strathfieldsaye (Fletcher & Kennett 2005:75). While it is suggested that the run was named after Shakespeare's Stratford-on-Avon (Victorian Places), it is more probable that it was named after the 'Straight Ford' across the Avon River at that point (as opposed to the Long Ford across the river at Weirs Crossing, that was used for a time when the Straight Ford was impassable) (SDHS). By 1844 there were 15,000 cattle in the region, and by 1845 there were 78,399 sheep (Fletcher & Kennett 2005:75; Context 2005:11).

A small settlement developed at the place where the stock route forded the Avon River, which would become Stratford. Raymond opened the Shakespeare Hotel c1847 and other businesses opened, including a blacksmiths, before the town was surveyed in 1854. The first bridge over the Avon River was built, a general store opened, and a tannery and flourmill were established (Fletcher & Kennett 2005:76). During this period, Gippsland cattle were driven south through Stratford to Port Albert for transport to Melbourne and Tasmania (Victorian Places). A Presbyterian church was built in 1857 which also served as the government school. A Catholic school opened with the construction of the first Catholic Church in 1864, before an Anglican Church was built in 1868. In the 1860s the pastoral runs were opened for selection and Stratford became the centre of the farming district. The town further grew with the discovery of gold in the Great Dividing Range, particularly at Crooked River in Grant, when supplies for the goldfields were brought through the town (Fletcher & Kennett 2005:76). In 1864, the Avon District Road Board was formed, and proclaimed a Shire in 1865, with Stratford as the administrative centre (Context 2005:38-9).

By the 1870s, Maffra and district had prospered and councilors exerted pressure to move the seat of government to Maffra. This was achieved briefly from 1873 to 1874, but in 1875 Maffra formed its own shire. Stratford became the main town in the Avon Shire and remained the centre of local government (Context 2005:38-9, 41). In 1884-85 a post office, courthouse and shire offices complex was built. The 1880s also saw the construction of a mechanics' institute and library (1890), and the first timber churches were replaced with brick buildings. The railway line from Melbourne reached Stratford in 1888 (Fletcher & Kennett 2005:76). By 1903, Stratford also had the Swan and Stratford Hotels and the Shakespeare Temperance Hotel, State School No. 596 and four churches (*Australian handbook* 1903). The town saw steady population growth until the beginning of World War I, maintaining a population in the 800s between 1911 and the 1960s (Victorian Places).

After World War I a soldiers' settlement was established on estates in the Avon Shire, however, many of the farms proved unviable and the settlement scheme was not a success. During World War II the district benefited from good wool prices, and a flax mill was opened west of Stratford. The district prospered in the 1950s with a reduced rabbit population and increased primary produce prices (Victorian Places). The Avon River was a narrow river with a wide flood plain and the river flooded rapidly and frequently, with severe floods in the 1930s, 1971 and 1990, which caused extensive damage. Measures to combat erosion were undertaken in the 1940s and the River Improvement Trust was formed in 1951 (Fletcher & Kennett 2005:76). A bridge that could withstand the floods was opened in 1965 (Victorian Places).

Stratford experienced a building boom from the 1970s, following land subdivision which resulted in residential development and an increase in population (Fletcher & Kennett 2005:76). 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). Stratford was no longer an administrative seat, but retained its importance as a central town for the surrounding farm district (Fletcher & Kennett 2005:76). The town has seen a steady population increase in the 2000s (Victorian Places).

Thematic context

This place is associated with the following themes from the *Wellington Shire Thematic History* (2005):

9. Developing Cultural Institutions and Way of Life

- 9.1 Religion

The following is based on information taken from the *Wellington Shire Thematic History* (Context 2005:45):

In many towns throughout the shire, churches occupy prominent sites, illustrating their importance to the community that built them. Complexes consisting of churches, halls, residences and schools have evolved. They are places where people have performed some of their most important ceremonies, and often contain memorials to local people through stained glass windows, monuments and plaques.

The first church services took place in private homes, schools and halls, held by travelling clergyman and parsons who travelled Gippsland and tended to all denominations. The Reverend E.G. Pryce, based in Cooma, made two sweeping journeys into Gippsland from the Monaro in the 1840s, conducting marriages and baptisms as he went. When Bishop Perry, the Anglican bishop of Melbourne, visited Gippsland in 1847, he chose a site for a church at Tarraville. The church, designed by J.H.W. Pettit and surveyor George Hastings, was opened in 1856. Still standing near the Tarra River, it is an evocative reminder of the early settlement period when settlers began transplanting the institutions that they knew from Britain, replicating the architecture.

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

Place history

The first Catholic Church was built in Stratford in 1864 (location has not been confirmed) (Fletcher & Kennett 2005:76). The two acre lot on the corner of Blackburn, Merrick and Dixon streets was permanently reserved for the purpose of a Roman Catholic Church and a Minister's dwelling on 30 June 1870 (VGG No. 43, 30 Jun 1870:927). It does not appear that a minister's residence was built during the history of the church.

The memorial stone for the existing church was laid on 11 April 1884, by the 'much esteemed fellow townsman, Mr Logue'. A bottle containing copies of papers from the day, and coins was sealed and placed below the memorial stone (*Gippsland Times*, 11 Apr 1884:3). The existing church was built in 1884, at a cost of 1,400 pounds, designed by Melbourne architect Ernest Barker 'of the Exchange, Melbourne'. The new church replaced the 'old school room'. St Patrick's Roman Catholic Church was opened and consecrated on 5 October 1884 by the Reverend J. L. Hegarty of the Sale Parish (*Gippsland Times*, 10 Oct 1884:1S; *Advocate* 11 Oct 1884:16; Ebsworth 1973:135-6). Barker designed what was described at the opening as a 'commodious, substantial, and beautiful edifice'. The altar and tabernacle were painted and gilded by H. O. Daniel (*Advocate*, 11 Oct 1884:16).

The memorial stone reads 'D. O. M, Sub. Invocatione, SanctiPatritii, MDCCCLXXXIV' which translates to 'DOM (Deo Optimo Maximo; Latin for 'To the Greatest and Best God') under invocation

of (or dedication to) St Patrick, 1884'. The doors on the right of the entrance porch, with a ramp, are known as 'Tom's Door', who required access for a disability. The door handle bears this inscription.

The original approach to Stratford from the south was via Blackburn Street, when the Princes Highway alignment crossed the Avon River to the east of the Township, which placed St Patrick's in a prominent position when built, with a commanding view of Gippsland to the west (Township Plan).

In 1929, St Patrick's Primary School was built to the north of the church on the same property (St Patrick's PS). A building immediately north of the church was constructed between 2009 and 2013 (Google Earth). The property has since been extended, incorporating the lot to the east (lot 4, section 2, Township of Stratford), which expanded the school grounds.

In 2010, time capsules were placed inside the interior wall, 'in prayerful remembrance of the parishioners of St Patrick's Church over 125 years' (plaque on site). In 2015, exotic trees surround the church, including what may be a Pin Oak to the west of the church.

Ernest A. Barker, architect

Ernest A. Barker was an architect and surveyor of Melbourne (Taylor 2013:1) whose types of commissions included a small number of churches, shops and warehouses but predominantly residences in the Melbourne metropolitan region in the 1880s. During this period, Barker practiced from No.3 The Exchange, Collins Street, Melbourne (*Argus*, 16 Aug 1882:3; 20 Sep 1884:15). Barker is known to have designed St Patrick's Catholic Church in Stratford (1884) and St Mary's Cathedral in Sale (1886-7), the latter in collaboration with Edgar J. Henderson (Argus 26 Sep 1995:6)

Sources

Advocate [Melbourne]

Argus

Australian handbook (1903), as cited in Victorian Places 'Stratford', <http://www.victorianplaces.com.au/maffra>, accessed Feb 2016.

Baragwanath, Pam & Ken James (2015), *These Walls Speak Volumes : a history of mechanics' institutes in Victoria*, Ringwood North.

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

Ebsworth, Walter (1973), Pioneer Catholic Victoria, Melbourne. As cited in Miles Lewis' Australian Architectural Index, record no. 8752, < https://aai.app.unimelb.edu.au/>, accessed 11 Jan 2016.

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

Gippsland Times

Google Earth

St Patricks Primary School (PS), 'History', <http://www.stpstratford.catholic.edu.au/our-school/19/p/history/>, accessed 5 Jan 2016.

Taylor, Dr John J. (February 2013), 'Edgar Jerome Henderson', as cited at Australian Institute of Architects < http://www.architecture.com.au/ >.

Township of Stratford Plan

Victorian Government Gazette (VGG), as cited above.

Victorian Places, 'Stratford', <http://www.victorianplaces.com.au/stratford>, accessed 16 February 2016.

Description

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

Built in 1884, designed by architect Ernest A. Barker, the church is Victorian Free Gothic in style. The church is located on the corner of Merrick Street and Blackburn Street. Blackburn Street was originally the main approach to Stratford from the South, before the Princes Highway was realigned. The church fronts Merrick Street and commands a great view over the lower Gippsland plains to the west. It has a medium set back, behind some exotic trees. Since 1929, St Patrick's Primary School has occupied the site to the north and rear of the church. Immediately to the north is a modern building associated with the church. The 1884 church it is in very good condition and retains a high level of integrity.

Figure D1. The church is a substantial brick structure, sitting on a large rendered plinth, with decorative render (overpainted) to the entire exterior; the render to the wall plains is overpainted white, while the decorative details, including the quoining to the corners, window trimmings and coping to the buttresses and parapeted gables, are painted a cream tone. The steeply-pitched gabled roof is clad with (recent) metal decking which is hidden from Merrick Street by a rendered parapeted gable, which has a cross to the peak, but very visible at the sides. Buttresses support the corners of the façade and divide the sides into five bays. At the top of the gabled end of the facade is a niche in the shape of a cross (may serve as a vent). Below is a set of three pointed-arched windows with pictorial leadlight.

Figure D2. At the centre of the facade is the entrance porch, which imitates the details of the nave behind. The front of the porch has a pointed-arch window (covered with a modern security grill), while the sides have double timber ledged and framed doors (in a square opening) with their original handles and plates, incised with a cross. The handle on the right (south) door is inscribed with 'Tom's Door'. The entrance on the left is reached by two bluestone steps, while Tom's Door has a concrete ramp.

Figure D3. From the side elevations, the exposed rafter ends are visible beneath the eaves. The side elevations are broken into five bays by solid buttresses. Each bay has a single window in a large recessed square panel. The windows, like those of the facade, have a pointed-arch, rendered trimmings (overpainted in a yellow tone) and leadlight in pictorial and diaper-patterns.

Figure D4. The north elevation has a gabled-roof vestry projecting off the chancel end, with timber ledged door (with a pointed arch opening) facing west. It has a large parapeted gable which appears to extend to form a bellcote.

Figure D5. The rear (east) elevation has a simple treatment. It has a niche in the shape of a cross at the top of the gabled-end, like the facade, and two simple buttresses. To the left is a pointed-arch entrance door that has been closed over (or perhaps never opened, if anticipating an addition to this end).

Figure D1. The church is a substantial brick structure, sitting on a large rendered plinth, with decorative render (overpainted) to the entire exterior. The steeply-pitched gabled roof is clad with (recent) metal decking with a rendered parapeted gable.

Figure D2. At the centre of the facade is the entrance porch, which imitates the details of the nave behind. The front of the porch has a pointed-arch window (covered with a modern security grill), while the sides have double timber ledged and framed doors (in a square opening) with their original handles and plates, incised with a cross.

Figure D3. The south elevation. The side elevations are divided into five bays by solid buttresses. Each bay has a single window in a large recessed square panel. The windows, like those of the facade, have a pointed-arch, rendered trimmings (overpainted in a cream tone) and leadlight in pictorial and diaper-patterns, covered in modern security grill.

Figure D4. The north elevation has a gabled-roof vestry projecting off the chancel end, with timber ledged door (with a pointed arch opening) facing west. It has a large parapeted gable which appears to extend to form a bellcote.

Figure D5. The rear (east) elevation has a simple treatment. It has a niche in the shape of a cross at the top of the gabled-end, like the facade, and two simple buttresses.

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 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.

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 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 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.

Holy Trinity Anglican Church, Hall, Rectory & Memorials, McFarlane St, Stratford – comprises an 1868 Victorian Free Gothic church with additions dating to the 1880s and 1907, a 1901 timber hall in the Federation Carpenter Gothic style, and a large Federation Arts and Crafts brick rectory built in 1910. The three buildings are highly intact and retain their historical association (the hall has been moved from one end of the site to the current location).

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, damp proof courses, down pipe outlets into drainage pits, concrete around the base and damp, and some guidelines for future development and heritage enhancement.

1. **Setting** (Views, fencing, landscaping, paths, trees, streetscape)
   - 1.1. Retain clear views of the front section and side elevation from along both streets.
   - 1.2. Ensure signs and services such as power poles, bus shelters, signs, etc are located so that they do not impact on the important views.
   - 1.3. New interpretation storyboards should be placed to the side of the building not directly in front of it.
   - 1.4. Paving
     - 1.4.1. For 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.

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. E.g. New parts that are in the same view lines as the historic building as seen from both 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 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 or metal decking.

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

5. Brick and Stone Walls

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

commonly 1:3 lime:sand.

5.2. 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' to evaporate damp.

5.2.2. Paint removal: It is recommended that the paint be removed chemically from the exterior, (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 may be in the existing colours (no permit required as that is maintenance) or should closely resemble the light grey colour of 'new render ' if a different colour is desired.

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 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. Windows. Replace the silver coloured modern metal grills with black security mesh. Internally the windows will not have the shadow of the security grill spoiling the beauty fo the leadlight. The black security mesh will not rust and, externally from a distance the windows wil look like it dark glass windows (as it does without any security covering) and close up it will look like flywire. Alternatively, paint the silver grill, black, to reduce the contrast and make it less noticeable.

6.4. Roofing, spouting and down pipes

6.4.1. 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.

6.4.2. Do not use Zincalume or Colorbond or metal decking.

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

6.5. Joinery

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

7. Water Damage and Damp

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

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

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

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

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

7.6. Cracking: Water will be getting into the structure through the cracks (even hairline cracks in paint) and the source of the problem needs to be remedied before the crack is filled with matching mortar, or in the case of paint on brick, stone or render, the paint should be chemically removed, to allow the wall to breathe 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 and the concrete removed from around the base of the walls. This building recently had a chemical damp proof course injected into the walls as the drill holes are visible along the base, in the rendered plinth.

8. Paint Colours and Paint Removal

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

8.2. Even if the existing colour scheme is not original, or appropriate for that style of architecture,

repainting using the existing colours is considered maintenance and no planning permit is required.

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

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

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

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

9. Services

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

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

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

Resources

Wellington Shire Heritage Advisor

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

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

- Finding-the-right-conservator-tradespeople-and-materials
- General-Principles
- Uniforms-costumes-and-textiles
- 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 Patricks Catholic Church
2 Merrick St, Stratford

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